

Melody Maker

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

TV BATTLE FOR THE TEENAGERS

6.5 enters with big-band talent

NEXT Saturday is D-Day in the big TV battle for 15,000,000 teenage viewers.

Poised for action in their respective corners are ABC-TV's producer Jack Good and BBC-TV's Russell Turner.

6.5 'Broadside'

Jack Good is bidding for teenage attention with his fast-moving "Oh Boy!" series, while Russell Turner aims to collect an even bigger audience for his "new-look" "Six-Five Special" transmissions.

A broadside in the war of the TV waves was fired on Wednesday by Russell Turner. He has recruited top big-band talent as his major attraction.

Music with a beat

In an exclusive statement to the MELODY MAKER, Russell Turner said: "We have given 'Six-Five' a new big-band look. As resident groups, we have signed up Tony Osborne and his Brass Hats and Tito Burns and his Six-Fivers.

"And each week we shall spotlight star name bands of the calibre of Ted Heath, Eric Delaney, Johnny Dankworth, Ken Mackintosh, Reg Owen, and Ronnie Aldrich and the Squadronaires.

Back Page, Col. 3

Carnegie stars arrive



Members of the all-star "Jazz From Carnegie Hall" unit have been arriving in London this week for the start of their tour at the New Victoria Cinema tomorrow (Saturday). The first arrivals were drummer Kenny Clarke and Zoot Sims, who planed in from Paris on Tuesday to "take a look around London." They are pictured (above) in Piccadilly Circus. The remainder of the unit—altoist Lee Konitz, trombonists J. J. Johnson and Kai Winding, pianists Phineas Newborn and Red Garland and bassist Oscar Pettiford—were due to arrive yesterday (Thursday). See pp. 2 and 3.

RACE RIOTS

SERIOUSLY disturbed by the recent outbreak of inter-race rioting in London and other parts of the country—and equally disturbed at the absence of any civic, spiritual, industrial or political move—members of the entertainment profession on Wednesday issued the following appeal to their audience, the public:

At a time when reason has given way to violence in parts of Britain, we, people of all races in the world of entertainment, appeal to the public to reject racial discrimination in any shape or form. Violence will settle nothing; it will only cause suffering to innocent people and create fresh grievances. We appeal to our audiences everywhere to join us in opposing any and every aspect of colour prejudice wherever it may appear.

The appeal was signed by 27 prominent members of the profession. They were:

- Larry ADLER
- Chris BARBER
- Pearl CARR
- Alma COGAN
- Johnny DANKWORTH
- Lonnie DONEGAN
- Charlie DRAKE
- Ray ELLINGTON
- Tubby HAYES
- Ted HEATH
- Teddy JOHNSON
- Cleo LAINE
- Humphrey LYTTLETON
- Matt MONRO
- Mick MULLIGAN
- Ottile PATTERSON
- Marion RYAN
- Ronnie SCOTT
- Harry SECOMBE
- Peter SELLERS
- Tommy STEELE
- Eric SYKES
- Dickie VALENTINE
- Frankie VAUGHAN
- Kent WALTON
- David WHITFIELD
- Marty WILDE

See also back page

LOTIS TO STAR WITH HEATH AS BRITTON LEAVES



TED HEATH has captured a new singer, and is also losing one.

This week, Ted signed up a girl vocal discovery from the Midlands. She is 23-year-old Tricia Payne,

SPECIAL GUEST

DENNIS LOTIS, former singing star with Ted Heath, is rejoining the band as a special guest artist for Ted's U.S. tour.

Dennis left the band in April, 1955. His place was taken by his brother, Peter Lowe.

Comments Dennis: "I shall look forward to appearing in the States with Ted. We got on well together."

New girl chosen

who has sung under the name of Pat Marian with Midlands bandleader Ken Rattenbury, and also appeared on TV.

Bobbie Britton, who has been with Ted Heath for five years, is leaving the band just prior to its Stateside trip in October.

Tricia joins Ted Heath through seeing the story front-paged in the MELODY MAKER, dated July 19, when Ted said he was looking for a new girl vocalist.

Tricia made her first appearance with the band in a BBC recording last Friday. She will

be heard with Ted tomorrow (Saturday) in his Light Programme airing from 1.45 to 2.30 p.m.

Bobbie Britton told the MM: "I feel it is time I branched out on my own. I am going to have a crack at TV and cabaret. It is entirely my own decision to leave."

Bob Efford joins

Another newcomer to the Heath ranks is tenor and clarinetist Bob Efford, who joins on September 11. He takes over from Red Price, who plays his last date with the band tomorrow (Saturday) at Oxford.

As previously reported, Red Price will be featured in ABC-TV's "Oh Boy!" series.

Bob Efford has played with many name bands, and appears in Town with the Tony Kinsey Quintet at the Flamingo Club. His wife is Joan Brook, who sings with Arnold Bailey at the Edmundo Ros Club.



Here is Tricia Payne—Ted Heath's 23-year-old singing discovery.

Acker Bilk (P.4) . . . Connie Francis (P.6) . . . Tommy Steele (P.8)

WORLD TOUR FOR MILLER ORK

Stop Press, U.S.A. NEW YORK HOLLYWOOD

From REN GREVATT

NEW YORK, Wednesday.—The Ray McKinley-Glenn Miller Band will leave the States early in January for its most ambitious world tour. The trip will encompass some 25,000 miles.

I caught the Miller Band—sounding better than ever—at its opening on the swank Starlight Roof Garden of the Waldorf Astoria here. McKinley told me the band would cover Italy, France, Germany, the Scandinavian countries, Australia, Manila and Japan on the forthcoming safari.

"We're not going to England this time," McKinley said. "We feel it may be a bit too soon after our last visit. But we do want to go back, and it may well be we can make it some time next Spring—perhaps April."

DORSEY BAND

Cha Cha hit
THE tremendous success of the Miller Band has sparked renewed interest in big bands. Now the reorganized Tommy Dorsey Band is also scoring well on the road under the direction of trombonist Warren Covington.

The group has a record on Decca, called "Tea for Two Cha Cha," which looks likely to break out. This band, too, may one day be booked for England, according to Jack Green of the Willard Alexander Agency.

KALIN TWINS

Still hoping
A DEAL for the Kalin Twins to visit Britain is now closer to reality. Ed Elkort, of GAC, stated this week that active negotiations are taking place, and possible dates are being mentioned. A final word on this is expected shortly.

Meanwhile, according to Elkort, a tour is also in the works for Kathryn Grayson, singing star of movies and night clubs here.

FOOTNOTES

M-G-M Records here has issued an LP by Cleo Laine... Domenico Modugno may play NY's Copa in December.

Pat Boone talks to teenagers

From HOWARD LUCRAFT

PAT BOONE'S new book is called "Pat Boone Talks to Teenagers."... Bassist Red Mitchell says of John Mandel's jazz background for the Barbara Graham Story movie (now called "I Want to Live"): "This is the greatest film music ever."

HOLLYWOOD HEADLINES

here "caused by fears that her ex-boy friend Arthur Loew Jr. is going to marry Elizabeth Taylor."... Red Nichols and his Five Pennies were the opening group at the new Marineland Restaurant on the Pacific coast.

Shearing tune
George Shearing wrote the lyrics for Nicholas Brodsky's tune "Never Again" which will be recorded by Dakota Staton... Singers Martha Tilton and Curt Massey are recording again—this time for Capitol.

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Oscar Pettiford J. J. Johnson

JAZZ

WITH the "Jazz from Carnegie Hall" package about to start a British tour, the Americans have whirled into our orbit a bunch of jazz satellites as swinging as any that have been launched under the exchange scheme. Here are the jazz stars the fans will be talking about in the next few days:—

Probably the most famous of the many jazz Johnsons is trombonist James, known to us as **J. J. JOHNSON**. Born 34 years ago in Indianapolis, he made his name with Benny Carter and Count Basie at the end of the war, and won the first of many poll honours when he was named Esquire New Star of 1946.

The first man to adapt the early bop techniques to the trombone, Johnson has illuminated the bands of Herman, Gillespie and Illinois Jacquet, and was in many of the small bop groups of the Forties with Parker Sitt, Allan Eager, etc.

Teacher
In 1950 he was working as a freelance and became a part-time teacher at the Bronx Music Conservatory. J.J. has twice retired from

Kenny Clarke Red Garland Zoot Sims Kai Winding

from Carnegie Hall

—eight jazz stars swinging your way

Jazz—in 1947 and in late 1952. The second time he was out for nearly two years before joining Kai Winding in an "impossible" two-trombone unit that astounded the jazz world.

An admirer, close friend and frequent musical associate of Johnson is Danish-born **KAI WINDING**, who went to the States as a 12-year-old. Twelve years later, after service with Sonny Dunham, Alvino Rey, Benny Goodman and the U.S. Coastguard, Kai joined Stan Kenton and established himself as the first of the fabulous series of Kenton trombone soloists.

Small group work followed. With Ventura, Gene Ammons, Parker and Dameron. In 1949, Winding and Johnson alternated with the historic Miles Davis nine-piece, and were together in the flamboyant Chubby Jackson big band of the same year.

After the 1954-56 "Jay and Kai" phenomenon, Kai took the idea a stage further with his four-trombone front line. From out of the controversial Claude Thornhill band came the crisis in **LEE KONITZ** to play jazz alto with "the limp, dewy tracery of a water lily" (Morgan and Horricks).

Born in Chicago, Lee made his start with local dance bands, graduating to the Jerry Wald Orchestra and on to Thornhill in 1947.

Individualist
A stark individualist and a modern altoist who doesn't stem

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ALL ABOARD!

THE United States Jazz Festival, to be held in New York this autumn, will be held on a liner and a pier—simultaneously!

A general jazz concert will be held on the dock while a smaller concert in a specific field of jazz—modern, trad., or mainstream—will be held on board the liner docked alongside.—Bert Korall.

WHILE BACK IN BRITAIN . . .

Shirley waits for U.S. trip news

SHIRLEY BASSEY'S manager Michael Sullivan was due back from America as we closed for press on Wednesday.

On Sunday, Shirley told the MM: "I am anxiously awaiting his return because I hope he will have news of my forthcoming U.S. visit."

NEWCASTLE.—Peter Gascoigne, leader-rumpeter of the Vieux Carre Jazzmen, will wed club member Shirley Wardleworth on September 20. Group clarinetist Ronnie Robinson will be best man.

BRIGHTON.—Ken Wickham's Orchestra starts its 11th winter season at 'Sove's' King Alfred Ballroom on October 18.

Extravaganza plus
TWENTY-THREE YEAR-OLD Leeds singer Rae Young has been added to Larry Parnes' "Extravaganza" show which starts a one-night-stand tour at Burnt Oak Essoldo on September 20. The show also includes Marty Wilde, the John Barry Seven, Vince Eager and the Vagabonds and Pat Laurence.

NORWICH.—Brian Green and his Music, the resident band at the Samson and Hercules Ballroom, has had its contract renewed for the winter season.

BIRMINGHAM.—Pianist Dennis Hunt also in "Piano Playtime on the Light Programme" at 5.15 p.m. today (Friday)—his fourth spot in this series.

Jazz price war
NOTTINGHAM Jazz Club has started a price war in jazz. The club has amalgamated with two other local clubs, moved their headquarters and reduced admission prices.

Trans-Atlantic
BASSIST-VOCALIST Eddie Lambert will resume the Southampton-Jersey tour on Thursday next (11th), when he once more leads his quintet aboard the RMS "Queen Mary" after a summer holiday.

His personnel is completed by Mike Waller (tr.), Barry Mason (td.), Alan Ferrel (dr.), vic. and MIE Smith (pno.).

Lee Konitz Phineas Newborn



J. J. JOHNSON



KAI WINDING



LEE KONITZ



OSCAR PETTIFORD

The nimble-fingered **PHINEAS NEWBORN** has been hailed as a new Art Tatum and certainly he has a phenomenal piano technique. Now a 35-year-old Texan from Dallas, full name William McKinley Garland, Red switched from alto to piano towards the end of Army service, and on discharge in 1944 joined Hot Lips Page.

In 1945, he moved to the troupe, ex-lightweight boxer **REB GARLAND** (35 professional bouts to his credit, including one with Sugar Ray Robinson), is mainly known to us for his work with the Miles Davis Quintet, though he has a trio record on release here. A 35-year-old Texan from Dallas, full name William McKinley Garland, Red switched from alto to piano towards the end of Army service, and on discharge in 1944 joined Hot Lips Page.

The other pianist in the troupe, ex-lightweight boxer **REB GARLAND** (35 professional bouts to his credit, including one with Sugar Ray Robinson), is mainly known to us for his work with the Miles Davis Quintet, though he has a trio record on release here. A 35-year-old Texan from Dallas, full name William McKinley Garland, Red switched from alto to piano towards the end of Army service, and on discharge in 1944 joined Hot Lips Page.

(Continued on Page 11)

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Mr. B, in relaxed mood, with Ernie Price (bass) and Ron McKay (drs).

BELOW "... we play simple, swingy New Orleans and the public goes beresk, so we go beresk, which is important ..."



ACKER BILK! What a nomenclature! The first time I saw it I didn't believe it. It sounded like a Thurber character or a lifemanship student.

I imagined a university type, slim, neatly dressed and a dabbler in the arts. Last week I met the real Bilk. Bilk in bulk. He trundled into my flat—heavy, broad, disordered thinning hair, a Somerset burr, good brown eyes and a bashful smile.

'Bilk bashes ...'

He looked like a Dickens character actor. And his top three front teeth were missing. He sat down and placed a publicity pamphlet on the table. Bilk bashes even brighter, it read, and an Acker a day keeps the bopper away.

"Bilk old boy," I said, "if I may call you Bilk old boy..."
 "... call me Mr. ..."
 "... Where did you get Acker from? And Bilk, for that matter? And wherefore the Mr.?"
 "Bilk is my right name. Acker is a nickname, and Mr.—well, as opposed to Mrs."
 "It seems your band is in great demand. Why?"

"We try to play simple, swingy New Orleans and we enjoy it and the public goes beresk, so we go beresk, which, of course, is important," he said gravely.
 "Don't you think the publicity, your uniforms and your exotic name have helped?"
 "Well, Mr. Burman, I shouldn't think the uniforms were sessponsible because if

ON THE BEAT

A SCANDAL. That is how the American showbiz weekly "Variety" describes the present GI entertainment set-up in Europe.

"The calibre of the entertainment ... has sunk to an all-time low. The salaries are ridiculous. Working conditions for the most part are the worst that can be imagined. A few agents (mostly German) are getting rich."

It mentions three-acts-and-a-pianist working for £25 a show—less 10 per cent. to the agent. "Special Shows" booked in at from £50 to £170 a show—of which the acts perhaps receive half. Artists having to dress in the club manager's office—"Don't mind me, girls; I'm used to show people."

In short, racketeering at the

expense of the GIs—and of decent acts.

How has this come about?

Damage

NOT so very long ago, working conditions everywhere were excellent, standards of entertainment first-class.

Anything up to 12 British



entertainment packages (bands and acts) were working eight-week tours, winter and summer.

They were picked up by plane in England; their inter-show

travel and accommodation was paid for; they had one day off in seven; they played only theatres and clubs where no alcohol was served.

In those days, all entertainment was channelled through the European Armed Forces Professional Entertainment Division (an inter-Services organisation) located at HQ in Wiesbaden.

This office also controlled the licensing of agents to supply GI entertainment, acting under expert British advice.

After three years, a new officer entered this organisation. Though he was later relieved of his post, the damage had been done.

Juggling

GET-RICH-QUICK bookers teamed up with get-rich-equally-quick enlisted men charged with camp entertainment. And lucrative bookings for worthwhile British talent disappeared almost overnight.

Today, top British acts are asked to pay their own fares to and during their tours, to pay for their hotels, to work a seven-day week—in service drinking clubs—for what is left of their salaries after a certain amount of financial juggling.

In clubs, furthermore, positively bursting with funds.

The result? Good acts are not getting the work. Unknown acts are working for more than they ever dreamed of earning.

Solution

THE solution? A reversion to the former system, whereby only reputable agents were licensed to provide GI entertainment. And a thorough overhaul of the manner in which any Joe, Hank or Buster can be charged with the responsibility of buying entertainment for his buddies.

Without professional experience. Without (apparently) any questions being asked.

At the moment, there are a number of honest British agents handling some of this work.

But "some"—according to "Variety"—amounts to about one per cent. of it!

Contract

MANY of these would be happier with a revised contract with the U.S. Armed Forces Fund—which, at present, can terminate the contract at any time "should there be a reduction in the allotment of available funds";

Which holds the agent responsible for his artists' injury or death during the tour—from whatever cause;

And which generally would never be tolerated between civilian organisations.

But all of them would be glad to get decent shows on the road in the same quantity as before.

And British bands and artists would be glad of the work.

Remember?

AMONG all our complaints about present-day out-of-tune performers, let us recall that even Mozart marked certain passages "Scordato."

Which, in musical parlance, means "off the tune."

OFF-BEAT

SINGER Bobbie Britton tells the one about the clarinetist who died and went below—only to be welcomed into an immense room and given the choice of a fabulous selection of instruments.

He chose a clarinet, tried it—and found himself playing better than ever he had in his life.

Next, he was ushered into a vast concert hall where an orchestra was already playing. His guide pointed to an empty chair—next to the first clarinet. Sitting down, he glanced at

his neighbour's music, flipped his own to the point reached by the rest of the musicians, and began to play in with them.

The orchestra was fabulous, and he no less than they. "So this is Hell!" he thought. And played on.

Half an hour passed. One hour. Three. When four bars tacet came, he whispered to his neighbour:

"When do we get to the coda?"

Softly came the reply: "There is no coda. ...!"

Oh, Mr. Burman! Yes, Mr. Bilk...

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the suspects came round we'd have a lot to confide with."

"I see." He leaned toward me and looked around the room furtively.

"Want to know how to catch a pheasant?" he asked.

"Of course."

"When I go home to Somerset I do a bit of poaching. We wander up to the woods, get a stick, make a hole in the ground, get a rabbit wire and part out a fine strand and loop the wire across the hole."

"Then we get a broad bean, cut it down the middle—broad beans are ideal—then a pheasant comes along, eats the bean and when he tries to get away his feathers catch in the wire. Then we wring his neck and get away quick."

I was getting a headache. "Ack," I said wearily, "how did you lose your three front teeth?"

"Oh, I had them kicked out by a pheasant," he said evenly. "The clarinet fits very snugly in the gap," he added.

Twenty-eight-year-old Bernard Bilk is married and has been playing clarinet for 10 years. Taught himself to play in gaol in Egypt, where he spent three months for falling asleep on guard duty.

"Tell me," I said, "exactly what you are doing?"

"Seriously, we work every night round the London jazz clubs and we seem to be pulling them in. Our LP keeps selling out and we've a new EP. We have Sunday concerts coming off, and radio and television."

He rose to go. As I shook hands with him, he said: "Next time I come and see you I'll bring you a pheasant."

I closed the door and reached for the aspirins.

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THE NAME'S THE SAME



During the war, while Denny Dennis was stationed at an RAF base near London, a phoney Denny Dennis was drifting around the Middle East impersonating him.

CURIOUS about Bernie Butt, wasn't it? If you remember—though I can't imagine why you should—I wrote an imaginary piece in the middle of July about a tenor player called "Bernie Butt." A week later a real Bernie Butt was writing to the MM from an address in Slough to point out that he played trombone not tenor, etc., etc.

I should have learnt the lesson by now; no name is imaginary.

I should have remembered what happened to a Hollywood film company some years ago. They planned to celebrate the comeback of comedian Harold Lloyd with a film to be called "The Sin of Harold Diddlebock."

A safe enough name, you'd have thought. But sure enough, a real Harold Diddlebock came forward and threatened to sue them.

Hastily they changed the title to "Mad Wednesday," and under that name the film was released. I've always marvelled that they didn't get an injunction from somebody called Wednesday.

IF HE WAS GENE KRUPA I WAS GENERAL EISENHOWER

In the cases of Messrs. Butt and Diddlebock, of course, it was pure chance that the names should be the same. Sometimes it happens by design.

'Dearest Denny...'

Towards the end of the war, when singer Denny Dennis was stationed at an RAF base near London and doing about 37 broadcasts a day (or so it felt to those of us who had to stay behind and sweep up the hut) a phoney Denny Dennis was drifting around the Middle East, singing at concerts, signing autographs and enjoying undeserved success with the local WAAFS.

The real Denny Dennis, puzzled at first, grew quite accustomed in the end to receiving letters that began: "Dearest Denny, You have never been out of my thoughts since that wonder-

ful night in Sidj Ben-Kadir...."

Round about the same time an amazing number of leading American jazzmen arrived in Britain. Playing at a dance in the Scouts' Hut, Downham Market, one would be joined by a rather inebriated Yank with red hair and a hick accent.

"Say, I'd like to play drums with you guys for a couple of sets," he would say. "Maybe you've heard of me: my name's Gene Krupa." After a bar and a half it would become clear to everyone present that if he was Gene Krupa, I was General Eisenhower.

Once they got over here, it was quite incredible how many GIs turned out to be stars of the music world. At one time, augmenting my little RAF band, I had Artie Shaw's 2nd trumpet player, Charlie Teagarden, Harry James's brother and Guy

Lombardo (at that time a singer in the Polish Air Force).

Even among the British Forces, names were important. The usual village-hall billing used to run: "Music by the RAF Little Twitching Swingsters, under the direction of Cpl. Jimmy Plonk (ex-Ambrose, Billy Cotton, Buxton Municipal Orchestra and Ivor Kircchin), by kind permission of Group-Captain Bull, C.S., R.O."

It all seems a long way off now.

Too many names

Someone should write a book (we used to say) about those RAF musician days. I even thought of doing it myself. The trouble is that one would have to use imaginary names for so many of the characters: names like... well, Bernie Butt.



by
Steve Race

jazz on the air

(Times: BST/OMT)

SATURDAY, SEPTEMBER 6:
12.18-12.45 p.m. A 1: Extracts: "History of Jazz" and "The Immortal Parker."
1.25-1.40 A 1 2: Dixie Humming Birds, Tharpe, Marie Knight.
4.45-5.0 B: Drum Suite (Alban-Wilkins).
5.10-5.40 Z: Swing Serenade.
6.30-7.0 DL: Copans-Melville-Race.
7.30-7.45 U: Ella Sings Berlin.
8.0-10.0 T: (1) Popular. (2) Jazz.
9.0-9.30 W: Jazz Time.
9.5-10.0 J: America's Pop Music.
9.30-10.0 W: Spanier, Nichols, Condon.
10.5-10.30 J: Dixie Beat.
10.10-10.37 B: Cootie Williams, Rex Stewart.
11.0-11.20 Y: Jazz Gallery.
11.5-12.0 F 2: Ellington, S.C., Bechet, Armstrong Hot Seven.
11.35 Pete Rugolo.
11.30-1.0 a.m. J: D-J Shows.
1.0-2.0 a.m. E-Q: Saturday Night Club.
2.5-3.0 H-Q: Hollywood-New York.

10.35-11.12 Z: Jazz Actualities.
11.5-12.0 O: Jazz Journal.
12.10-1.0 a.m. I: Thad Jones-Frank Wess Combo, Buddy Collette Quartet, Chris Connor, Ferguson Dream Band.



● Frank Wess

.. Wednesday midday

THURSDAY, SEPTEMBER 11:
2.30-2.45 p.m. C 2: Pete Rugolo Ork.
8.0-10.0 T: (1) Popular. (2) Jazz.
9.30-10.0 P 1: White Notes... Black Musicians.
10.5-10.35 P 3: Panassié.
10.10-11.0 S: As Sunday.
10.30-11.0 F 4: Buck Clayton-Don Byas.
10.40-11.30 DL: Jazz Club.
11.0-12.0 P: Jazz Discography.

FRIDAY, SEPTEMBER 12:
3.35-4.0 C 2: N.O. Synopators.
5.20-5.55 L: Jazz Singer Sinatra.
8.0-8.15 Q: The Four Temperaments—Jazz Suite.
8.0-10.0 T: (1) Popular. (2) Jazz.
10.10-11.0 S: As Sunday.
10.15-10.45 N: Jazz Programme.
10.15-10.55 P 2: Jay McShann Ork., Parker, Tatum, B.C. Trio. 10.45 Spirituals.
10.30-10.55 J: Stars of Jazz. Programmes subject to change.
The 8.0-10.0 VOA Transmission is repeated nightly between 11.0 and 1.0 a.m. The latter (jazz) hour being additionally broadcast on Long Waves.

KEY TO STATIONS AND WAVELENGTHS IN METRES

A: RTP France 1: 1-1629, 48.39, 2-193.
B: RTP France 2: 280, 218, 318, 359, 379, 445, 498.
C: Hilversum: 1-402, 2-298.
D: BBC: E-464, L-1500, 247.
E: NDR WDR: 309, 189, 49.38.
F: Belgian Radio: 1-484, 2-324, 3-267, 4-198.
H: RIAS Berlin: 303.
I: SWF B-Baden: 295, 363, 195, 41.29.
J: APN: 344, 271, 547.
K: SBC Stockholm: 1571, 255, 245, 306, 506, 49 band.
L: NR Oslo: 1376, 337, 226, 477, 19, 25 or 31 bands.
M: Monte Carlo: 205, 49.71, 40.82.
O: BR Munich: 375, 187, 48.7.
P: SDR Stuttgart: 522, 49.75.
Q: HR Frankfurt: 506.
S: Europe 1: 1622.
T: VOA: 8.0 p.m.: 13, 19, 26, 31 bands, 11.0 p.m.: 23, 31, 41 bands plus 1734 from midnight.
U: Radio Eireann: 530.
W: Luxembourg: 208, 49.26.
Y: SBC Lugano: 568.6.
Z: SBC Geneva/Lausanne: 393, 31 band.

by F. W. Street

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TUESDAY, SEPTEMBER 9:
4.5-4.30 p.m. F 1: Modern Jazz 1958.
8.0-10.0 T: (1) Popular. (2) Jazz.
10.10-10.37 B-258m: The Real Jazz.
10.10-11.0 S: As Sunday.
10.30-10.55 J: Modern Jazz 1958.
10.30-11.0 N: Jazz Programme.
10.30-11.15 I: New Orleans.

WEDNESDAY, SEPTEMBER 10:
8.0-10.0 p.m. T: (1) Popular. (2) Jazz.
9.30-10.30 P 3: Jazz for Everyone.
10.10-11.0 S: As Sunday.
10.30-11.0 Q: Benny Rollins.

Connie Francis is heading for the top again

LAST week's top three still reign supreme, but Connie Francis's *Stupid Cupid/Carolina Moon* is right behind and looks like overhauling them to take over the coveted number one spot.

There's been an epidemic of Peggy Lee's *Fever*—sufficient to take it to number seven—closely followed by Dean Martin, way out in front in the *Volare* stakes.

Oriole's entry, by Domenico Modugno (see *Laurie Henschaw's pop reviews*) is the nearest challenger, but it wasn't strong enough to make this week's chart.

Max Bygraves, after a long run in the Top Ten with *Tulips From Amsterdam/You Need Hands* has slipped to the fourteenth bracket and is topped by another "nosediver," Buddy Holly's *Rave On*.

Who's *Sorry Now*, by Connie Francis, has bowed out after a five-month run, and is replaced by another oldie, *Girl Of My Dreams*—a 1927 ditty, revived here by Tony Brent on Columbia.

Perry Como's *Moon Talk* has begun to show in the returns and though it hasn't reached the Top Twenty bracket this week it could prove another space age hit for the ex-barber from Canonsburg.

AMERICA'S TOP DISCS

As listed by "Variety"—issue dated September 2, 1958

1. (1) **VOLARE (NEL BLU DIPINTO DI BLU)**
Domenico Modugno (Decca)
2. (2) **LITTLE STAR**
Elegante (ABC-Paramount)
3. (4) **BIRD DOG**
Everly Brothers (Cadence)
4. (8) **POOR LITTLE FOOL**
Ricky Nelson (Imperial)
5. (4) **JUST A DREAM**
Jimmy Clanton (ABC-Paramount)
6. (3) **PATRICIA**
Perez Prado (RCA Victor)
7. (6) **FEVER**
Peggy Lee (Capitol)
8. (9) **MY TRUE LOVE**
Jack Scott (Carlton)
9. (7) **EVERYBODY LOVES A LOVER**
Doris Day (Columbia)
10. (—) **IT'S ALL IN THE GAME**
Tema Edwards (MGM)
11. (14) **TEARS ON MY PILLOW**
Imperial (End)
12. (15) **BORN TOO LATE**
Poni-Tails (ABC-Paramount)
13. (10) **WESTERN MOVIES**
Olympian (Decca)
14. (10) **DEVOTED TO YOU**
Everly Brothers (Cadence)
15. (11) **VOLARE (NEL BLU DIPINTO DI BLU)**
Dean Martin (Capitol)
16. (17) **TOPSY**
Cory Cole (Love)
17. (13) **KING CREOLE**
Elvis Presley (RCA Victor)
18. (—) **ARE YOU REALLY MINE**
Jimmie Rodgers (Roulette)
19. (12) **WILLIE AND THE HAND JIVE**
Johnny Otis (Capitol)
- (—) **ROCKIN' ROBIN**
Bobby Day (Class)

Reprinted by permission of "Variety."

TOP JAZZ EPs, LPs

Week ended August 30, 1958

1. (1) **MY FAIR LADY (LP)**
Shelley Manne (Vogue)
2. (2) **DAVE DIGS DISNEY (LP)**
Dave Brubeck (Fontana)
3. (3) **THE ATOMIC MR. BASIE (LP)**
Count Basie (Columbia)
4. (4) **MR. ACKER BILK REQUESTS (LP)**
(Pye-Nixa)
5. (5) **SOUTH PACIFIC IN HI-FI (LP)**
Chico Hamilton (Vogue)
6. (7) **GERRY MULLIGAN-PAUL DESMOND QUARTET (LP)**
(Columbia-Ciel)
7. (6) **ELLA SINGS THE IRVING BERLIN SONG BOOK—Vol. I (LP)**
Ella Fitzgerald (HMV-Verve)
8. (—) **CHRIS BARBER IN CONCERT—Vol. II (LP)**
(Pye-Nixa)
9. (—) **PLAYBOY JAZZ ALL STARS—Vol. I (LP)**
(Playboy)
10. (9) **ELLA SINGS THE IRVING BERLIN SONG BOOK—Vol. II (LP)**
Ella Fitzgerald (HMV-Verve)

STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART
LONDON—Rolo For Records, E.10. GLASGOW—McCormack's, C.2. BELFAST—The Gramophone Shop. MANCHESTER—Hime and Addison, Ltd., and Record Rendezvous. BIRMINGHAM—R. C. Mansell, Ltd., 3. NEWCASTLE—J. G. Windows, Ltd., 1. LIVERPOOL—Beaver Radio, Ltd., 3. CARDIFF—City Radio (Cardiff), Ltd.

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★ **MARCOSIGNORI** ★
THE WORLD'S FINEST ACCORDIONIST

Marcosignori will be visiting many major towns on his two month tour of the country.

Look for further announcements regarding visits to your area!



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Melody Maker

TOP TWENTY

WEEK ENDED AUGUST 30, 1958

This week	Last week	Title	Artist	Label
1	(1)	WHEN SOUTHERN Other disc—Barry Barnett (HMV).	Kalin Twins	Brunswick
2	(2)	ALL I HAVE TO DO IS DREAM CHAPPELL Barry Barnett (HMV); Paul Rich (Emb).	Everly Brothers	London
3	(3)	RETURN TO ME SOUTHERN Denny Dennis (Emb).	Dean Martin	Capitol
4	(8)	STUPID CUPID/CAROLINA MOON ALDON/LAWRENCE WRIGHT Carolina Moon—Billy Vaughan (Lon); Guy Luzpeters (Bruna); George Hamilton IV (HMV).	Connie Francis	MGM
5	(4)	ENDLESS SLEEP ABERBACH Jody Reynolds (Lon); Gene Ross (Par); Paul Rich (Emb).	Marty Wilde	Philips
6	(9)	SPLISH SPLASH GOOD MUSIC Bobby Darin (Lon).	Charlie Drake	Parlophone
7	(14)	FEVER PREUSS Little Willie John (Par).	Peggy Lee	Capitol
8	(17)	VOLARE (NEL BLU DIPINTO DI BLU) ROBBINS Ronald Chesney (HMV); Alan Dale (MGM); Joe Low (HMV); Marino Marini (Dor); McGuire Sisters (V-4); Domenico Modugno (Ori); Nelson Hiddle (Cap); Lita Ross (P-Nix); Anne Shelton (Phi); Cyril Stapleton (Dec); Jimmy Young (Col).	Dean Martin	Capitol
9	(10)	POOR LITTLE FOOL COPYRIGHT CONTROL	Ricky Nelson	London
10	(6)	HARD HEADED WOMAN BELINDA Paul Rich (Emb).	Elvis Presley	RCA
11	(12)	YAKETY YAK PROGRESSIVE Paul Rich (Emb).	Coasters	London
12	(11)	PATRICIA SOUTHERN Geoff Love (Col); Gordon Franks (Emb).	Perez Prado	RCA
13	(7)	RAVE ON SOUTHERN Hal Burton (Emb).	Buddy Holly	Vogue-Coral
14	(5)	TULIPS FROM AMSTERDAM/YOU NEED HANDS CINEPHONIC/LAKEVIEW Tulips from Amsterdam—Rikki Henderson (Emb); You Need Hands—Erdle Gorme (HMV); Rikki Henderson (Emb).	Max Bygraves	Decca
15	(16)	THINK IT OVER MUPS	Crickets	Vogue-Coral
16	(13)	BIG MAN GROSVENOR Stargazers (Dec); Five Dallas Boys (Col); Hal Burton (Emb).	Four Preps	Capitol
17	(—)	GIRL OF MY DREAMS LAWRENCE WRIGHT Gerry Granahan (Lon).	Tony Brent	Columbia
18	(15)	EARLY IN THE MORNING GOOD MUSIC Bobby Darin (Lon).	Buddy Holly	Vogue-Coral
19	(18)	LITTLE BERNADETTE BERRY	Harry Belafonte	RCA
20	(19)	SPLISH SPLASH	Bobby Darin	London

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

Twenty top tunes

THIS copyright list of the 20 best selling songs for the week ended August 30, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

1. (1) **TULIPS FROM AMSTERDAM (P)** (2/-) Cinephonic
2. (3) **TRUDIE (B)** (2/-) Henderson
3. (2) **ALL I HAVE TO DO IS DREAM (A)** (2/-) Acuff-Rose
4. (6) **RETURN TO ME (A)** (2/-) Southern
5. (4) **ON THE STREET WHERE YOU LIVE (A)** (2/6) Chappell
6. (7) **YOU NEED HANDS (B)** (2/-) Lakeview
7. (5) **WHEN (A)** (2/-) Southern
8. (8) **THE ONLY MAN ON THE ISLAND (A)** (2/-) Bron
9. (9) **I COULD HAVE DANCED ALL NIGHT (A)** (2/6) Chappell
10. (10) **BIG MAN (A)** (2/-) Grosvenor
11. (11) **I MAY NEVER PASS THIS WAY AGAIN (A)** (2/6) Chappell
12. (13) **WHO'S SORRY NOW (A)** (2/-) Feldman
13. (15) **PATRICIA (A)** (2/-) Latin-American
14. (—) **VOLARE (NEL BLU DIPINTO DI BLU) (F)** (2/6) Robbins
15. (12) **STAIRWAY OF LOVE (A)** (2/-) Leeds
16. (16) **A VERY PRECIOUS LOVE (A)** (2/-) Blossom
17. (18) **ENDLESS SLEEP (A)** (2/-) Aberbach
18. (14) **TWILIGHT TIME (A)** (2/-) Victoria
19. (20) **SUGAR MOON (A)** (2/-) Frank
20. (16) **LITTLE BERNADETTE (B)** (2/-) Berry

A—American; B—British; F—Others. (All rights reserved.)



PROUDLY PRESENTS

The original No. 1 record in the American Hit Parade

"VOLARE"

NEL BLU DIPINTO DI BLU

by

DOMENICO MODUGNO

Oriole International Series

ICB. 5000

45/78 rpm

And now—the 'King Creole' soundtrack

WHEN hundreds of admirers flock from all corners of Britain to jam the plushy seats of the Odeon, Marble Arch, to see Elvis Presley in "King Creole," the sale of the LP of the soundtrack songs is assured.

And, after listening to the disc, I objectively report that it contains at least two numbers that could easily make the Hit Parade (apart from Hard Headed Woman, which has already proved a best-seller).

The new contenders? The title song, King Creole, and Lover Doll. And a strong "outsider" is also Dixieland Rock—a number that follows the rhythmical pattern of Elvis's sensational Jailhouse Rock.

I feel that Presley scores best with his best specialties. I find

Wee Willie rocks Preston

WHEN he appeared at Preston's Public Hall last Friday, Wee Willie Harris received a welcome that rivalled those given in the past to such greats as Stan Kenton, Lionel Hampton and Ray McKinley.

The fans went wild as the 25-year-old rock-'n'-roller waggled and shook his way—accompanying himself on piano and guitar—through eight boisterous numbers which apparently left him completely exhausted.

He showed a fine sense of stagecraft and showmanship, a flair for impersonation and a voice which prompted one fan to comment: "He can sing, too."

He got excellent backing from Tony Cromble and his Rockets, who joined the Syd Munson Orchestra in playing for dancing.

The Most Brothers were also featured.

POP DISCS
by
Laurie Henshaw

his projection of the slower numbers over-affected. Remaining titles on the LP are: As Long As I Have You; Trouble; Don't Ask Me Why; Crawfish; Young Dreams; Steadfast, Loyal And True; New Orleans. (RCA RD-27088)

Johnny Mathis
POP singers who venture into the sphere of religious songs somehow tend to stop me in my tracks. However, if you like this sort of thing, then Johnny Mathis's Heavenly LP should register.

Johnny's pure voice is certainly ideally suited to this sacred song selection, and the accompaniment by the Percy Faith Orchestra is reverential.

Titles: Goodnight Dear Lord; Swing Low, Sweet Chariot; May The Good Lord Bless and Keep You; I Heard A Forest Praying; The Rosary; One God/Deep River; Where Can I Go?; Eli Eli; Kol Nidre; Ave Maria (Schubert); Ave Maria (Bach-Gounod). (Fontana TFL5023)

Louis Jordan
THE LP sleeve of Mercury MPL6541 screams Man, We're Wallin'—and wallin' is right when applied to the belt-

'Volare' worth waiting for

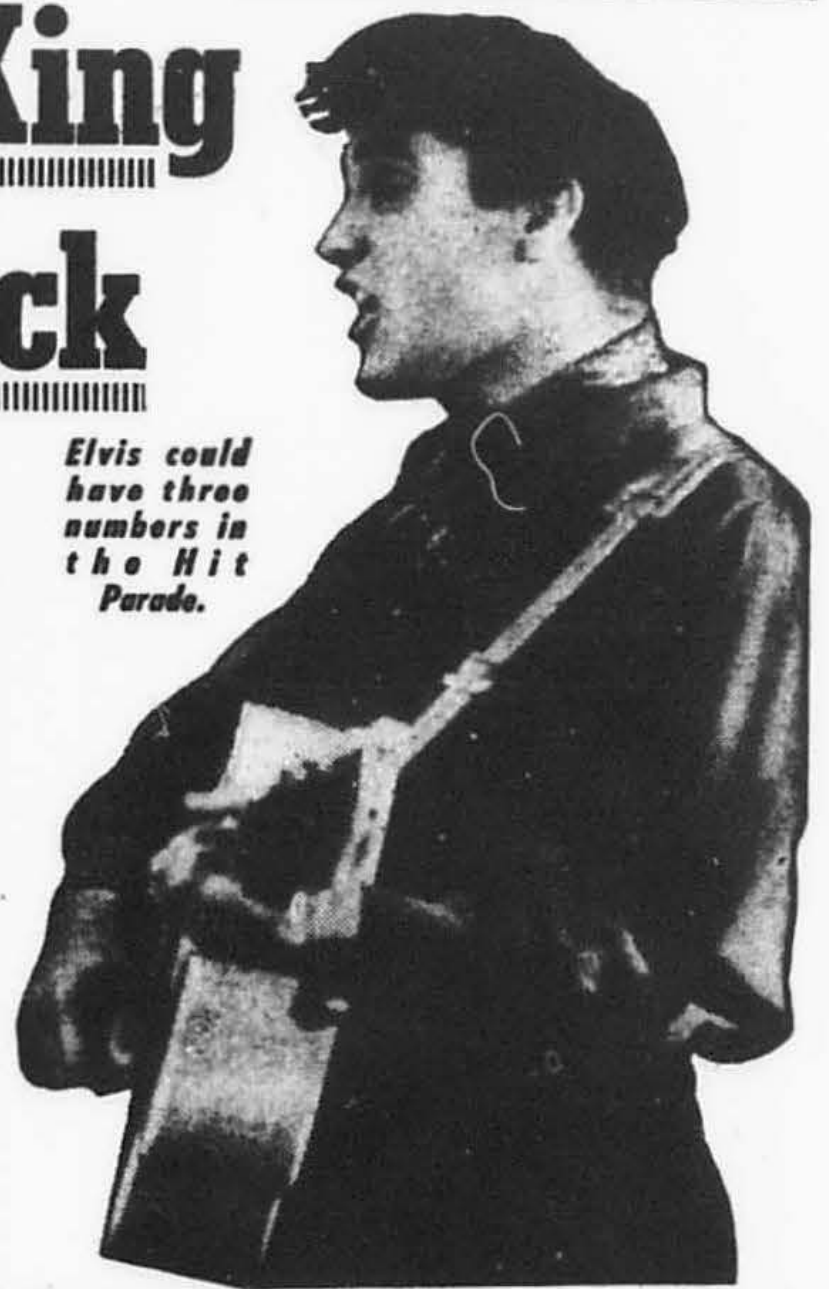
THE original Italian version of Volare, by Domenico Modugno, arrived on my turntable later than the British and American releases—but it has been well worth waiting for.

Domenico's disc is the one that has swept to the top of the U.S. hit parade; it may easily eclipse the rival versions here. This is certainly an interpretation of Volare (or, as Domenico sings it, Nel Blu Dipinto Di Blu) that should not be missed. (Orion 45-ICB5000)

ing alto and vocalising of Louis Jordan, a hip character who has been on the jazz record scene for nearly two decades.

Louis Jordan's new Tympany Five here includes swing organist Jackie Davis, who has been

Elvis could have three numbers in the Hit Parade.



featured with success on some of Capitol's Just For Variety LPs.

And thrown in for good measure is girl vocalist Dorothy Smith, a hip "chick" who steals Jordan's limelight with her brilliant rendering of the familiar Route 66.

Titles: Saturday Night Fish Fry; Sunday; The Nearness Of You; I've Found My Peace Of Mind; I Never Had A Chance; Got My Mo-Jo Working/A Man Ain't A Man, The Slop; Sweet

Lorraine; Route 66; The Jamf, I Hadn't Anyone Till You. (Mercury MPL6541)

Terry Dene

TERRY DENE may reveal traces of a Presley influence—but he's still an effective singer. Four numbers again bear witness to this on Terry Dene—Number 1, an EP comprising Lover Lover; Market Place/Lucky Lucky Bobby; This Is The Night. (Decca DFE6507)



● Wee Willie Harris

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45
R.P.M.

BUY YOUR RECORDS the MODERN WAY! at NO EXTRA COST!

7-inch **Capitol** RECORDS 45 R.P.M.

LIGHTWEIGHT SILENT SURFACE MICRODROOVE RECORDINGS

SONGSHEET

by Hubert W. David

EVER thought of compiling a list of song titles? You'd be surprised how many headings you can get by just keeping your eyes and ears open.

A stock of titles such as "Love interest—male approach," "Comedy songs," "Tearjerkers" can simplify matters enormously when you have to write a song for a specific purpose such as a competition.

In time you will probably find as many as 30 headings—all of which will cover the numbers in the hit parade. In the song business the general approach may change, but basic principles always apply.

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," 180, 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 20, 1958, for readers in Britain; until October 20, 1958, for foreign and Colonial subscribers.

One heading you need to be careful about is "Foreign titles." Few foreign expressions lend themselves to an English lyric, but there is one golden rule: if you pick a foreign word such as "Auf Wiedersehen" be sure to explain its meaning in the song.

Another point about foreign phrases: Continental place names never seem to find favour in the popular song. Neither, for that matter, do British names. Apparently no one wants to be there "When The Sun Dips Down Over Dover."

There are exceptions, but on the whole it is American place names that ring the bell. So remember that when you are compiling your list of song titles.

Manchester club

A NEW Songwriter Club, starting up in Manchester, has as its chairman Mr. St. John Hardman, well-known author. President is Sir Richard Harper, a Manchester City Councillor.

The Songwriters' Guild will hold its first Open Forum in Manchester in conjunction with this new club—date and place will be announced later. Anyone seeking particulars should write to secretary A. Flinn, Manchester and District Songwriter Club, 20 The Crescent, Flixton, Lanca.

<p>DEAN MARTIN</p> <p>★ ★ ★</p> <p>'VOLARE'</p> <p>★ ★ ★</p> <p>(Nel Blu Dipinto Di Blu)</p> <p>★ ★ ★</p> <p>b/w 'Outta my Mind'</p> <p>45-CL14910</p>	<p>THE FOUR PREPS</p> <p>'SUMMERTIME LIES'</p> <p>b/w 'Lazy Summer Night' 45-CL14914</p> <p>Together for the first time...</p> <p>DAKOTA STATON</p> <p>with the George Shearing Quintet</p> <p>'CONFESSIN' THE BLUES'</p> <p>b/w '(I'm left with the) Blues in my Heart'</p> <p>45-CL14917</p>	<p>If you liked Zambesi, you are bound to like</p> <p>LOU BUSCH</p> <p>'LADIES PLEASE REMOVE YOUR HATS'</p> <p>b/w 'Young enough to dream'</p> <p>45-CL14908</p>
<p>Frank Sinatra</p> <p>'THE SAME OLD SONG AND DANCE'</p> <p>b/w 'The Song from "Kings Go Forth"'</p> <p>45-CL14904</p>	<p>DANNY KAYE</p> <p>'Everything is Ticketty-Boo'</p> <p>b/w 'The Square of the Hypotenuse'</p> <p>45-CL14907</p>	

Strong-arm tactics



TOMMY STEELE returned from his three-week holiday in the South of France on Sunday and found a six-week nationwide tour of one-night-stands had been lined-up for him.

Ringrowe gets North Eastern ITV MD job

DENNIS RINGROWE signed a contract on Tuesday with George and Alfred Black that sets him in the coveted position as head of music and MD of Tyne and Tees Television—the company that will operate commercial TV in the North-East from January 15.

MODERN JAZZ FOR PRESTON

PRESTON modern jazz enthusiasts are soon to have their own club. Preston Jazz Club—which has only featured traditional jazz and swing—is planning to start Wednesday modern sessions.

"Strong-Arm Girl" Joan Rhodes did a bit of practice before the curtain went up at Finsbury Park Empire on Monday night. But instead of weights she used...

Chris Barber sets Dutch tour dates

The Chris Barber Band, with blues singer Otilie Patterson, kicks off its tour of Holland at Groningen on October 9.

BARBER PLAYS LEWIS

Chris Barber's Jazzband is to record an LP of John Lewis compositions.

DRUMS SPEAK for themselves



GEOFF WESTLAKE

Appearing with THE SHOW BAND under the baton of that famous leader Cyril Stapleton.

Form for Dallas Building, Clifton Street, London, E.C.2. Includes fields for Name, Address, and phone number.

SIX-WEEK TOUR FOR STEELE

Plus film project

Wednesday from Southsea's South Parade Pier. "Still, I had a smashing holiday, picked up a wonderful tan and feel much fitter."

His manager John Kennedy said: "The final venues for the tour are still being fixed and a film offer is under consideration."

Light entertainer

"The film would star Tommy as a light entertainer and—if all goes well—shooting will start in May."

Asked the reason why Tommy's Decca recording of the best-selling song "Volare" had not been released, Kennedy said: "There was never any intention of the disc being released as a single."

Deepes here again

Making their 10th visit to Britain, the Deep River Boys open a six-week Moss Empires tour at Finsbury Park Empire on Monday (8th). They follow with weeks at Liverpool, Leeds, Newcastle, Glasgow, and Edinburgh.

Dankworth tribute to Duke Ellington

JOHNNY DANKWORTH will be paying a tribute to Duke Ellington—his favourite bandleader and jazz composer—in a BBC "Jazz Club" airing on Thursday, September 25.

Produced by Jimmy Grant, the programme will feature the Dankworth Band in several Ellington specialities, and Johnny will also introduce recordings by the Duke.

Ronnie Ross forms all-star sextet

Baritone-saxist Ronnie Ross has formed an all-star group for two dates next Tuesday. They are a Light Programme airing in Music in The Modern Manner and a concert in the Recital Room of the Royal Festival Hall.

TWENTY-CONCERT TOUR FOR PAUL ROBESON

PAUL ROBESON will open Harold Holt, Ltd., at the

Dates with the Stars

- Week commencing September 7. Shirley BASSETT: Hippodrome, Bristol. Max BYGRAVES: Winton Gardens, Bournemouth. Nat GONELLA: Pavilion, Liverpool. The HI-LO'S: Sunday: Free Trade Hall, Manchester. Ronnie HILTON: Sunday: Palace Theatre, Blackpool. Season: Futurist Theatre, Scarborough. Michael HOLLIDAY: Season: Hippodrome, Blackpool. JAZZ FROM GARNETT HALL: Monday: Capitol, Cardiff. Tuesday: City Hall, Sheffield. Wednesday: Odeon, Nottingham. Thursday: Odeon, Leeds. Friday: City Hall, Newcastle. Saturday: St. Andrew's Hall, Glasgow. KING BROTHERS: Season: North Pier, Blackpool. Don LANG: Season: Central Pier, Blackpool. MUDLARKS: Season: Alexandra Gardens, Weymouth. Anne SHELTON: Season: King's Theatre, Southsea. THREE KAYE SISTERS: Season: Hippodrome, Blackpool. Frankie VAUGHAN: Season: Hippodrome, Brighton. David WHITFIELD: Season: Opera House, Blackpool. YAN: Week: South Parade Pier, Southsea. Jimmy YOUNG: Week: South Parade Pier, Southsea.

Frankie Vaughan Tops the Bill



FRANKIE VAUGHAN opened the Training Centre of Shoreham Junior Boys' Athletic Club on Monday.

Frankie is seen signing autographs for club members, whose modernised kit has been fashioned out of a derelict plastics factory.

For Frankie's arrival from the nearby Brighton Hippodrome the boys lined the streets approaching the club. Frankie was handed the key of the door before he unveiled a bronze plaque commemorating his visit.

LYTTELTON LAUNCHES HIS SECOND BOOK

A BOOK publishing firm that publishes volumes ranging from anthropology to jazz has planned a Thames riverboat shuffle to launch Humphrey Lyttelton's new book, "Second Chorus."

STARS PICK A WINNER



Judges of the Miss United Kingdom Bathing Beauty Contest last week were Eric Boswell and Gerald. They are pictured (above) at Blackpool's Open Air Swimming Bath with the winner, Eileen Sheridan, of Walton-on-Thames. Eileen now becomes Britain's finalist in the "Miss World" final, presented by Mecca Dancing on October 13 at the Lyceum Ballroom, London.

NOW IT'S 3-D SOUND ON ALL THREE FLOORS

BRITAIN'S first 3-D club went into action last Wednesday when Stanley Best and his Afro-Cuban Rhythm and Lionel Kerrien and his French Dixielanders took their respective stands in the stereophonically equipped three-floor Club Tropicana in Soho.

The £2,500 sound system is installed by Auditorama, Ltd., of Datchett.

12 musicians Stanley Best, on tenor, baritone and clarinet, leads Sam Fontaine (pno.), Emmanuel Myers and Andy Azarius (congas, bongos and timbales), Sam Molyneux (bass) and Sandra Gale (vcl., maracas).

The French atmosphere is supplied by soprano saxist Lionel Kerrien leading Alan Littlejohn (tpt.), Len Doughty (tmb.), Peter Reece (pno.), Johnny Johnson (bass) and Tony Budd (drs.).

Guest bands on opening night were those of Ginger Johnson and Ray Gallier's Prelude Six.

SPECTACULAR STARS

Dickie Valentine and Lorraine Desmond co-star in ATV's "Saturday Spectacular" this weekend.

THE WORLD OF SONG

DECCA have bought the American rights of Marion Ryan's Pye-Nixa recording of "The World Goes Around And Around," which was specially written for her by Tolchard Evans.

First 3-D single to be issued in Britain, the disc, which is also available on monaural, will come out in the States on the London label and will be Marion's first recording out there.

Marion heard the news of the big deal as she stepped aboard a plane at London Airport on Tuesday for a 10-day vacation in Majorca. She is due back to star in the record-run Granada TV show, "Spot The Tune," on September 17.

"I'm keeping my fingers crossed," she said. "Tolchard wrote it, which Perry Como recorded and rocketed to a two-million sale. The same publishers, Shapiro, Bernstein have bought 'The World Goes Round.' Maybe it's a good omen for me."

The Presley that never was...

ELVIS PRESLEY fans gasped when they arrived at the Marble Arch Odeon last Thursday. For standing in the foyer was that familiar figure with the (pre-Army) sideburns.

But hopes of a surprise personal appearance were quickly dashed. It was merely 15-year-old Smithfield clerk Deke Everett acting as "stand-in."

Fan club stunts

This was just one of the stunts put on by Britain's official Elvis Presley Fan Club for the opening of Elvis's film, "King Creole," at the Marble Arch Odeon.

Other stunts included a blow-up telegram from Elvis, a juke-box—no coins required—in the foyer packed with his records and a tour around London's West End by special buses for the four hundred fans who made the trip.

STARS TO HELP KENNY GRAHAM

TOP jazz instrumentalists and bands will play a six-hour Benefit Ball on September 12 at Hampstead Town Hall, Haverstock Hill, in aid of tenorist-arranger Kenny Graham.

Kenny is in Harefield Hospital, Middlesex, with TB and will be unable to work for a year.

Band list The instrumentalists include Johnnie Gray, Tubby Hayes, Ken Sykora and Ike Isaacs.

Bands will include the Allan Ganley Quartet, Phil Swarnen's Quintet, Bruce Turner's Jump Band, the Chas McDermitt Group, the "Dill" Jones Trio, Eddie Thompson's Trio and Russ Henderson's Steel Band. Singers Shirley Douglas and Judy Johnson will also appear.

Tickets Tickets, priced at 10s. 6d., can be obtained from Dobell's Jazz Record Shop, Charing Cross Road, and John's Attie, Newman Street, W.

The Ball is organised by jazz promoter Vins Hawkins. FOOTNOTE: £150 was raised for Kenny at a benefit night at London's Finsbury Club in June.

David Hughes TV

David Hughes is to have his own BBC-TV show on September 25 and October 9.

Titled "Make Mine Music," the show will feature guest stars and will be backed by Eric Robinson's orchestra and the George Mitchell Choir.

DELANEY BOOKED FOR SUNDAYS

Eric Delaney's new percussion band has been booked for a Sunday-night series at the Astoria, W., starting on September 21.

The band will make its debut in the BBC Light Programme on September 10 and in TV's "Six-Five Special" on November 1 and 29. It has a second broadcast on September 24.

It starts touring next week, after its summer season at Brighton.

Around & About

NEWLY weds Terry Dene and Edna Savage opened on Monday at Bristol Hippodrome at the start of another provincial tour.

This Monday, they will be at Sheffield Empire, followed by a one-night-stand tour of Ireland commencing on September 15.

Trumpeter Johnnie Gibbins marries Julie Parry at Perry Bar, Birmingham, tomorrow (Saturday).

Singer Frank Holder, who recorded the music for the picture "Zem" has made a personal appearance in connection with the screening of the film at Camden Town Plaza on Monday night.

Saga recording artist Johnny Grant will make a guest appearance with the Alan Clark Trio in the BBC's Jazz Club on September 11.

Johnny Wise — explorer man with Lawrence Wright music publishing company, is off to the States on September 6 for a month's holiday-business visit.

Guitarist-vocalist-comperer "Zem" has joined The Vipers. Drummer John Pilgrim has left the group.

Jazz promoter Frank Getgood's 43rd concert at the Civic Hall, Croydon, on September 19 features the Ken Colyer Jazzmen.

Bands of Syd Dean and Al Leslie will provide music at this year's Tin Pan Alley Ball on October 23 at the Dorchester Hotel. The Ball is organised by the Music Publishers' Contact Personnel Association and tickets, priced at £2.10s., can be obtained from Freddy Gouibert, c/o B. Feldman and Co., 64, Dean Street, W.1.

Closing on Sunday is the Kooool Canary Club, Gerrard Street. The club's resident singer, Shirley Moore, is currently appearing at the Latin Quarter Club, W.

Appearing this week at Llanudno Gaidno Pier Pavilion, Audrey Jeans goes over to Prestatyn tomorrow (Saturday) to star in "Six-Five Special."

Advertisement for Buffet Clarinets. Features a large image of a clarinet and text: "The SWEETEST Clarinet ever made! BUFFET Cramhorn PARIS. Artists on Buffet: WOODY HERMAN, ARTIE SHAW, American Virtuoso CLIFF TOWNSEND, Squadroneiras HENRY MACKENZIE, Ted Heath BILL LEWINGTON, WALLY FAWKES. Truolodites and hosts of British, American and Continental clarinetists. FREE! Illustrated folder of Buffet Clarinets, Saxophones, Reeds, etc. Dallas Building, Clifton Street, London, E.C.2.

Advertisement for Decca Records. Features three vinyl records: "THE FREEZE TONY AND JOE", "THE EVERLY BROTHERS BIRD DOG", and "WHERE THE BLUE OF THE NIGHT TOMMY MARA". Includes Decca logo and contact information: THE DECCA RECORD COMPANY LTD DECCA HOUSE ALBERT EMBANKMENT LONDON SE 11.

BOBBY DARIN —new record star of 'Splish Splash' fame, sends this special article from New York

YOU MUST BE VERSATILE!

AFTER five years at school I got tired of work in dungarees and decided to try to make a mark in the world. We were poor, sure, but there's nothing shameful about poverty. It was just that I had a terrific ambition to make something of myself in showbusiness.

You can go to school all you want to, but in showbusiness there's nothing like the real thing to give you experience. I guess it was just in my blood. My mother, who was British, used to be a singer in the RKO Keith vaudeville circuit many years ago.

Actually I had the bug for acting. I was in three or four shows in college and, when I quit school I toured for a while with a children's theatre group. But it didn't last. Things were rough for a while.

Then a friend took me to meet George Scheck, Connie Francis's manager. Mr. Scheck helped me to get on TV. I got my first break on the Tommy Dorsey show several years ago.

Bookings

Being on that show got me some night club bookings where I did some patter and sang a few songs. I had taken a crack at making records for Decca, but nothing had happened with any of them.

There were still spells when I wouldn't be doing anything, you know, when I was at liberty, as they say. That's when I tried writing songs. I got them on records, too. Gene Vincent and Lavern Baker have both made records with tunes of mine.

Then, just a few months ago, a friend had an idea for a song title, 'Splish Splash.'

That was the song that made all the difference. It showed me how much you have to have a record in this business. A hit record gets you the choice locations and a top price for your work. The funny thing was that my contract had only two weeks to go when I made 'Splish Splash.'

How could I tell whether they would pick up my option? So I made another record, on my own, called 'Early In The Morning.'

An associate of mine in the recording sold it to another label. Then 'Splish Splash' became a hit, my option was picked up and the label that had 'Early In The Morning' turned it over to my own label—for a consideration, of course.

I think the blues has to be the basis for any great popular artist. I try to have that feeling in my own sing-

ing. And look at Sinatra, Ella and Peggy Lee. They are three of my greatest favourites and they all have the feeling for the blues.

And I put Ray Charles on a pedestal. He has a great blues sound right out of the church. So does Little Richard. And Fats Domino has it as well.

Ballads

Sure I sing rock-'n'-roll on records. That's what the kids want and that's what they buy. But when I get on a night club floor, that isn't what the customers come to hear.

I sing ballads straight and special material stuff. I even do 'Mack The Knife,' from 'Threepenny Opera.' Towards the end of my act, I do one rocker only, 'Splish Splash.' You've got to be versatile to last in this business."

MM EXCLUSIVE



The blues has to be the basis for any great popular artist. I try to get that feeling in my singing.

SCRAP THIS RECORD TAX!

HOW much longer must the record-buying public suffer the heavy purchase tax imposition? Records bear the highest rate of purchase tax.

Consider just two annoying aspects of the present situation. When we buy a record we pay

tax on both the disc AND the cover. When we buy a 12 in. LP we pay as much tax as the price of an EP record!

How about fighting for a tax cut on records? A letter from every record collector to his or her MP would have a great effect.

They say music makes the world go round. It certainly

seems to provide the lolly!—Paul Farren, London, N.16.

● Let's go, lads and lasses. LP WINNER.

Reflection

SURELY we have better singers than the endless succession of tired imitators of Bing Crosby and secondhand Elvis Presleys that are foisted on us by cigar-smoking A&R men, agents and disc companies?

No doubt it is a good racket to be in on at the moment. But the future of showbusiness depends ultimately on the talents of outstanding artists and it is time the disc companies and the impresarios realised where their cigars come from.—Leslie Victor, London, N.W.2.

● ... and chewed on them, reflectively? LP WINNER.

Agreed

I AGREE wholeheartedly with Humphrey Lyttelton. If arrangements were made to "open the doors" to jazzmen from all countries, not only would the poorly rewarded jazz enthusiast be catered for (at last!) but the standard of British jazz would benefit a great deal.

Britain is heading for a real "square" reputation.—J. Dallas, Cleckheaton, Yorks.

● Many other readers agreed with Humph.

Sex War

I GO to quite a few modern jazz clubs in the West End and because my friends and I prefer to listen rather than dance we are often asked if we really like listening to this music.

Is it a crime for girls to like modern jazz?—Jazz Fan, Bow.

● Girls can listen to our discs anytime!

Hurry, Kenny

KENNY GRAHAM must hurry up and get better! He is a genuine, original musician, who always plays down-to-earth "music with a beat." We need originality in British

Jazz and Mr. Graham is the man to give it to us.—J. Hone, London, W.1.

● Nice get-well card, eh?

Quick

NOW that skiffle is dead and rock is dying, jazz promoters should step in quickly. With more American musicians coming over and more jazz records being released, it only needs a little enterprise, particularly on radio and TV, and the teenagers will soon turn to jazz.—D. Roberts (aged 15), Chertsey, Surrey.

● Well said, sir. LP WINNER.

Praise

THE critics have been heavily "knocked" recently. I fail to see why. As a young jazz enthusiast my admiration of them is boundless, and without their guidance I may not have been able to appreciate the better jazzmen.—David W. Hall, Burradon, Northumberland.

● It's nothing really, ...

Where?

CAN someone please explain wherein lies the jazz of the present Johnny Dankworth Band?

This fine musician is currently fronting a band that produces such a loud, ear-jangling cacophony of pure din, that to sit back and try to enjoy it becomes impossible.—Mark Cohen, c/o The Windmill Theatre.

● Dankworth fans—unite!

Film idea

WHY doesn't someone film the life story of jazz greats like Kid Ory?—L./Cpl. McGhee, Nesscliffe.

● Hollywood is to make an Armstrong film.



BROWN—A GOOD CASE?

Is Tony Brown a square?

I HAVE no doubt that the people who know Tony Brown think he has made out a good case in his attempted definition of a square (MM 30/8/58). But was it really necessary to malign ballroom dancers as "pomaded penquins" and "fearsomely grinning" females?

Only a square could draw such comparisons.—Philip Nathan, managing editor, Dance News Ltd., London, S.E.1.

I WAS most amused to read Tony Brown's article. I must add the following identifications of the square:

A wearer of baggy trousers and other unfashionable dress. One who dislikes modern art, architecture and decor.

A short back and sides haircut.—R. A. Nisbet, Oadby, Leicestershire.

MORE square signs: Gentlemen who wear yellow jeans, red shirts, and black leather jackets.

The trumpet at the local hop who reads his solo on "C-Jam Blues."—R. A. Swift, Coventry.

FULL marks to Tony Brown for his entertaining article. A competition for the definition of the square would be a lot of fun. My entry—the chap who thinks the MELODY MAKER is Eddie Calvert!—W. Stewart, Northampton.

● Next week we'll award an LP for the best definition of a square.

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This world of jazz

WHO said it couldn't happen here? Probably I did, for one. Then I read of colour bars being imposed in public places. Now it is street fighting between "white" and "coloured" citizens. What a horrifying situation.

Can we do anything now to help check the spread of hostilities? This week I have been approached by several musicians, a singer and a record supervisor, all with the same idea of setting up an interracial organisation to combat colour bias.

BAACP?

Denis Preston thinks something is needed roughly on the lines of America's National Association for the Advancement of Coloured People. Polk-singing Fred Dallas wants to form a committee of big-name entertainers and get out a statement protesting against mob violence and prejudice. Then the permanent organisation can follow, he says.

Already a body exists called the British-Caribbean Welfare

Service. Maybe it can assist in the birth of Britain's NAAACP.

I am confident the Musicians' Union and a great many jazz players and listeners would support such a movement.

Klook Clarke

FOR one visitor, at any rate, the news of racial tension was as surprising as it was un-

guys: 'I know England. They don't have that sad deal there.'

Since his first wartime stay in Paris, Kenny Clarke has made the French capital his second home. After leaving the Modern Jazz Quartet, which he helped to start, he went to France in September, 1956 to join Jacques Helian's band. Now he thinks of returning to New York next month for a holiday.

MJQ

ON his reasons for quitting the MJQ, Clarke prefers not to be quoted in detail.

But I can say that his disagreements were with John Lewis and that they embraced musical policy, behaviour (Kenny is naturally cheerful and exuberant) and record royalties.

One of the things he likes best about the group is its unified sound. "That togetherness is important," he says, "and missing from a lot of jazz now that everyone is trying to be a soloist."

So far as technique in drumming is concerned, Kenny believes that it is in danger of getting out of hand. He says: "I still think a good swinging beat is the choicest thing a drummer can produce."

"There are times when technique isn't called for, when technical displays are out of

by **MAX JONES**

welcome. Drummer Kenny Clarke, in from Paris on Tuesday, said: "It was always so civilised here."

"Klook" is no stranger to London. Nine years ago he came over with Coleman Hawkins, though only for a day, and during the war he was a GI in Britain "for a long time." He says he used to play a lot at the Fullado Club in Soho.

"I heard about this trouble in Paris," he told me when I called at his service flat off Haymarket. "You know, I didn't believe it. I told the

There's no argument—the money is Big Bill's

I SUPPOSE you can start a controversy about anything if you just put your mind to it.

You would have thought the question of the charity money collected at concerts for Big Bill Broonzy would be above argument.

When a man dies, his estate goes to his widow, unless he has bequeathed it elsewhere. It's really irrelevant whether any part of that estate is "frozen" by currency regulations in London, Tokyo or Timbuctoo.

According to the terms of the benefit concerts put on for Big Bill, that money is his. Had there been no currency restrictions, it would have been sent to him at once.

Now it belongs to his wife. Who knows, he might have died a happier man knowing that she

was to some extent provided for.

This is all quite straightforward stuff, and I have no doubt that the officials of the National

Jazz Federation, being sensible and honest men, have already decided to send Rosa Broonzy the money as soon as possible.

But really, what are we to say about some of the suggestions for its use which have appeared in our correspondence columns?

Big Bill's entire savings were dissipated in his fight for life. There is still expense outstanding, which his widow will doubtless have to meet somehow.

And here we are, all ready to talk senseless guff about plaques in the Festival Hall as a tribute to Big Bill, and funds for the propagation of American folk music.

Regular benefits?

To borrow Eddie Condon's turn of phrase, you can't eat a plaque. And before we start using Big Bill's money to subsidise folk-singers who are alive and kicking and able to fend for themselves, let's get down to the immediate, practical business of looking after those deprived by death.

I am sorry to sound harsh about what were no doubt sincere and genuine suggestions.

But if the holding of benefit concerts is to become regular practice—and I hope it does—then we must be careful to steer well clear of humbug.

If anybody wants to put up a plaque to Big Bill, by all means let them do so—either by starting a fund or reaching for their cheque book. But don't send the bill to Mrs. Broonzy!



ONE of the main attractions in the "Jazz From Carnegie Hall" package, which is going to open the coming invasion of American jazz talent, will be saxist Zoot Sims, who looked rather unhappy during his previous series of European concerts with the Benny Goodman World Fair Band. This new package will no doubt offer better opportunities for Sims' subtle art than the rather blaring and very heterogenous Goodman outfit.

place. Today, too many drummers use a lot of technique to disguise the fact that they're not swinging as they should. If they were swinging, they wouldn't play that busy way."

Clarke's conception of the ideal drummer? Big Sid Catlett, who died in Chicago in 1951.

Bill's £500

THE unfortunate matter of Bill Broonzy and the National Jazz Federation's £500 has aroused a good deal of fury—hardly to be wondered at when the Federation couldn't say "what will happen to the money."

Happily, when I telephoned the NJF this week their Desmond Kayton had better news for me. He is trying to get through £50 at once, and he says: "We are asking the Bank if we can send the £450 balance to Mrs. Broonzy as soon as possible."

The £50 is the sum remaining, as it were, to be sent on the Bank of England's second permit (for £150).

What is the reason for the delay? Dave Stevens, treasurer of the Benefit Fund, says it was not really due to Bank red tape.

"They asked these questions about Bill's financial situation, and I sent them to the States four times in all," he explains. "It was not until a few days

before Bill's death that I got them answered—by the Social Service Department of the hospital where he was treated."

The hospital's letter makes it clear that Bill's assets were nil. Mrs. Rosa Broonzy has been left penniless with a pile of debts (including 373 dollars for hospital expenses), and—as Humphrey Lyttelton says elsewhere on this page—there can be no question about her right to the money collected for Big Bill.

I sincerely hope the Bank will raise no obstacles.

Jazz from Carnegie Hall

(from page 3)

many modernists were nurtured, remaining through 1946. As house pianist at the Philadelphia "Down Beat" Club from 1947-49, he accompanied such notabilities as Parker, Miles and Navarro.

After touring with Hawkins and Eldridge in '50 and '51, Red worked for two years as a single before rejoining Hawkins. He then fronted a trio for club work in the Boston area, and towards the close of 1955 joined Miles Davis.



says **HUMPHREY LYTTTELTON**

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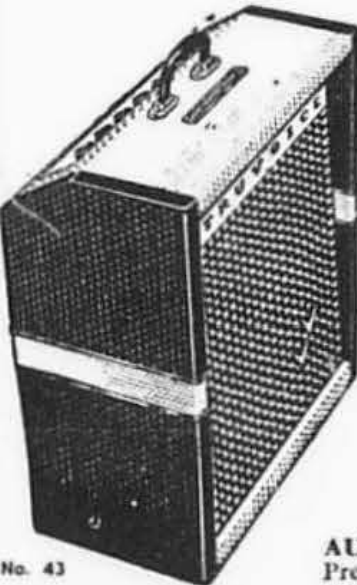
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 *SATURDAY ALL-NIGHT SESSION: ZOWIE! Ronnie Ross and his men blew a storm last week! See the TUBBY HAYES ALL-STARS do the same this week. Thanks, Phil Seamen, Eddie Harvey, Terry Shannon, Johnny Scott, Lloyd Thompson, Benny Goodman, Vic Ash, Allan Brancombe, Fred Perry, Jackie Sharpe, Phil Bates, Tubby Hayes, Dill Jones, etc., for dropping in. Come early, it gets crowded these days. Doors open at 12 midnight until 7 a.m. Yep! A SEVEN-HOUR SESSION.
 *SUNDAY AFTERNOON, 3-6 p.m.: Week-end jam session starring 'Lo Don's' Swinging Five and many guest artists. Rhythm 'n' Blues, jazz. This session swings.

FRIDAY (TODAY) * A BIG TWO-BAND session: DAVE CAREY Jazzband, GUS GALBRAITH Septet.—Streatham Park Hotel, Mitcham Lane. 7.30 p.m.
 ALL CHEAM memberships valid. THAMES HOTEL, Hampton Court: MIKE DANIELS DELTA JAZZMEN. Listen. Live. Licensed. 8-11 p.m.

FRIDAY—contd. * AT THE CELLAR: THE DIZ DISLEY GROUP and the NEW HAWLEANS.

BATTERSEA JAZZ CLUB, Craven Hotel, 45, Lavender Hill: TRADITIONAL JAZZ FESTIVAL! BILL BRUNSKILL'S JAZZMEN, DAVE REYNOLDS' JAZZMEN, DAUPHIN STREET SIX, DAVE NELSON'S JAZZBAND. Bar extension until 11.45.

BIRDLAND, Denlow Studios, Chadwell Heath, 7.30. This week: RONNIE SCOTT, TUBBY HAYES.
 BRENTWOOD JAZZ CLUB, "White Hart" Hotel, 7.30: Terry Lightfoot Jazzmen.
 CROYDON JAZZ CLUB: Bourbon Street Ramblers.—See also Saturday.

CY LAURIE: Graham Stewart Seven with Alan Eisdon, 7.15-10.45.
 DARTFORD: ERIC ALLANDEALE'S JAZZBAND.—Dull Hotel.
 DICK CHARLESWORTH, Park Lane, Croydon.

ERIC SILK'S SOUTHERN JAZZ-BAND vocalist LYN TRENTE, Southern Jazz Club, Masonic Hall, 640, High Road, Leytonstone.
 GRAVESEND: MICK MULLIGAN JAZZBAND with GEORGE MELLY.—Co-op. Hall.
 "GREYHOUND," REDHILL: PETE STEWART JAZZMEN.

LEWISHAM TOWN HALL: VIPERS next Friday.
 SENSATIONAL Claude White's Jazzmen at the Manor Hotel, Chingford Hatch (end of 191 bus route).
 ST. LOUIS Jazz Club, Elm Park Hotel, Hornchurch (nearest station Elm Park). Buses to hotel and car park adjoining: Cy Laurie Band. Next week: Alex, Welsh.

SATURDAY * ABBIE, meet us at RICHMOND Community Centre for modern jazz. Thanks, the "SWING TODAY" UNIT and guest PETE KING.
 ABOUT TIME we opened again the Georgian Jazz Club, High Street, Cowley, hoping everybody has cooled down from the last session six weeks ago. This week: Ian Bell Jazzmen, 7.30.
 AT COOK'S FERRY INN: Parlophone trad. stars, TEDDY LAYTON JAZZMEN, 7.30-11.30. Yes, 11.30!!

AT THE CELLAR, 49, Greek Street, W.1: THE CITY RAMBLERS and the STORYVILLE GROUP.
 And another great all-night session, midnight till 6.30 a.m.: MIKE PETERS' JAZZBAND, DAUPHIN STREET SIX, SANDY SAUNDERS JAZZMEN and guest musicians.
 BECKENHAM! BECKENHAM! Re-opening again NEXT WEEK. Watch for details of our SENSATIONAL OPENING.

CHISLEHURST CAVES (next to Chislehurst Station), 7.30: An unusual combination at London's most unusual club: The TWO trumpets of DAVE NELSON'S MARLBOROUGH JAZZBAND, plus the bands of Roger Spearling, Hiawatha and Perido Street.
 CROYDON JAZZ CLUB, Star Hotel, London Road: MIKE DANIELS DELTA JAZZMEN.

CY LAURIE Club, Great Windmill Street, 7.15-10.45: Graham Stewart Seven with Alan Eisdon.
 HARRINGAY JAZZ CLUB: Ex-Chris Barber stars, MICKY ASHMAN JAZZBAND, with DICKIE BISHOP TRIO. See Wednesday club for address.
 SAT. SEPT. 27 and SAT., OCT. 4: "MR. ACKER BILK" on both sessions! Presents a silver cup to the winner!! VALUABLE PRIZES FOR FANCY "TRAD." GEAR WINNERS. Semi-finals on 27th. Finals on 4th. EVERYBODY WELCOME, even Luton Jazz Club! Bikinis will not be worn! Watch this column.

MERTHAM JAZZ CLUB, 8 p.m., COMMUNITY CENTRE.
 PINNER, Whittington Hotel, Cannon Lane, 8-11:
 DICK CHARLESWORTH JAZZBAND.
 RICKMANSWORTH: The famous SOUTHERN STOMPERS and PAM. Members, guests.—Oddfellows Hall.
 WOOD GREEN: ALEX, WELSH!!

SUNDAY * AFTERNOON, 3-6 p.m.: CY LAURIE Club: Bill Brunskill Jazzmen, EVENING, 7.15-10.45: Cy Laurie Band.
 AT COOK'S FERRY INN: BRUCE TURNER'S NEW TRADITIONALISTS.
 AT THE CELLAR: THE CITY RAMBLERS and STEVE BENBOW. Musicians open session.

BALLADS AND BLUES, "KING AND QUEEN," Paddington Green, W.2 (Edgware Road Tube): Ewan McCall, Fitzroy Coleman, Iela Cameron, Copper Brothers, 7.15.
 CLUB OCTAVE reopens this Sunday.
 COLEHERNE, Earls Court: HARRY WALTON'S BAND.
 EALING BROADWAY, "Feathers": MARYLAND Jazzmen, JERICHO Skime. Marvellous entertainment.

HOT CLUB OF LONDON, 7 p.m.: BOURBON STREET JAZZMEN.—Shakespeare Hotel, Powis Street, Woolwich.
 OLD TIGER'S HEAD, Lee: SID MARSH Quintet, comperes Eric Hitchcock, guests, 7 p.m. Admission free. Friday sessions, commencing Sept. 12, ERIC HITCHCOCK Modern Jazz Quintet.

SUNDAY—contd. * QUEEN VICTORIA, North Cheam: MIKE DANIELS DELTA JAZZMEN. Listen. Live. Licensed. 7-10 p.m.
 WOOD GREEN: MICK MULLIGAN with GEORGE MELLY!!

MONDAY * AT THE CELLAR: Britain's greatest! BRUCE TURNER JUMP BAND and guests.

BOATHOUSE, Kew Bridge (best stations—Gunnersbury or Kew Gardens): BILL BRUNSKILL'S Jazzmen.
 CY LAURIE Club: Graham Stewart Seven with Alan Eisdon.
 DOBELL'S RECORD Recital Club: Roy Crimmins, "Trombone in Jazz."—"White Bear," Lisle Street, W.C.2. 7.30. Admission 2/-.

DOWNBEAT CLUB, Manor House (1 min. Tube): 2 BANDS 2 Modern jazz: By special request! TONY KINSEY QUINTET Cha-Cha, mambo: THE DOWNBEATERS
 HAMPTON COURT: ALBERT HALL Quintet.—Thames Hotel, 8 p.m.
 NEVADA SIX, with CAROLE SIMPSON.—7.30. "Nightingale," Wood Green.

THE THREE DEUCES—your new modern jazz club—at The Bull, Birchwood, Swanley, Kent. Presenting the fabulous TOMMY WHITTLE GROUP featuring EDDIE THOMPSON. Admission 3/6, including membership, 8-11 p.m.
 TUXEDO JAZZ CLUB: The famous Southern Stompers and Pam.—Terry's Reception Rooms, Sudbury Town. Free admission to girls up to 8.30.

TUESDAY * AGAIN, SOUTHWALL, "White Hart": ALBERT HALL QUINTET.
 AT THE CELLAR: BENBOW FOUR, HYLDA SIMS, JIMMY MACGREGOR, SHIRLEY BLAND, LISA TURNER and Co.
 BARNET, Assembly Hall, Union Street: Ken Colyer Jazzmen.
 BROMLEY, KENT, "White Hart," 7.30-10.30: MIKE DANIELS Delta Jazzmen.

CY LAURIE Club: Cy Laurie Band.
 HARROW JAZZ CLUB, British Legion Hall, South Harrow: Mick Mulligan Jazzband with George Melly.
 SOUTH ESSEX RHYTHM CLUB, "King Harold," Harold Wood: GEORGE PERRY JAZZMEN.
 WOOD GREEN: WALLY FAWKES TROGS!

WEDNESDAY * ALEX, WELSH Jazzmen, "White Hart," Southall.
 AT CHERTSEY: LEO GRAY JAZZMEN.—CRICKETERS HOTEL.
 AT THE CELLAR: ERIC ALLANDEALE JAZZBAND and the METROPOLITANS.
 "CAULIFLOWER," 553, High Road, Ilford: THE TONY KINSEY QUINTET.

CY LAURIE Club: Graham Stewart Seven with Alan Eisdon, 7.15-10.45.
 DAGENHAM JAZZ CLUB, Royal Oak Hotel: Mick Mulligan Jazzband with George Melly.
 DICK CHARLESWORTH'S Jazzband, Purley Hall.
 ERIC HITCHCOCK'S MODERN JAZZ QUINTET, "Fox and Hounds," Kirkdale, Sydenham. Buses 12, 186, pass door.

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 Wed., Sept. 17: MR. ACKER BILK! ST. ALBANS, Market Hall: Ken Colyer Jazzmen.
 "TIGER'S HEAD," Catford: "Dad" Steve Lane, the sousaphone and Southern Stompers.

THURSDAY * AT THE CELLAR: THE CITY RAMBLERS and the CANAL STREET GROUP.
 BLUES AND BARRELHOUSE, "Roundhouse," Wardour Street: Tribute to BIG BILL BRONZNY, with Alex, Korner and guests.
 CAMBERWELL TOWN HALL: KEN HINE DIXIELANDERS.
 CY LAURIE Club: Brian Taylor Band.
 GALA JAZZ Night, "Northern Star," High Road, New Southgate: Eric Allandale Jazzband, Crescent City Jazzmen, Dauphin Street Six, 7.30 to 11.30.
 THE MONKS JAZZBAND, "The Master Robert," Great West Road, Hounslow.
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"JAZZ WEST COAST" (LP)
Vol. 3

Garry Mulligan Sextet: There Will Never Be Another You (a).
Chico Hamilton Quintet: Mr. Smith Goes To Town (f).
Bud Shank Quartet: Polka Dots And Moonbeams (b).
Art Pepper Quartet: Old Croix (d).
Chet Baker Sextet: Little Girl (e).
Russ Freeman-Chet Baker Quartet: The Love Nest (h).
Bud Shank-Bob Cooper Quintet: Sweet Georgia Brown (i).
Jim Hall Trio: Things Ain't What They Used To Be (j).
Phil Urso-Bob Burgess Quintet: Too Marvellous For Words (g).
Russ Freeman-Bill Perkins Quintet: Brother, Can You Spare A Dime? (c).

(tnr.): Bob Brookmeyer (valve-tmb.); Red Mitchell (bass); Larry Bunker (drs.). 14/12/54.
(b)—Shank (flute); Claude Williamson (pno., celeste); Don Prell (bass); Chuck Flores (drs.). 25/1/56.
(c) — Freeman (pno., arr.); Perkins (tr.); Bud Shank (alto); Carson Smith (bass); Shelly Manne (drs.). 15/2/56.
(d) — Pepper (alto); Pete Jolly (pno.); Leroy Vinnegar (bass); Stan Levy (drs.). 28/7/56.
(e) — Personnel as for (d), plus Baker (tpt.); Richie Kamusa (tr.). 28/7/56.
(f) — Hamilton (drs.); Paul Horn (clt.); Fred Katz (cello); John Pisano (gtr.); Carson Smith (bass). 21/10/56.
(g) — Urso (alto); Burgess (tmb.); Bobby Timmons (pno.); James Bond (bass); Peter Littman (drs.). 25/10/56.
(h) — Freeman (pno.); Baker (tpt.); Leroy Vinnegar (bass); Shelly Manne (drs.). 6/11/56.
(i) — Shank (flute); Cooper (oboe); Howard Roberts (gtr.); Don Prell (bass); Chuck Flores (drs.). 29/11/56.
(j) — Hall (gtr.); Carl Perkins (pno.); Red Mitchell (bass). 10/1/57. All USA. (Am. Pacific Jazz.)
Previous releases: (b) Vogue LAE12113, (j) LAE12072.

NOT one of the ten items in this neatly varied album rates less than "good." Three of the tracks—the Mulligan, Pepper and Freeman-Baker Quartet—are excellent.

The Mulligan, incidentally, is labelled as being by his sextet and lists trumpeter Jon Eardley in the personnel, but I certainly can't detect his presence.

Apart from the three tracks already mentioned I should like to single out the bass-playing of Red Mitchell—on his feature number with Chico Hamilton—and Leroy Vinnegar, and the charm of the Shank-Cooper flute and oboe duet.

All-in-all, this comes in the "highly recommended" class.—Bob Dawbarn.

Mixed bag

JOE WILLIAMS (EP)
How Can You Lose (What 'Oha Never Had)? (c); Five O'Clock In The Morning (c); Gee Baby.



Joe Williams

big, mobile voice.



Chico Hamilton—here with Paul Horn (clt.) and Carson Smith—is heard on "Jazz West Coast."

Ain't I Good To You? (b); What's New? (a).

(Columbia SEG7810—11s. 1(d).)
(a) — Williams (voc.) with Orch. directed by Jimmy Mundy. October, 1957. USA. (Am. Roulette.)

(b), (c) — Williams (voc.) with Count Basie Orch.; prob. Basie (pno.); Marshall Royal, Frank West (altos); Eddie Davis, Frank Foster (tnrs.); Charlie Fowkes (bar.); Wendell Guiley, Thad Jones, Joe Newman, Eugene Young (tpis.); Henry Coker, Al Gray, Benny Powell (tmb.); Freddie Greene (gtr.); Ed Jones (bass); Sonny Payne (drs.). (b) 19/9/57, (c) 4/3/58. Do. (Do.).
Previous issue: (a) 33SX1087.

THIS is a mixed record—not poor but disappointing. "What's New?" a reissue from Williams' recent ballad LP, is a musically performance but out of place.

"Gee, Baby" the pleasantest track here, brings out the singer's strong points: his big, mobile voice and unorthodox phrasing. There are no instrumental solos, but the band sounds full and well balanced, and Williams gives an unusual interpretation of this much-recorded song.

His own "Five O'Clock" has the kind of slow beat you'd expect from this orchestra. Though brass and reeds add depth and colour to the vocal, the singing itself is at times too eccentric for the song's content.

In "How Can You Lose?" band and singer are confronted

with a tricky number which defeats their attempts to get it away.—Max Jones.

Comeback

NAT GONELLA'S GEORGIA JAZZ BAND (LP)
Georgia; All Of Me; Shine; Blues; I'm Forever Blowing Bubbles; Ain't Misbehavin'; Who's Sorry Now?; Confessin'; The Sheik; Georgia.
(77 LP-20—29s. 6d.)

Gonella (tpt., voc.); Roy Crimmins (tmb.); Archie Sempie (clt.); Fred Hunt (pno.); Bill Reid (bass); Johnny Richardson (drs.); Colin Smith (tpt.) added for "Ain't Misbehavin'." 10/5/58. London (77 Records.)

I AM glad to see Gonella making a return to records, though the comeback is not, in this instance, a success.

The recording is so bad that nothing can be heard of the bass, and what can be heard of the rest of the band sounds rough. This unhappy situation is made worse by uncertain playing and a great deal of out-of-tuneness.

It is possible that the pianist is the only one in step; certainly Fred Hunt's solos are (to me) the most consistently pleasing.

In the midst of chaos, Gonella sings and plays old favourites, most of them associated with Armstrong. He blows some good stuff, and it is obvious that on a properly prepared studio session he could do better.—Max Jones.

All jazz record personnel details are supplied by EDGAR JACKSON

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Capsule reviews

MEL POWELL (EP)
"The Impeccable Mel Powell"
Homage to Fats; Homage To Debussy; Don't Blame Me; For Miss Black.
(Esquire EP199—13s. 7(d).)

THIRTEEN years ago, when these titles were made (in Paris), Mel Powell already possessed admirable taste and technique. He played most often in a fashion reminiscent of Teddy Wilson, and this side of his musical personality is illustrated in the meditative "Don't Blame Me" and in the faster "Miss Black."

Traces of Waller-stride style creep into the latter, while "Homage To Fats" succeeds in sounding like a rather thin Fats. The fourth title meanders a little before settling into a Wallerish groove. Moribund recording detracts from the pleasure.—M. J.

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THE DUTCH SWING COLLEGE BAND (LP)
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(Philips 12 in. BBL7228—37s. 6(d).)

THE DSCB, coming to Britain this month, pave the way with an enterprising programme of traditional standards laced with a couple of originals. The ensembles are sturdy, sometimes stodgy, but solos are nothing to get excited about.—M. J.

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JAZZ FROM CARNEGIE HALL

To list the complete line-ups on this 10" disc, would read like a "Who's Who" in modern jazz. Suffice to say that each of the tracks features at least one of the visiting jazzmen (excepting Phineas Newborn).

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Makin' Whoopee — The Red Garland Trio
Reiteration — Lee Konitz Quintet

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La Ronde — Kenny Clarke with the M.J.Q.
Blue Mode — J. J. Johnson Quintet
Sid's Bounce — Kai Winding Sextet
Don't Argue — Jay and Kay Quintet

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174/- per line. 290 lines or more, 180/- per line. 300 lines or more, 186/- per line. 310 lines or more, 192/- per line. 320 lines or more, 198/- per line. 330 lines or more, 204/- per line. 340 lines or more, 210/- per line. 350 lines or more, 216/- per line. 360 lines or more, 222/- per line. 370 lines or more, 228/- per line. 380 lines or more, 234/- per line. 390 lines or more, 240/- per line. 400 lines or more, 246/- per line. 410 lines or more, 252/- per line. 420 lines or more, 258/- per line. 430 lines or more, 264/- per line. 440 lines or more, 270/- per line. 450 lines or more, 276/- per line. 460 lines or more, 282/- per line. 470 lines or more, 288/- per line. 480 lines or more, 294/- per line. 490 lines or more, 300/- per line. 500 lines or more, 306/- per line. 510 lines or more, 312/- per line. 520 lines or more, 318/- per line. 530 lines or more, 324/- per line. 540 lines or more, 330/- per line. 550 lines or more, 336/- per line. 560 lines or more, 342/- per line. 570 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Delfont Presents . . .



Pint-sized comedian Charlie Drake and song star Maxine Daniels starred in "Bernard Delfont Presents" on ATV last Sunday. They are pictured (above) during a rehearsal break at the Prince of Wales Theatre. The King Brothers and comedian Ron Parry completed the bill. Tomorrow (Saturday) Maxine appears in "Six-Five Special."

MANTOVANI TOUR OF BRITAIN

MANTOVANI will make his first British concert tour for three years just prior to his visit to America and Canada next February.

He will appear with his orchestra at Leicester on February 8, Sheffield (9th), Bristol (10th), Bir-

First for 3 years

As he proposes to perform in America and Canada. "There will be no guest artists," said Elrick. "Audiences have clearly demonstrated that they only wish to hear the orchestra."

The Hi-Lo's will record with Mantovani on October 6 for the ABC-TV film series.

Another American artist who will be featured with the orchestra is singer Dorothy Collins. She films at Elstree on September 29.

tingham (11th) and London's Albert Hall (12th).

Said his manager, George Elrick: "Although I am besieged with requests from fans all over Britain, I can only arrange a brief tour, because Monty leaves for the States on February 24."

CALVERT PLANS WORLD TOUR

TRUMPET star Eddie Calvert is negotiating tours of the Far East, South Africa, Canada, Ireland and Italy.

"I hope to entertain British Troops in the Far East in November and December," he told the MM at Leeds Empire on Wednesday. "Visits to the other countries are being arranged when commitments allow."

He is at Glasgow Empire next week, followed by Newcastle Empire. He does several radio and TV dates starting September 22.

Vocalist

Then comes a one-night-stand tour of the Midlands with Russ Hamilton and the Londonairs.

Eddie's latest Columbia 78, issued today (Friday), features an Italian number, "Americano," backed by his vocal recording debut in "The Common Touch."

U.S. schedule

His opening date in America is in New York on February 28. His tour ends at Montreal on May 11, after 30,000 miles and 60 concerts.

His performance at Denver (Colorado) on March 28 was sold out within hours and a second concert, hurriedly arranged for Easter Sunday (29th), was fully booked just as swiftly.

The programme which Mantovani will present on the British bookings will be exactly the same

Bevs returning in new BBC-TV series

The Beverley Sisters start a repeat series for BBC television on November 10.

It will be a follow-up to their successful show, "Those Beverley Sisters," which ran for six weeks last winter.

The Bevs finish their current summer season in "The Big Show of 1958" at Bournemouth Pavilion on September 13.

They do three weeks in Variety before they start rehearsing for the TV series. Dates are Coventry Theatre (Sept. 15), Morecambe Winter Gardens (22nd) and Blackpool Palace (Oct. 6).

RACE RIOTS

From Page 1

AT the time of the MELODY MAKER going to press it was apparent that the P.1 statement of attitude would find support throughout the profession which, itself, practises no discrimination as to the class, colour, race or creed of the audiences before which it appears.

It is perhaps superfluous to state that the MELODY MAKER wholeheartedly supports the viewpoint expressed and urges its serious attention upon its readers.

Winstone injured

Bandleader Eric Winstone spent two days in bed this week. On Tuesday he slipped on the bandstand at Butlin's, Clacton, and injured a leg. His vibist, Roy Marsh, deputised.

Bertice & Maxine in Wilson play

SINGERS Bertice Reading and Maxine Daniels portray a novel mother and daughter relationship in a new Sandy Wilson musical.

Entitled "Valmouth," from the book by Ronald Firbank, the play is now in rehearsal in London and opens for two weeks at the New Shakespeare Theatre, Liverpool, on September 16.

A season at the Lyric, Hammersmith, follows.

This will be Maxine Daniels' first stage rôle. Since she left Denny Boyce's band, two years ago, she has starred as a solo attraction in Variety, on TV and records.

Bernard Harris dies at 48

Bernard Harris, saxist-leader and song-plugger, died suddenly on Tuesday. He was aged about 48.

He had been exploitation manager for many publishing firms, including Boosey and Hawkes, Paxton's, Cinephonic, Box and Cox, Southern and, most recently, Musicus.

For some years he led Victor Silvester's No. 2 band and at the time of his death he was leading his own band twice a week at Wembley Town Hall.

MULLIGAN PUTS TRAD ON SAGA



The Mick Mulligan Band on Monday became the first trad unit to record for the new Saga cut-price disc label. Mick is pictured during the session at IBC Studios with Ian Christie.

First night

Guest artists on the first of the new series of ATV's "Jack Jackson Show" on September 17 will be Dennis Lotis, Malcolm Vaughan, Alma Cogan and Lorraine Desmond.

6.5 BATTLE

From Page 1

"We receive about 1,000 letters a week from the youngsters. They say they want music with a beat—and indicate a strong preference for big bands. So this is what we are giving them."

"We have built an entirely new set at Riverside Studio 1 to present the show in the best possible way."

"This new policy doesn't mean we shall ignore new talent. We are also including a 'Critics' Choice' spot, in which top pop journalists will be featured."

The Tony Osborne Brass Hats will be a 14-piece outfit with the emphasis on a "brass sound," which will contrast with the predominantly saxophone sound of the Tito Burns group.

Tito Burns, a former MIM Poll-winner on accordion, is making a band-leading comeback with a hand-picked line-up of star musicians. He now runs an agency.

The personnel of the Burns group comprises Tito (acc.), leader) fronting: Harry Klein, Derek Collins, Aubrey Frank, Ronnie Scott and Tubby Hayes (reeds), Albert Hall (tpt.), Bernie Fenton (pno.), Bobby Orr (drs.), and Joe Muddel (bass).

IT'S NEW—AND EXPENSIVE!

MAKING its debut on ATV's "Saturday Spectacular" next weekend is a new, and expensive, double act—Lonnie Donegan and Johnny Duncan. The idea for the act came from Donegan, who was booked for the date but realised his Skiffle Group would be on holiday. Visiting Duncan when they were both appearing in Blackpool, he put forward the idea.

The show, which also stars Connie Francis, was tele-recorded last Wednesday at Wood Green.

Footnote: Both Donegan and Duncan are former leaders of the Chris Barber Skiffle Group.

Holder in Belgium

Singer and bongo-player Frank Holder is booked for a 10-day Belgian season, leaving England on September 20. He will play six days at the Ancienne Belgique in Antwerp, followed by a week-end engagement at the Kursaal, Ostend.

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