

Melody Maker

AUGUST 23, 1958 Over 114,000 Copies Weekly EVERY FRIDAY 6d.

'Private'
Presley
Pages 6, 7 & 8

£500 'BLUES' FOR BROONZY

Problem for the Jazz Federation

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

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

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

Funeral expenses

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

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

'Thankful'

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

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

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

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

Broonzy was born in Mississippi on June 26, 1893, raised in Arkansas and went to Chicago in 1920 to work on the railway. His first recordings

His Fight for Life

were made in 1926—as a guitarist backing Cripple Clarence Lofton and Bumble Bee Slim. He then had a farm in Arkansas, but made frequent trips to Chicago to record.

In 1938 he achieved wider fame when critic John Hammond presented him at New York's Carnegie Hall in the now-

famous "Spirituals To Swing" concert.

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

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

EPITAPH

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

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

"Just write Big Bill was a well-known blues singer and player and has recorded 260 songs from 1925 up until 1952; he was a happy man when he was drunk and played with women; he was liked by all the blues singers, some would get a little jealous sometimes, but Bill would buy a bottle of whisky and they all would start laughing and playing again." See also page 12.

LEONARD SMITH REJOINS EMI

LEONARD SMITH, who resigned the managing-directorship of Pye-Nixa five weeks ago, has rejoined EMI, for whom he originally worked for 30 years.

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

DAY OF DECISION

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

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

Marty Wilde has sacked Wildcats

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

"I want to get over to the big band stuff," Marty told the MM at Bradford on Wednesday.

The Wildcats play their last dates with Marty during the week of September 1 at Finsbury Park Empire.

Future unknown

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

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

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

Liverpudlian Latin

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

Spotlight KALIN TWINS

Pages 2 and 8

HI-LO'S

Pages 2 and 3

CONNIE FRANCIS

Pages 4 and 9

RONNIE SCOTT

Page 5

TED HEATH

Page 17

MUDDY WATERS

Page 20



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

STOP PRESS, U.S.A.

NEW YORK HOLLYWOOD

Ella is given \$600 necklace

From **BURT KORALL**

NEW YORK, Wednesday.—Singer Ella Fitzgerald was presented with a \$600 diamond necklace by Oscar and George Marienthal, owners of Chicago's "Mr. Kelly's," during her three-week stay at the club. The donors insist that the gift had nothing to do with the fact that Miss Fitzgerald broke all existing box-office records for the club. They say the necklace was merely a token of friendship.

Victory party

To celebrate his victory in Down Beat's International Jazz Critics' Poll, a party was given for pianist Thelonius Monk at the Five Spot Club. Many jazz stars attended this tribute to Monk. Among the notables were Miles Davis and Sonny Rollins. Monk has been holding forth at the "Spot" since June, and has been held over indefinitely.

Reserved

BECAUSE Princess Margaret could not attend his performance at the Stratford Festival, Duke Ellington did not play his new composition, "Princess Blue." He intends to record it and ship this record to her. . . . RCA-Victor has scheduled a series of jazz EPs by Gene Krupa, Duke Ellington, Benny Goodman, Tommy Dorsey and Artie Shaw for Fall release.

Kalin Twins for Britain?

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

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

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

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

ERROLL GARNER

ERROLL GARNER is on a new kick. In his newest Columbia single, Garner applies his rhythmic "ahead of the beat" style to the harpsichord. The interesting sides are the standard "I Can't Get Started" and an original tune, "Just Blues."

DOMENICO MODUGNO

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

The affair was attended by a host of recording stars, show-business personalities and top disc jockeys. The man who recorded the hit version of the Italian tune, "Volare," has a busy schedule of disc-jockey visits, plus appearances on the Ed Sullivan TV show last Sunday and September 14. He'll also do a Carnegie Hall concert on September 18. Modugno told me that on his

Please —

REN GREVATT

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



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

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

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

Bob Morse added: "We know them all well and they are great fellows, but somehow their arrangements come to sound all the same. We try to get a lot of pacing and change into our stuff."

"Let's look over some of your own favourites in the vocal business," I suggested.

'Terrific'

Bob Strasen, the tall man of the group, a baritone and another Milwaukeean, brought up the name of Jackie Kane, female half of the team of Jackie and Roy. "She is terrific, and as a smart duo, there are none better," said Strasen.

From **REN GREVATT**

GENE NORMAN

GENE NORMAN, of the West Coast "Gene Norman Presents" (GNP) label, left this week for a tour of England and other countries with a view to setting up European distribution for his album product.

Hollywood Headlines . . . from Howard Lucraft

Now Sheb Wooley turns to drama

HOLLYWOOD, Wednesday.—Sheb Wooley, who composed and recorded "Purple People Eater," has a dramatic part in the film "Rio Bravo."

The new Bing and Philip Crosby recording of "Thanks" has been held up by Decca, who claim that Bing agreed never to re-record the tune. . . . Star french horn jazzman and composer John Graas has signed with the Harold Jovien agency and will make a nation-wide tour with his new group. . . .

Jeri Southern

SINGER Jeri Southern has a feature spot in the movie "I. Mobster." Colonel Parker says: "Elvis will not do any work until next year—he's strictly a soldier." Stan Kenton is meeting with some of the best business ever on his current road tour. . . .

Harry James

NICHOLAS BRODSZKY'S doctors have allowed him to return to work and he's busy with three lyricists on 100 tunes that he wrote during his illness. . . . Harry James is scheduled to bring his full 16-piece band into the Flamingo Hotel in Las Vegas, at the end of the month. . . .

Jerry Lee Lewis

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

Pat Boone

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

ALL SET FOR LAS VEGAS

"FABULOUS" is how Diana Dors this week described her current Variety tour—a British preview of the £5,000-a-week cabaret spot she will present at Las Vegas.

"I never knew audiences could be so vast and so appreciative," Diana told the M.G. She is at Bristol Hippodrome this week and follows with weeks at Gloucester, Hull and Dublin.

This week's
Selmer OSCAR



JOE CROSSMAN

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

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don't call us a jazz group

—THE HI-LO'S



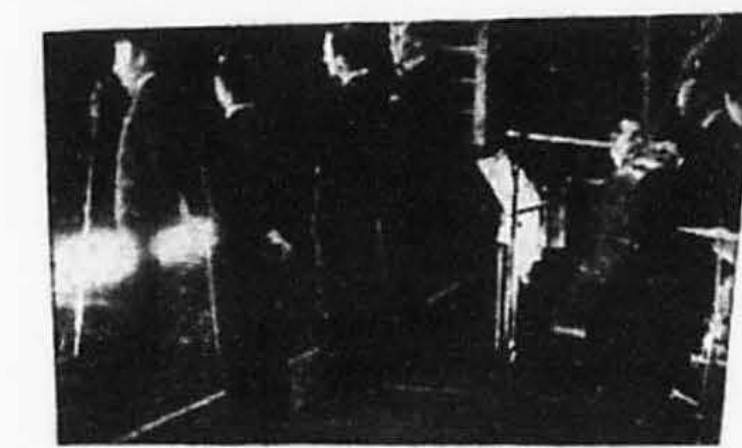
Puerling touted the Clark Sisters, a four-girl outfit now on the Dot label. "They need experience of being on their own, but they always sounded great when they were the Sentimentalists with the old Tommy Dorsey band."

Mel Torme
The boys all singled out Mel Torme as one of their personal favorites. "He made some wonderful records ten years ago when he had the Meltones with Artie Shaw on the Musicraft label."

Sinatra, Peggy Lee and especially Margaret Whiting are high on the Hi-Lo's own list. "They can sing just about anything and make it sound like the greatest song ever written," said Strasen.

The boys are looking forward to their heavy schedule in Europe. "We're going to appear

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



The Hi-Lo's on stage.

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

Heath boys
"And then comes England," said Strasen. "You know, none of us have forgotten the wonderful fellows in the Ted Heath band. We toured with them last Fall. Ted and the boys are a great bunch and I hope we'll get a chance to see them in London."

Top tenor Clark Burroughs, the diminutive man with the incredible high notes, stopped by the room in the Hotel Navarro with his little girl, a lot of three. "I don't know whether she's going to Europe yet or not. I'd like to take her, but we'll be awfully busy over there."

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

"It's certainly not music," Puerling added. "I'll take classical music any time. I've built up quite a collection. But you asked about jazz before. We still don't want to be known as just a jazz singing group. But our next album will have jazz arrangements by Marty Paich to back us."

"The group will be ten men—what I call a deplet. It's a new departure for us and it will be interesting to see what happens with it. But we don't plan to stick to jazz at all."

The Hi-Lo's in the States have gotten a tremendous response wherever they have appeared. And all this without a single. But the betting here is that the Hi-Lo's will be a smash hit, even without the elusive disc hit.

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ON THE BEAT

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

More, that is, than their British counterparts.

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

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



A&R man to give his own disc a better chance). And ninety-nine times out of a hundred the "new dis-

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

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

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

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

Mystery

MIND you, America sometimes goes off the beam a bit. One company has just "discovered" a British musician who's something of a mystery—to me, to the MU, and to Howard Lucraft, who tells me about him.

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

Any suggestions?

Applause

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

Complete with waiters bearing pink champagne on silver saucers!

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

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

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

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

Comment

IT was an odd coincidence that, shortly after hearing of the failure of America's moon-rocket last Sunday, I played Ella's "Like Someone in Love" LP.

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

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

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

Swing to Britain

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

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

"My manager will be going to London in about four weeks to discuss the formation of an all-English outfit," he said. "And if it comes off I will achieve something that I've wanted for a long time.

"Britain has some fine musicians," he added, giving special mention to Victor Feldman. "In my opinion, we could make a great swinging group."

Eh?

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



LaROSA WANTS TOUR

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

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

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

'Very pleased'

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

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

Connie draws the boys!

LAST Monday, America's newest recording star, 19-year-old Connie Francis, made her debut in British Variety at Glasgow Empire.

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

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

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

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

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

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

Belafonte takes the 'mickey'

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

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

Spellbound

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

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

SHOW REVIEWS

The 1958 SOUTH of ENGLAND DANCE-BAND CHAMPIONSHIP

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LET'S KILL SIX-FIVE!

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

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

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

▶ Copies

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

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

▶ Sincerity

NEVER have I been as gripped by a performer as I was during Harry Belafonte's half-hour BBC-TV show. His performance proved that neither gimmicks nor recording tricks can beat sheer artistry

MAILBAG

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

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

▶ Styles

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

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

those possessed by Rex Stewart, Vic Dickenson and Pee Wee Russell.—J. Sinclair, London, N.W.4.

More bouquets for British bands.

▶ Annoying

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



complete album.—F. F. Breakwell, Jnr., Birmingham. Annoying, indeed!

▶ Colour bar

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

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

▶ Pity

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

It makes me mad to see some "singers" selling their trash in this country when a great vocal artist like Johnny is discarded.—William Rawlinson, Prescott, Lancs.

Mad about Mathis!

▶ Praise

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

A versatile cat, Mr. Race.

▶ Tribute

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

REMEMBER!
—the MM gives away LPs for interesting letters. Our address is: Readers' Letters, THE MELODY MAKER, 189, High Holborn, London, W.C.1.

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

These great records would be a fine tribute to Big Bill.—Alan Bond, Cullercoats, Northumberland.

Max Jones writes about Big Bill on page 12.

▶ Elvis

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

See pages 6 and 7.

▶ Finest

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

● He isn't—among musicians.

Ronnie Scott says: 'Our critics are at fault'

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

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

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

"Well, Ronnie, are our jazzmen so very good?"

"They are a lot better than our critics say. The proof is that the good ones who have gone to America are doing well."

"Talking about America, what did you think of Brubeck?"

"I liked some of the things—especially Paul Desmond—but I think the music is without jazz feeling. I don't think Brubeck



Scott

is good and the clubs are booming."

"They might boom more if modern musicians tried a little showmanship and acted more friendly to the public."

"I don't understand you." "Some of the modern musicians have never adopted a superior attitude to the fans?"

"No, never. Certainly not. We'd be lost without them and the modern fan is most knowledgeable, not only in London, but wherever we go."

"Any ambitions?"

"Yes, I'd like to see a new type of jazz club in London. A well-appointed place which was licensed, and catered for people of all ages and not merely for youngsters. I think there's a need for such a place."

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

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

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

Thirty-one-year-old London-born Ronnie Scott was taught saxophone by Vera

Lynn's father-in-law, Jack Lewis.

He started at 15. Three years later he joined Ted Heath, where he established himself as one of the great European tenor players. That was 12 years ago.

"You were a bop player."

"I don't know what that means."

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

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

"Do you object to this?"

"Not at all. I am a professional musician."

"Is modern jazz doing well?"

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

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

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Lover doll; Crawfish; Young dreams;

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HOLD IT! 'KING CREOLE'



Elvis counters a knock-out blow from Vic Morrow in a scene from 'King Creole'

ELVIS CAN ACT!

SOMETIMES it seems that the teenagers are smarter than the experts. They latched on to Presley and the other gimmick kings despite sneers that their idols were the progenitors of a new no-talent race of entertainers.

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

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

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

THE RAGE

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

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

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

SUCCESS

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

In short, credit where it is due. Presley has increased his stature by this film. That he gets powerful support from a strong cast doesn't detract from his success.

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

None of the Presley songs has lingered in my mind—which could indicate one thing: he can get by without them.

TONY BROWN.

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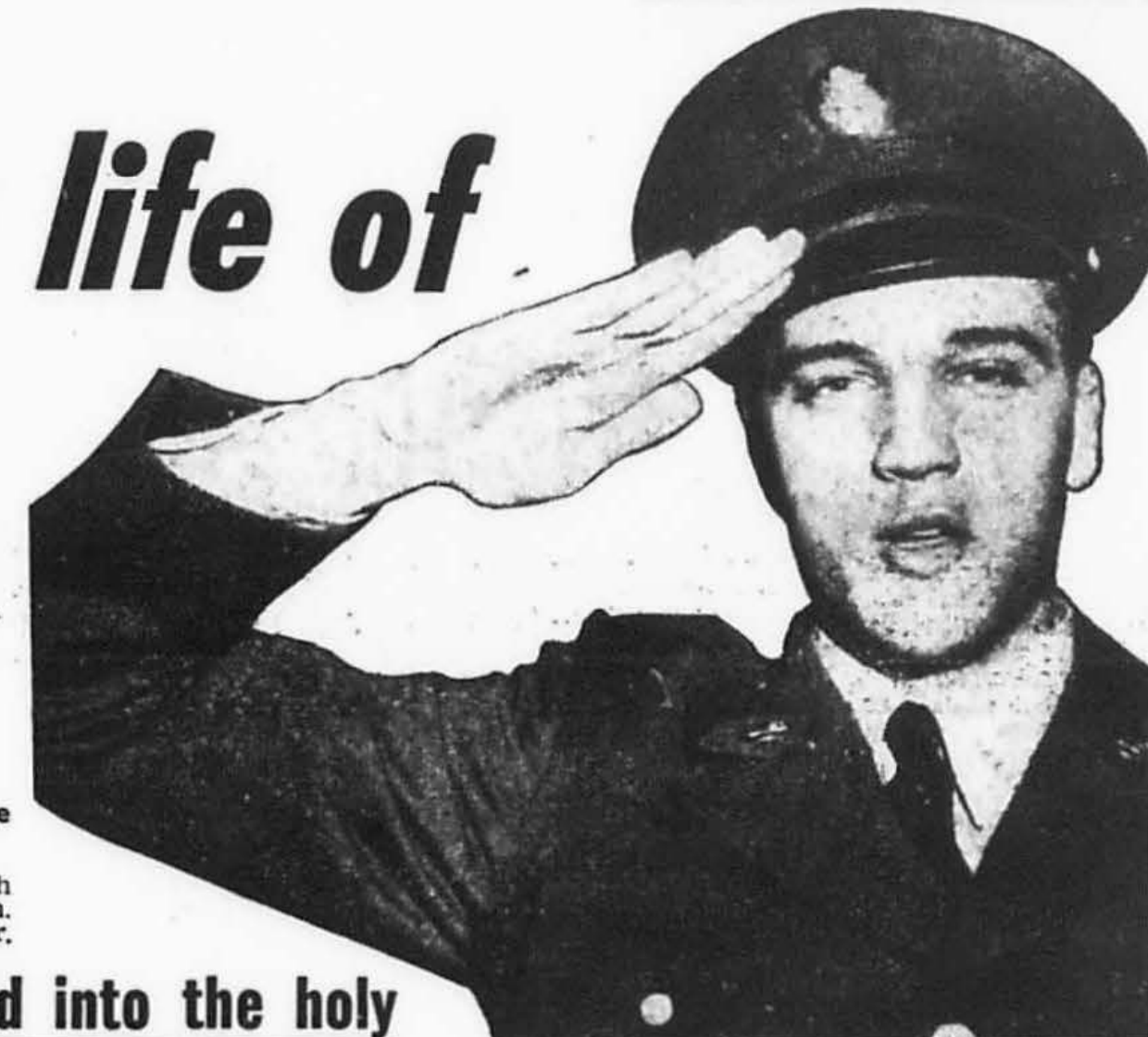


Elvis Presley

Details, stamped addressed envelope:— President, JEANNE SAWORD, 24 Clarendon Flats, Balderton Street, Mayfair, London, W.1

comes to Town

The Public life of Private Presley



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

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

The public life of Private Presley has been much enlivened by utterances along these lines, and controversy has nourished the entertainer. It is better, someone once remarked, to be disliked than overlooked.

Many millions of dollars ago, Private Presley was a mere unwelcome private citizen. If not overlooked, it may be said that he was barely noticed.

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

NOSTALGIA

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

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

In fact, Presley didn't mean a thing until he found himself an audience. Forget the tale that Presley walked into a

recording studio, cut a disc and was immediately hailed as a potential star.

"Some man in there heard me sing," says Presley. "Said he might call me sometime. He did. A year and a half later."

Colonel Tom Parker is supposed to have made Presley. Parker spent most of his time

'Elvis stepped into the holy shoes that poor old Bill Haley couldn't adequately fill'

at his first Presley concert eyeing the audience.

He had been booking acts for travelling fairs and was more impressed by the storm that was being whipped up out there than in the entertainer.

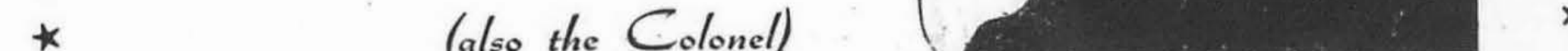
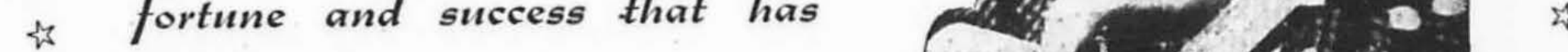
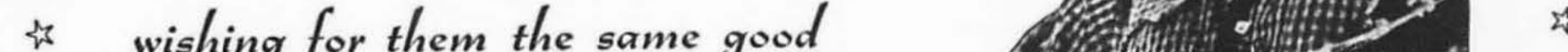
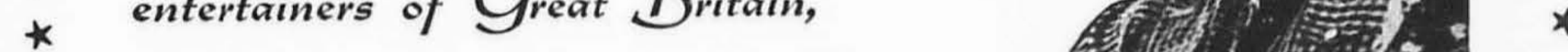
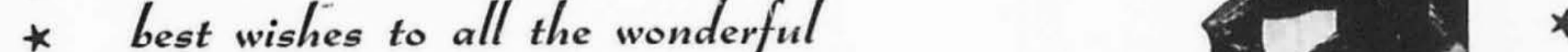
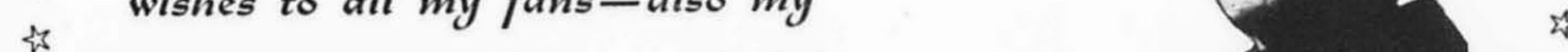
INDUSTRY

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

Before he was called to the army, Elvis made well over two million dollars a year.

another. "Can't help squirming," deplored Cassandra. Long before the hullabaloo here, Presley became an industry. One Hank Sapperstein, a man who knows the full value of a dollar, started pushing the profitable sidelines, charm bracelets, statuettes, lipstick in Hound Dog red, Heart-break Hotel pink and Tutti Frutti scarlet.

Turn to page 8



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

Sincerely,

Elvis

(also the Colonel)



Elvis in action—a scene from "King Creole"

Melody Maker

TOP TWENTY

WEEK ENDED AUGUST 16, 1958

This week	Last week	Title	Artist	Label
1	(1)	ALL I HAVE TO DO IS DREAM CHAPPELL Other discs—Barry Barnett (HMV); Paul Rich (Emb).	Everly Brothers	London
2	(3)	WHEN SOUTHERN Barry Barnett (HMV)	Kalin Twins	Brunswick
3	(4)	RETURN TO ME SOUTHERN Denny Dennis (Emb).	Dean Martin	Capitol
4	(2)	HARD HEADED WOMAN BELINDA Paul Rich (Emb).	Elvis Presley	RCA
5	(5)	ENDLESS SLEEP ABERBACH Jody Reynolds (Lon); Gene Ross (Par); Paul Rich (Emb).	Marty Wilde	Philips
6	(7)	RAVE ON SOUTHERN Hal Burton (Emb).	Buddy Holly	Vogue-Coral
7	(6)	TULIPS FROM AMSTERDAM/YOU NEED HANDS CINEPHONIC/LAKEVIEW Tulips from Amsterdam—Rikki Henderson (Emb); You Need Hands—Eydie Gorme (HMV); Rikki Henderson (Emb).	Max Bygraves	Decca
8	(8)	BIG MAN GROSVENOR Stargazers (Dec); Five Dallas Boys (Col); Hal Burton (Emb).	Four Preps	Capitol
9	(14)	SPLISH SPLASH GOOD MUSIC Bobby Darin (Lon).	Charlie Drake	Parlophone
10	(11)	THINK IT OVER MCTS	Crickets	Vogue-Coral
11	(16)	POOR LITTLE FOOL COPYRIGHT CONTROL	Ricky Nelson	London
12	(15)	YAKETY YAK PROGRESSIVE Paul Rich (Emb)	Coasters	London
13	(9)	TWILIGHT TIME VICTORIA Jane Froman (Cap); Rikki Henderson (Emb); Earl Bostic (Par).	Platters	Mercury
14	(10)	WHO'S SORRY NOW FELDMAN Betty Smith (Dec); Johnnie Ray (Phi); Eric Rogers (Dec); Victor Silvester (Col); Nat "King" Cole (Cap); Teddy Wilson (HMV); Sid Phillips (HMV); George Lewis (Lon); Andre Previn (Dec); Gloria De Haven (MGM); Preacher Rollo (MGM); Joe Loss (HMV); Eddie Barclay (HMV); Benny Carter (Par); Lisa Noble (Dec); Beryl Templeman (Emb).	Connie Francis	MGM
15	(20)	PATRICIA SOUTHERN Geoff Love (Col); Gordon Franks (Emb).	Perez Prado	RCA
16	(12)	ON THE STREET WHERE YOU LIVE CHAPPELL John Harver (Fon); Mario Lanza (RCA); David Whitfield (Dec); Eddie Fisher (RCA); Buddy Greco (Lon); Lawrence Welk (V-Cor); Ronnie Hilton (HMV); Victor Silvester (Col); Johnny Dankworth (Par); Gary Miller (P-Nix); Paul Rich (Emb).	Vic Damone	Philips
17	(-)	EARLY IN THE MORNING GOOD MUSIC Bobby Darin (Lon).	Buddy Holly	Vogue-Coral
18	(13)	SUGAR MOON FRANK Denny Dennis (Emb).	Pat Boone	London
19	(17)	SPLISH SPLASH	Bobby Darin	London
20	(-)	SECRETLY HILL AND RANGE Barry Barnett (HMV).	Jimmie Rodgers	Columbia

STORES SUPPLYING INFORMATION FOR RECORD CHART
 LONDON—Reg. W. Reed, Ltd., S.E.15; A. R. Tippie, S.E.15; Popular Music Stores, E.6; Imhofs, W.C.1; Rolo For Records, E.10; Leading Lighting, N.1; W. A. Clarke, S.W.6. MANCHESTER—Duwe Wholesale, Ltd., 1; H. J. Carroll, 18. LIVERPOOL—Nema, Ltd., 1. PORTSMOUTH—Weston Hart, Ltd. PLYMOUTH—C. H. Yardley and Co. BIRMINGHAM—R. C. Mansell, Ltd., 5. HULL—Sydney Scarborough, Ltd. LEEDS—R. S. Kitchen, Ltd., 1. WORTHING—J. W. Mansfield, Ltd. NEWCASTLE—J. O. Windows, Ltd., 1. BOLTON—Engineering Service Co. SOUTHAMPTON—The Record Shop. GLASGOW—McCormack's, Ltd., C.2. BOURNEMOUTH—Beales. SOUTH SHIELDS—Saville Brothers, Ltd. EDINBURGH—Bandparts Music Stores, Ltd., 1. SLOUGH—Hickies. MIDDLESBROUGH—Sykes Record Shop. BRIGHTON—Dobell's Record Shop, 1.

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PRIVATE PRESLEY

Between them, Parker and Sapperstein built up Presley's gross income to well over two million dollars a year. It is important to bear in mind that none of this could have been achieved had not Presley the inborn knack of addressing the kids in terms they understand. He has been the greatest single post-war influence on the pop record scene.

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

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

This shouldn't blind us to Presley's virtue. Polk-singer Pete Seeger has looked beyond the clay feet in the suede shoes.

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

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

The 'ROCK' Suit

JACKET & JEANS in true AMERICAN cut

Jacket specially designed, 4 pocket front and waist adjustment, contrast stitching. Jeans, low fronted true thigh to ankle taper. Worn by the stars, tapered to 13" bottoms. Tough wearing drill. Black, Royal.

JEANS, 25/-
 JACKETS

The Kalin Twins say 'it was a struggle!'

NEW YORK, WEDNESDAY.
"EIGHT months ago we were nowhere at all in this crazy record business. It was hard. Both of us were working at regular daytime jobs in Washington, D.C., but we didn't have any money."
 The Kalin Twins, Herbie and Hal, whose recording of "When" is one of the fastest moving discs of the day, were telling me of the trials and disappointments they faced before that lucky break came along.
 "We were singing occasionally in Washington night clubs, but we weren't getting anywhere. Once last fall we made a demonstration record in Washington. We put what money we had together and came to New York. But we didn't find the record companies waiting for us. Not by a long shot."
LUCKY BREAK

by REN GREVATT

had a record and an agency deal and no place to go. "Finally, in March, we had another recording session and this time we made 'When.' But it was no overnight hit. "We went out on the road and visited lots of disc jockeys to try to get the record...

AMERICA'S TOP DISCS

- As listed by "Variety"—issue dated August 20, 1958
- (1) **NEL BLU DIPINTO DI BLU** Domenico Modugno (Decca)
 - (2) **PATRICIA** Perez Prado (RCA Victor)
 - (3) **POOR LITTLE FOOL** Ricky Nelson (Imperial)
 - (5) **LITTLE STAR** Elegants (ABC-Paramount)
 - (4) **EVERYBODY LOVES A LOVER** Doris Day (Columbia)
 - (7) **FEVER** Peggy Lee (Capitol)
 - (10) **BIRD DOG** Everly Brothers (Cadence)
 - (6) **JUST A DREAM** Jimmy Clanton (ABC-Paramount)
 - (8) **WILLIE AND THE HAND JIVE** Johnny Otis (Capitol)
 - (9) **IF DREAMS CAME TRUE** Pat Boone (Dot)
 - (8) **WHEN** Kalin Twins (Decca)
 - (10) **DEVOTED TO YOU** Everly Brothers (Cadence)

Twenty top tunes

- THIS copyright list of the 20 best-selling songs for the week ended August 16, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)
- (1) **TULIPS FROM AMSTERDAM (P)** (2-) Cinephonic
 - (3) **ALL I HAVE TO DO IS DREAM (A)** (2-) Acuff-Rose
 - (2) **ON THE STREET WHERE YOU LIVE (A)** (2-6) Chappell
 - (4) **TRUDIE (B)** (2-) Henderson
 - (8) **RETURN TO ME (A)** (2-) Southern
 - (16) **WHEN (A)** (2-) Southern
 - (13) **YOU NEED HANDS (B)** (2-) Lakeview
 - (5) **BIG MAN (A)** (2-) Grosvenor
 - (19) **THE ONLY MAN ON THE ISLAND (A)** (2-) Bron
 - (7) **STAIRWAY OF LOVE (A)** (2-) Leeds
 - (10) **I COULD HAVE DANCED ALL NIGHT (A)** (2-6) Chappell
 - (6) **I MAY NEVER PASS THIS WAY AGAIN (A)** (2-6) Chappell

LAURIE HENSHAW'S POP PAGE

Cruising with Connie



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

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

The passengers numbered around 100—including two gatecrashers.

But EMI were taking no chances with even the safety of disc-jockeys and pressmen; a solemn announcement over the intercom assured all present that their lives had been in-

sured for "one million pounds."

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

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

Wide-eyed

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

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

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

a half old. "I didn't really understand it before then."

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

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

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

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

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

Disc stars are backing 'Volare'

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

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

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

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

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

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



Jimmy Young

CONNIE'S LATEST

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

Carolina Moon is another mild rock setting of an oldie. No match for Who's Sorry Now? I fear. (45-MGM-985)

Bertice Reading

EX-Lionel Hampton singer Bertice Reading belts out It's A Boy, the sort of song material I somehow associate with the Billy Cotton Band. Bertice is on an uninhibited rock kick on Rock Baby Rock, on which she gets a composer credit. (Parlophone 45-R4462)

Lisa Noble

LISA NOBLE offers a more restrained version of It's A Boy, which she projects in engaging fashion. Lisa takes off in rousing style on The Saints, a vocal setting of the tradman's standby. (Decca F11051)

Johnny Mathis

JOHNNY MATHIS is in his usual insidious mood on A Certain Smile, from the film of the same name. This is dolled up with the Hollywood vocal cooing one associates with the Mathis mood. Let It Rain has a similar haunting quality, but Johnny's breathing is too audible (no offence intended!). (Fontana 45-H142)

Pat Boone

PAT BOONE'S If Dreams Came True is doing well in the Stateside best-sellers. This is another of those coy Boone specialities set against a subdued but lilting beat. Pat steps up the tempo on That's How Much I Love You, a number that should click with the livers. (London HLD8675)

Harry Grove

HARRY GROVE and his Music may have a potential hit in Trudie, a Harry Lime Theme-styled piece, plus vocal interpolations. Electronic effects and a harp are also thrown in for good measure. Backing unavailable at press-time. (Decca F11050)

ALL THE LATEST POP RECORDS

Betty Johnson

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

The multi-voiced gimmick is again employed, and the whole side goes with an engaging swing. More multi-voice on the reverse, How Much?, a corny folksy piece. (London HLE8678)

Variety

PLENTY for all tastes on Capitol's "Just For Variety—Vol. XI."

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

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

My favourite: organist Jackie Davis. But then, electronic organs—provided they are well played—are my weakness. (Capitol T954)

Hank Locklin

LIKE Johnny Duncan, Hank Locklin hails from Tennessee. Moreover, Hank sounds like Dunc.

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

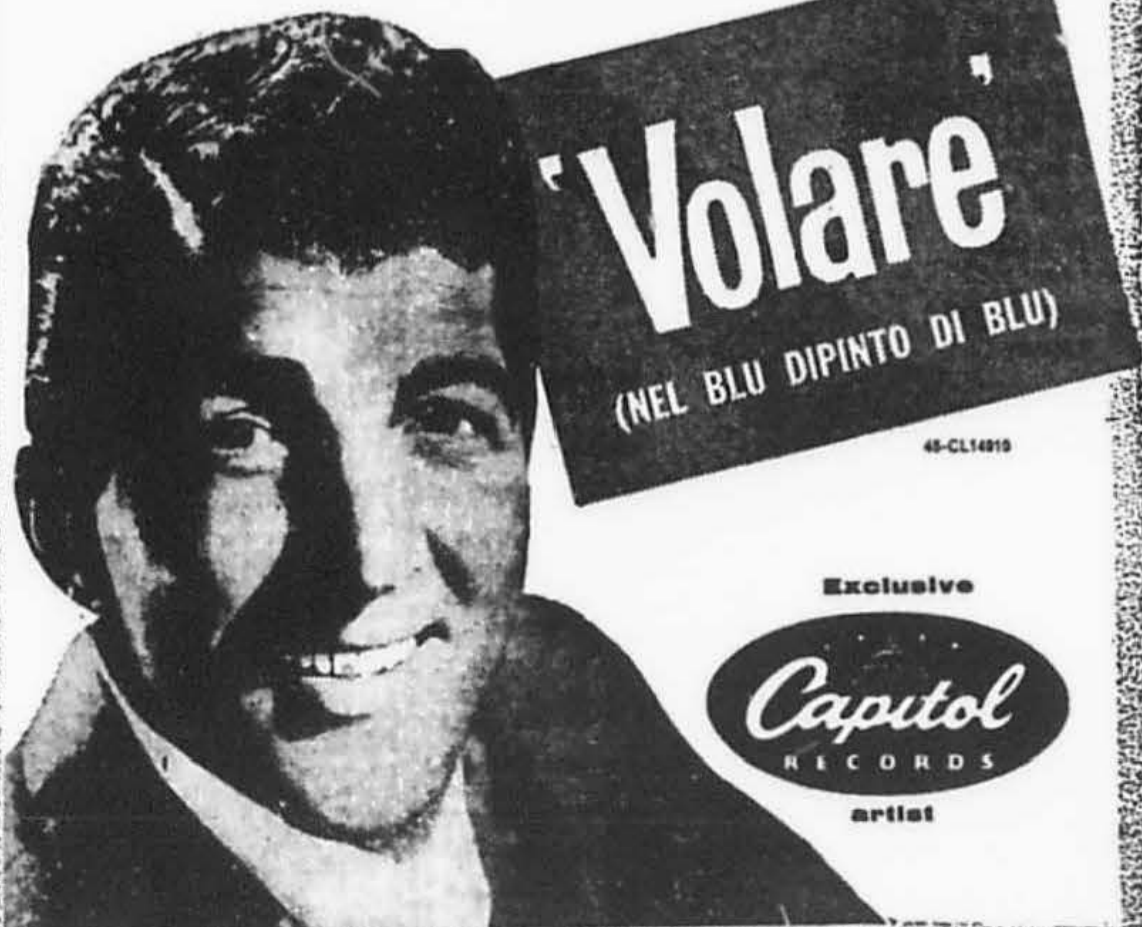
Rene Touzet

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

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

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

THE HIT FROM AMERICA
DEAN MARTIN
SINGS



Parnes and Kennedy plan own record firm

Shari is the first

'An expensive gamble'

TOMMY STEELE's managers John Kennedy and Larry Parnes this week entered the recording field. Both plan to record their own discoveries and issue the discs or sell them to the big companies. Kennedy has already made a deal with Decca for his first attempt—two titles by Anglo-Indian singer, Shari.

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

Discoveries

Parnes is fixing sessions next week for 17-year-old Vince Eager, 16-year-old Pat Laurence, and a new close-harmony group called The Sophisticats. Shari (pictured left) came to Britain seven weeks ago. Her first titles are "Going Home For Christmas," written by Australian pianist Ron Grainer, and an old standard, "Count Every Star."

Steele co-star

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

Cleo Laine in 'problem' play

CLEO LAINE has now signed to play the leading role in another colour-problem play following her success in "Flesh To A Tiger." Her next production is "No Love Lost," written by South African author Richard Woolley. The play opens for a week at the New Theatre, Cardiff, on September 8 and goes on to Hull and other provincial centres before presentation in London.

Cleo starts rehearsals on Tuesday. The same day she makes a second appearance in BBC-TV's "Who's Next?"

FONTANA RE-SIGN VALERIE MASTERS

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

Six-Five 'Air-lift'



Pop stars took to the air on Saturday to record the Isle of Man for the "Six-Five Special" programme from the Villa Marina. Lita Roza, from Liverpool, Lonnie Donegan and the Five Dots Boys from Blackpool and Jim Dale travelled from London. Jim is pictured (above) boarding his plane for London Airport on Saturday accompanied by his wife.

SCALA LEADERS FIRED BY THE MU

THREE bandleaders playing at the Scala, Wolverhampton's "colour-bar" ballroom, have been expelled by the Musician's Union—"Because of their acceptance of engagements at the Scala after July 29, 1958."

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

A Court action between the ballroom and the Union is expected to be heard in October. Following a previous Court hearing, leaders under contract to the Scala before July 29 were allowed to continue.

The case of a fourth bandleader, Stan Fielding, will be considered later by the MU.

SHIRLEY BASSEY —PLUS MILLER

GARY MILLER, the Metro-Goldwyn-Mayer vocal group and Reg Owen's Septet are booked to appear in "The Shirley Bassey Show" on ABC-TV on September 7.

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

PICKING A WINNER

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

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

Party on the set



One 21st birthday present for singer Juvie Shock last Sunday was a spot in ATV's "Bernard Delton Presents." Juvie—sister-in-law of Frankie Vaughan—is pictured (L) during rehearsals shooting concertators telegrams to Sabrina.

AFRICAN MU WORRIED

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

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

Connie Francis to record with Mantovani

AMERICAN singing star Connie Francis has a date with Mantovani on Monday at Elstree Studios.

The date is to record four numbers with the Mantovani Orchestra for a television film

for distribution in Britain, Australia, Canada and the States.

World-wide

She is the first American singer to appear on the series that Monty is making for world-wide distribution. The films are made by Harry Alan Towers in conjunction with ABC-TV.

"It's a great thrill," Connie told the MM at Glasgow on Wednesday. "Mantovani is one of my favourite bandleaders."

Film tune

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

NIXA CUTS 3-D DISC PRICES

PYE-NIXA this week brought their stereo LP prices in line with Decca and EMI.

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

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

RADIO APPEAL BY FRANKIE VAUGHAN

FRANKIE VAUGHAN will broadcast "The Week's Good Cause" on the BBC Home Programme on September 7.

He will speak on behalf of the Phoenix Youth Club, Edinburgh, which assists disabled people.

On September 1, Frankie will open the new gymnasium of the Shoreham (Sussex) Boys' Club and on September 6 will visit the Newhaven Boys' Club Fete and the Burgess Hill Gose Fayre.

Third film

Frankie's second picture, "Wonderful Things," will be generally released next week, starting in the London area.

Frankie works on final scenes of his third film, "The Lady Is A Square," at Elstree on August 26, 27 and 28.

At Elstree a reproduction of the Festival Hall will be built for concert scenes of Frankie singing with the National Youth Orchestra.

LISA NOBLE DONATES SHARE OF RECORD

"It's a Boy" sings Lisa Noble on her latest Decca recording—but girls as well as boys will benefit. She is to donate a large portion of her royalties from this disc to The Sunshine Homes for Blind Children.

Lisa will be broadcasting next week from the Radio Show.

Joy Beverley sees that winning way

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

She saw him win the Midlands qualifying round.

Denny Boyce fixes his Lyceum band

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

It is: Jimmy Watson, Leon Calvert and Jimmy Richmond (trp.), Bobby Lamb (trmb.), Frank Gillespie, Dougie Stinson, Mary Lou, Roy Smith and Al Newman (saxes), Norman Stevens (pno.), Malcolm Harvey (bass), Rex Bennett (dra.), Eric Ford (gtr.) and Colin Das and Rikki Henderson (vois.).

Now Tommy Whittle wants an 'unknown'

YET another bandleader is seeking an unknown girl vocalist. And the reward is a contract to sing at London's exclusive Dorchester Hotel.

While Ted Heath is still sorting applications for the big wax film theme

Laurie Johnson to wax film theme

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

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

chance to go with his band to the States, tenor-leader Tommy Whittle this week made a money-no-object offer through the MELODY MAKER.

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

Talent needed

"Established artists need not apply," said hotel entertainment director Jack Fallon.

"Style isn't important, as long as the talent is there. We will pay anything reasonable for the right girl. She must be a pop band leader, able to sing with a dance band."

Applications, together with photographs, should be sent direct to Jack Fallon, at 19, Garrick Street, London, W.C.2

Skiffers aim at title—and £25

Twenty skiffle groups will compete for £25 in the All-Kent Skiffle Contest at the Wheatheath Hotel, Sheerness, tomorrow (Saturday).

Judges will be MELODY MAKER News Editor and former guitarist Laurie Henshaw, assisted by Dot Wright, singing wife of Eve Club bandleader Sid Wright, and Paul Gold, resident leader at Warner's Holiday Camp, Sheppey.

News Spotlight

SINGER David Hughes and his accompanist Ron Loughead narrowly escaped injury when their car was involved in a crash at Stamford, Lincs, on Monday.

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

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

Don and his Latin-American Music start a six-week season at the Savoy Hotel on Monday as holiday relief band for Francisco Gavez. The band will double with the Odeon, Tottenham Court Road, where it plays interval music for the film, "Windjammer."

Bruce and his Jump Band will be featured in the Light Programme's "Music In The Modern Manner" on August 28.

Harry and his Modern Jazz Latin Group is now playing Wednesday sessions at the Flamingo Club, Wardour Street. Pianist Harry leads Johnny Scott (trute), Shake Keene (tp), Ken Lack (tr.), Spike Heatley (bass), Reg Weller (dra.) and Tommy Thomas (conga dr.).

Mick and his Band have been booked by Shell Mex for the company's staff Riverboat Shuffle from Charing Cross to Chertsey this Sunday.

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MM 23/1958

DALLAS BUILDING CLIFTON STREET LONDON, E.C.2

THIS WORLD OF JAZZ pays tribute to Big Bill Broonzy

The last of a line

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

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

Now, regrettably, after a series of operations, he is dead. And it is unlikely that we shall ever hear the old-time country style of blues performed as impressively again.

by **MAX JONES**

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

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

his extensive repertoire and to his finest feats of guitarman-ship, an audience that regarded him as a combination of creative artist and living legend.

Champion

RESPONDING like the champion he undoubtedly was, Bill sang and played superbly. He dug into his

memory for ancient blues and gospel songs, and refurbished tunes of his own dating back to the "House Rent Stomp" of the mid-Twenties.

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

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

Kingsway Hall

I CAN remember vividly the surprise of hearing Broonzy in person for the first time—at the Kingsway Hall, London, seven years ago.

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

Other surprises were the immense sound and swing of the guitar playing, the dexterity revealed in solos, the richness of the accompaniment, and the wonderful relationship between vocal and instrumental parts.

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

Startling

THERE was nothing fake about Big Bill. He was devoted to the blues that came from his part of the country—the Mississippi Valley—and he knew the idiom inside out.

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

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

"Mama Rainia" is one that I remember being momentarily baffled by, but "Albert Anders" I placed at once, and "Dizzy Gillespie" was no problem.

Probably the most consistent and fascinating of Bill's name-twistings was perpetrated on Fats Waller: I never heard Bill refer to him as anything but "that Fat Wallace."

Common chords

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

for expressing himself pithily when he wished to do so.

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

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

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

Friend

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

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

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

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



PS—by Humph

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

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

But the source of incompatibility was much deeper than a mere matter of technicalities. He had long reached maturity as an artist when he was first afforded the luxury of an accompanying band.

Of necessity, and with in-

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

And with a technical adroitness sometimes obscured late in his life by stiffness—and carelessness—he produced from the upper strings melody and counter-melody in the face of which the added horn man felt about as useful and significant as a rejected suitor at a wedding.

Bill need not have worried. The sounds he coaxed from his guitar may not have come out of a textbook. But if the word has any meaning at all, they were music, through and through.



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JAZZ ON THE AIR

(Times: BST/GMT)
SATURDAY, AUGUST 23:
12.20-12.45 p.m. A 1: Jazz on V Discs.
2.0-2.25 C 1: Down Town Jazz Band.
5.15-5.45 Z: Swing Serenade.
8.0-10.0 T: (1) Popular. (2) Newport: Interview with Mulligan, Herb Pomeroy, Teddy Wilson.
9.0-9.30 W: Jazz Time.
10.10-10.37 B: Panassié on Hamp.
10.30-12.0: 12.10-1.0 a.m. Q: Pops, Billy May, Hi-Lo's, French Bands, etc.
11.0-11.55 P 1: Jazz à la Carte.
11.10-11.30 Y: Jazz Gallery.
11.30-1.0 J: D-J Shows.
1.0-2.0 E-Q: Saturday Night Club.
2.5-3.0 H-Q: Hollywood-New York.

SUNDAY, AUGUST 24:
8.0-10.0 p.m. T: (1) Popular. (2) Newport: Les Jazz Modes, Tony Scott, Anita O'Day.
10.10-11.0 S: For Jazz Fans (news break 10.30).
10.30-10.55 B: Jazz by Moonlight.
11.0-11.55 P 1: Jazz Microgrooves.

MONDAY, AUGUST 25:
8.0-10.0 p.m. T: (1) Popular. (2) Newport: Konitz, Billy Taylor, Interview with Albert Mangelsdorff.
9.0-10.30 Z: Champs-Élysées Jazz.
10.10-11.0 S: As Sunday.
10.30-11.30 app. K: Jazz Hour.
11.5-1.0 a.m. J: D-J Shows (nightly).

TUESDAY, AUGUST 26:
5.15-5.55 p.m. K: Jazz School.
8.0-10.0 T: (1) Popular. (2) Newport: Rollins, Thelonius M., Stitt, Salvador.
9.30-10.0 B: Rugulo, Peterson, Ella and Louis, Stuff Smith, Hamp.
10.0-10.30 J: Modern Jazz 1958.
10.10-10.37 B-258m: The Real Jazz.
10.30-11.0 N: Jazz Programme.
10.30-11.15 I: Studio Jazz with Zoot Sims, Kenny Clarks, Koller, etc.

WEDNESDAY, AUGUST 27:
7.10-7.30 p.m. C 2: Jazz Discs.
8.0-10.0 T: (1) Popular. (2) Newport: Horace Silver, Interviews with Polish Jazz Men Dusko Goykewic and Jan Wroblewski.
9.30-10.30 P 3: Jazz for Every-one.

10.20-11.0 Q: Parker in Concert; JATP; Carnegie Hall; Diz-Parker Quintet.
10.35-11.12 Z: Jazz Actualities.
11.0 O: Jazz Journal.
12.10-1.0 a.m. I: Rugulo, Rushing, Mulligan, Sonny Clark.

THURSDAY, AUGUST 28:
8.0-10.0 T: (1) Popular. (2) Newport: International Band, T., Mackett, C. Conner.
9.30-10.0 P 1: White Notes . . . Black Musicians.
10.30-11.0 P 4: For Jazz Fans.
10.35-10.50 C 1: Pia Beck Trio.
10.45-11.30 D L: Jazz Club.
11.0-12.0 P: Jazz in Europe.

FRIDAY, AUGUST 29:
3.15-3.45 p.m. I: Basie in Stockholm.
5.20-5.50 L: Jazz.

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

The 8.0-10.0 VOA Transmission is repeated nightly between 11.0 and 1.0 a.m. The second (jazz) hour being additionally re-broadcast on Long Waves.

KEY TO STATIONS
A: RTP France I: 1-1820, 48.39, 2-193.
B: RTP France 2: 280, 218, 318, 359, 379, 445, 498.
C: Hilversum: 1-402, 2-298.
D: BBC: L-1509, 247.
E: NDR WDR: 309, 189, 49.38.
F: Belgian Radio: 1-484, 3-267, 4-198.
G: RIAS Berlin: 303.
H: SWF B-Baden: 295, 363, 195, 41.29.
I: APN: 344, 271, 547.
J: SBC Stockholm: 1571, 255, 245, 306, 506, 49 band.
L: NR Oslo: 1376, 337, 228, 477, 19, 25 or 31 bands.
N: Monte Carlo: 295, 49.71, 40.82.
O: BR Munich: 375, 187, 48.7.
P: SDR Stuttgart: 522, 49.75.
Q: HR Frankfurt: 506.
S: Europe I: 1622.
T: VOA: 8.0 p.m.: 13, 16, 19, 31, 41 bands. 11.0 p.m.: 19, 26, 31 bands plus 1734 from mid-night.
U: Radio Eireann: 590.
W: Luxembourg: 258, 49.26.
Y: SBC Lugano: 568.6.
Z: SBC Geneva/Lausanne: 593, 31 band.

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just listen and let the Grundig do the talking—and the singing, and the remembering.

You get lots to remember once you've got a Grundig: holidays (no pun intended),

quiet summer evenings in the garden with the birds singing,

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Max waltzes—and gets away with it

MAX ROACH QUARTET (LP)

"Jazz In 3/4 Time"
 Blues Waltz (a); Valse Hot (a); I'll Take Romance (a); Little Folks; Lover (a); Most Beautiful Girl In The World (b).
 (EmArcy 12 in. EJL1282—35s. 10d.)
 (a)—Roach (dr.); Sonny Rollins (tr.); Kenny Dorham (tp.); Billy Wallace (pno.); George Mowbray (bass); Spring, 1957, USA. (Am. EmArcy.)
 (b)—Same personnel except Ray Bryant (pno.) replaces Wallace. Do. Do. (Do.)

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

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

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

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

Fats Waller showed in his "Jitterbug Waltz" that he could make a waltz swing. Now, nearly

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

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

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



produce jazz you don't have to tie yourself to the common time signatures.

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

Good Hawk

COLEMAN HAWKINS (LP)
 "The Hawk Flies High"
 Chant; Juicy Fruit; Think Deep; Laura; Blue Lights; Sanctity.
 (London LTZ-U 15117—37s. 6d.)

Hawkins (tr.); Idrees Suleiman (tp.); J. J. Johnson (tmb.); Hank Jones (pno.); Barry Galbraith (gtr.); Oscar Pettiford (bass); Jo Jones (drs.). 12/3/57 and 15/3/57, New York.

THE teaming of Coleman Hawkins with Idrees Suleiman and J. J. Johnson was a strange idea and the results fail to justify it.

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

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

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

The rhythm section is beyond reproach, its affinity with Hawkins only serving to spotlight the different moods of Suleiman and Johnson.—Bob Dawbarn.



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

FOUR KENTON LPs

STAN KENTON— "THE KENTON ERA" (LPs)

Vol. 1
 "Kenton Speaks On The Development Of His Music"
 Intro.; Sufianski; Opus In Pastels; Concerto To End All Concertos; Elegy For Alto; Salute; Theme For Sunday; Artistry In Rhythm; Harlem Folk Dance; Opus In Pastels; Ev'ry Time We Say Goodbye (V); And Her Tears Flowed Like Wine (V); Eager Beaver; Artistry In Rhythm; Intermission Riff; Artistry Jumps; Painted Rhythm; Tampico (V); Artistry In Bolero; Ain't No

Misery In Me; Impressionism; Concerto To End All Concertos; Cuban Carnival; Elegy For Alto; Theme To The West; Trajectories; Mirage; September Song; The Opener; Improvisation; Theme Of Four Values.
 "Balboa Bandwagon"
 Artistry In Rhythm; Two Moods; Etude For Saxophones; I Got It Bad (V); Lamento Gitano; Reed Rapture; La Camparsita; St. James Infirmary (V); Arkansas Traveller; Artistry In Rhythm.
 (Capitol 12 in. LCT6157—39s. 7d.)

Vol. 2
 "Growing Pains"
 Russian Lullaby; I Lost My Sugar In Salt Lake City (V); Opus A Dollar Three Eighty; I Know That You Know; I'm Going Mad For A Pad (V); O' Man River; I'll Remember April (V); Liza.
 "Artistry In Rhythm"
 One Twenty; Body And Soul; Tea For Two; I Never Thought I'd Sing The Blues (V); I've Got The World On A String; Everybody Swims; You May Not Love Me (V); More Than You Know.
 (Capitol 12 in. LCT6158—39s. 7d.)

Vol. 3
 "Progressive Jazz"
 Artistry In Harlem Swing; If I Could Be With You; By The River Of Sainte Marie; Sophisticated Lady; Interlude; Over The Rainbow; Machito; Elegy For Alto.
 "Innovations"
 In Veradero; Amazonia; Salute; Coop's Solo; Ennu; Samana.
 (Capitol 12 in. LCT6159—39s. 7d.)

Vol. 4
 "Contemporary"
 Swing House; You Go To My Head; Ba-Too-Kee; Stella By Starlight; Bill's Blues; Modern Opus; Zoot.
 "Epilogue"
 El Congo Valiente; Get Out Of Town; Kenton Speaks On The Future Of His Music (Background Music Dusk); Artistry In Rhythm.
 (Capitol 12 in. LCT6160—39s. 7d.)

THE "Kenton Era," on four Capitol 12 in. LPs, is the history of Stan Kenton's music from his early days at the Rendezvous Ballroom, Balboa, in the autumn of 1940 (almost a year before he did his first recording studio session, for American Decca) up to January 1958.

The first side of Vol. 1 consists of Kenton relating the story of his aims and ambitions, the development of his music, the ups and downs of its success and the reasons for the various changes in style and character.

It is illustrated by excerpts from 30 Kenton recordings, used variously as linking and background music.

Perhaps a little more of the Kenton history and a little

less music might have been more interesting.

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

Except for a few brief moments during the start of "Dusk," the penultimate item in the final side—during which Kenton gives a brief resumé of past successes and future aims—the set consists entirely of performances by the Kenton orchestra. Or, in view of the many changes in personnel, one should, perhaps, say orchestras.

Though many of the numbers have already been issued, they are different recordings.

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

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

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

(Columbia Clef 330X10114—4fs. 8[d.])
Stitt (alto, tr.); Jimmy Jones (pno.); Ray Brown (bass); Jo Jones (drs.). January, 1957. USA. (Am. Norman Granz.)
Note: (a) available also on 10 in. 78 rpm LB10090.

SONNY STITT (EP)
"Mr. Saxophone"
Nevertheless (a); Jeppers Creepers (a); P.S., I Love You (b); This Can't Be Love (b).

(Esquire EP191—13s. 7[d.])
(a)—Stitt (tr.); Junior Mace (pno.); Gene Wright (bass); Art Blakey (drs.). 10/12/50. USA. (Am. Prestige.)
(b)—Stitt (bar.); Charles Bateman (pno.); Gene Wright (bass); Teddy Stewart (drs.). 1/25/51. Do. (Do.)
Previous releases: (b) Esquire 10-245.

ON the recent Jazz At The Philharmonic tour of Britain, Sonny Stitt probably came in for more critical approval than any of the other unit's star instrumentalists.
He seems to be a consistently fine musician, playing with tremendous fire and enthusiasm, an

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

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

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

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

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

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

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

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

Surprise

SECOND CITY JAZZMEN (LP)
"Tribute To Madge"
Freeze And Melt; Creole Love Call; Gals Go Crazy; Martinique; Savoy Blues; Doctor Jazz; Queen Bee; Blues For Madge.
(Esquire 12 in. 32-653—39s. 7[d.])

Dave Lee (alt., bass-clt.); Jim Hyde (sop., clt.); Alan Hewitt (tp., valve-tmb., clt.); Barry Phillips (tmb.); Pete Vicary (pno.); Stan Keeley (gtr., bjo.); Ray Arnold (bass); Len Cotton (drs.). 30/3/58, London. (Esquire.)

TO be honest, I don't think I had ever heard of the Second City Jazzmen until I received this record. The loss was mine, for here is a group capable of playing far better



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

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

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

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

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

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

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

Disappointing

JACK TEAGARDEN (EP)
"Swing Low Sweet Spiritual—Part 3"
Sometimes I Feel Like A Motherless Child; This Train; Shadrach; Sing And Shout.
(Capitol EAP3-520—12s. 10[d.])

Teagarden (tmb., voc.) with Orchestra directed by Van Alexander. Date untraced. USA. (Am. Capitol.)

AS with the previous Teagarden "Spiritual" EPs, these four titles are disappointing. It is difficult to put one's finger on the trouble.

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

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

TOP JAZZ EPs, LPs

- Week ended August 16, 1958
- (2) MY FAIR LADY (LP) Shelly Manne (Vogue)
 - (1) THE ATOMIC MR. BASIE (LP) Count Basie (Columbia)
 - (4) DAVE DIGS DISNEY (LP) Dave Brubeck (Fontana)
 - (3) MR. ACKER BILK REQUESTS (LP) (Pye-Nixa)
 - (6) SOUTH PACIFIC IN HI-FI (LP) Chico Hamilton (Vogue)
 - (7) A TRIBUTE TO MADGE Second City Jazzmen (Esquire)
 - (9) GERRY MULLIGAN-PAUL DESMOND QUARTET (LP) (Columbia-Clef)
 - (-) ELLA SINGS THE IRVING BERLIN SONG BOOK—Vol. I (LP) Ella Fitzgerald (HMV-Verve)
 - (5) BACK COUNTRY SUITE (LP) Mose Allison (Esquire)
 - (-) ELLA SINGS THE IRVING BERLIN SONG BOOK—Vol. II (LP) Ella Fitzgerald (HMV-Verve)

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JAZZ IS ALL I EVER WANTED

Art Pepper

tells Howard Lucraft

"I'M a real West Coast musician," asserts Art Pepper. "I was born in 1925, in Gardena, California. I always wanted to be a musician as far back as I can remember!"

Arthur Edward Pepper had his first clarinet lessons at the age of nine.

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

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

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

JAMMING

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

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

forced to leave Benny's band when he made a tour of the south, owing to the unfortunate racial prejudice."

Back in Hollywood, Art made the first alto chair with the Stan Kenton orchestra, then on the Bob Hope radio show. Art did his very first recording ("Harlem Folk Dance") with Stan.

IN LONDON

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

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

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

"I met so many nice people in London," Art commented to me. "There was George Shearing, Jack Parnell and so many others."

He returned to America for discharge in the latter part of 1946.

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

QUARTET

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

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

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Sunday, August 24th
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PARAMOUNT JAZZBAND

Tuesday, August 26th
ALEX WELSH AND HIS BAND
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***SUNDAY (24th) at 7:** Again! Britain's best two bands! **TONY KINSEY'S** post-winning **QUINTET**, with IsSage, Eford, etc. Plus exciting **JAZZ COURIERS**, with Scott, Hayes, Shamon, Glyne, Eyden. It'll be a ball tonight! Come early!

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GRAVESEND: MR. ACKER BILK'S PARAMOUNT JAZZBAND, Co-op. Hall.
JIVE EVERY FRIDAY, "QUEEN OF HEARTS," Honeypot Lane, Queensbury. Admission 2/6. 8-11.15 p.m. Normal dress, 2 bars and 4-piece. Buses 79 and 140 to door.
MALATESTA JAZZ CLUB—see Saturday.
PANAMA JAZZMEN, "GREY-HOUND," REDHILL.
SENSATIONAL Claude White's Jazzmen at the Manor Hotel, Chingford Hatch (end of 191 bus route).

***SATURDAY**
 A BALL at RICHMOND Community Centre last week. Thanks, **LENNIE BEST**, John West, Johnny Hodges Quintet and Eric Davis, Alex. Carver-hill from the "Swing Today" unit.
AT COOK'S FERRY INN: Debut! King Oliver-styled **MICKY ASHMAN QUINTET** with **DICKIE BISHOP**.
AT THE BLUE NOTE, 21, Frith Street, W.1: **THE ROMSIDERS** and guests.
AT THE CELLAR, 49, Greek Street, W.1: **SANDY SANDERS RAGTIME QUARTET** plus **TRADE WINDS SKIFFLE** and **CALYPSO RALPH**. Another great all-night session of jazz and skiffle with **MIKE PETERS' JAZZMEN, DAVE PRENTICE JAZZMEN** and **STORYVILLE SKIFFLERS**.
BALLADS AND BLUES, "KING AND QUEEN," Paddington Green, W.2 (Edgware Road Tube), opening night: Ewan McColl, Isla Cameron, Shamus Ennis, Stan Kelly, 7.15.
CHISLEHURST GAVES (next to Chislehurst Station), 7.30: We present the most improved band in London (in our opinion, anyway)—and we've been right before! **DAVE NELSON'S MARLBOROUGH JAZZ-BAND**, plus Hiawatha Jazzband, the Texans, the Perdido Street Six. **LONDON'S MOST UNUSUAL JAZZ CLUB**.
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RICKMANSWORTH: The famous SOUTHERN STOMPERS and PAM. Members, guests.—Oddfellows Hall.
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***SATURDAY**
AT THE CELLAR: Folk Night with **THE BENBOW FOUR, EWAN MCCOLL, PETER KENNEDY, BRIXTON BERT, MIKE MYERS**, etc.
BARNET, Assembly Hall, Union Street: Mick Mulligan Band, George Melly.
BROMLEY, KENT, "White Hart," 7.30-10.30: Mr. ACKER BILK'S Paramount Jazzband.
CY LAURIE Club: Cy Laurie Band.
ERIC ALLAN DALE JAZZ CLUB, Star and Garter, Putney Bridge.
ERIC ALLAN DALE Band and guests.
HARROW JAZZ CLUB, British Legion Hall, South Harrow: Fair-weather-Brown All-Stars.
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***WEDNESDAY**
 A BALL, **ILFORD JAZZ CLUB,** "Cauliflower," 553, High Road: **RONNIE ROSS, BERT COURTLEY, ED. HARVEY ALL-STAR GROUP.**
AT CHERTSEY: LEO GRAY JAZZ-MEN.—CRICKETERS HOTEL.
AT THE BLUE NOTE, 21, Frith Street, W.1: **THE WHYTE-BRIDGE Jazzband** (traditional), 8-11.
AT THE CELLAR: ERIC ALLAN DALE'S JAZZBAND, plus the Travellers Skiffle.
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DAGENHAM JAZZ CLUB, Royal Oak Hotel: Alex. Welsh Band.
GRAHAM STEWART Seven with Alan Elsdon, Johnny Parker Trio.—"White Hart," Southall.
HARRINGAY JAZZ CLUB proudly presents the "Guvnor," **KEN COLYER JAZZMEN!** EVERYBODY WELCOME at "Russell-Vale" Dancing School, Willingdon Road, Turnpike Lane, N.22 (opposite "Westbury" pub.).
JAZZ FOR COOL MODERNS with **ERIC HITCHCOCK'S MODERN JAZZ QUINTET.**—"Fox and Hounds," Kirkdale, Sydenham.
PALM COURT, Purley: Tim Healing's Jazzmen.
ST. ALBANS, Market Hall: Cy Laurie Jazzband.
"TIGER'S HEAD," Catford: Dick Charlesworth Jazzband.

***SUNDAY**
AFTERNOON, 3-6 p.m., CY LAURIE Club: Bill Brunskill Jazzmen. **EVENING, 7.15-10.45:** Sonny Morris Jazzmen.
AT COOK'S FERRY INN: **GRAHAM STEWART SEVEN, JOHNNY PARKER 3, ALAN ELDON.**
AT THE CELLAR: DAVE PRENTICE JAZZMEN. Guest: **STEVE BENBOW.** Musicians open session.
BALLADS AND BLUES, "KING AND QUEEN," Paddington Green, W.2 (Edgware Road Tube): Ewan McColl, Pitzroy Coleman, Shamus Ennis, Isla Cameron, 7.15.
BLUE CIRCLE, RUISLIP: TEDDY LAYTON JAZZBAND.
COLEHERNE, Earls Court: Harry Walton's Band.
EALING BROADWAY, "Feathers": Ray Galliers' Prelude Six, blues singer Denny Carter.
HOT CLUB OF LONDON, 7 p.m.: **KEN COLYER JAZZMEN**, with interval pianist **RON VICKERS**.—Shakespeare Hotel, Powis Street, Woolwich.
OLD TIGER'S HEAD, Lee: **SID MARSH** Quintet; Comper: **ERIC HITCHCOCK**, 7 p.m. Admission free.
QUEEN VICTORIA, North Cheam: **MR. ACKER BILK PARAMOUNT JAZZBAND.** Listen. Jive. Licensed. 7-10 p.m.
THE BLUE NOTE: THE ROMSIDERS and musicians welcome.
WOOD GREEN: ALAN LEAT'S BAND featuring bass-clarinetist **DAVE SHEPHERD!**

***FRIDAY (TODAY)**
 ALL CREAM memberships valid. **THAMES HOTEL, Hampton Court:** **MIKE DANIELS DELTA JAZZMEN.** Listen. Jive. Licensed. 8-11 p.m.
 A SWINGING SESSION at **STREAT-HAM Park Hotel:** **DAVE CAREY JAZZBAND.**
AT THE CELLAR: THE JUBILEE SKIFFLE and the Canal Street Ramblers.
BIRDLAND, Denslow Studios, Chadwell Heath, 7.30. This week: **RONNIE ROSS, EDDIE THOMPSON.**
BRENTWOOD JAZZ CLUB, "White Hart" Hotel, 7.30: Alex. Welsh Band.
GROYDON JAZZ CLUB, Star Hotel, London Road, West Croydon: **SONNY MORRIS JAZZMEN.**
CY LAURIE Club: Teddy Layton Band, 7.15-10.45.
DARTFORD: ERIC ALLAN DALE JAZZBAND.—Dunl Hotel.
DICK CHARLESWORTH, Park Lane, Croydon.
EALING CLOSED. Memberships transferred to Tuxedo Jazz Club (see Monday).

***THURSDAY**
AGAIN AT THE CROWN, Twickenham: Modern Jazz, 8 p.m.
AT THE CELLAR: BRYAN NEWBY and **THE NEW HAWLEANS.**
BLUES AND BARRELHOUSE, "Roundhouse," Wardour Street. Club reopening September 4.
CAMBERWELL TOWN HALL: KEN HINE DIXIELANDERS, 2/6.
CY LAURIE Club: Brian Taylor Band.
GUILDFORD: MIKE PETERS' JAZZMEN.
WATFORD JAZZ CLUB, United Ex-Servicemen's Club, St. Albans Road: Alex. Welsh Band.

MONDAY—contd.
HAMPTON COURT: ALBERT HALL'S All-Stars.—Thames Hotel, 8 p.m.
KEW BOATHOUSE: The fantastic **CHARLIE BROWN'S JAZZ TRAMPS** in full regalia, with coloured blues singer, actually from New Orleans, traditional **RUDY MARSAIS.** The happiest band in London!
SIDCUP: M.J.U., John SCOTT, Ray DEMPSEY.
THE TUXEDO Jazz Club, Terry's, 753-755, Harrow Road, Sudbury. Grand opening, 7.30, with the famous Southern Stompers and Pam. All Hammersmith, Ealing, Rickmansworth and Georgian Jazz Clubs memberships valid.

***TUESDAY**
AGAIN, SOUTHALL, "White Hart": **JACK DAWKES QUINTET.**
AT THE CELLAR: Folk Night with **THE BENBOW FOUR, EWAN MCCOLL, PETER KENNEDY, BRIXTON BERT, MIKE MYERS**, etc.
BARNET, Assembly Hall, Union Street: Mick Mulligan Band, George Melly.
BROMLEY, KENT, "White Hart," 7.30-10.30: Mr. ACKER BILK'S Paramount Jazzband.
CY LAURIE Club: Cy Laurie Band.
ERIC ALLAN DALE JAZZ CLUB, Star and Garter, Putney Bridge.
ERIC ALLAN DALE Band and guests.
HARROW JAZZ CLUB, British Legion Hall, South Harrow: Fair-weather-Brown All-Stars.
SOUTH ESSEX RHYTHM CLUB, "King Harold," Harold Wood: **CHARLIE GALBRAITH'S JAZZMEN.**
WOOD GREEN: By request! **GRAHAM STEWART'S HOT SEVEN!**

***WEDNESDAY**
 A BALL, **ILFORD JAZZ CLUB,** "Cauliflower," 553, High Road: **RONNIE ROSS, BERT COURTLEY, ED. HARVEY ALL-STAR GROUP.**
AT CHERTSEY: LEO GRAY JAZZ-MEN.—CRICKETERS HOTEL.
AT THE BLUE NOTE, 21, Frith Street, W.1: **THE WHYTE-BRIDGE Jazzband** (traditional), 8-11.
AT THE CELLAR: ERIC ALLAN DALE'S JAZZBAND, plus the Travellers Skiffle.
CY LAURIE Club: Teddy Layton Band, 7.15-10.45.
DAGENHAM JAZZ CLUB, Royal Oak Hotel: Alex. Welsh Band.
GRAHAM STEWART Seven with Alan Elsdon, Johnny Parker Trio.—"White Hart," Southall.
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CY LAURIE Club: Brian Taylor Band.
GUILDFORD: MIKE PETERS' JAZZMEN.
WATFORD JAZZ CLUB, United Ex-Servicemen's Club, St. Albans Road: Alex. Welsh Band.

FRIDAY—contd.
ERIC SILK'S SOUTHERN JAZZ-BAND, Southern Jazz Club, Masonic Hall, 640, High Road, Leytonstone.
GRAVESEND: MR. ACKER BILK'S PARAMOUNT JAZZBAND, Co-op. Hall.
JIVE EVERY FRIDAY, "QUEEN OF HEARTS," Honeypot Lane, Queensbury. Admission 2/6. 8-11.15 p.m. Normal dress, 2 bars and 4-piece. Buses 79 and 140 to door.
MALATESTA JAZZ CLUB—see Saturday.
PANAMA JAZZMEN, "GREY-HOUND," REDHILL.
SENSATIONAL Claude White's Jazzmen at the Manor Hotel, Chingford Hatch (end of 191 bus route).

***SATURDAY**
 A BALL at RICHMOND Community Centre last week. Thanks, **LENNIE BEST**, John West, Johnny Hodges Quintet and Eric Davis, Alex. Carver-hill from the "Swing Today" unit.
AT COOK'S FERRY INN: Debut! King Oliver-styled **MICKY ASHMAN QUINTET** with **DICKIE BISHOP**.
AT THE BLUE NOTE, 21, Frith Street, W.1: **THE ROMSIDERS** and guests.
AT THE CELLAR, 49, Greek Street, W.1: **SANDY SANDERS RAGTIME QUARTET** plus **TRADE WINDS SKIFFLE** and **CALYPSO RALPH**. Another great all-night session of jazz and skiffle with **MIKE PETERS' JAZZMEN, DAVE PRENTICE JAZZMEN** and **STORYVILLE SKIFFLERS**.
BALLADS AND BLUES, "KING AND QUEEN," Paddington Green, W.2 (Edgware Road Tube), opening night: Ewan McColl, Isla Cameron, Shamus Ennis, Stan Kelly, 7.15.
CHISLEHURST GAVES (next to Chislehurst Station), 7.30: We present the most improved band in London (in our opinion, anyway)—and we've been right before! **DAVE NELSON'S MARLBOROUGH JAZZ-BAND**, plus Hiawatha Jazzband, the Texans, the Perdido Street Six. **LONDON'S MOST UNUSUAL JAZZ CLUB**.
GROYDON JAZZ CLUB: Graham Stewart Seven, with Alan Elsdon.
CY LAURIE Club, Great Windmill Street, 7.15-10.45: Cy Laurie Band.
DANCE at the "QUEEN OF HEARTS," Honeypot Lane, Queensbury, every Saturday, 8-11.15 p.m. Admission 4/-. Normal dress, 2 bars and band. Buses 79 and 140 to door.
HARRINGAY JAZZ CLUB: TV and recording stars **DICK CHARLESWORTH JAZZMEN!** EVERYBODY WELCOME! See Wednesday club for address.
MALATESTA JAZZ CLUB, 32, Percy Street, Tottenham Court Road: Mainstream, New Orleans.
MERTHAM JAZZ CLUB: ROGER SPEARING'S JAZZMEN.—8 p.m., Mersham Community Centre.
PINNER, Whittington Hotel, Cannon Lane, 8-11:
MIKE DANIELS DELTA JAZZMEN.
RICKMANSWORTH: The famous SOUTHERN STOMPERS and PAM. Members, guests.—Oddfellows Hall.
WOOD GREEN: MR. ACKER BILK!

***WEDNESDAY**
 A BALL, **ILFORD JAZZ CLUB,** "Cauliflower," 553, High Road: **RONNIE ROSS, BERT COURTLEY, ED. HARVEY ALL-STAR GROUP.**
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HARROW JAZZ CLUB, British Legion Hall, South Harrow: Fair-weather-Brown All-Stars.
SOUTH ESSEX RHYTHM CLUB, "King Harold," Harold Wood: **CHARLIE GALBRAITH'S JAZZMEN.**
WOOD GREEN: By request! **GRAHAM STEWART'S HOT SEVEN!**

Dankworth Club
 79 Oxford St. W.1
SUNDAY—KEN MOULE
 with guests
Bert COURTLEY
Kathy STOBART
ARTHUR WATTS
BENNY GOODMAN
 plus
ALLAN GANLEY
 Quartet with
Art ELLEFSON

JAZZ AT THE MARQUEE
 165 OXFORD STREET W.1. M. OXFORD (CIRCUS)
 ★ Resident every Saturday and Sunday, the exciting **JOE HARRIOTT QUINTET** featuring Hank Shaw with Harry South, Coleridge Goode & Bobby Orr.
 ★ Also this week-end:
RONNIE ROSS
 with
ALAN BRANSCOMBE (Tenor Sax and Piano)
PHIL BATES (Bass)
DON LAWSON (Drums)
 ★ The Musical Adviser to this club is **JOHN LEWIS** of the **MODERN JAZZ QUARTET.**
ADMISSION: 5/- (MEMBERS)
 (N.S. Students, Nurses and H.M. Forces only 2/6 on Sundays)
 Membership only 2/6
 Coffee Lounge, London's most comfortable Modern Jazz Club.
 Sessions — 7.30 p.m. to 11 p.m.

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SATURDAY
KEN COLYER'S JAZZMEN
 SUNDAY (7.15)
DAVE REYNOLDS' JAZZMEN
MONDAY
KEN COLYER'S JAZZMEN
WEDNESDAY
DAVE REYNOLDS' JAZZMEN
 Apply now for membership—5/- P.A. till September, 1959
ALL NIGHT SESSION, SAT., AUGUST 23
 Midnight till 6.
THE STORYVILLE JAZZBAND
DAVE REYNOLDS JAZZBAND
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LEAS CLIFF HALL FOLKESTONE
 Thursday, September 4th at 8.0 p.m.
 Folkestone Entertainments Dept. presents
THE SENSATIONAL CHRIS BARBER'S JAZZ BAND
 with **OTTILIE PATTERSON**
 Seats: 6/-, 5/-, 4/-, 3/- (All bookable)

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 20, GERRARD STREET.
 Nightly except Monday and Wednesday
 Following their terrific success last Tuesday, we are pleased to present this top swinging group, prior to their American Tour.
 Britain's foremost rhythm section
ALAN BRANSCOMBE (Piano & Sax)
SPIKE HEATLEY (Bass)
DAVE PEARSON (Drums)
 and this Tuesday's special guest!
VIC ASH
 Plus our 2 top Jazz Singers
SHELLEY MOORE, CLIFF LAWRENCE
 Sunday Dance: Cha Cha Cha, Modern and Cabaret

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 WITH 3D STEREOGRAPHIC SOUND SYSTEM
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WEDNESDAY, SEPTEMBER 24th—CHRIS BARBER & HIS BAND
 7.30—12 Midnight. Admission 5/-
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SATURDAY, SEPTEMBER 20th, 5.30 & 8.30 p.m.
CHRIS BARBER'S JAZZ BAND
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 AND THE
DUTCH SWING COLLEGE BAND
 Tickets: 15/-, 12/6, 10/-, 7/6, 5/-
 RECITAL ROOM
TUESDAY, AUGUST 26th, at 7.45 p.m.
NEW ORLEANS ENCORE NO. 59
CHRIS BARBER'S JAZZ BAND
 with **OTTILIE PATTERSON**
 Tickets: 7/6, 6/-, 5/-, 4/-, 2/6
 Available from ROYAL FESTIVAL HALL BOX OFFICE (WAT. 3191), and usual agents. S.A.E. with postal applications please.
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BRIGHTON COSTS TED HEATH £300

CHECK THE JUKE BOXES

says
HUBERT W. DAVID

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

The operator takes the first £5 and then splits the rest with the site tenant. He has to service the machine free and supply the records. He has to pay insurance on the machines, the Phonographic Performance licence, and a fee to the Performing Right Society, Ltd. So to be a successful jukebox operator you need a number of well-placed sites and quite a bit of capital.

£10 10s. fee

At the moment the basis on which all jukeboxes are assessed for performance is purely a nominal one. An operator pays £10 10s. a year to the Society for each box. As a rule licence fees are measured by the size of a place of entertainment, the seating capacity, etc.

No actual return is made of music performed by the jukeboxes, although the PHS know some of the records which are included from time to time in the machine. From the 9,000 jukeboxes already placed in Britain, the PHS is drawing a yearly income of just under £100,000.

Popularity

Sooner or later a detailed check of all titles used in these automatic players will be needed and, in fact, on the new Bal-Ami 200 player, there is now added what they call "a Popularity Check."

Surely this is the way to provide a correct detailed return to the Performing Right Society of all record titles used in the jukeboxes? Otherwise writers and publishers will not get their fair share.

Songwriters

This coupon entitles you to free advice on any one song or lyric you may have written, OR an answer to a songwriting query.

MS must bear name and address of the sender, and must be accompanied by s.a.e. Post to Songwriters' Advice Bureau, "Melody Maker," 159, High Holborn, London, W.C.1.

The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until September 6, 1958, for readers in Britain; until October 6, 1958, for foreign and Colonial subscribers.

TED HEATH reckons he has lost £300 over the cancellation of a dance at Brighton on Sunday.

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

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

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

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

Dispute

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

'No excuse'

LDOS secretary H. Legerton commented: "These people have only themselves to blame. I'm quite sure they must have known the event was illegal. Ignorance of the law is no excuse for breaking it."

KIRCHIN (JNR.) JOINS MECCA

Drummer-leader Basil Kirchin has been signed by Mecca and will take a nine-piece band into Nottingham Locarno on September 1.

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

Glasgow ballroom gutted by fire

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

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

Proprietor Stan McIver said he intends to rebuild the hall.

CHRIS BARBER—HEATH LIGHT UP THE TOWN

LAST Saturday, Ted Heath and Chris Barber jointly switched-on the Autumn Illuminations at Buxton.

The Heath Band was appearing in the Pavilion Gardens Ballroom, and the Barber group in the restaurant.

Dates with the Stars

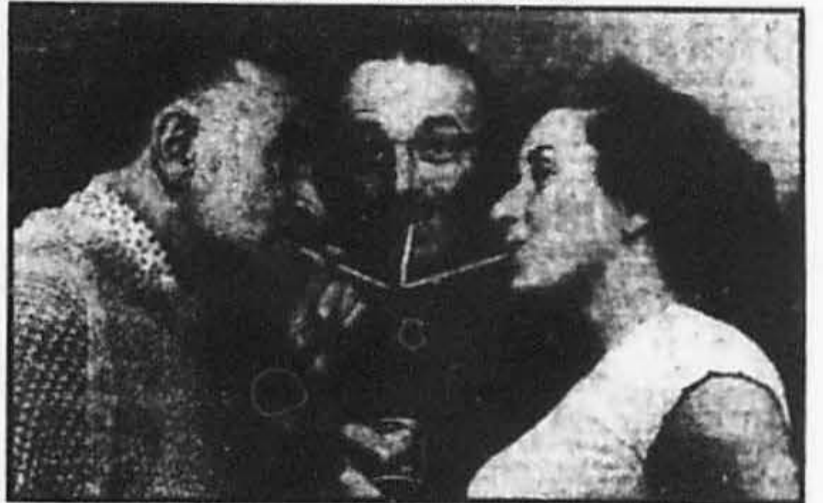
(Week commencing August 24)

- Winifred ATWELL**
Season: Hippodrome, Blackpool
- Shirley BASSEY**
Week: Hippodrome, Birmingham
- Eve BOSWELL**
Season: Queens, Blackpool
- Sheila BUXTON**
Season: South Pier, Blackpool
- Eddie CALVERT**
Week: Empire, Liverpool
- Russ CONWAY**
Season: Pier Pavilion, St. Annes
- Jill DAY**
Week: Empire, Leeds
- FOUR JONES Boys**
Season: Wellington Pier, Great Yarmouth
- Connie FRANCIS**
Sunday: Opera House, Blackpool
- Peter GROVES Trio**
Sunday: Ocean, Olacton
- Ronnie HILTON**
Season: Futurist, Scarborough
- Michael HOLLIDAY**
Season: Hippodrome, Blackpool
- KING Brothers**
Season: North Pier, Blackpool
- Don LANG**
Season: Central Pier, Blackpool
- Ruby MURRAY**
Season: Wellington Pier, Great Yarmouth
- Joan REGAN**
Season: North Pier, Blackpool
- Harry SECOMBE**
Season: Palladium, W.
- Anne SHELTON**
Season: King's, Southsea
- THREE KAYE Sisters**
Season: Hippodrome, Blackpool
- THREE MONARCHS**
Season: Prince of Wales, W.
- Dickie VALENTINE**
Week: Empire, Glasgow
- Frankie VAUGHAN**
Season: Hippodrome, Brighton
- Nancy WHISKEY**
Week: Palace, Leicester
- David WHITFIELD**
Season: Opera House, Blackpool
- Marty WILDE**
Week: Palace, Leicester

Summer in Scarborough



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



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



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

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GUITARS. 4 weekly payments of 6/3, 12 monthly payments of 22/7.
Cash £12.10.0.

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TRUMPETS. 4 weekly payments of 11/- and 12 monthly payments of £1.19.2. Cash £24.0.0.

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SAXOPHONES. 4 weekly payments of 20/- and 12 monthly payments of £3.10.6. Cash £40.0.0.

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CLARINETS. 4 weekly payments of 12/- and 12 monthly payments of £2.2.10. Cash £24.0.0.

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Our Language Of Love .. 4/6	Little Prize .. 4/6	Kewpie Doll .. 2/6
Dis-Door Dis-Door .. 4/6	All I Do Is Dream .. 4/6	Wonderful Time Up There .. 2/6
The Freeze .. 4/6	Oh Lonesome Me (G8) .. 4/6	Chanson D'Amour .. 4/6
Left Right Out Your Heart .. 2/6	Return To Me .. 4/6	Tom Hark .. 4/6
Very Precious Love .. 4/6	Secret And Dearest (W) .. 2/6	Whisk Doctor .. 2/6
Torero (Samba) .. 4/6	Wonderful Things .. 4/6	It's All Happening .. 2/6
Patricia (Cha-Cha) .. 4/6	Twilight Time .. 4/6	Who's Sorry Now .. 2/6
When (G8) .. 4/6	Girls Talk About Boys (W) .. 4/6	Tulips From Amsterdam .. 2/6
Trudie .. 2/6	Girl Of My Dream (W) .. 4/6	(W) .. 4/6
Ev'ry Hour, Ev'ry Day .. 4/6	Purple People Eater .. 2/6	Another Time Another Place .. 2/6
Don't Go Home .. 4/6	Stroll Me .. 2/6	Lollipop .. 4/6
Hard Headed Woman .. 4/6	Prisoner .. 2/6	Jo-Ann .. 4/6
Don't Ask Me Why .. 4/6	Cha Cha Baby .. 4/6	Happy Guitar (G8) .. 2/6
Devotion .. 4/6	Nicolett (Cha-Cha) .. 4/6	Little Serenade .. 2/6
Fedora (G8) .. 4/6	Indiscreet (W) .. 2/6	It's Wonderful Thing (W) .. 2/6
What A Shame .. 4/6	Come Dancing (G8) .. 4/6	Clouds Soon Roll By .. 4/6
Tell Me You Love Me .. 4/6	On Street Where You Live .. 2/6	Tequila .. 4/6
I Die You Baby .. 4/6	Danced All Night .. 2/6	I May Never Pass This Way .. 2/6
Right To Love .. 4/6	Keep Me In Spain .. 2/6	Magic Moments .. 2/6
Torch Evans (W) Med. .. 4/6	Get Me To Church On Time .. 2/6	The Faery (Mandy) (G8) .. 2/6
Porto Rico (Rumba) .. 4/6	Accustomed To Her Face .. 2/6	Witchcraft .. 2/6
Only Man On The Island .. 4/6	With A Little Bit Of Luck .. 2/6	Swinging Shepherd Blues .. 4/6
Hilinda In Scotland (W) .. 4/6	Wouldn't It Be Lovely .. 2/6	My Special Annel .. 4/6
This Happy Feeling (W) .. 4/6	Rock Of Love (G8) .. 2/6	By The Fireside (W) .. 4/6

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Makin' Whoopee	Poor Butterfly	Sons of these Days	When Red Red Robin
Marie	Puttin' On the Ritz	So Rare	When You Were 17
Marie	Ramona (W)	Sweet and Lovely	Wild About Harry
Me and My Shadow	Remember (W)	Sweet Jenny Lee	Winter Wonderland
Memories (W)	Remember Me!	Swingin' Doors Lane	We're in the Money
Miss Annabelle Lee	Rock-a-Bye Ty Baby	Teddy Bear's Picnic	Who's Sorry Now
Nocturnal and Nones	Romantic (Tango)	Templation Rag	Who's Takin' You Home
My Hero (W)	Say It Ain't So	That Naughty Waltz	Wonderful One (W)
My Mammy	Say It with Music	3 O'Clock Horn	Yankin' Doodle Boy
My Melancholy Baby	September in Rain	Till We Meet Again	Yankin' Doodle Boy
Oh Johnny	Shadow Waltz	Tiptoe Thru Tulips	You Go To My Head
Oh You Beautiful Doll	Shanty Town	Tonight You Belong	You Will Remember
Old Gray Squirrel	Shik of Araby	Too Hot To Handle	Young and Healthy
Paradise in the Clouds	Shine Harvest Moon	Too Hot To Handle	You Were Meant for Me
Paradise (W)	Sittin' on Top World	Wait Till Sun Shines	You Were Meant for Me
Pink Elephants	Smiling Through	When You're Smiling	You Were Meant for Me
	S'body Stole My Gal	When My Dreamboat	Whatta New

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Jerry Dawson

What a background!



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

RUSS HAMILTON- RAY ELLINGTON IN CINEMA TOUR

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

The show, entitled "Ray And Russ In Holiday Mood," is being presented by Star Cinemas.

If it proves successful it is likely to lead to more one-night and weekly programmes at many of the 100-odd Midland and Northern cinemas owned by Star.

The towns

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

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

CLARE FOR RAKE'S

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

FIVE BANDS FOR NEW BBC SHOW

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

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

At least five different bands

2 hours of pop & jazz

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

In addition, there will be a spot for record requests and another for newly released discs.

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

TV is out of Radio Show

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

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

Some 50 celebrities will be featured daily by TV.

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

TOP SECRET—BUT NOT QUITE



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

LARRY PARNES EXTRAVAGANZA

FIRST stage production attempted by Larry Parnes since his association with Tommy Steele is a show called "Extravaganza," which opens a one-night-stand tour at Burnt Oak Essoldo on September 20.

Artists include Marty Wilde, the John Barry Seven, Vince Eager and Pat Laurence.

Other dates are Clacton Essoldo (21st), Portsmouth Troxy (24th), Loughborough Essoldo (25th), Southport Garrick (28th), Birkenhead Essoldo (Oct. 1) and Stretford Essoldo (2nd).

Verve for sale

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

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

Belafonte makes his 'farewell'

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

His Tuesday concert was cancelled because of acute laryngitis. The doctors forbade him to use his voice for at least 36 hours.

"I had no idea how I would sound or even if I would have any voice at all when I went on stage," he told the MM after the concert. "But I don't depend too much on singing. My choice of material and my programme planning are much more important than my vocal cords."

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

Muddy Waters has four more dates

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

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

ALL ABOARD FOR STV

GARY MILLER will sing from the Cunard liner "Caronia" during the opening programme of Southern Television on August 30.

Berkeley Smith will take viewers aboard the boat—which sails into Southampton a few hours earlier—to introduce celebrities connected with Southern England.

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

JOE LOSS CHANGES

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

'TALK OF THE TOWN'

BERNARD DELFONT'S £250,000 theatre-restaurant, "Talk Of The Town," fashioned out of the old London Hippodrome, will open on September 11.

There will be a two-hour "spectacular" produced by Robert Nesbitt.

Artists taking part are singer Steve Arlen, dancers Harrison and Fisher, the Charlivels, Australian actress-singer Maggie Fitzgibbon, soubrette Valerie Walsh, dancer Jean Muir, the Ballet Trianas, and the Cliff Adams Singers.

42s. 6d. a time

"Talk Of The Town" will open at 7.30 p.m. and the seven-hour dine-dance-and-show will cost £2 2s. 6d.

Musical director for Geraldo will be Raymond Gordon.

Line-up is Peter Rush, Maurice Kasket, Sam Weisman, George Lawson (vins.), Izzy Duman, Geoff Cole, Peter Hull, Norman Impey, Ronnie Sheane (saxes), Freddy Staff, Bill Limb, Len Hunter, Bobby Lamb, Eddie Jepson (brass), Frank Horrox (pno.), Dugald Campbell-Lees (bass), Haydn Jackson (drc.) and Joe Ferris (vibes, etc.).

JAZZ 'REVIVAL'

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

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Vol. 33 No. 1294

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