

Melody Maker

JANUARY 25, 1958 World's Largest Sale EVERY FRIDAY 6d.

Jerry Lee
Lewis
See Page 9

Miller Sound
is sell-out
in Britain

ROCK RACKET EXPOSED!



RAY MCKINLEY is doing hot business with his new Glenn Miller Band—so maybe that's why he's having a rub down backstage at London's Dominion Theatre. The two concerts were sold out well in advance of last Sunday's opening.

SEEING STARS

EACH week the MELODY MAKER introduces you to the stars. Here are just a few we present this week.

SAM COOKE

A man to watch, says Ren Gravatt. P. 2.

TONY BENNETT

What is his real ambition? Laurie Henshaw tells you in an exclusive interview. P. 4.

RALPH SHARON

"I'm happy in the States," says the British pianist in an exclusive Max Jones interview. P. 9.

FRANKIE VAUGHAN

Pat Brand reviews the new Vaughan Show. P. 9.

ELLA & LOUIS

"Better than ever," says Max Jones. P. 13.

SKIFFLE

Is it a menace? Tony Brown conducts an investigation. P. 5.

Says agent Harold Davison: "Advance bookings have been sensational throughout the country. This band has definitely caught on with a very wide public indeed."

Davison has now fixed another two concerts—the band's farewell shows in Britain—at the Dominion on Sunday, February 9. The same night it flies to Stockholm. (See also page 5.)

CHANGING GUARD AT THE PALACE

Pigalle Restaurant MD Woolf Phillips was a last-minute deputy for Harold Collins at the opening of "The Frankie Vaughan Show" at the Palace Theatre on Monday. Harold had a fall the previous day and damaged his ankle. Former Palladium MD Eric Rogers took over on Wednesday.

Cricket & Holly here in March

THE Cricket's tour of Britain—exclusively forecast in the MELODY MAKER last November—starts "early in March," according to Sydney Grace, of the Lew and Leslie Grade Office.

Billed with the vocal group will be singing-guitarist Buddy Holly, whose solo recording of "Peggy Sue" is in the MM's Top Ten this week.

Three-week tour
The British tour will last for three weeks and almost certainly take the form of one-night stands. Two appearances on ATV are also scheduled.
As reported last week, Paul Anka will return to Britain in March, and tour around the country at the same time as Holly and the Crickets—but at different locations.

A FILM that amounts to the most penetrating expose of gimmick singers and their exploiters will open in the West End next month.

It is "Sing, Boy, Sing", which stars singer Tommy Sands in the role that Elvis Presley turned down. Sands gives a powerful and at times moving performance as the backwoods singer given the full exploitation treatment by a mercenary manager.

8,000,000 saw him!

No punches are pulled. It is all there—organised fan demonstrations; girls who expose themselves to moral danger by accosting stars; the fat percentages from autographed shirts for fans; the cynical play-up of a family bereavement for publicity.

No Presley
According to 20th Century-Fox, the film is based on a TV play written specially for Elvis Presley, "The Singin' Idol." His manager turned it down "because of prior commitments."

It has been widely rumoured in the States that the story was actually based on Presley's life.

Everyone connected with the project, says 20th Century-Fox, "has gone to great pains to deny this."

Yet conclusions are bound to

Page 16, Col. 3



Eight million viewers watched Mario Lanza ton the bill in his first ATV "Saturday Spectacular" last weekend. Hollywood's stormy petrel is seen afterwards with Stagers girl June Marlow, also in the show.

ANOTHER £30,000 LANZA TOUR

A FURTHER series of British concert dates—worth around the £30,000 mark—have been fixed for Mario Lanza during March.

The singer starts his new tour at the Colston Hall, Bristol, on March 4.

He then appears at Kings Hall, Belle Vue, Manchester (5th); Dome, Brighton (12th); St. George's Hall, Bradford (16th); Philharmonie Hall, Liverpool (18th); Town Hall, Birmingham (21st); Usher Hall, Edinburgh (25th); Caird Hall, Dundee (27th); and Civic Hall, Newcastle (30th).
It is likely that Lanza will

return to the St. Andrews Hall, Glasgow, on March 23. In all, other dates yet to be fixed will bring his total concert appearances throughout March up to 13 or 14.

Julie Wilson back for cabaret & TV

Julie Wilson, the American singing star, is lined up for cabaret appearances and ATV spots in London next month. Julie started in "Kiss Me Kate" and "South Pacific." She has previously appeared in TV and cabaret.

Harry James Betty Grable FOR PALLADIUM

Harry James, the man whose band was "too corny for Britain," may be coming over, after all. But instead of his band, he will bring wife Betty Grable.
Agent Norman Payne revealed this news to the MM after returning from a SpA-side business trip on Monday.

Spotlight on...

THE Al Featherband has passed its BBC audition and back to first airing in the Light Programme's "Jazz Club" on January 29. Two days later Al is guest soloist at the first 100% BBC "Jazz Saturday" at the Royal Albert Hall.

Sessions The Mike Williams Group and singer Guy Luthier have started 8 a.m. sessions at the Dolphin Club, Streatham.

Newcomers Drummer Don Robb and pianist Frank Southall have joined the Owen Bryce Band.

Tenor Brian Wallis has joined Eric Winston in place of Guy Gibson who has left to join Edmundson.

Drummer Peter Gold leads a sextet at the May Fair Hotel, W. on February 24.

Trad The Graham Stewart Seven will be resident at the first four sessions of a new tradition club which opens tonight (Friday) at the Halfway Hotel, Wealdstone.

Accordionist Tony Dakis has joined the Vic Ash Group in place of guitarist Laurie Dennis. The new sextet rejoined Vic last week after month's lay-off with pneumonia.

Outside Wally Pawkes and his frogmologists play their first dates out of London at the Atlanta Ballroom, Woking, on Friday (21st) and the Blightom Club, Haslemere, on February 8.

Switch The Ian Bell Band has switched its Thursday sessions at the Casino, Footing, to Tuesday. Next Tuesday's guest star will be blues singer Neva Rhapsodie.

the news

Concert The groups of Mick Mulligan, Chas. McLewis and Owen Bryce will be featured in a concert at Chatham Empire on February 9. The Mulligan Band is also booked for "Blue Five Special" on February 8.

Bristol's Avon Cities Jazz-band makes its first visit to the Continent in August when it tours Denmark for a fortnight.

Music teacher Al Dukardo will front his own Students' Orchestra at a charity dance on Tuesday at Ilford Town Hall.

Golf The Musicians' Golfing Society holds its Annual General Meeting at Victoria House, Leicester Square, on March 31 at 10.30 a.m.

Star Lita Roze, currently appearing in pantomime at the Ritz, tops the bill at York Place Ball tonight (Friday).

Top Michael Holliday, Martin Wilde, Steve Martin, Sabrina, Shani Wallis and Group One star in ABC-TV's "Top Numbers" on Sunday.

TV Although the Bruce Turnbull Band failed its BBC radio audition, it has been booked for ABC-TV's "Six-Five Special" on February 15.

Birthday The E. Merseytappi Jazzband is booked for Liverpool University's Rag Ball on February 13 and St. Peter's Parade on February 14. The band is now nine years old and last week celebrated the first birthday of its five-night-a-week Liverpool Club, the Caviers.

Hungry Ronnie Aldrich and the Squadronaires are booked to play at Scotland's Food Exhibition at the Kelvin Hall, Glasgow, from April 8 to 19.

Summer Frank Welz opens a 13-week season with his 16-piece band at the Derby Caville Ballroom, Isle of Man, on June 14.

Burnt The fire which gutted the Coronation and Tudor Ballrooms at Belle Vue, Manchester, on Friday, destroyed 1,000 worth of instruments, music and clothes, belonging to Bonelli and members of his band. The losses were not covered by insurance.

Thieves D-J George Eirik left his jewelry worth £200 in a burglary at his Kensington home last week.

SAFELY COOKE—AND TO WATCH!

FROM REN GREVATT

NEW YORK, Wednesday.—England has heard little about Sam Cooke so far. But mark it down, Cooke will be a name to conjure with.

Since his first disc, "You Send Me," Cooke has risen to the dizzy heights of success and now enjoys three discs on American best-selling record charts.

Cooke is 22, but he's a veteran of six years' standing with the Soul Stirrers, one of the top American spiritual singing groups.

Currently he's on the charts not only with the initial disc, but also with "I Love You For Sentimental Reasons," and "Desire Me," his second for the same Ken label, and "I'll Come Running Back To You" and "Forever," on the Specialty label, his original company with the Soul Stirrers and the firm which made a star of Little Richard.

British fans should watch all three.

FRANKIE VAUGHAN

Session in U.S.

FRANKIE VAUGHAN has left in America what are probably the first sides ever cut in the States by a top British singer.

Vaughan's Stateside recording effort will be released on the Ebb label on February 15. He returns here for a March 5 TV date with Patti Page, followed by a live hockey tour on a new record. Shortly after, his picture, "Dangerous Youth," will be released in the States.

LONNIE DONEGAN

Ready to visit

MERCURY has just released Lonnie Donegan's "M' Dixie Darling" and "I'm Just A Rolling Stone," and the sides shape up as the best for the skiffle king in many a day. If the disc manages to follow

up some activity, which it may well do, Donegan will be a still better position for his appearances here in March, now being projected by the William Morris office.

LIBERACE

Plans for England

LIBERACE has succumbed to the lure of the "down under" territory. He leaves for a tour of Australia on February 24.

When he arrives, he'll not doubt point up to the Australians the diversity of talent in the States—since he'll be following by only three weeks the appearance there of Jerry Lee Lewis, the Crickets, Paul Anka and Jodie Sands.

Meanwhile MCA officials said a deal is in the works for Liberace to return to England.

JOHNNY DANKWORTH

Sparks off talks

TAKING note of the state-ments in the Mercury Magazine by bandleader Johnny Dankworth about the farcial aspects of the U.S. band exchange system and other statements indicating a tightening on the part of the British MIO on further exchanges this year, a spokesman here told me that the International Executive Board of the APM would be meeting with James C. Petrillo in New York on February 8.

It is quite possible that the matter of U.S. British band exchanges may come up for discussion and review, in the light of current developments.

JAZZ NOTES from BURT KORALL

Europe may hear Billie Holiday

NEW YORK, Wednesday.—Billie Holiday is said to be mulling a European tour. . . . Here's a switch: Jazz critic and editor of the "Record Changer," Dick Hadlock, will move to San Francisco and join Turk Murphy's band on clarinet. . . . Tony Scott phoned this week to tell me he had left RCA Victor to freelance.

LOUIS ARMSTRONG

New bass player

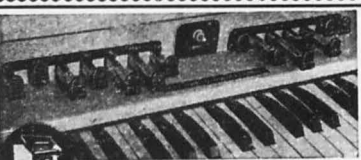
MORT HERBERT is the new bass player with the Louis Armstrong All Stars. . . .

Peggy Lee due to open at the Copacabana. . . . Horace Silver for Small's Paradise in April. . . . Johnny Richards has completed a work called "African Suite" Funny of the week: The new Guiffre trio, appearing at the Village Vanguard with eccentrically comical Irwin Corey, found it impossible to get back to the bandstand between 10 p.m. and 2 a.m. Corey stayed on for nearly four hours.

COUNT BASIE

Explosive!

BASIE'S first album release for Roulette is scheduled for late this month. Descriptive of the explosiveness of this orchestra, the cover on the album pictures an atomic explosion. Basie, recently a victim of gall bladder trouble, was unable to fulfil a date at Boston's Storyville Club—Nat Pierce took over for him. Knowing how Nat feels about the Basie band, I'm sure it was a big thrill for him.



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EARL PARKER HAS LUNCHTIME DATES

BLONDE singer Eula Parker, formerly with the Stargazers, returns from Australia this month. She will be singing daily in ATVA's "Lunch Box" for a week on February 10.

Bradford appears in this spot during the previous week, starting February 3.

MIDLANDS—The Second City Jazzmen, resident at the Midland Jazz Club, visit London on Saturday to record eight tracks for Hispique.

TYNSIDE—Pianist Tommy Hindle is to start a jazz session for beginners.

YORKSHIRE—Bassist Steve Wedelowski is currently dividing his time playing with the Johnny Bradford Band, resident new Bradford Gaiety Ballroom, and the Bradford one-band one-band in Bradford led by Billy Hey.

NEWSBOX... by Jerry Dawson

EDINBURGH—Singer Don Perry joins the Jimmy Logan Show at His Majesty's Theatre on February 20.

BRIGHTON—Regent Ballroom has dispensed with pianist Pat Redmond's Trio.

HASTINGS—Jack Taylor, manager of Hastings Pier for four years, has resigned.

CHERTSEY—Mainstream Club in its third year, assist the Leo Gray Jazzmen.

EASTBOURNE—Winter Garden Ballroom, closed for reconstruction, resumes one-band one-nighters with Ronnie Aldrich and the Squadronaires on March 3.

YARMOUTH—Resident band at the Winter Gardens next Sunday will be Maurice Shira's Star Notes.

MANCHESTER—Colin Lounsbach (t.p.) has left the Zenith Six and is replaced by Alan Bent from Stockport's Dallas Jazz Band.

FRANK SINATRA'S SMASH HIT

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SKIFFLE

REMEMBER how professional musicians scoffed at skiffle, laughed derisively at the three-chord guitarists? Not many of them are laughing today—or if they are, the laugh is on them. "The exploitation of skiffle groups," says Harry Francis, assistant secretary of the Musicians' Union, "has done a great deal of harm."

He claims the skiffle outfits have provided cheap labour—a factor to be feared in any section of industry. But the threat that faces the British musician is greater.

"In other trades and professions the unskilled man is often a liability to his fellows and is rejected by them for that reason.

Audiences at skiffle concerts, however, can't take a star out of an absolute phoney—and their verdict is the only one that counts."

The Union has a policy for the situation. Where skiffle performers are being employed in direct competition with professional musicians, the MU seeks to enrol them as members, thus ensuring that they demand at least the minimum Union rate for the job.

This would seem to encourage promoters to engage skilled musicians in preference to three-chord guitarists, and broom-and-tub bassists. In practice, of course, it doesn't quite work out that way.

Spirit

"Let's not kid ourselves," one experienced and talented guitarist told me not long ago. "The teenagers don't accept us. We may play with beat, but it's the wrong kind of beat. To skiffle successfully, you've got to believe in what you're doing. They feel that we're impostors."

And skiffle Charles McDevitt agrees with this.

To the professional musician, playing a skiffle session is just another job. They may bring technical polish to it but the spirit is missing. The skiffler has a ball while he's playing."

McDevitt says that in quite a few skiffle contests promoters insist on entrants being MU members—surely a sign of vigorous representation by the Union.

"But I think the MU is acutely embarrassed by skifflers," he adds.

Acceded

McDevitt isn't exaggerating. I'd say. In the All-Scottish Skiffle Championships alone there were well over a hundred entries. Dance hall managers have been forced to accede to public demand by holding Skiffle Nights. The menacing tentacles of skiffle have stretched into recording and radio studios. Amateur cater-waiters have shaken their chasisis before the TV camera.

They didn't look half as

● **Is it killing the music business?**

● **Is it turning respectable?**

● **Is it turning into some new horror?**

sheep as one bunch of respectable professional sessioners introduced by vocalist Lorraine Desmond an "m-skiffle group." All very well for Lorraine to undulate before the viewers, we'll allow—but her "skifflers" just didn't have the message. Skiffle, then, has not only imperilled the livelihood of the serious musician; it has sometimes held him up to ridicule.

But are the professional "skifflers" wiser than we thought? "If you can't fight something, join it," is perhaps the best line to take.

People like Bert Weston, who have seen their skill, if not their passion, may be operating the classical Trojan Horse tactic. Get in among the skifflers and the scufflers. Get them to lean on you, rely on you.

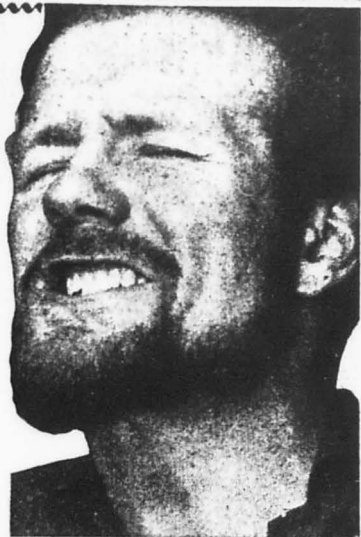
This could lead to a leveling out of the whole situation in the long run. Skiffle would be absorbed into the legitimate musical world, instead of working in opposition to it. It could mean respectability for skiffle.

But will the teenagers turn to greater horror? There is already speculation that "spasm" will replace skiffle. Down in the cellars, vocal jazz purists have been doing some re-thinking.

Back to the very origins of adulterated skiffle they went—and came back with kazoo and jugs.

If this catches on, the Musicians' Union will find a bigger problem on its hands.

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Chas. McDevitt—"having a ball"

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This is the sort of reaction a band of Lionel Hampton's calibre can evoke. But, says Harry Francis, MU assistant secretary: "Skiffle audiences can make a star out of an absolute phoney—and their verdict is the only one that counts."

Tony wants



film break

by LAURIE HENSHAW

FRESHLY towelled from a bath, Anthony Benedetto sauntered into the lounge of Suite 609 at the Savoy Hotel and talked about his ambition to become an actor.

At present, Anthony—Tony Bennett to his public—is better known as a singer. And it is in this capacity that he stars in ATV's "Sunday Night At The London Palladium" this weekend. But Tony would like to combine singing with serious acting if Hollywood or Broadway ever give him a break.

'The Method'

"So many singers just do one set spot in a movie," Benedetto said. "And that's all. Or maybe there's a thin story line written in for their benefit."

"I would rather be featured as an integral part of a big script to have a chance to act. Possibly in an endeavour to break the Sinatra-Crosby movie card, Tony is studying acting—but seriously. At the American Theatre Wing, "I spent three and a half years there," he said. Accompanying him on this trip is his Mid-British pianist Ralph Stoner. (See page 3.)

Edwardian Aristocrats

BEFORE their concert at the Dome, Brighton, last Saturday, those Edwardian aristocrats of jazz, The Alberts, took tea with television's outspoken thoroughbred, Herbert Harding, at his Regent residence in Hove. "We've met him before, when working with his uncle, Curlybert Harding, in JET's 'Son Of Fred.' We respect his honest and direct approach in these days of 'innocentivity,'" they told the MM. (See page 3.)

-GETTING FREED IN SKIFFLE ROW

It was a tough weekend for fighting Fred Turner the secretary of the Plymouth Musicians' Union.

On Sunday, after prolonged talks, he banned an amateur skiffle group of schoolboys from appearing in the "Stars of Six-Five Special" road show at the Odeon.

He quoted the rules that forbid members from performing with non-members, to promoter Will Collins. Collins offered a membership fee of £1 3s. for each of the nine members of the Woodlanders and Steeltracks Skiffle Groups.

'Penalty'
But Mr. Turner demanded a special premium of £3 5s. described by Mr. Collins as a "kind of penalty clause."

On Monday Mr. Turner told the MM: "My branch committee considered that people should not find it easy to join the Union to suit their own convenience and perhaps drop out when they like it."

'Pirate'
"These skiffle groups, with their meagre musical ability, sprouting everywhere nowadays, and playing cheaply, are a threat to the professional musician."

Also Mr. Turner had to warn a "pirate" jazz club from holding a meeting on Sunday, using three non-Union bands. The club backed out.

DEE-JAYS IN EVERY TOWN

EVERY major town in Britain will soon have its own disc-jockey. The Postmaster General gave the go-ahead this week for piped-music stations to be set up under licence.

A number of big companies, including Rediffusion Ltd., have already applied for permission to operate stations.

Continuous

These will relay continuous record programmes to restaurants, barber shops, hotels, factories and offices.

They will not be allowed to supply private homes, and though intermediate announcements will be allowed any form of advertising or propaganda will be forbidden.

"Live" music will not be allowed. The piped-music stations will mean more royalties—through the Performing Right Society—for singers, bands, composers and record companies.

MU sees danger

But the Musicians' Union sees it as a dangerous threat to the welfare of its members.

"Piped-music has already helped to ruin the band business in America," said MU assistant secretary Harry Francis on Tuesday.

"If the threat becomes an actuality we shall have to combat it in any way we think practicable."

In America today music has replaced auto soundness and conversation as background noise in cafes, poolrooms, ball alleys . . . in fact, almost everywhere.

In disc jockey pools they swim to music relayed through undercurrents.

The whole secret of piped-music is that it mustn't make you listen. You must just hear it.

An executive of one of America's biggest auto-music concerns said: "If the music needs to be listened to it is understood—then it's not for us."

OBITUARIES

Frank Baron dies at 44

FRANK BARON, the well-known West End pianist whose sextet has been appearing at the Seelands Park Hotel, Sandridge, Surrey, for the past five years, died on Monday in the National Hospital, London, after a long illness. He was 44.

His band at the hotel has been fronted for the past eight months by his vocalist wife Vera. "I shall be continuing to lead there," she told the MM.

Frank Baron was a frequent contributor and his sextet will continue its airings under the leadership of drummer Harry Knight.

The funeral takes place at Croydon Crematorium (Friday) at 4 p.m.

ERNEST RITTE

Ernest Ritte—former saxist with the Ambrose, Roy Fox, Low Stone and Gerald Gordini orchestras—died in Australia on January 12. He was 61 and leaves a widow and three children.

Bass charge for Johnny Duncan

JACK FALLON, bassist and manager of Johnny Duncan and his Blue Grass Boys, leaves the act when it starts a new Variety tour at Worcester Gaumont on February 14.

In Command

Henry Craudson is currently leading a 14-piece orchestra for showings of the film "Ten Commandments" at the Plaza, W.

He leaves Avenue Music next week after five months as General Manager.

BRUBECK: THANK YOU

BRITISH fans will see one change in the Dave Brubeck Quartet which starts its first British tour on February 9.

Dave, who was voted top pianist in the last MELODY MAKER Readers' Poll, has brought bassist Gene Wright into the group, replacing Norman Bates.

This week Dave sent this letter to the MM: "I am quite disturbed by the wording of my 'Thank you' ad as a winner in the MELODY MAKER World Jazz Poll, as the copy which was submitted is for approval states simply: 'Thank you.' I realise it is too late to remedy the negative feelings created in me and in the minds of your readers by the phrase. The World's Greatest Pianist."

"But my personal opinion about the 'World's Greatest Anything' is that it is a myth—especially in jazz piano."

Depends on mood
"The world's greatest jazz pianist can be any one of the top dozen, or someone completely unknown—depending on the mood you bear him, and the mood both you and the musician may be in."

"Jazz is too big, broad and beautiful to name any one man on any instrument as the world's greatest, but if polls must exist and one man be named for his contribution to the listener's happiness, I certainly want to thank you all for thinking of me in the Poll—Dave Brubeck, Oakland 11, California."

Dates with the Stars

- (Week commencing January 26)
- Eve BOSWELL**
Pantomime: Palace, Manchester
 - Max BYGRAVE**
Season: Opera House, Manchester
 - Petula CLARK**
Season: Palace Theatre, W. Hill
 - Jill Day**
Season: Adelphi Theatre, W. Hill
 - FRASER'S Harmonica Rascals**
Pantomime: Palladium, W. Hill
 - Nat GONELLA**
Season: Empress, Glasgow
 - Dave KING**
Pantomime: Empire, Finsbury Park
 - MAPLE LEAF Four**
Pantomime: Hippodrome, Derby
 - Chas. McDEVITT**
Sunday: Astoria, Hull
 - Week Empire, Middlesbrough**
Pantomime: Empire, Liverpool
 - Danny PURCHES**
Week: Cafe de Paris
 - Tommy STEELE**
Pantomime: Royal Court Theatre, Liverpool
 - TANNER SISTERS**
Week: Empire, Nottingham
 - THREE KAYE SISTERS**
Season: Opera House, Manchester
 - THREE MORARIS**
Week: Prince of Wales, W. Hill
 - Dickie VALENTINE**
Pantomime: Theatre Royal, Newcastle
 - Frank VAUGHAN**
Season: Palace Theatre, W. Hill
 - Dave WHELFIELD**
Pantomime: Palladium, W. Hill
 - YANA**
Season: Opera House, Manchester



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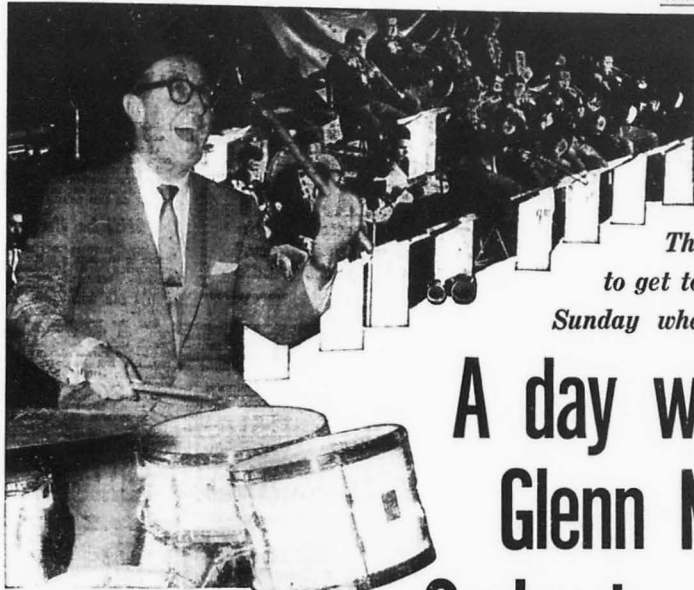
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and RAY
McKINLEY**
are old friends.

They had a chance
to get together again last
Sunday when Maurice spent

A day with the Glenn Miller Orchestra

The Miller line-up

MANY who attended the first Glenn Miller band concert at London's Dominion Theatre, on Sunday, were disappointed to find no personnel given in the programme. So here is the full line-up:

- Ray McKinley (drs., vcls., tpts.);
- Lennie Hambro (alto, ct.);
- Fred Pranie (alto);
- Louis Ciavolello, Gail Curtis (trns.);
- Erwin Moser (bari.);
- Zack Caron, Big Bill Maxwell, Charlie Hofer, Eddie Zandy (tpts.);
- Ray Desio, Tommy Parker, Herbert Stampf, Joe Hambrick (tms.);
- La Verne Austin (pns.);
- Ronnie Craig (gtr., vcls.);
- Louis Pasquantonie (bass);
- Harry Hawthorne (drs.).
- Larry Peters (vcls.).

IT was 2 a.m. and the telephone was ringing. It was Ray McKinley.

"Can you put Peanuts and myself up for the night?"

That was 14 years ago and the days when Ray and I were on those terms of friendship. He was Sergeant McKinley then—a large, likeable Texan with a lazy humour, a shrewd mind and a great gift for drumming. Three-piece and before bebop.

What is he like today? How does he play and what kind of band does he have?

We met at the Press reception an hour or so before the first concert. He gave a yell when he caught sight of me and we took off from where we left off.

"You know Ray, you and Bauduc are still the best Dixie drummers I have heard." He looked startled:

Dave Tough

"Oh, Man! Don't tag me as a Dixie drummer, I'm just a swing player. Bauduc is a great two-beat man with a lot of syncopation."

Dave Tough is the drummer I hope I play like. Sure, Tough came along after me, but that's the way I try to play.

"Apart from the Miller style, are you playing jazz today?" He fixed me with a look:

"What do you mean by jazz?" "I mean what you mean by jazz."

"Then we play it. But we also play 'In The Mood' and we are a dance band."

"Do you ever practise?" "Hell, no. I don't play so well these days. I leave it to

the younger guys. They play so fast. They've got everything—except rhythm."

We went on the stage to see the kit the Premier people had lent him.

What sort of mufflers are they, he asked, pointing to what we call the dampers. He was meticulous about the kit, examining the details and the placings. Then we hurried to his dressing room.

The BBC was there with recording equipment. As he changed, Ray chatted casually into the mike and carried on another conversation with me at the same time.

Impatient

Jack Green, office president of the Willard Alexander Office, was there. He turned to me:

"Ray is the sweetest, nicest guy to go along with. You know, he's got a fine house in Connecticut and he works 52 weeks in the year. He's mad about golf, Ray chimed in:

"Sure I'm mad about golf—I dream it. I am the biggest sucker on the golf course."

For a little while we were alone.

"How do you feel about music these days, Ray?"

"I'm a little impatient these days. Tolerance is not the only thing that comes as you get older. You get so disgusted that young kids have so much talent, and they waste it. They don't swing, and if you don't swing, it ain't jazz. They are great musicians but they should be in the concert hall."

"Why don't they swing?"

A success

"Well, some people are born with it, like Louis. Some people have a little of it, but they just don't bother. And the air creeps both with 89 changes per bar—they're after an Oscar."

"One thing about the British is that their tradition seems to count for something. They make a work. Look how impressive their bands have become. The British kids would listen

"American Patrol" in the full sense, other than to admire the close copy."

It is a good band, though not a great one. But it swings.

Despite the construction of Miller arrangements, it swings. And when the band left, the Miller style and went into some of Ray's own specials, it rocked. (The band wore a tartan design on their lapels, probably of the Clan McKinley.)

Ray has a warm, relaxed personality on stage and his drumming is accurate—good, big-band stuff and still neat and swingy. His singing and personality are in the true American fashion and the audience loved him.

Lennie Hambro was the band's outstanding soloist. He plays a Parkerish alto and was featured with his quintet. Apart from McKinley's drumming, the backing was modern.

Other pleasant, but not out-

standing soloists were Eddie Zandy (trumpet), who was featured heavily; Gail Curtis (tenor) and Ray Desio (trombone).

Solo work, however, wasn't the strong feature of the band. Both singers, Lorry Peters and Ronnie Craig—who also play good guitar—were outstandingly good.

Different

If you want to know whether the band is as good as the original, the answer is: No. But no band ever could be.

It's different times and different moods. But they still do the Miller sound quite beautifully at times.

And from an entertainment point of view, visually as well as musically, the show was a success.

I knew what to expect: I was in no way disappointed.

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**LETTERS TO
THE
EDITOR**
—appear this week
on page 6

to the old-timers. But back home if a guy is over two years old, he's an overnight sensation." He looked straight at me:

"I was going out already. I went out in front to watch the show. It was a full house, so full that even the air creeps which brought the band over had to be squeezed away somewhere."

I knew what to expect in the way of music—an American dance band playing music in the Miller manner. Not Basie; not Kenton; not Dankworth; not Heath.

Once you accept that, you can't enjoy it. Because, you understand, I can no longer enjoy "In The Mood" or

Tribute to the great Big Bill

HOW good it is to learn that some of our top jazzmen are combining to help Big Bill Brovinsky (Page One, 18/58). I read a great readers' article to a paragraph in a book about Big Bill where he says that many blind singers would like to hear of something good being done for them or said about them while they are still alive and not when they are dead.

Well, here is the opportunity as well as the chance to give credit for all that jazzists have done for jazz. But this same system has also proved that the death of a jazzman has probably contributed more to the world of jazz singers than any other single musician.—*Jercy F. O. Smith, Bath.*

Heath won through

I AM all in favour of Johnny Dankworth's attitude towards jazz and Dixie. But this same system has also proved that the death of a jazzman has probably contributed more to the world's top band class.

The fact that the British band does not get a fair deal in the bargain is the proof. Heath's very successful tours and the impact he made in the States are sure far greater than any band that has visited us because they had all the odds against them, while the Basie Band, M.A. J. and all the rest got popularity like a hot air balloon.—*J. Skinner, B.F.F.O. 1, Hong Kong.*

In reply

HILARY and Fuchs are so much more interesting than Ray and Dunc. But they regret the need to reply to them. Reply (18/18) to my reply to his original article. This could go on for ever!

Among the things Steve Calna, "almost all musicians" has in common is a sense of humour. That explains to me why his "conversations" he had with all those famous people printed him nothing. Presumably they consisted solely of an exchange of funny stories. As I shall be in the U.S. for the next few weeks, I trust he will be allowed to terminate this absurd argument by his entire satisfaction.—*Stanley James Braintree, Essex.*

Tribute to Billy

IT is with very deep regret that I have to inform you of the death of Billy Parrot (reported 4/158), ace trumpeter, accordionist, etc., who is deeply mourned by his friends in South Africa.

I am sure all his old friends in England will join with us in paying tribute to a magnificent musician, a truly wonderful player, and my very best friend.—*Jack Grant, H. Pollock and Co., Ltd., Johannesburg.*

DESPITE what might be called the parting words of Mr. Bill Haley before he slipped away into the limbo, Kneeling the Rock is spreading as a popular sport.

Last week we saw a minor revolt by three pop singers of long standing who left their recording company because it neglected them in favour of imported rock-n-roll.

I have never expended much energy on the game. For one thing, if the choice is between animated rhythmic music and sentimental splash of the "Special Ancestral variety," I have a strong bias in favour of the former.

Killing itself

Furthermore, the Rock seems to be knocking itself out of business so effectively, with all the get-rich-quick boys tripping over their own feet in the golden goose, that any energy on my part, apart from an occasional yell of encouragement from the touchline, seems superfluous.

Nevertheless, I read in the "New Statesman" of all extra-ordinary places, that in the middle of the Rockers' "Six-Five Special" studio—the question is being asked: "Is Humph a square?"

Screaching

If clapping on or around the mouth, screaching like a hog, as whenever a break comes in the most obvious place and

LETTERS

Shocked

I JUST read I paid 2s. 6d. to see a great band which in my opinion, is one of the world's best—Johnny Dankworth's Orchestra. This week of moment, I viewed "The 6.5 Stage Show." I was shocked at the low quality.

Not one good tune was played during the whole show, and it cost 6s. to sit in a far worse position than at the Dankworth show. Also, the total length of the show (including an interval) was only 1 hour 35 minutes. The Dankworth band played for over two hours.

Surely the 6.5 show could have been better than this. Could such a group of some real musical quality have been included? I feel that the John Barry Seven could play some real music, but they did not do so.—*John G. Vine, Croydon, Sheffield 11.*

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Am Square?

HUMPHREY LYTTTELTON

answers a question put in "that hub of the Rockery," the "Six-Five Special" studio

wildly applauding artists who would earn nothing but the bird in any self-respecting working man's club "free-and-easy" arrangements which make up today's ripper, then I proudly confess that I am not only square but positively unqualitative.

This is no one-sided standpoint against jazzmen. For evidence, just study the halves of the musicians in the background—many of them famous for many years on the local jazz scene—when the latest rock and shine discovery is hoisting forth on the "Six-Five."

Nothing need surprise us about the current craze. It's one of Nature's laws that if any type of music achieves mass popularity, it is always the second-

But the names of the men who laid the foundation on which today's card-houses are built—Joe Turner, Jimmie Rushing, Big Bill Brovinsky, Huddie Ledbetter, Muddy Waters and many others—will remain.

Not in the public eye, perhaps, but in all those places where lumpy squares like myself congregate.

jazz on the air

(Times GMT CET plus 1)

SATURDAY, JANUARY 25:
16:30-20:00 A.M. D.L. SWINE CLUB.
17:30-20:00 P.M. I. Ben, Crosby, Simon, Hendrik, Clayton.
21:30-23:00 P.M. Z. Frank.
4:30-5:30 P.M. Modern Swing Combo.
5:30 app.-5:50 B.D.M.: Kings of Jazz.
6:30 P.M. D.L. Just Jazz.
7:30-9 T. (4) T.D. Hi-Lex, Horne, and London.
1929, Nerve, B.G., Basie, Louis.
8:30-9:30 T.: Band O'8, Hollywood
9:30-9:50 B.: Passaic on Big Bill
9:50-10:10 B.: Jazz Time.
10:10-10:30 P.: Mill Buckner Quartet, Top Ten, Radio Hall, Jazz Session.
10:10-11 P.: M.J. Rocco Pop Music.
10:10-12 P.: Jazz Quartet.
11:10-12 P.: J. Jazz-Fingering.
11:10-12 P.: D.J. Blues.
11:10-12 A.M. I. Press and Radio Hall.
11:10-12 A.M. II. Dance Music.
11:10-1 P.M. Saturday Night Club.
11:10-12 M.M. Hollywood-New York.

SUNDAY, JANUARY 26:
4:30-5:15 P.M. A. I. 2: Thelonus
5:15-6:00 P.M. T. (1) Miller, J.D., Kenny, Sinatra, Garner, (13)
Tatum, Duke, Gluff, B.G. and J.
6:30-7 P.M. 2: Hamp in the Old
6:30-7 P.M. 3: Jazz Requests.
7:30-8:30 P.M. 2: M.Q.
8:30-9:30 P.M. 2: Jazz Microgrooves.

MONDAY, JANUARY 27:
8:30-9 T. (1) Mal, Malaysia, Thornhill, James, (1) Star Smith, Grady, Basie, Dinwiddie, The Duke and Stanton, Joe Carroll, (1) M.J. Rocco, Al Clayton, Thompson, Kenny Burrell, Helli, (1) M.J. Rocco.
8:30-9:30 P.M. For Jazz Fans.
10:30-11 P.M. 2: Pat's Ragula Ork.
10:30-11 P.M. 3: Jazz Requests.

TUESDAY, JANUARY 28:
1:15-5 P.M. T. (3) Nat Cole and Billy May, Also Show, Thornhill, Sherington, (2) Jazz Session, Austria, Duke, Holiday, O. Jones, (1) Jazz Session, Parker, Joe, (1) Jazz Session, J. Modern Jazz 1958.
9:30-10 P.M. 2: The Real Jazz.
10:30-11 P.M. 3: For Jazz Fans.
10:30-11 P.M. 4: Jazz Enterprises.
10:30 app. N. Jazz Programme.

WEDNESDAY, JANUARY 29:
9:30-10 P.M. 2: Modern Jazz 1958.
10:30 T. (1) Miller, T.D., May, (3) Joe Sullivan, Walter, Kenton, Brown, Camella, Lester, Basie, Joe Newman, Cole, Peterson, et. France.
10:30-11 P.M. 1: Jazz Diagon.
10:30-11 P.M. 2: Jazz for Jazz Fans.
10:30-11 P.M. 3: Jazz Enterprises.
10:30-11 P.M. 4: Basie in London.
10:30-11 P.M. 5: Jazz Enterprises.
10:30-11 P.M. 6: Jazz Enterprises.
10:30-11 P.M. 7: Jazz Enterprises.
10:30-11 P.M. 8: Jazz Enterprises.
10:30-11 P.M. 9: Jazz Enterprises.
10:30-11 P.M. 10: Jazz Enterprises.
10:30-11 P.M. 11: Jazz Enterprises.

THURSDAY, JANUARY 30:
11:40-12:15 P.M. A. I. 2: Champs Elysees Jazz.
1:15-2 P.M. 3: Jazz Session.
1:15-2 P.M. 4: Jazz Session.
1:15-2 P.M. 5: Jazz Session.
1:15-2 P.M. 6: Jazz Session.
1:15-2 P.M. 7: Jazz Session.
1:15-2 P.M. 8: Jazz Session.
1:15-2 P.M. 9: Jazz Session.
1:15-2 P.M. 10: Jazz Session.
1:15-2 P.M. 11: Jazz Session.

FRIDAY, JANUARY 31:
2:15-2:45 P.M. 1: Ladinier and Mezz.
2:45-3 P.M. 2: Jazz Session.
3:15-4 P.M. 3: Jazz Session.
3:15-4 P.M. 4: Jazz Session.
3:15-4 P.M. 5: Jazz Session.
3:15-4 P.M. 6: Jazz Session.
3:15-4 P.M. 7: Jazz Session.
3:15-4 P.M. 8: Jazz Session.
3:15-4 P.M. 9: Jazz Session.
3:15-4 P.M. 10: Jazz Session.
3:15-4 P.M. 11: Jazz Session.

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THE SPICE OF JAZZ

THE other day I took part in a jazz forum at the Institute of Contemporary Arts. On the panel were Vic Belfrage (chairman), Bill Jones, Raymond Horricks, Jeff Aldam and myself. In the audience were Johnny Dankworth, Cleo Laine, Peter Gammond, Charles Fox, Stanley Dance, Jack Hutton and Max Jones.

I don't know about the other panel members, but I felt rather like a schoolboy explaining Boyle's Law to the Royal Society.

Fair exchange

At first, that is. After a while it became clear that the members of the Royal Society were going to do almost as much talking as the schoolboys: no question of them sitting in silent protesting rows while we

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founded between evasion and misunderstanding. In short, there was a fair exchange of views all round, especially all round where Johnny Dankworth was sitting. As usual on these occasions, I was struck by the number of questions which centred not so much around jazz itself as around jazz criticism. What makes a good jazz critic? Why do the critics oppose one another so violently? Why did certain American critics change their views on modern jazz? Who are the best jazz critics? Perhaps the emphasis was on criticism because so many jazz writers were present. All the same, I've noticed before that the average jazz enthusiast takes a keen interest in the problem of jazz criticism.

Terminology

It certainly is a problem. Equipped with a vague and ill-defined terminology — about which we can't agree, anyway — half of us discuss music of the heart in terms of the head, while the other half discusses music of the head in terms of the heart. The "heart" boys complain about Brubeck because some of his work sounds to them, rather like Bach. The "head" boys dismiss George Lewis's music as "kindergarten stuff". I wish it could be generally acknowledged that jazz is no longer indivisible. The criteria one applies to a Brubeck Quartet performance bear little or no relation to those needed to assess a George Lewis LP.

Indeed, lumping all kinds of jazz together under the same critical standards is rather like inviting an art critic to compare a Botticelli with a Guinness poster. According to the standards of classical art, the Botticelli might be a work of genius; but then so might the Guinness poster, according to the very different standards of commercial art.

Top man of what one might

No comparison

The error, of course, lies in comparing them in the first place. Did Professor Gilbert Murray denounce "Under the Wood" on the grounds that it was inferior to "Alcestis"? Of course not. There is no reason on earth why the two works should ever be compared, though — both are plays. Back to Brubeck and George Lewis: the jazz parallels, so to speak, of Dylan Thomas and Spenser in this simile. Both are jazzmen, in the only sense that one can possibly apply the word consistently to either words in the widest sense. Their music is improved over a 4/4 rhythm, along the lines laid down originally by the founders of jazz music, and subsequently improved by a succession of great pioneers, each stylistically related to the last.

Wide frontiers

But they differ. The ear which is attuned to the Lewis which is unlikely to be able to accept the Brubeck piano. This does not mean that George Lewis's music is "old style" or that Dave's piano is "pretentious pseudo-concave music". It merely means: The frontiers of jazz are spread so wide these days that one listens is unlikely to take in the whole range. ... enough ... let's acknowledge the fact. The jazz world has no need, either, of young men who are "Revival Old ones. There is flourishing growth and development along the whole span of jazz, and that is what matters. Beyond that the crying need at the moment is for people who will seek not to impose limitations on jazz, but to understand the limitations of their own tastes — and having understood to admit them.

Philips straighten out that Alligator middle

FROM the beginning of time, it sometimes seems, collected and been recorded by the Armstrong Hot Seven's dual titling of "Alligator Crawl". In Britain, because of some idiosyncrasy on the part of a P & O phone official a long ago, the tune came to be known as "Alligator". Bluey Weir's Blues composer credit was given to Waller.

These mistakes first made on the label of HMV, reappeared on the extended-play reissue last year (RPM 6927). But with the Philips release of Volume Two of "The Louis Armstrong Jazz" (SBL7198) the matter is at last put right. The label credits correspond with those on George Avakian's compilation for US Columbia — as far as we know — on all the previous US releases of this record. Since the Philips LP appeared, the discrepancy has been spotted by several readers — presumably new to the problem — who have written to ask us about it. To complete our answer, we

should make it clear that the tune Louis plays is — at any rate in the 1940s — recognisably Fats Waller's "Alligator". In the American States, we have looked up the disc he referred to as "Alligator Crawl" but, Schenker's "Glynnou On Record", published by Bluey Weir in 1946, lists it as "Alligator Blues". We asked colleague E. G. A. Jackson how any errors had arisen and he says the idea came about, he has also been diligent in to the confusion, and perhaps to

How Parlophone ever came to label their copies that way is one of the most curious instances of jazz on records.

'Jaws' out again

FROM Stanley Dance's note left for the USA on Sunday for a six-weeks visit, comes the news that Eddie "The Chief" joined Basie primarily to make the record. European success — however left the band. Billy Mitchell, of Dixie Gillespie's band, has taken his place. Eddie opened with his trio on January 10 at the Apollo Theatre and is now working at Basie's Harlem Club for an indefinite stay.

by **STEVE RICE**
call the Botticelli school of jazz has long been the fiery M. Hugueno Panassié. Ever since new criteria developed in jazz, Panassié has been crying: "Stop! This doesn't sound like a jazz Botticelli!" — and continuing with that phrase of non sequiturs — "therefore it can't be jazz at all!" Weakened by repetition, the voice has grown a little hoarse recently. But those anguished cries still reach us faintly from across the Channel. Who shall we choose to represent the O. U. in a poster school? Whoever it may be, he glances impetuously at the classic curves of the Botticelli Venus. "Pure art," he announces. "Everything stated: nothing implied." And perhaps he adds under his breath: "And it won't sell a bottle."

CONCERN THE BEAT

How soon will you be able to buy "reophon jazz"? Not for at least another 12 months, predict EMI, who have been quickly building up a library of discs that you can almost "see."

In fact, they could put them on the market tomorrow. But it would be a waste of time until the means of playing them are available in a form and at a price sufficient to tempt buyers.

Snag seems to be finding a suitable pick-up for both stereo and ordinary "monaural" discs—but this is expected to be overcome within the next year.

Even so, it will probably be some years before they are available in the same wide range, say EMI, as their ordinary records.

So don't throw away your present record-player just yet!

Solved!

MEANWHILE (to revert to the present day), the Mystery of the "Bassie in London" LP seems to be solved. I queried this title, you remember, a few columns ago, citing the presence of trombonist Matthew Gee in the personnel. The mystery was with the Basic Band and the ban against American bands recording in Britain anyway. The controversy, they tell me,

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with PAT BRAND

Garner said awaited him on his arrival in London two weeks ago, reminding him that he had no work permit and therefore must not play piano during his stay.

Who sent it? "Not us," say the Musicians' Union. "In fact, we'd like to know who did."

Not us," say the Ministry of Labour.

Garner has returned to the States—leaving the mystery unsolved.

Friend of yours?

BUT wait! Here's yet another mystery. The Mystery of the English Critic.

He writes the sleeve notes of the new Kid Ory album issued in the States: "Ory in Europe."

Very intelligent sleeve notes, too. Developing the argument that for present-day American jazzmen really to arrive at star status they must play Europe. And recalling that he had to fly over to Paris to hear this great trombonist for the first time in person.

But signing it: *Beowulf Plantagenet III* if you please!

Concession

"When people ask us to play rock-'n'-roll," says Ray McKinley, "it's easier to tell them to explain why we'd rather not."

Unsold

ONE mystery solved. One unlikely to be. The Mystery of the Warning Message. The message that Erol

So his stage show does contain just one rock-'n'-roll number—and a micky-taking one at that which nevertheless got a small section of the Dominion audience clapping on the on-air.

A small concession to rock-'n'-roll.

Comparable to the (perhaps) small concession to Bill Haley appear in the tartan lapels of the Miller Band's jackets.

Still going strong

YOU'RE never too old to write a hit song. So believes Ralph Stanley.

He sold his first song to Francis and Day in 1915. His latest—"The Way to Spirit Heaven," written with Leo Towers—was sold to them last week.

In the intervening years he has written such hits as "Linger a Little Longer," "Smiling Along" and "Ain't We Got Fun."

In a letter of congratulations, theatrical historian W. Macquarrie Pope pointed out: "Nobody is a thing of the past until he makes himself so."

Ralph was 70 last Monday.

At last...

A BRITISH musical show with good, strong songs by Les Bricusse and Robin Beaumont.

The hit song? "Love Is."

No. 18

I BEGGED last week for a little more originality in finding titles for radio and television programmes, citing no fewer than seventeen that included the word "Show."

I learn this week of a new BCTV weekly series in the planning stage. Entitled: "Show Parade."

What? Eh?

At the rate they're signing up "stars," there'll soon be more artists than audiences.

Friend of yours?

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LEWIS LEE IS THE WILDEST OF THEM ALL!

"BRITAIN will think 'B' another war has started when they see this fellow for the first time!" Those are the prophetic words of disc man Sam Phillips in discussing his latest prize package, Jerry Lee Lewis.

I had just watched Lewis nearly stampede the teenage audience in New York's Paramount Theatre as the feature attraction of Alan Freed's rock-'n'-roll show.

I've watched many a rock-'n'-roller, rockably and rhythm and blues star. I can safely say that Lewis is one of the wildest, most uninhibited performers of all—a singer who literally loses himself to the music and the beat.

Later, in a dressing-room, I talked with Lewis, his manager, Oscar Davis, and Phillips. The man who makes his records. I found the off-stage Lewis another person, rather shy, almost reluctant to open up, but even more lively. The pieces of Jerry Lee Lewis began to fall together.

REN GREVATT
interviews the new American pop star whose disc "Great Balls of Fire" is number one in the M.M.'s Top Discs chart this week.

Learned

"Nobody ever taught me how to play or sing," he told me. "I listened and I learned. My friend Jimmy Swagart and I would hang around outside Hainey's Big House, a Negro night club in our home town of Ferriday, Louisiana.

"We were just kids. We'd listen to the blues they would sing inside the club."

Preacher

"A few years later my buddy, Jimmy Swagart, decided to be a preacher. We'd look a try, too, and went to school at the Waxahatchie Bible Institute in Texas in the Assembly of God faith. But I still loved music and the blues. Once when I was in Memphis, somebody told me about Sam Phillips and his recording studio. I played and sang for him and he made my first record, which didn't go anywhere."

Sunburnt

I found Sharon looking disgustingly sunburnt and a good deal leaner than when he got here.

I lost about 45 lb., so I ought to look thinner," another smash hit, and the only tune from the motion picture "Jam-Boree" to become a hit so fast.

Howard Lucreff
Keely Smith—a bright future.

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Frankie is great, but...

THE Palace Theatre, W. is presenting Frankie Vaughan in his first West End starring role. And presenting two more problems than the furthest-out problem play. So that any review of the proceedings tends to develop into a series of questions to which I am unlikely to find the answer. Such as:

WHY should the only worthwhile sets be given to the ballet and the aerialists? Why should all the sets, including Frankie's, resemble the stage of some small provincial town hall in a set of costumes, with the gear of the trapeze artists?

WHY allow the exquisite dancing of Nadia Nerina to be immediately preceded by the rustic humour of Bernard Miles? Why does Frankie alias Hetti King steal 50 per cent of his act?

WHY...? I shall never know. Suffice it to say that none of this prevents Frankie emerging as a great trouper in the finest tradition—the King, King tradition. In fact, vocally, he is no Larry no Sinatra, no Boone. He is nevertheless more potent than any of us so far as it is a natural stage performer. His movements are magnificent; his personality comes over with warmth and sincerity. His appeal is a m b r a c e s quality. It is a kid, and the m s m s a n d duds. He is a star in the truest sense who deserves a t a r treatment in a real show of his own and not just as top of what appears to be a p i a z a r d y gathered collection of Variet acts.

Among those in support of him were Eretta Clark in a surprisingly versatile act whose only fault was the inclusion of "Some Enchanted Evening" and the King Brothers of whom I felt (as on previous occasions) that one really strong theme in his work would have given light and shade to an otherwise samey rock recital.

On the rest: 72-year-old Hetti King—amazing. Comed-yvent Harry Worth—terrific. Juggler Ugo Frediani—irreducible.—Pat Brand.

Finest tradition

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Sharon: I've even played with Duke

RALPH SHARON: piano, arranger, conductor. "Thus the first item of the personnel printed on Tony Bennett's latest American LP, 'The Beat Of My Heart'."

In addition, the label informs us that the album—which utilises the talents of Jo Jones, Chico Hamilton, Art Blakey, Candido, Sabu and Billy Eckstine to illustrate Bennett's contention that a drum is the heartbeat of modern man—was devised and produced by Tony Bennett and Ralph Sharon.

To complete a nap hand, Ralph also contributed the sleeve note—an informative affair written in the faintly remembered shorthand style, such as: "Next question, which drummer? Should we be selective, or try the union book?"

Must have advanced substantially in the U.S. music profession since he joined the ranks of the Savoy five years ago. Further evidence is offered by his new London release, with wife Sue Ryan: "Mr. and Mrs. Jazz."

To find out for myself, I had to brave the raucous atmosphere of the Savoy. Here, I met Sharon, where Ralph luxuriates in conducting, while Bennett, manager Joe Anthony and drummer Kenny "Dunk" Moore.

I found Sharon looking disgustingly sunburnt and a good deal leaner than when he got here.

I lost about 45 lb., so I ought to look thinner," another smash hit, and the only tune from the motion picture "Jam-Boree" to become a hit so fast.

Scuffle

In material terms the job has become easier and Sharon is keen to get to work as a jazz leader. It added up to the fact that so many wonderful jazzmen who cannot get regular work.

"I'm not turning my back on jazz. Tony's all for jazz, and he's ready to put ideas in any direction. So I'm artistically satisfied."

"You can guess how happy at the American Club in Miami we worked with Duke's band. They played jazz and I took over. I added up to the fact that another local boy had made good. In fact I did and not only that, Bennett replied with considerable emphasis: 'I wish you knew how good Ralph makes!'—Max Jones.

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NEW CRACKER

CARLTON
DALLAS LONDON

The ONLY 3" Snare Drum with PARALLEL ACTION SNARES

- WITHOUT INTERNAL FITTINGS
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WRITE FOR THIS NEW CATALOGUE

Hear it speak for itself at your local dealer

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Address _____

DALLAS BUILDING CLIFTON STREET E.C.2



OVER the past few years I have answered many queries on every aspect of songwriting. This week I shall start to collate the services available through Wingsheet. I suggest you file them for future use.

COPYRIGHT. Directly you put a song on paper, to all intents and purposes this registers it as your own copyright. Unfortunately there is no copyright in the title itself. But for purposes of proving when a song was written, you can register a song and its title at Stationers Hall, London, EC4. A word to the Registrar at that address will bring you the particulars.

PERFORMING RIGHT SOCIETY. You cannot just join this Society at will. Membership is judged on "reasonable performance" of your works. If you think you have something to support your claim for membership, write to the Secretary, Performing Right Society Ltd., 23 Margaret Street, London, W1. Remember the PIRS cannot obtain copyright for you. When you are about to become a member you are asked to assign the performing right in all your works to the Society, so that it can negotiate and collect fees on your behalf.

Collects your fees

MECHANICAL COPYRIGHT PROTECTION SOCIETY. This is chiefly an organisation for collecting royalties from gramophone records. It has other adjuncts such as the Film Sound Bureau, which handles music in films. Chief use to you concerns the broadcasting of works in manuscript form. If you are not a PIRS member, the Mechanical Copyright Protection Society can collect your fees for the airing of these unpublished numbers. If you are interested, write to the Secretary of MPCS at 29 Maddox Street, London, W1, giving specific dates and method of performance.

RHYMING DICTIONARY. An essential for every songwriter. It is difficult to recommend any particular one as these are specialised publications and have an awkward habit of going out of print. One nearly always available is the Improved Rhyming Dictionary, by Jane Shaw Whitfield, published by Thames and Hudson at 15c. Rhyming dictionaries are more easily obtained through newsagents and stationers rather than from music shops. It is also possible to find second-hand copies at Foyles Bookshop, 119 Charing Cross Road, London, WC2.

Rhyming formations

ROGET'S THESAURUS. An extremely useful work. It gives synonyms for every known word and a host of phrases so that if you want to change the formation of a line in a lyric, you find a new word which means the same as the last word in your line, thus setting up a different rhyming formation. This is an old trick known to every professional songwriter and the "Thesaurus" can save you hours of brain fag. All songwriting must necessarily be a good old slog, but this is a really good short-cut. "Roget's Thesaurus" has now become an abridged edition published by Penguin Books at 5s. Good value.

HUBERT W. DAVID

MIDGETS
DINNER WITH FRIENDS LB10071

WHY NOT
FAWCY MEETING YOU LB10068

GOING TO CHICAGO*
SENT FOR YOU YESTERDAY* LB10066

ON 78s

STEREOPHONIC
SIXTEEN MEN SWINGING LB10064

* Vocals by AL HODGKIN. These records are from Norman Grant's "CLEP" Series.

COLUMBIA RECORDS

100 TRADE MARK OF COLUMBIA GRAPHOPHONE CO. LTD.

R.M.I. BROUDES LIMITED, 9-11 Great Castle Street, London, W.1

BRITAIN'S TOP DISCS and TUNES

A GUIDE to the best selling discs for the week ended January 18, derived from information supplied by 21 leading record stores.

This week	Last week	Title	Artist	Label
1	(3)	GREAT BALLS OF FIRE	Jerry Lee Lewis	Mercury
2	(1)	MA, HE'S MAKING EYES AT ME	Marie Adams with Capitol Johnny Dux	Mercury
3	(4)	JAILHOUSE ROCK	Elvis Presley	RDG
4	(6)	OH BOY	Orbitas	Vogue-Coral
5	(M)	MY SPECIAL ANGEL	Malcolm Vaughan HMV	Mercury
6	(8)	ALL THE WAY	Frank Sinatra	Capitol
7	(7)	KISSES SWEETER THAN WINE	Jerry Douglas Columbia	Columbia
8	(5)	PEGGY SUE	Bobby Dylis	Vogue-Coral
9	(17)	BEET PETERS	Jackie Wilson	Vogue-Coral
10	(17)	THE STORY OF MY LIFE	Michael Holliday Columbia	Columbia
11	(10)	WAKE UP LITTLE SUE	Everly Brothers	London
12	(9)	I LOVE YOU BABY	Pat Anka	Columbia
13	(18)	APRIL LOVE	Lonnie Carroll (10)	Pat Boone
14	(11)	KISSES SWEETER THAN WINE	Frankie Vaughan Pye-Nixa	Pye-Nixa
15	(14)	ALONE	Peter Clark Pye-Nixa	Pye-Nixa
16	(-)	AT THE TOP	Danny and Jonicoes HMV	HMV
17	(-)	BONY MOP	Larry Williams London	London
18	(16)	CHICAGO	Frank Sinatra Capitol	Capitol
19	(-)	THE STORY OF MY LIFE	Alan Omsa HMV	HMV
20	(-)	THE STORY OF MY LIFE	Two records "A" for 8th, 17th and 19th positions.	

THIS copyright list of the 24 best selling songs for the week ended January 18, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

(1) MY SPECIAL ANGEL (A) (12) HUG
(2) KISSES SWEETER THAN WINE (A) (12) FRA
(3) MA, HE'S MAKING EYES AT ME (A) (12) BOBBAN
(4) APRIL LOVE (A) (2) FRODO
(5) ALONE (A) (12) DUCHOS
(6) ALL THE WAY (A) (2) BARTON
(7) THE STORY OF MY LIFE (A) (12) STERLING
(8) FOGGOTTEN DREAMS (A) (12) MICK MANN
(9) TAMMY (A) (2) ROL
(10) WAKE UP LITTLE SUE (A) (12) ACACI-SHOE
(11) DIANA (A) (12) ROBERT MULLIN
(12) I LOVE YOU BABY (A) (12) BOBBERN
(13) MARY'S BOY CHILD (A) (12) BOBBERN
(14) LET ME BE LOVED (A) (12) FRANK
(15) PEGGY SUE (A) (2) PAT
(16) MARY'S BOY CHILD (A) (12) BOBBERN
(17) WE'VE GOT THE WHOLE WORLD IN HIS HANDS (A) (12) STERLING
(18) BEHIND YOUR MIND (A) (12) BRUNO
(19) LOVE ME FOREVER (A) (12) BRUNO
(20) LONG BEFORE I KNEW YOU (A) (12) CHAMBER
(21) OH BOY! (A) (12) SOUTHERN
(22) MY GIRL (A) (12) SHELTON
(23) PUTTING ON THE STYLE (A) (12) STARS
(24) GOT-YA HAVE SOMETHING IN THE BANK, FRANK (A) (12) CAMPBELL CONROY

Two titles "M" for 8th and 17th positions.

A-American; B-British; P-Others.
(All rights reserved.)

STORES SUPPLYING INFORMATION FOR RECORD CHART

LONDON—W. A. Barker, W.S.R. Book For Records, E.P. Leading Lightening, N.1; BIRDSONG, W.1; WANGFORD, W.1; HARRISON, W.1; H. J. Carter, W.1; HIDE MINGHAM, W.1; G. Maxwell, L.2; BLACKWOOD—City Leds, BLOUGH—Hinks, NORTH GREEN—L.1; WANGFORD, W.1; HARRISON, W.1; H. J. Carter, W.1; HIDE MINGHAM, W.1; G. Maxwell, L.2; BLACKWOOD—City Leds, BLOUGH—Hinks, SOUTH GREEN—L.1; WANGFORD, W.1; HARRISON, W.1; H. J. Carter, W.1; HIDE MINGHAM, W.1; G. Maxwell, L.2; BLACKWOOD—City Leds, BLOUGH—Hinks, L.1; EDINBURGH—Barnards Music Stores, L.1; HIDDLEBROUGH—The Record Shop and Co., L.1; WORKING—L.1; W. Maxwell, L.1; LIVERPOOL—Nema, L.1, L.2.

TOP JAZZ DISCS

Week Ended January 18, 1958

This week	Last week	Title	Artist	Label	London	Glasgow	Blacklist	Manchester	Birmingham	Newcastle	Liverpool	Cardiff	POINTS
1	1	MODERN JAZZ QUARTET AT SEVEN		London	—	4	1	1	—	1	1	57	
2	3	GIGS BARBER PLAYS—Vol. IV		Pye-Nixa	3	3	3	7	4	—	2	—	44
3	6	THE LOUIS ARMSTRONG STORY—Vol. II LP		Pye-Nixa	6	—	—	2	10	1	4	3	41
4	8	ELLA AND LOUIS AGAIN—Vol. I LP	Ella Fitzgerald and Louis Armstrong	HMV-Verve	1	3	1	—	—	3	—	—	37
5	15	JAZZ GOES TO JUNIOR COLLEGE LP	Frank Sinatra	Fontana	7	4	—	3	8	—	—	—	34
6	4	TO SWING OR NOT TO SWING LP	Bernie Kagan	Vogue	2	5	—	8	—	—	3	—	33
7	14	JAZZ AT ORCHERL LP	Dave Brubeck	Vogue	2	5	—	8	—	10	—	—	31
8	16	FIVE STEPS TO DANKEWORTH LP	Johnny Hammond	Parlophone	8	10	—	8	2	—	—	—	28
9	7	SUCH SWEET THUNDER LP	Duke Ellington	Philips	10	—	8	—	—	5	6	—	26
10	5	THE OLD RUGGED CROSS LP	Monty Sunshine	Pye-Nixa	—	—	8	4	—	—	—	—	25
11	2	APRIL DE PARIS LP	Jackie Bernice	Capitol	—	—	—	5	—	5	—	—	23
12	11	THE MODERN JAZZ STORY—Vol. I LP		Pye-Nixa	—	—	—	5	—	5	—	—	22
13	13	A SWINGING AFFAIR LP	Frank Sinatra	Capitol	—	7	9	—	3	—	7	—	20
14	10	GERRY MULLIGAN QUARTET AT STORVILLE LP		Vogue	—	7	9	—	8	—	—	—	20
15	—	NEW ORLEANS JAZZ LP		Brunswick	—	—	—	—	3	—	—	—	8
16	18	THE GARDNER TOUCH LP	Erolit Garner	Philips	4	—	—	—	—	—	—	—	7
17	—	DAVE BRUBECK AT PACIFIC COLLEGE LP		Vogue	—	—	—	—	4	—	—	—	6
18	—	THE MODERN JAZZ GALLERY LP	Count Basie	Philips	9	—	—	—	—	—	—	—	6
19	—	SIDNEY SHERIDAN AT STORVILLE LP		Vogue	—	—	—	—	5	—	—	—	6
20	—	THE MODERN JAZZ QUARTET AT THE MUSIC OF JOE LEWIS LP		Esquire	—	—	—	—	5	—	—	—	6

STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART

LONDON—Hot For Records, E.P. GLASGOW—McCombs's, L.1; BELFAST—The Gramophone Shops; MANCHESTER—Hills and Halls, L.1; and Record Centres; BIRMINGHAM—R. C. Mansell, L.2; NEWCASTLE—G. W. Anderson, L.1; LIVERPOOL—Seave Radio, L.1; CARDIFF—Cot Radio, Cardiff, L.1.

CALL SHEET

(Week commencing January 26)

Hornis ALDRICH and Squadroneers
Friday: Town Hall, Peterfield.
Saturday: Town Hall, Oxford

Chris BARBER and Band
Sunday: Chatham
Monday: Mack's, Oxford Street
Tuesday: Royal Festival Hall
Wednesday: Memorial Hall, East Dereham
Friday: Town Hall, Birmingham

Owen BRVCE and Band
Monday: Cy Laurie Club, W. Walsby
Friday: The Elbow, Walsby
Saturday: Highfield House, Maidstone

Johnny DANKWORTH and Orchestra
Sunday: Tower Circus, Blackpool
Monday: Quaid Hall, Southampton
Friday: Bayley Ballroom, Southsea
Saturday: Cors Exchange, Peterborough

Eric DELANEY and Band
Wednesday: Bains Hall, Leyton

Al FAIRWEATHER and Band
Sunday (Afternoon): Southern Sunday (Evening): Piccadilly
Tuesday: Jazz Club, Harrow
Wednesday: Dagenham
Friday: Eri Pie Island, Twickenham

Boal KIRCHIN Band with Rory BLACKWELL
Tuesday: Princess Hall, Workington
Friday: Palais, Stockport
Saturday: Beachy Camp, Chesham

Vic LEWIS and Orchestra
Tuesday: Branganey Hall, Swanwick
Friday: Music Hall, Shrewbury
Saturday: Pavilion, Buxton

Terry LIGHTFOOT Jazzmen
Sunday: Gannonam, Ipswich
Tuesday: Town Hall, Cheltenham
Wednesday: Jazz Club, St. Albans
Thursday: Dagenham
Friday: Town Hall, Wimbledon
Saturday: Drinking Hall, Dorking

Glenn MILLER Orchestra
Sunday: Empire Theatre, Liverpool
Monday: Public Hall, Preston
Tuesday: Odion Cinema, Glasgow
Wednesday: Odion Cinema, Newcastle
Thursday: Odion Cinema, Leeds
Friday: Odion Cinema, Nottingham
Saturday: Free Trade Hall, Manchester

Eric SILK and Southern Jazzband
Friday: Southern Jazz Club, Leytonstone.

Alex WELSH and Band
Sunday: Jazz Club, Wood Green
Monday: Jazz Club, Harriet
Thursday: TUC Hall, Luton
Friday: Empress Ballroom, Merborough
Saturday: Chelera College.

AMERICA'S TOP DISCS

As listed by "Variety"—issue dated January 23, 1958

(1) AT THE TOP
Dinah Shore
J&R Parlophone

(2) PEGGY SUE
Bobby Holly (Coral)

(3) THE STROLL
Frank Sinatra (Capitol)

(4) GREAT BALLS OF FIRE
Jerry Lee Lewis (Swan)

(5) LA PRILE LOVE
Pat Boone (Dok)

(6) STOOD UP
Rocky Nelson (Imperial)

(7) ALL THE WAY
Frank Sinatra (Capitol)

(8) MARCH FROM "BRIDGE OVER THE RIVER KWAI"
Mick Miller (Columbia)

(9) YOU SEND ME
Sam Cooke (Kern)

(10) JAILHOUSE ROCK
Little Richard (Atlantic)

(11) DON'T LET GO
Four Tops (Capitol)

(12) SAIL AWAY
MGM (Capitol)

(13) KISSES SWEETER THAN WINE
Frank Sinatra (Capitol)

(14) SWINGING S'HOPE RD BLUE
Moe Koffman (Jubilee)

(15) JAZZMEN
Johnny Rodgers (Capitol)

(16) TWELFTH OF NEVER
Johnny Mathis (Columbia)

Songwriters

This coupon entitles you to free advice on any and every query you may have written, or as an answer to songwriting inquiries. You must bear name and address of the sender, and must be accompanied by a.s. Post to: Songwriters' Advice Bureau, "Melody Maker," 18, High Street, London, W.1.

The Editor can accept no liability for loss or damage of handwritten material. This coupon valid until February 5, 1958, for readers in Britain; until March 4, 1958, for foreign correspondents and subscribers.

EDVIE GORME: Unh! They Say! Love Me Forever (HMV-5-P0232).

It was about two years ago that Frankie Engelmann spotted Edvie Gorme's "What Is the Secret of Your Success?" on a radio programme. Refreshing discernment, I thought.

Unfortunately, the record never quite made it.

But at least Mr. Engelmann and I have one thing in common—we both think Edvie is a lady.

Singers, too, are not unappreciative of her talents. My colleague, Tony Brown, tells me that Fatti Page says: "Edvie has everything."

Tony adds the rider that there isn't a singer in Britain to come within a hundred miles of her. And Steve Lawrence married her—nearly the final seal of approval.

Am I left on the sidelines to pay my continued respects via record reviews. And I hand Edvie another bouquet for her thrilling handling of "Unh! They Say." She sings an unusual song of some quality. Hardly surprising, considering that she is, of course, a singer, a part-composer.

Love Me Forever, only second-best, fails to match the Equires' version already reviewed. I thought Eddie Calvert had been making a fast American trip—indeed it is the trumpeter who was named Bernie Goo.

ELVIS PRESLEY: I'm Left, You're Right, We're Gone, Do You Think I Feel? (HMV 45-P0213).

PRESLEY quakes his way through "I'm Left" in a ringing guitar accompaniment. By the established standards we apply to these discs, this is not up to his best.

The coupling is on a par.

Anglo-U.S. concert...

THERE must have been a busy, like myself, who were exhilarated to hear the arrival of Paul Robeson might be coming to Britain for a TV show. One can only hope that he does.

Though the chances look pretty slim when you remember how long people have been trying to get the State Department to reverse its policy on Robeson's passport.

In the meantime, however, Topic have helped to give us with a 10 LP of classic Robeson material. Title: Paul Robeson's Dramatic Concerts (Topic 10717).

Incredible, that is exactly what the record is—one side of it, at least. One Sunday night last year, St. Francis Town Hall was packed with Robeson enthusiasts who had come to hear a live concert—given over the transatlantic telephone.

Such has been the advance technique that it is practically impossible to tell which songs were recorded with the phone and which in the studio.

Natural is the atmosphere that is pretty electric and one of the tracks is an exchange of greetings between stage and film star Aliee Baux and author Cedric Belfrage on this side, and Robeson on the other.

The other 11 tracks are filled with Robeson's rich bass. Mostly the sticks to proved standard—"Curly Bricks," "Water Boy," "Old Man River." These are sung in all his old warmth and charm.

Highspot for me, though, is Smetana's "Politic Song of Freedom" and the Schubert lullaby, to which he brings a maturity not always evident in the "Old Black Joe" days.

Other tracks are: "No More Auction Block For Me," "Scrambled Names," "All Through the Night," "Star Victim," "Schlor Mein Kind" and "Kevin Boy." In case of supply difficulties try the Bishopsopple Road, London, W2—Jed Smith.

LAURIE LONDON: She Sells Seal-Skated Down (Parlophone 50-8238).

"SEA-SHELLS" is gimmicked up with a whippy echo. Laurie gets going on an effective beat provided by Geoff Love.

"Handed Down" gets the type of groovy, quasi-spiritual treatment Laurie London has registered with.

THE KAYE SISTERS: Handed Down Love Me Forever (Parlophone PB782).

ANOTHER version of "Handed A Down" this time with a lyrical twist suitable for the girls. The Kayes are O.K. but the accompaniments on both sides are a bit stodgy.

POP DISCS

by Laurie Henshaw

MARTY WILDE: Afraid of Love, Love Me Now (Philips PB781).

"AFRAID OF LOVE" is delectable with the appropriate touch of manly sentiment. This should register with adolescent romances.

There's more whip-echo on "Love Bug." Presley should be lauded for this effort.

JIMMY JAGUES: Baby Don't You Dilly Dally (Fontana M199).

"BABY DON'T YOU CRY" has an early beat that will appeal to the jivers. The "walk on the reverse sounds as though it's along the Last Mile.

DORIS DAY: What'd I Put In That Kiss The Man Who Invented Love (Philips PB782).

"KISS" is Doris on a rock-'n'-roll kick. She does her best with the material to hand. The "Man Who Invented Love" is at least an original song.

—and the accompaniment reveals the touch of artistry we associate with Parlophone-MD Frank DeVol.

MARTY ROBBINS: Once-A-Week Date The Story of My Life (Fontana M192).

ONCE-A-Week "Date" is a sad song on the "top You're" theme with a spot of sombre recitation.

"Story" has a catchy little "The Justice" "who-who" group chips in.

BING CROSBY: "Der Single—Learn To Grow; Blue Prelude; Rides Around in the Rain; Let's Put Out the Lights; Temptation; Just An Echo in the Valley; The Last Round-Up; Black Mountain (Fontana TF6000).

THIS has nothing in common with today's discs. As reverent author Bob Dancers points out: "Sixties may come, rock-'n'-rollers may go... but crooners go on forever." This is Crosby of the 1932-34 period—considered by many to be the golden years. Certainly the songs were pretty good in those days.

One for the mums and dads—when the kids have scurried off to watch "Six-Five Special."

Only one criticism—the track of "Learn To Croon," one of Crosby's big hits, sounds as though it was taken from a master used as a dart-board.

SAMMY SALVO: Say Yeah, Oh, Julie (RCA1923).

"SAY YEAH" is more RAR stuff on a Presley kick. Good for living. A girl screams



• Edvie Gorme

like an air-raider siren in the background to "Oh, Julie."

FRANK SINATRA: "The Voice—Sin's Funny That Way; Feet Run In; Over the Rainbow; That Old Black Magic; Spring is Here; Love's Just a Matter of Time; A Little Tenderness; A Ghost of a Chance; Paradise; These Foolish Things; Laura (Fontana TF15000).

HERE'S an encore for the grown-ups. And a very youthful Sinatra on the cover to boot. My, how time has marched on. Though these tracks are

around 14 years old, they still stand up—particularly the fast-paced "Lover," a brilliant arrangement even by contemporary standards.

And how that band plays! And what a rhythm section! Those knee-twitching, drool-boys who try to garble themselves with a guitar sling should be forcibly fed on the sultar player in this orchestra. He changes faster than the English weather.

But "Black Magic" must have cast an evil spell over Frankie boy. He may be a sharp character—he had no need to sing that way, too.

over the phone

of greetings between stage and film star Aliee Baux and author Cedric Belfrage on this side, and Robeson on the other. The other 11 tracks are filled with Robeson's rich bass. Mostly the sticks to proved standard—"Curly Bricks," "Water Boy," "Old Man River." These are sung in all his old warmth and charm.

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CAPSULE REVIEWS

BUCK CLAYTON (EP) Stamp: At The Savoy; Confessin'; Blues For (HMV 705279)

THE exciting, warm-toned trumpet of Buck Clayton (especially on "Confessin'") makes this disc worth while. His French colleagues are less interesting, though the rhythm section does move.

The seven personnel is wrong at least a trombone (Benny Carter) and a second trumpet (Guy Lombardo) should be added. And "Blues For Buck" is taken from a French LP, has been tampered with and certain of the best solos are missing.

MICK MULLIGAN (EP) Doublet: Old Black-Lee Blues. (Tempo 45 A 164)

STACK-O-LEES: A good example of British traditional jazz, with solo honours shared by Walter Fawkes—substituting for regular clarinetist Bill Christie.

The reverse features pianist Ronnie Duff and bassist Alan Dodds, and proves once again that Duff is one of the most tasteful pianists we have—J.H.

Reissues (reissued) JULIAN "GANNONBALL" ADDERLEY—Gannonball; Cynthia's in

Thad Jones
and His Ensemble
THAD JONES; JIMMY JONES; EDDIE JONES; ELVIN JONES; JO JONES; QUINCY JONES and a few intruders: Frank Foster; Hank Jones; Tommy Flanagan; Henry Coker; Doug Watkins
"MAD THAD"
Jumping for Cats, Bird Song/Mad Thad, Cat Meets Chick/Whisper Not, Quiet Sid
12" LP. NLL 13

"Jazz Jumbo" Vol. 2
Fawkes-Turner Quintet
Blue Turning Grey Over You, Blues Go Away/Creole Love Call
Dick Heckstall-Smith Quintet
There'll Never Be Another You/Sputnik/Russian Lullaby
10" LP. NJT 510

Lennie Felix Trio
"PIANO MOODS"—Vol. 10
Sweet Lorraine/Jada/Two Views of the Blues
7" EP. NIE 1041

JAZZ
on Pye Group Records

Alex Welsh and his Band
ALEX WELSH (trumpet); ARCHIE SMIPLE (clarinet); ROY CRIMMIN (trombone); FRED HUNT (piano); CHRIS STAUNTON (bass); BILLY LOCK (drums); NIGEL SINCLAIR (guitar).

Don Rendell Jazz Six
"DOGGIN' AROUND"
Doggin' Around/Salamander Stroll, Rambo
7" EP. NIE 1044

mixa
Distributed by Pye Group Records (Sales) Ltd., 66 Haymarket, London, E.W.1

YOUTH BE SERVED

All-night Jamboree



Nea Raphaello (above), backed by trumpeter Alan Elston of the Graham Steiner Sextet, sings the 18 Blue for the 5,000 traditional jazz fans who packed the Royal Albert Hall for the All-Night Carnival of Jazz on Friday. Nine top groups provide non-stop jazz from 10.30 p.m. to 7 a.m.

'GOLDEN AWARDS' PRESENTED



The "New Chronicle" last Thursday presented its annual "Golden Disc" awards. Seen after the presentations are (l-r) EMI Managing Director J. H. Thomas, Decca Chairman E. J. Lewis, "New Chronicle" record critic Leslie Mallory, and "N.C." Managing Director John Cooke.

DECCA this week denied allegations of unfairness to British disc artists.

The storm blew up following moves from Decca to other companies by Jimmy Young, Lita Roza, Billy Cotton and Matt Monro.

In a BBC-TV interview, Jimmy Young alleged that the company was unfair to its British artists—giving priority to American versions of hit tunes.

To the MM, Decca executive Arthur Townsend said: "We don't only have to think of this country but of all the others where we release records. The teenagers want something new and, although it may be hard luck on older artists, we must give it to them."

Granada try pop & jazz package

THE Granada Company's first touring package-show kicks off a series of one-night stands at Kettering on February 9. A mixture of jazz, pop and comedy offerings, the show will star the 1000 Feet Band, singer Vic Brent, the Mackell Twins and comedienne Gladys Morgan with her company.

The twice-nightly show goes from Kettering to Grantam (10th), Aylesbury (11th), Bedford (12th), Maidstone (14th) and Rugby (16th).

For the shows at Rugby the Chas & McClinton Skins Group with Shirley Douglas, and the Robin Richardson Trio will be added to the bill.

BUSHKIN GROUP FOR BRITAIN?

AN all-star American group led by wisecracking pianist Joe Bushkin may make a British tour in the early summer. The tour is one of the subjects discussed this week in London by American booker Jack Gorman of the Willard Alexander Office, and London agent Harold Davison.

Mentioned as possible for the group are basetist Mill Hinton—who topped the MM's Critics' Poll—and drummer Don Lamond.

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BRON'S

- CURRENT "POP" ORIENTATIONS**
- 1. The Beatles (4)
 - 2. The Everly Brothers (3)
 - 3. The Four Tops (2)
 - 4. The Beach Boys (1)
 - 5. The Miracles (1)
 - 6. The Drifters (1)
 - 7. The Impressions (1)
 - 8. The Chordettes (1)
 - 9. The Platters (1)
 - 10. The Clovers (1)
 - 11. The Penguins (1)
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DIXIELAND JAZZ, Small Band 3 each

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Clarinetist Pat Rose had a jazz send-off when he emigrated to Australia on Friday, Pat—a member of Laurie Gold's Pieces of Eight for the past four years—pictured (above) with his daughter, Patricia, leaving St. Pancras Station to the accompaniment of the other Eight. They are (l-r.) Alan Poston (l-r.) Jim Young, Laurie (l-r.) Alan Wickham and Eddie Sweeney (l-r.)

ROCK RACKET

From Page 1

drawn by British filmgoers, and if the Presleys and other highly touted idols of the young charge as non-so-innocent victims—then "Sing, Boy, Sing" is an even stronger indictment of the situation that has brought them into being.

Extraordinary

What is extraordinary is that Tommy Sands is not a star originally on the recommendation of Colonel Tom Parker.

It was deserved for Sands has risen to full stature as an actor in this, his first film ever. He gets good support from Academy Award winner Edmund "Burrhead" Brown in the tough, unethereal manager.

There are plenty of songs to allow Sands to demonstrate that it's not what you sing, it's the way that you sing it, plus recorded interpolations from his discs at every opportunity. "Sing, Boy, Sing" is the toughest, most authentic film on the pop song racket yet. It's also, inevitably, the most shocking.

—TONY BROWN

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