

Melody Maker

JULY 6, 1957

EVERY FRIDAY 6d.

Skiffle
won't die

See Page 3

'FREIGHT TRAIN' PAIR STEAMED UP

European honeymoon



"Freight Train" pair Nancy Whiskey and Chas McDevitt left on Friday for London Airport to fly to the States for a two-week tour. With them is washboard player Marc Sharratt.

Week's Wait in New York

"FREIGHT TRAIN" pair Chas McDevitt and Nancy Whiskey were "steamed up" in New York this week. Steamed up because they found when they arrived in America on Saturday that no work had been lined up for the first week of their highly publicised tour.

So since Sunday, they have been sitting around in their \$70-a-week hotel rooms.

A MM New York correspondent explained by trans-

◆ Back Page, Col. 1



SONG star Patti Page left America on Tuesday with her husband, Charles O'Curran, for a seven-week "delayed honeymoon" in England and on the Continent.

The couple were married last December.

Patti Page will not be accepting any engagements throughout her trip. "Nobody works during their honeymoon," she told the MM before leaving New York.

Heat knocks out Frankie Vaughan

THE heat wave has claimed a victim in muscle-man song star Frankie Vaughan. "It has knocked me out," confessed Frankie, who was running a temperature of 103 on Sunday. He had already had two injections from his doctor.

But these did not prevent him appearing in BBC-TV's "Picture Parade" on Monday night, when he was interviewed in connection with his film "These Dangerous Years."

And on Wednesday Frankie attended the Press showing and evening premiere of his picture in London.

Jersey premiere

On Thursday he was due to fly to Jersey to be present at the film's premiere there and also at a charity show.

Tomorrow (Saturday) Frankie goes to Lancaster for a students' rag at his old school—the Lancaster College of Art—and on Sunday he has a concert at Morecambe's Winter Gardens.

ALMA COGAN IN LINE FOR STATES NITERY

Alma Cogan is in line to appear at one of the swank New York clubs for a month in December or January.

FULL HOUSE FOR MM CONTESTS

IT'S a "full house" for this year's MELODY MAKER National Dance Band Championship.

The entry has been a strong one and all contest lists are now full.

There has been a change of dates and venues for this year's Regional Finals. Arrangements now are:—

- Tuesday, September 10, Orchid Ballroom, Purley.
- Tuesday, September 17, Capitol Ballroom, Leeds.
- Tuesday, September 24, Town Hall, Islington.
- Wednesday, October 2, Belle Vue, Manchester.
- Tuesday, October 8, Dennistoun Palais, Glasgow.
- Tuesday, October 15, Town Hall, Cheltenham.

The MM Contest Management will be glad to hear from all semi-pro bands who wish to enter for the contests in the future.

Lyttelton new men

Pianist Ian Armit and bassist Brian Brocklehurst have joined the Humphrey Lyttelton Band.

Ian leaves Sandy Brown, whilst Brian was formerly with Jack Parnell and Tommy Whittle.

STAPLETON THROWS A FAREWELL PARTY



Bandleader Cyrit Stapleton (third from left) held a farewell party at London's Cafe Royal on Saturday for the BBC Show Band. He is

seen here with (l-r) BBC executives Donald McLean, Jim Davidson, John Brownell, Graham Muir and Johnnie Stewart.

President

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CHICAGO COMMENT

Laugh, they nearly died!

From Bernie Asbell

CHICAGO, Wednesday.—Through Eddie Gorme is monopolising (deservedly) the hurrahs of the Press and the night owls in a zingy run at the Empire Room.

The other night, however, the audience sat frightfully deadpan until she broke into her current disc hit, "Your Kisses Kill Me," whereupon the customers erupted with wild applause.

What she didn't know was that the audience was packed with convention delegates from the Illinois Funeral Directors' Association.

(Well, anyway, that's what her Press agent told me.)

Learnin' the blues

PIANIST Billy Taylor was reported last week as saying: "Strange as it seems, American Negroes who created jazz hardly know anything about it today. You'd find this is just as true among musicians who play jazz for a living as among those who play for kicks."

Billy proposed, in a magazine article that courses in jazz be offered by top Negro universities.

Top club

LONDON HOUSE restaurant is challenging the Blue Note's supremacy over the jazz scene here, at least in the soloist and small combo department. Barbara Carroll just closed and Canadian Oscar Peterson opens with a trio tonight.

NAMES MAKE NEWS

Little Richard is

scent!

From Ren Grevatt

NEW YORK, Wednesday.—Little Richard made headlines in several ways this week.

First, it was noted that the chanter may give up the rock-'n-roll field entirely for evangelism.

This is a not unfamiliar path for top talent in this field but bookers indicated they hoped he would change his mind.

On another front, Richard has become a business man. He has entered the perfume field and the first scent to be made available is "Princess Chen." Others will follow.

Elvis Presley lipsticks in Hound Dog Orange, Tender Pink and Cruel Red, among other irresistible shades, are being advertised.

Tailormade

WINIFRED ATWELL'S disc "Jane Street" has been released here as "Struttin' Down Jane Street," on the London label. Tune was written by her friend Johnny Brandon—at present in the States.

Brandon is pushing his own

rockabilly disc of "Hey, Pretty Baby," via guest spots on deejay shows.

Brandon opened a 10-day stint this week at Washington's well-known Lotus Club.

Pioneering

FRANK CHACKSFIELD, here to promote his dishing of "The Voyage Of The Mayflower," journeyed to Plymouth, Mass., to greet the 1957 version of the ship, its captain and crew, when they dropped anchor.

After greetings and handshakes, Chacksfield presented Captain Alan Villiers with a copy of his record. The Captain reciprocated by offering Chacksfield a copy of his book "The Wild Ocean."

The event received tremendous publicity here with national TV, radio and newspaper coverage. Doug Willis, of the BBC's Washington Bureau, covered the event for the British TV audience.

Frank has been busy promot-

WINIFRED ATWELL PEARL CARR
TEDDY JOHNSON FRANK CHACKSFIELD
JOHNNY BRANDON JOHNNIE RAY

ing the record through disc jockeys all over the eastern section of the country.

He has appeared on many jockey shows in New York and was interviewed on the NBC late evening "Tonight" TV show. Jockeys in other cities taped phone call interviews with the maestro and played them on their shows.

Back in New York this week Chacksfield was weary but happy with the news that his record is showing good action in a number of territories.

(See picture on page 4)

Second childhood?

FORMER child movie star Bobby Breen will make his first local appearance in eight years when he debuts a nightclub act at the Latin Quarter this Thursday.

Smoked out

JOHNNY LONG, orchestra leader whose recording of "Shanty Town" made him famous, had a narrow escape in a fire in his Atlanta hotel room early this week.

Long told police he dozed off while smoking a cigarette and woke up with the bed on fire and the room full of smoke.

Double act

BRITISH singers Teddy Johnson and Pearl Carr arrived here this week to tape interviews with top American stars.

They will use the interviews on a series of shows on Radio Luxembourg when they return to Britain next month.

Among stars already interviewed are Columbia's A&R chief Mitch Miller, Tony Bennett and the newest phenomenon on the State-side disc scene, Sal Mineo.

Next week they move on to RCA-Victor where they will talk (on tape) with Jaye P. Morgan, Lou Monte, Georgia Gibbs and other Victor artists.

While Teddy handles the interview, Pearl holds the mike and intersperses her own comments.

Gogi returns

GOGI GRANT, who broke into the record business with RCA Victor, has returned to the label.

She's been signed to a two-year pact with options. The deal will bring Victor the soundtrack rights to "The Helen Morgan Story," in which Miss Grant stars in the title role.

Wrong Johnnie Ray

A LETTER from the House of Representatives reached singer Johnnie Ray's office this week, and gave the mail girl there quite a start.

It seems a fan letter—all the way from Surrey, England, had found its way to the desk of Congressman Ray.

When he began reading about what a hit his record of "Yes, Tonight Josephine" had become along Piccadilly, he realised the letter wasn't for him.

**NAMES MAKE NEWS: LIONEL HAMPTON LOUIS ARMSTRONG
ELLA FITZGERALD**

MJQ DUE BRITAIN ON NOV. 30

From Burt Korall

THE Modern Jazz Quartet is definitely set for England. The group will open its British tour November 30 for a minimum of three weeks and possibly more.

Confirmation was obtained this week from Joe Glaser, who is setting up the tour.

Hamp, Ella & Louis

THE boardwalk at Atlantic City, the Brighton of the States, will be swinging plenty for one week, starting July 9.

A Lionel Hampton package, plus Ella Fitzgerald and Louis Armstrong, moves into the Warner Boardwalk Theatre for two shows a night and three on Saturday.

The booking heralds the return

of live music entertainment to the seaside metropolis and, according to Hamp, "We'll make the boardwalk into a jumpwalk."

Good deal

JAZZ pianist Thelonius Monk finally got his cabaret card this week, and will open at the Five Spot Cafe some time in July.

Seconds out

PIANIST Mary Lou Williams will definitely come out of retirement. Her first booking will be at the Hickory House or Cafe Bohemia.

Bohemians

TWO jazz fans, sans shoes, asked Jimmy Garafolo, owner of Cafe Bohemia, for a

table last Monday night. . . . Jim informed them: "Some clubs ask you to wear ties when you come in; we insist you wear shoes!"

Reunion

A REUNITING of the famed Fletcher Henderson orchestra will take place when the Friends of American Jazz begins its South Bay Jazz Festival.

The Henderson band will appear on July 20, and will be led by Don Redman, who served as Henderson's musical director for some time.

Henderson graduates who are returning for the festivities include Rex Stewart, Emmett Berry, Cootie Williams (tpts.), Dickie Wells, J. C. Higginbotham, Claude Jones and Benny Morton (tuba), Coleman Hawkins, Don Redman, Garvin Bushnell and Edgar Sampson (saxes), Buster Bailey (clt.), Bernard Addison (gtr.), Hayes Alvis (bass) and Walter Johnson (drums).

Family business

FRANK SINATRA's three kids—Nancy, Tina and Frank—will appear with their Dad on his new TV series in the Fall.

New sounds

THE Stan Kenton band will introduce several "new works" at Newport.

There are many new men in the band, and some major changes in instrumentation.

Kenton has eliminated the guitar, French horn and tuba from his instrumental set-up.

Disc build-up

PIANIST Johnny Costa, currently appearing at the Embers, is due for a big build-up via Coral Records. One Costa album has been released and another, plus singles, is in the offing.

NEWSBOX . . . by JERRY DAWSON

Freddy Randall at Cleaver concert

ORGANIST - PROMOTER Robinson Cleaver has booked Freddy Randall and his Band and singer Julie Dawn for his first concert presentation at the Pier Pavilion, Llandudno, this Sunday.

At Llandudno Odeon on the same night—his fifth season at this venue—he will present Joan Turner.

Also booked for concerts at the Pier are Eddie Calvert (July 14), Robert Earl (21st), Tony Brent Four Ramblers (28th), and the Joe Loss Band Show on August 4.

BELFAST.—The Spencer Smith Band has returned to the Crofton Ballroom, Bangor.

WESTON-SUPER-MARE.—The Val Melford group led by Derrick Bate provides music in the lounge of the Claremont Hotel.

HULL.—Six bands played non-stop for more than 700 people at an all-night rag ball at Hull University last week. They were Ken Colyer and his Jazzmen, Al Jenner's Jazz Band, Teddy Barker's Group and a Durham University band.

BRIGHTON.—Pat Redmond's trio at the Regent is completed by Freddy Hooper (bass). . . . Vanguard Jazz Club meets every Saturday at the King Alfred, Hove. . . . Club Mambo will open every Wednesday, Saturday and Sunday, commencing July 10.

WORTHING.—Bassist Bruce White leads Cyril Hayes (pno.), Brian Williams (tnr., clt.) and Phil Garnham (drs.) for Wednesday evening dancing at the Pier Southern Pavilion. . . . The Mick Mulligan Band returns to the Assembly Hall tomorrow (Saturday).

YORKSHIRE.—The Brian Tann Orchestra at Whiteley's Restaurant, Huddersfield, has been re-signed for a year. . . . Membership of Bradford Jazz Club has topped the 2,500 mark. . . . Reginald King presents "Music for All" concerts at the Spa, Bridlington.

MIDLANDS.—Drummer Ron Frankum on Monday joins Fred Newey's Orchestra at the Casino Ballroom, Birmingham.

HERNE BAY.—Sid Phillips and his Band open the summer Sunday concerts at the Pier Pavilion on July 28. The Wylie Price Orchestra is resident at the King's Hall and Central Bandstand for the fourth season.

OSWESTRY.—Altoist Don Sutton has joined Bryn Jones at the Plaza Ballroom in place of Eric Dawes, who has emigrated to Canada.

MARGATE.—Les Shannon Music Makers are spending their fifth year at the Lido's Cliff Cafe. Drummer Les leads Lou Kemp (pno., clav.), Bill Reed (alto, clt., flute) and Stan Dolton (tr.).



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EVE BOSWELL IN BIRTHDAY SHOW

Eve Boswell is to play four weeks in the annual birthday show at Dudley Hippodrome starting November 11.

Also on the bill will be musical clowns Charlie Carroll and Paul, comedian Ken Dodd and the Three King Brothers.

It is also announced this week that Joan Regan will star with Derek Roy in the Christmas pantomime "Cinderella" at the same theatre. This will be Joan's first pantomime appearance in the Midlands.



Fred Dallas

28-year-old folk singer, songwriter, instrumentalist HAS won national awards for his traditional ballads on modern themes, including one on the young criminals Craig and Derek Bentley which

has been recorded in the USA

WILL be competing against singers from all over the world—and against his own wife—at the Longollen International Elsteddfod on July 10

IS leader of the Original Riversiders skiffle group of Walton-on-Thames (Surrey) which opened its own club there this spring

SOON to record on LP of English folk-songs with his wife Betty for an American label. "None of it will be skiffle," he says

WHY does everyone hate the skiffers? The Musicians' Union suspects them (rightly) of playing at cut rates, though I believe it has at least one fully paid-up washboard-playing member.

Pro and semi-pro musicians sneer at the so-called three chord trick which keeps the skiffle guitarists happy. And even Humph has hard words for the alleged "purists," just because they want to infuse some real traditional folk quality into the movement which, like it or not, has swept Britain.

Whatever they say, I don't believe it will die.

I lead a skiffle group. To be frank, it is limited musically. The tone of the oldrum bass is shocking. But playing with

SKIFFLE WON'T DIE

says Fred Dallas

the group has been the most exciting thing I have done since my world was set on fire by Josh White's "House of the Risin' Sun" nearly 10 years ago—when I bought my first guitar.

For nearly a decade my wife and I played and sang folk-songs to small, select gatherings. But the "folk" didn't want to know.

Now, when my group plays in the open air at Walton Bridge on Sundays, we can hold crowds of over a hundred with the same songs we've been singing all these years. The same thing happens at Hampton Court.

Russell Quaye finds folksong popular enough to devote a seven-nights-a-week club to it.

But, I'll admit it, skiffle could be a flash in the pan. All those guitars could end up gathering dust in a hundred thousand attics. And the anti-skiffers would be to blame.

Learning

Though they laugh at the boys' limited technique, the boys are learning to play their instruments. This is a fact for which I can vouch. But when they've mastered them, will they be any nearer the heart of the music they are trying to perform? Has Goodman's phenomenal technique brought him closer to the real heart of jazz than Lewis?

The American accents are phoney, they say.

Of course they are. Just as phoney as the Cockney trombonist who apes Ory's tailgate style.

And mainstream me no mainstreamers, if you please. I'm old enough to have some Red Nichols records in my collection.

Like the jazz musicians, the skiffers will find their music is a dead end unless it gets roots right here in the U.K. Impossible? Only if the critics make it so.

Guidance

Where is the guidance the oft-maligned but so-right "purists" of jazz used to give us when I was an ignorant young jazz fan.

For they know, as I know, that "trad jazz" isn't the only traditional music ever played in Britain. They know, too, that English folk music isn't a prissy affair of nymphs and shepherds. They know about the tough miners' songs, the salty sea songs, the grim street ballads that some singers still bawl out, all of them with a rhythm and a fire that would set Miss Otilie Patterson ablaze.

Silence

They know all this, but they are strangely silent. Snide remarks come aplenty, but nothing to steer the movement away from the same blind alley in which British jazz has put itself.

Meanwhile skiffle keeps its Transatlantic flavour. I don't complain about that for America has a fine stock of songs and many of them are tough enough to survive the crossing. But if the critics don't feel inclined to help skiffle acquire a British flavour, why the devil aren't they campaigning for more recordings by Woody Guthrie and Pete Seeger, the two Americans from whom British skiffers could learn most?

And while Woody's illness will probably keep him in and out of hospital for some years to come, why aren't they complaining about the passport difficulties that have kept Seeger from completing his long-planned visit to Britain?

Are they sorry that folk music is no longer the preserve of the select few? Because I'm not. It can't be too popular for me.



LIKE FRED DALLAS, John Hasted is trying to gain a wider audience for folk music. He recently resigned from his Skiffle and Folksong Group, however, because "the future is with the individual singer and I don't like to see everyone leaning on the crutches of about half a dozen pleetrum guitars. I am working towards that time, perhaps two or three years hence."



Hundreds of fans recently visited a skiffle rally, held in the Chislehurst Caves, to hear ten groups perform by candlelight. Seen here is the Alcove Skiffle Group in full swing.



Skiffle is a popular music—in the widest sense. It is not, as many people think, restricted to the coffee house set. The Main Liners, a group from Hornsey Sidings in North London, rehearse every lunch hour and are in great demand at local public houses and for parties.

Barry Barron, from Portsmouth, took his guitar with him on holiday to Butlin's, Skegness camp. When a skiffle contest was announced he formed a pick-up group and scoured the camp for instruments. They finished up with a tea chest, a dustbin lid, a tin waste paper basket and an extail soup tin filled with stones—and walked off with the first prize.



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Doug Robinson	C★	Allan Franks	C★
Roy East	D.Lay	Izzy Duman	C.
John Roadhouse	C★★	Bill Apps	E.
Norman Hunt	E.Lay	Chas. Chapman	B★
Doug Stimson	H5★	Cliff Townsend	C★★
Alan Nesbit	E.	Cyril Reuben	C.
Harry Conn	D.	Lou Warburton	C★★
Jack Benson	C.Lay	Jackie Sprague	H5★
Michael Krein	C★	Don Pashley	C★
Roy Willox	D.Lay	Bruce Turner	C★
Harry Conway	E.	Harry Vento	D.
Ted Planas	D.	Bob Miller	C★★
Harry Bence	D.	Harry Smith	C★
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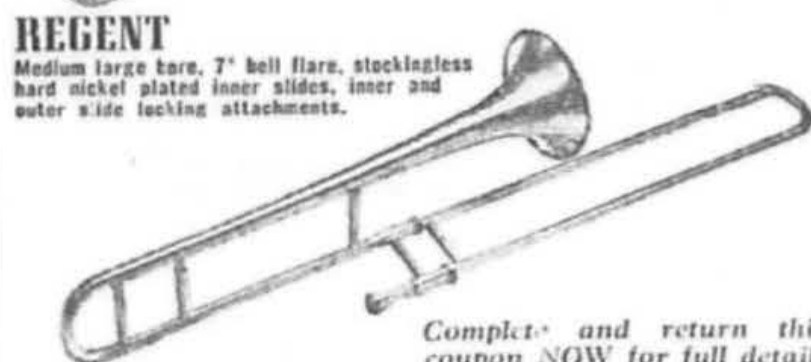
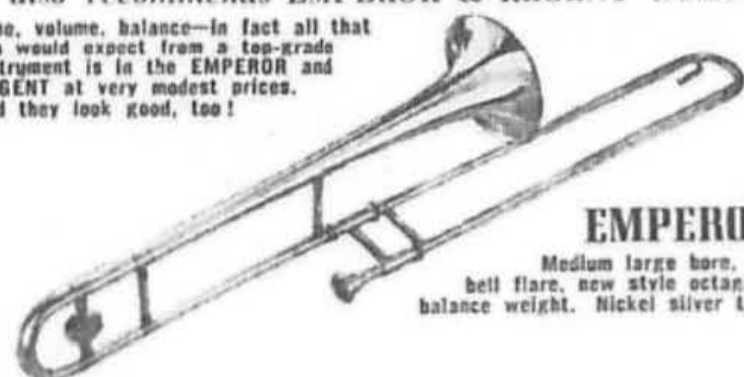
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Guy Mitchell staying for knee operation

CHACKSFIELD MEETS THE 'MAYFLOWER'



Orchestra leader Frank Chacksfield (r.) met the famous "Mayflower" when it docked in at Plymouth, Massachusetts, recently. He is pictured with the BBC's Doug Willis (l.) and the Captain, Alan Villiers. For the full story see Ren Grevatt's column on P.2.

NEW YORK NOTES 'So Rare' in Dorsey LP

NEW YORK, Wednesday.—The Fraternity label is putting out a Jimmy Dorsey album titled "The Fabulous Jimmy Dorsey." The package will include the smash hit, "So Rare," which is now at the one million sales mark, plus other sides which were cut several months ago. Lee Castle led the band on some of the numbers.

Sunday jazz

The Village Vanguard, which recently adopted a jazz policy when it presented the Chico Hamilton Quintet as the opener and later Stan Getz, has inaugurated a series of Sunday afternoon jazz concerts featuring each current attraction.

One volunteer

According to Jet Magazine, Ethel Waters is singing several nights a week with a volunteer choir which appears at Billy Graham's nightly religious crusade at New York's Madison Square Gardens.

Divorce data

Bandleader Ina Ray Hutton, won an uncontested divorce in Las Vegas from trumpeter Randy Brooks, after testifying he criticised her in front of friends. . . . Charlie Barnett's 10th marriage is off after seven weeks. His bride, singer Joy Windsor, seeks an annulment in Hollywood.

Leonard Feather

GUY MITCHELL is due to enter the London Clinic on Tuesday for a cartilage operation.

Guy injured his knee when a steer fell on his leg during his early days as a cowboy. The leg has recently been giving him some trouble, and he is staying after his current tour of Britain to have the ailment put right.

British stars

But this handicap did not prevent Guy from enjoying a spot of horsemanship on Balsall Common, Warwickshire, while he was appearing at Coventry. Picture (right) shows Guy taking one of the jumps.

Guy told the MELODY MAKER this week that he is keen to feature British stars on the U.S. ABC coast-to-coast TV shows which start in September.

Dickie and Frankie

"Two of the people I want," he said, "are Dickie Valentine and Frankie Vaughan. They are both well known in the States."

When his TV series ends early next summer, Guy will probably return to Britain for a further Variety tour.



GUY MITCHELL

Music and drugs talks at Newport

NEW YORK, Wednesday.—The problem of "Music and the Use of Habituating and Addicting Drugs" will be discussed by a panel of notabilities today (Friday) at America's Newport Jazz Festival.

GUY WARREN TO JOIN ELLINGTON

FORMER Kenny Graham drummer Guy Warren joins the famous Duke Ellington Orchestra, this month. Guy was featured on bongoes and conga drum with the Graham Afro-Cubists in the early 1950s when he came to London from his native Africa. He went to America in 1955. After joining Duke at Chicago's Blue Note he will be featured with his African "talking drum" on Ellington's latest jazz suite, "A Drum Is A Woman."

Holiday for Garner

Cyril Garner, former lead trumpet for Lou Preager, Carl Barriteau and Harry Roy, is currently on a brief visit to London from Nairobi, where he has been leading a band since 1947. Personnel of his Westenders is Fred Senior (tr., cl.), Jimmy Foster (pho.), Vic Pilmer (bass) and Eric Holderson (drs.), with Cyril on trumpet and taking vocals.

Derrick Francis is 'out of luck'

Derrick Francis, the 27-year-old Indian singer, returns home to Calcutta on October 1.

Arriving in Britain seven years ago, Derrick made a good start with top bands. But for some time he has been restricted to gigs and has been working as a railway clerk.

"My luck has run out," Derrick told the MM, while appearing with Leslie Hutchinson's Band at Bognor on Saturday.

Derrick will appear in cabaret for six months in Calcutta and then hopes to go to the States for more cabaret.

HASTINGS ROCK

Seven bands will take part in the Hastings Festival of Jazz from July 6 to 13. There will be street parades and jazz sessions at White Rock Games Pavilion.

The Roving Spotlight

A TRIBUTE to the Dorsey Brothers will be heard in the Light Programme on Tuesday at 8 p.m.

The programme, titled "The Dorsey Brothers," will feature recordings made by Frank

Sinatra, Jo Stafford, Helen O'Connell and Bob Eberley.

Pianist Tony Lawrence has joined Shirley Western's Band in place of Geoff Saunders.

Don Rendell's Sextet makes out-of-town appearances today (Friday) at Reading and on Saturday at the Paget Hall, Gillingham.

The Northern Dance Orchestra and singer Sheila Buxton on Sunday started a series of Light Programme airings titled "Melody Matinee."

Beryl, wife of organist Jackie Brown, last week gave birth to a daughter, to be named Amanda.

The Terry Lightfoot, River City and Pete Curtis bands have been booked for the Croydon Jazz Club's Riverbeat Shuffle from Westminster Pier to Hampton Court this Sunday.

Ken Colyer's Jazzmen will lead an open-air procession and concert of local jazz bands at Beesleyheath tomorrow (Saturday). This will kick-off a series of nightly skiffle sessions at the local Odeon cinema in conjunction with the showing of "The Tommy Steele Story."

The Eric Delaney Band televises in the BBC's "Six-Five Special" on August 17 and 31.

Pianists Norman Whitehead and Derek Scott, and drummer

Stanley Barrett are accompanying "Oh! My Papa," which opened at Brighton's Theatre Royal on Monday for two weeks.

Johnnie Spice, resident leader at the Bar of Music Club, Oxford Street, has opened a musical instrument shop at Sidcup Hill, Sidcup.

Pamela, wife of Derek Linter, drummer with the Will Todd Trio, gave birth last week to a daughter to be named Jane.

British pianist Willie Wilson is now playing at the Havana Restaurant, Narvik, Norway — his third visit there in 19 months.

Kenny Ball's Chicagoans on Tuesday played the first of three July BBC Light Programme airings.

The Dill Jones Trio will accompany French swing violinist Stephane Grappelly on BBC-TV on Monday and on the Light Programme on Friday next.

Bobby Howell is MD of Tom Arnold's summer ice-circus which opens at Brighton Sports Stadium today (Friday).

The Billy Long Quartet last week opened at Maxim's Restaurant, Wardour Street, in place of Clarie Wears.

American blues pianist Sammy Price is preparing for a tour of France in the Autumn.

LETTERS

The future is rosy indeed!

A FEW weeks ago one of the lesser-known jazz papers told us that modern jazz was dead. Now Bob Dawbarn's investigation (15/6/57) suggests that trad. is dead. They may both be right, but from the ashes is arising the best thing that has happened on the British jazz scene.

Mainstream, some people call it to others it is simply jazz—the joining together of the best elements from both schools.

At Fairweather sessions, Bruce Turner's jump band, Humph's new band, the Pat Hawes band—all are showing the way into the future.

Knock-out

Last Saturday I heard the best jazz I have ever heard from British jazzmen. Bruce Turner and Stan Greig, Roy Crimmins (the Dixielander) and Don Rendell (of the Jazz Today unit) were the men. The theme from "Baby Doll" was the tune. And a complete knock-out is the only description of it.

If this is a sample of what our jazzmen can do, then the future is rosy indeed for all true jazz fans.—A. W. Malcolm, Balham, S.W.12.

Exciting

I'VE been around the jazz clubs for many years now, and personally think that the jazz fan in this country has never had it so good.

The formation of such brilliant bands as those of Tommy Whittle, Harriott with the Gangle Trio, Rendell, the Jazz Couriers, and Kinsey's new group has created an interest among musicians which has never reached such a peak.

Through this interest, naturally, the standard of rendition has become more exciting and interesting. In London, at least, the discerning jazz enthusiast has plenty to choose from and little to grumble about.—Bix Curtis, London, N.W.10.

This is it!

IF George Barnes (29/6/57) wishes to hear some "fresh and interesting jazz" from British jazzmen, I suggest he listens to the work of Sandy Brown and his band. If Britain has a band to rival those of America, this is it. It has swing, originality, and confidence in itself.

Why doesn't Steve Race listen to Sandy's work? It might dispel his thesis that we have only imitators over here.—T. Cook, Chingford, London, E.4.

Baffled

HOW the BBC programme chiefs could possibly discard the "Show Band Show" and keep on "Wakey-Wakey" is completely beyond me. Let's hope somebody tells Mr. Cotton to cut the comedy and give us more band numbers, which he is capable of playing.—Laurie Chapman, Co. Sligo, Eire.

Mid-period

THANK you for publishing the photograph of my band on the "Rock Across The Channel" in last week's MELODY MAKER. But I would like to point out that we are not, and never have been, a rock-'n'-roll group. Our billing is "Bob Parker's Kansas City Group," and we play mid-period jazz.—Bob Parker, Russell Square, London, W.C.1.

Checking out

REVERTING to the MM for May 11, which contained an interview with Tony Scott, we wish to state that we totally disagree with his assessment of the work of Dave Brubeck.—Pavel V. Chmelar, Brno Jazz Club, Brno 12, Czechoslovakia.

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HANGER-ON

One theatre musician carries around his own answer to a lack of proper theatre dressing-room accommodation—a clothes hook.

He carries one around in his pocket, screws it into the theatre corridor and hangs his coat on it.—Quoted by Labour MP Miss Alice Bacon in a House of Commons discussion on theatre conditions.

The Dill Jones Trio will accompany French swing violinist Stephane Grappelly on BBC-TV on Monday and on the Light Programme on Friday next.

Bobby Howell is MD of Tom Arnold's summer ice-circus which opens at Brighton Sports Stadium today (Friday).

The Billy Long Quartet last week opened at Maxim's Restaurant, Wardour Street, in place of Clarie Wears.

American blues pianist Sammy Price is preparing for a tour of France in the Autumn.

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Freshmen 'owe it all to Kenton'

THE Four Freshmen group was really started in 1947. It was at the Arthur Gordon

Conservatory in Indianapolis, Indiana.

It was the Freshmen year for Ross Barbour (trumpet), Hal Kratch (trumpet), Don Barbour (guitar) and me (trombone). We worked all our summer vacation. We were then just a "good time" quartet.

CHANGE

But we did realise that we would have to use other instruments. Hal and I started doubling bass. Ross started playing drums.

We knew the thing had possibilities. At first we couldn't play and sing at the same time properly. We stayed out of school a year until we made it.

We worked fairly steadily in low priced jobs until October 1950. Stan Kenton was then on his "Innovations" tour and heard us in a Dayton, Ohio, club. He liked the group and offered to help.

Through Stan we went to New York and auditioned for Capitol. That was early in 1951. At the end of this year Stan told us that Capitol was interested. We came out to Hollywood. Capitol signed us.

HOLLYWOOD JOB

Our first record was "Mr. B's Blues" (after Billy Eckstine) backed with "Then I'll Be Happy." Nothing happened. However, we stayed in Hollywood and worked at bandleader Jerry Wald's club on Sunset Boulevard.

The next year we went east on Steve Allen's CBS television show. This same year we recorded "It's A Blue World" with Stan in the control booth for us on that date. Without his continued interest and inspiration we could never have made it. In fact, we would have given up completely in 1950 if it were not for Stan.

On this same record date we cut "Tuxedo Junction" and "Intermission Riff." These have never been released.

says Bob Flanigan Freshmen trombonist



The Four Freshmen are hoping to visit Britain, Bob Flanigan tells MM Hollywood correspondent Howard Lucraft. The Freshmen (from left): Ross Barbour, Ken Aibers, Bob Flanigan, Don Barbour.

However, we sent advance acetates of "It's A Blue World" to two disc jockey friends in Detroit. We got four and five plays a day for weeks. This saturation did the trick and we became a big hit in Detroit. As so often happens, the record success spread.

ARRANGEMENTS

In 1953 Hal Kratch left the group. He got married and wanted to get off the road. Ken Errair replaced Hal until April, 1956. When Ken left Ken Aibers came in. The other three (Don, Ross and I) have been members of the quartet since its start.

Our fans were very surprised when we left the Ray Anthony (national) TV show. We quit because we were most unhappy with our assignment on the programme. We have to be happy and satisfied with our work at all times. In fact, we made a vow. Whenever it becomes a chore to be the Four Freshmen we're going to get out and become music teachers.

MM readers may be interested to hear, by the way, that our very good friend Ted Heath is hoping to set us up for a visit to Britain. For us, it can't be too soon.

WINSTONE'S 12th BUTLIN SEASON

BANDLEADER Eric Winstone looked at the crowd of children clutching autograph books and waiting for him at the stage-door, and cheerfully began his week's task of signing over 500 autographs.

He had just finished his weekly stage show at Butlin's, Clacton, where each year between June and September he plays for 140,000 holiday-makers.

This year is Eric Winstone's twelfth at Butlin camps. As well as fronting the band for afternoon and evening dancing, sing-songs and so on, Eric has a solo show of children's entertainment.

His popularity as "Uncle Eric" can be measured by the postbag of over 200 letters a week he gets from the children—and their parents—during the winter.

Supervises

But the Monday night stage show is his professional showcase. He supervises the production and direction himself, and each week there is a full lighting rehearsal before the show—sometimes lasting four hours.

And each week the theatre—seating 2,500—is packed with Butlin campers.

At the moment—as it is early in the season—the show is slanted towards the families.

"As the season progresses," says Eric, "we shall change the style of the show. In August it is mostly youngsters who stay here. But it is no use playing 'Intermission Riff' or 'Opus in Pastel' to the Mums and Dads."—Bill Halden.

SO LOUIS' JAZZ ISN'T PURE?

ONE article in the purist dogma I've never been able to swallow is that New Orleans jazz has remained "pure" through the years because those who play it have had no contact with outside influences.

I just do not see why a city which freely absorbed all the many influences which made up early New Orleans jazz—country blues, European marches, French melodies, the "Spanish tinge" and all the rest of it—should suddenly have become sealed off from all external interference.

Nor do I see why, if this phenomenon did in fact occur, it should be regarded as a good thing.

'Brainwashed'

A new slant on this doctrine of immunity can be found in this month's edition of "Jazz Journal."

Writing on jazz in New Orleans, a Mr. Tony Hogg tells us: "Many of these men (New Orleans musicians) can produce music of greater purity and value than many of their well-travelled and more publicised colleagues because they have never left the environment that produced them and, in consequence, have not been brainwashed by contact with less virile forms of music or by the lure of money."

To be charitable, let's look on the use of the word "brainwashed" as a literary aberration. It seems, to say the least, a curious thing to say of players with the vast, unfettered, imaginative range of Louis Armstrong, Sidney Bechet or Jimmy Noone.

Dilemma

And they, presumably, are among the well-travelled and more publicised New Orleans musicians whose music has suffered from contact with "less virile forms of music."

There is no limit to the derision which one can pour on this pitifully ignorant point of view. But underneath the crust of nonsense there lurks a dilemma. It is the dilemma which confronts all those whose musical taste lies at the folksy end of jazz music. They are the first to censure discrimination and to decry the conditions of American Negroes.

Admirable enough. But when it comes to musical criticism

asks Humphrey Lyttelton

they take the Tony Hogg line. And though none of them would say it, the argument implicit in their praise of "unspoiled" New Orleans music (or "unspoiled blues" for that matter) is that it would be a good thing for the music if the conditions which produced it were perpetuated.

And what were those conditions? Poverty, under-privilege, the inability to procure musical training or to buy proper instruments, inadequate educational facilities and so on.

Bewildered

It is a hard thing for the purist to accept—but accept it he must—that the only way to preserve the music which he loves is to impose upon its players a sort of artistic apartheid.

If you think this is a far-fetched interpretation of purism, let me remind you of two things which strike me as disturbing.

One is the contrast, in Rudolph Blesh's "Shining Trumpets," between the author's adulation of all the old-school Negro musicians and his savage and destructive criticism of the younger Negroes who dared to absorb more European influence.

The other is Charlie Parker's hurt and bewildered cry when he returned from a (then) traditional stronghold on the West Coast. "Man, they really hated us!" It's worth a careful thought.



Were Armstrong...



... Pops Bechet...



... and Noone "brainwashed"?

CHARLIE PARKER visited a West Coast traditional stronghold—"Man, they really hated us."



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FUTURE OF JAZZ

FOR the first time for many years I am beginning to think we can chart the future of jazz. Consider five basic facts.

● The traditionalist revival is finished.

It was clear that the days of excessive jazz purism were numbered long before the recent MM articles on the subject. Jazz is not good because it is played exclusively in the key of Bb on a cheap cornet. It may be good in spite of those limitations.

"The Saints" may be a good vehicle for jazz improvisation but it is not necessarily better than "I Love Paris" simply because it was written two generations earlier.

If a jazzman feels he can express himself on the tenor sax he should be encouraged to do so; not compelled to change to clarinet for some reason of archaic purism.

In short, the great New Orleans musicians worked their miracles under certain limitations. It is not necessary to re-create those limitations artificially.

CONCLUSION: Crudeness for its own sake is out.

● Be-bop is finished.

No longer can five musicians get together in a studio, hack out a rough unison disguise for a threadbare evergreen, improvise coldly and expect the result to sell.

All the bloodless boppers have now been rejected—leaving Parker, Gillespie, Miles Davis and a handful of others who have something more to offer than chilly, communal phrases and a lack-lustre beat.

The jazz public, as one knew it would, now demands conviction in a performer.

CONCLUSION: Coolness for its own sake is out.

● Skiffle has given the "fringe" jazz followers what they wanted.

by Steve Race

Some months ago I welcomed skiffle, from a social rather than a musical point of view, largely because through it the young people of this country were learning to make their own music.



Charlie Parker—"something more"

Since then the fabulous commercial success of certain young men and women who neither know how to play, sing nor walk on a stage and take a bow, has irritated me no less than it has irritated you.

But the fact is that skiffle shows signs of enjoying a reasonably long life. It has freed us from many of the hand-clappers and musical sensation-seekers who fancied—mistakenly, as it turned out—that they were jazz lovers.

CONCLUSION: We are shaking off our less-discriminating adherents.

● The West Coast has had its say.

Experiments of the West Coast type have proved that attempts to make jazz musically "respectable" only succeed in watering it down. In fact, the bearer jazz draws to its upper-class grandparent, the more it loses its character.

It looks as though the marriage between jazz and "classical" music has been indefinitely postponed, not because each has not something to offer the other but because in some marriages identities are lost . . . and such marriages should not take place.

CONCLUSION: Pretentiousness is out.

● Honest - to - goodness jazz has never been so popular.

When the Count Basie orchestra came to Britain everyone stood up and cheered: Humphrey Lyttelton, Johnny Dankworth, Max Jones, Maurice Burman, Kingsley Amis and Tommy Steele.

For this was Jazz with a capital J, the kind of music which would surely bring a grin of pleasure equally to the lips of George Lewis and John Lewis.

The Basie Band, the Ellington Band, the Modern Jazz Quartet, the Vic Dickenson Septet, Erroll Garner, Ella Fitzgerald, Jo Jones, Parker, Tatum, Lester Young; all these men produce jazz which needs no qualifying adjective.

CONCLUSION: This, then, is the direction in which jazz is going.

CONCLUSION: Coolness for its own sake is out.

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● The Kid Ory band in Paris last year. L-r Alvin Alcorn (tpt), Ory and Cedric Haywood (pno).

Fifty LPs for a basic collection

SOME readers say that too many long-playing records are issued, that they go on for too long, and that EPs are really a better medium for jazz. But, on the whole, it is agreed that LPs are here to stay.

A thing like the MM's new "LP Quarterly" must help readers to find out what has been released and what is likely to appeal to their tastes.

There is something else we are often asked to supply: advice on what LPs to buy in order to start building a balanced collection. What 50 LPs would you recommend for a basic library? is a common question.

Hear them

We were talking about this to some musicians and collectors when Frank Parr, the Mick Mulligan band trombonist, said he would like to suggest a list of 50 which should make up such a well-rounded, representative library.

"It doesn't entirely reflect my personal taste," says Frank. "I wouldn't personally buy every one, but people should at least hear all these to get some knowledge of all schools of jazz."

It looks a good, if very expensive, list. We disagree about two or three items, but how could it be otherwise? We would welcome the opinions (briefly stated) of Corner readers. Here is Frank's list:—

NEW ORLEANS

George Lewis: "Jam Session" (Vogue LDE082).

LOUIS ARMSTRONG

"The Hot Five" (Col. 335X1029).
"Louis Armstrong-Earl Hines" (Philips BBL7046).
"Ambassador Satch" (All Stars) (Philips BBL7091).
(See also Ma Rainey with Armstrong, Jimmy Rushing with Count Basie.)

DUKE ELLINGTON

"Saturday Night Function" (HMV DLP1094).
"Highlights 1940" (HMV DLP1034).
"Historically Speaking" (London LTZ-15029).

OTHER BIG BANDS

Count Basie Orch.: (Brunswick LAT8028).
Bob Crosby Orch.: (Brunswick LAT8050).
Jimmy Lunceford: "Lunceford Special" (Philips BBL7037).
"Harlem Jazz 1930" (Redman, Russell, Henderson) (Brunswick LAB565).
Benny Goodman: (HMV DLP1112).

EDDIE CONDON AND THE CHICAGOANS

"Chicago Style Jazz" (McKenzie, Condon, Freeman, Paul Mares, Miff Moir) (Philips BBL7061).
Bud Freeman: "Comes Jazz" (Col. 3351016).
Eddie Condon: "Jammin' At Condons" (Philips BBL7031).

JAZZ PIANO

"Harlem Piano Roll" (Johnson, Waller, Williams, etc.) (London AL3553).
"Ragtime Piano Roll" (Lamb, Joplin, Scott) (London AL3515).
Art Tatum (Vogue LDE087).
Earl Hines: "Piano Moods" (Col. 3351063).
Fats Waller: "Fun With Fats" (HMV DLP 1082).
Bud Powell: "Bud Powell Piano" (Col. 33C9016).

THE JAZZ REVIVAL

Lu Watters: "Dawn Club Favorites" (GTJ LAG12025).
Bob Scobey Frisco Band (with Clarence Hayes), Vol. III (GTJ LDG155).
Humphrey Lyttelton: "Jazz Session With Humph" (Parlo, PMD1035).

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Entertain- or die

ON all sides I hear the arguments: "jazz is dead" ... "jazz isn't dead" ... "trad isn't pulling 'em in" ... "skiffle is booming" ... "rock-'n'-roll is dying" ... "big bands are dead" ... and so on.

Says Basil Kirchin

But few people seem to be trying to get the facts before they start giving their opinions. Now my father and I have carefully

gone into the situation and as a result discontinued the Basil and Ivor Kirchin Band because the plain, bitter truth is: We cannot see any future in big band jazz.

The reason really is simple. Until a few years ago a percentage of each generation turned to music, and the bulk of those turned to jazz in any of its many forms.

But the current trend can be seen by a glance at the Top Twenty. And how long has it been since a big band jazz record has been listed?

Another nail in the coffin was the attitude adopted by many big bands—the way they slouch on to the stand—the way they sit, so bored with it all. ("You mustn't show any enthusiasm, Mac. That's semi-pro.")

Mechanical

An alto player might be pouring his heart out and the second tenor player is busy dating a chick while a couple of the trumpets are having a nice conversation up the back—but in full view.

Even worse, you get the band who's discipline is perfect, but with as much spark to it as a mechanical robot. Naturally the skiffles and rock-'n'-rollers have dethroned the big bands—the impact of seeing musicians suddenly come alive and throbbing with vitality was enormous.

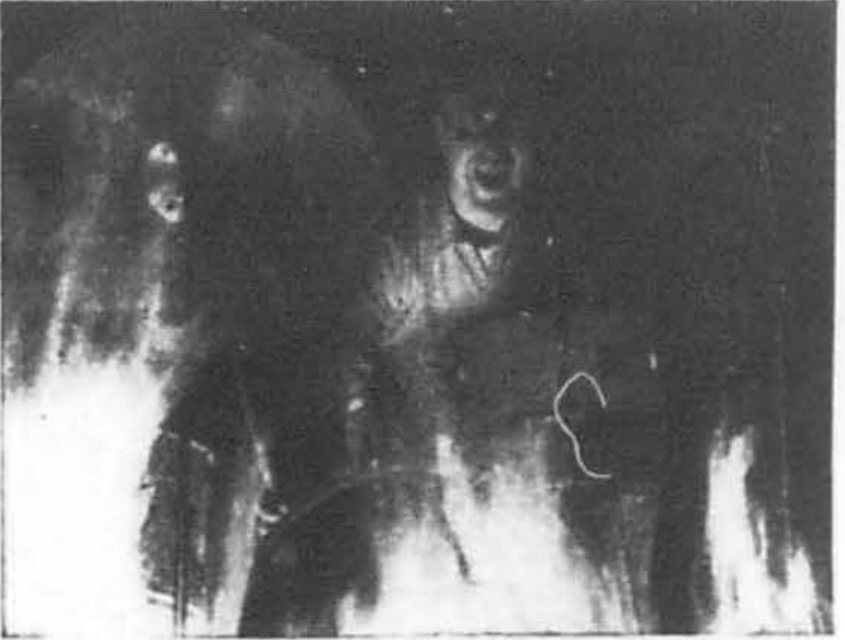
The heartbreaking part is that this could have applied to

any reasonably understandable form of jazz. Not that I'm knocking skiffle or rock-'n'-roll—an awful lot of skiffle and rock-'n'-roll knocks me out—but there's a lot that disgusts me, too. Of course, that applies to any art form.

What it amounts to is this: Today the public wants to be entertained, and if any form of music wants to flourish it must do just that. Like skiffle and

rock-'n'-roll, it must be sold. And sold so well that people will think it's got everything that skiffle and rock-'n'-roll has got, but is different.

I think this is the only solution—at any rate, that is the principle I'm basing the new band on. And all it really boils down to is: for too long, musicians have forgotten they are on the stage and, as such, are entertainers.



"Today the public wants to be entertained," says Basil Kirchin (seen here taking a spectacular solo). "If any form of music wants to flourish it must do just that."

**COMPILED BY
F. W.
Street**

JAZZ on the AIR

(Times: BST/CET)

SATURDAY, JULY 6: 10.0-10.30 a.m. DL: The Black Diamonds. 12.30-1.0 p.m. A 1: Dodds-Dry, Beehet, Ellington, Mulligan, Clarke, etc. 12.45-1.15 DE: Jazz Band Ball. 1.0-1.15 A 1 2: Marie Knight, Rosetta Tharpe. 2.0-2.25 O 1: Mainly Modern. 2.20-3.20 Z: The Jazz Hour. 3.0-3.30 P 2: Duke Ellington. 5.15-5.45 Z: Swing Serenade. 8.0-10.0 T: (1) American Bands: (2) Freeman, Trumbauer, Manone, Napoleon, Newman, Kenton, B.C. Basie, Hamp. 9.0-9.25 J: Basin Street Jazz. 9.30 W: Jamboree Jazz Time. 10.10-10.55 F 1: Jazz Party. 10.30-10.57 B: Bill Coleman. 10.40-12.0; 12.10-2.0 a.m. I: Jazz and Dance. 11.0-1.0 a.m. T: Repeat of 8.0 p.m. 11.5-12.0 J: America's Pop Music. 11.10-11.30 Y: Jazz 1957. 12.5-1.0 J: D-J Shows. 1.0-2.0 E-Q: Between Night and Morning. 1.5-1.45 H: NDR Swingtet and Quartet. 2.5-3.0 H-Q: Hollywood-New York.	SUNDAY, JULY 7: 6.30 p.m. B: Getz, Candoli, Manne, Dickenson, Lester Young, Teddy Wilson. 8.0-10.0 T: (1) B.C., Marterin, Machito, Shearing. (2) Ellington, Puente, Bob Crosby, Kenton, Chico Hamilton, Russ Freeman Quartet.	MONDAY, JULY 8: 1.0-1.30 p.m. J: Martin Block (daily). 1.45-2.05 C 2: Garner. 8.0-10.0 T: (1) Songs by Harry Warren, Half an hour with B.C. Louis, Metti. (2) Hampton Hawes Trio, Duke, Happy Wanderers, Cal Tjader, Serigan, Condon All Stars and others. 9.15-9.45 F 3: Jazz Discs. 10.10-11.0 B: For Jazz Fans. 10.30 app. K: The Jazz Hour. 11.0-12.0 I: American Folk Music. 11.0-1.0 a.m. T: Repeat of 8.0 p.m. 11.5-1.0 J: D-J Shows (nightly).	TUESDAY, JULY 9: 5.15-5.30 p.m. K: Jazz. 8.0-10.0 T: (1) Miller AAF Band, Peterson, etc. (2) Miles Davis and Louis Armstrong—their influence on jazz. 9.20-9.45 H 2: Rolf Kühn in USA. 10.10-11.0 S: For Jazz Fans. 10.20-11.0 A 1: Modern Jazz Panorama '57. 11.0-1.0 a.m. T: Repeat of 8.0 p.m.	WEDNESDAY, JULY 10: 6.30-6.55 p.m. P 1: Modern Jazz '57. 8.0-10.0 T: (1) Palladium James, Miller, Thornhill, Hi-Lo's. (2) B.C., Mel Powell, MJO, K'at, Machito, Venuti-Lang, Bruback, Roach Quintet.	THURSDAY, JULY 11: 12.15-12.50 p.m. C 1: Pia Beck Trio. 7.0-7.40 C 1: AVRO Jazz Club. 8.0-10.0 T: (1) Shaw Favourites, Connie Boswell, Australian Jazz Sextet, Hi-Lo's, Herman. (2) Ellington's "Controversial Suite," Mound City Blue Blowers, Cole-Edison, Basie-Byas, Kenton-Konitz, Jack-Louis, Parker. 10.0-10.30 J: Instrumental Mood. 10.10-11.0 S: For Jazz Fans. 10.15-10.57 B: Clifford Brown, Farlow, Sinatra, MJO, Shank, J & K, Garner. 10.20-11.0 I: Baker, Davis, Stitt, Parker, Christian, L. Young, etc. 10.45-11.0 J: B for Blues. 11.0-12.0 P: Jazz On The Air. 11.0-1.0 a.m. T: Repeat of 8.0 p.m. 11.5-11.57 H 2: Swing Cocktail.	FRIDAY, JULY 12: 4.0-4.30 p.m. I: Al Cohn. 5.0-5.30 K: Jazz Programme. 5.30-6.0 L: Art Tatum. 5.45-6.5 C 2: Jazz Programme. 8.0-10.0 T: (1) Popular Bands and Singers. (2) MJO, Holiday, Pettiford, C. Boswell and Original Memphis Five, Braff-Larkins, Lunseford, Yancey, Bruback, Peterson. 9.20-9.55 H 1: Rolf Kühn (R). 10.0-10.25 J: Mostly Dixie. 10.0-10.45 W: Dixie Disc Time. 10.10-11.0 S: For Jazz Fans. 10.20-11.0 Q: The American Traditional Jazz Scene. 11.0-1.0 a.m. T: Repeat of 8.0 p.m. 11.5-11.30 H 1: Werner Muller.
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KEY TO STATIONS AND WAVELENGTHS

A: RTF Paris-Inter: 1—1820m, 48.30m, 2—193m.
B: RTF Parlaen: 280m, 210m, 310m, 350m, 445m, 496m.
C: Hilversum: 1—402m, 2—340m.
D: BBC: B-664m, 30, 29, 19m bands, L-1500m, 247m.
E: NDR/WDR: 309m, 189m, 49.30m.
F: Belgian Radio: 1—464m, 2—110m, 3—267m.
H: RIAS Berlin: 1—202m, 2—437m, 49.94m.
I: SWF Baden-Baden: 236m, 363m, 195m, 41.20m.
J: AFN: 344m, 271m, 547m.
K: SBC Stockholm: 1571m, 235m, 215m, 306m, 506m, 49.49m.
L: NR Oslo: 1376m, 317m, 228m, 477m.
O: BR Munich: 375m, 147m, 437m.
P: SDR Stuttgart: 522m, 43.73m.
Q: HR Frankfurt: 506m.
S: Europe 1: 1647m.
T: VOA Washington: 41, 31, 19m bands, 12.0-1.0 a.m. only: 1734m.
W: Luxembourg: 208m, 49.24m.
Y: SBC Lugano: 568.6m.
Z: SBC Geneva/Lausanne: 391m, 31m band.

HOT NEWS FOR COOL CATS!



A Special Capitol release strictly for cool customers! (all on 12" long play records)



That misty Miss Christy gets 'Fair and Warmer' in a sunlit selection with rhythm by Rugolo! T.833



The Hawk in lyrical mood. Versatile and inventive in leisurely, rhapsodic solos, with string choir backing. T.819



For the first time the original trend-setting Miles Davis cool jazz instrumentals together on one great LP—a must for moderns. T.762



Serge Chaloff's baritone sax, subdued and vivid, backed by an exciting trio of top rhythm men! T.742



Half vocal, half instrumental. The Al Belletto sextet sings and swings with real zest and beat! T.751



Ask to hear these and other great Capitol LPs at your record dealer.

Swinging on the Isle of Man



HOLIDAY makers who visit the Isle of Man this year will be pleasantly surprised at the line-up of musical personalities on hand for entertainment needs. This special MM picture round-up carried out last week catches many of the stars, mostly in off-duty moments.

Top left—Ivy Benson, who leads at the Villa Marina Gardens, Douglas, has a spin in a vintage Humber with the owner, J. S. Gunn, at a veteran car rally. Bottom left—Ken Mackintosh, Ivy, and Northern Dance Orchestra saxist Johnny Roadhouse rehearse "Three Little Words," which was recorded when the NDO visited the island. It will be aired on August 22 in "On Tour."

Below—Ivy Benson's singer, 19-year-old Glorie Wenlock, with Andrew Reavley, bassist-vocalist with the Squadrouaires, who opened at the Palace Ballroom, Douglas, on June 22.



Above—Ken Mackintosh drives and conductor—yes—conducts a Douglas horse tram. Below—Phil Moss, leader at the Castle Ballroom, Douglas, and Ken Mackintosh vocalist Kenny Bardell try out of fishing.



● Bing—"It galls me"

Hollywood Headlines

JAZZ JOTTINGS... The Buddy de Franco Quintet, with Victor Feldman on vibes, went into Benny Carter's Los Angeles Jazz Concert Hall show. . . . Anita O'Day, with her new sextet, were a popular feature of the "Stars Of Jazz" TV programme. . . . Drum City, in Hollywood, owned by Roy Harte and Remo Belli, is making big sales with its new plastic drum heads. . . . Ann Richards and Stan Kenton will have their second child in seven months' time.

QUOTE Bing Crosby to a Senate Committee: "It just galls me to see so much trash on our airwaves and TV screens while the work of the talented, dedicated songwriters is crowded out of the picture."

THEY SAY THAT... British songwriter Joe Lubin will join top American composers at the October Buenos Aires Music Symposium. . . . Frank Sinatra deals with Columbia Pictures the sound track of the "Pal Joey" film.

FROM HOWARD LUCRAFT
FILM CLIPS
Jan White in a daughter of band leader Paul. In "Face In The Crowd." In "Merry Andrew" Danny Kaye sings seven of Johnny Mercer's tunes. . . . Julie London recorded the title song for the Robert Taylor starrer "Gladie The Wind." . . . Eddie Gorme sings the title song in "Until They Sail." . . . The writers of "My Fair Lady" did 11 numbers for "Gigi," starring Leslie Caron and Maurice Chevalier. . . .

IN BRIEF... Johnnie Ray undergoes ear surgery this month. . . . Dean Martin will get about \$25,000 for his forthcoming appearance at a Miami Beach hotel.

ON THE BEAT

NOW how about Frankie Vaughan playing the part of Eddie Lang in a film story of the guitarist's famous partnership with jazz violinist Joe Venuti? Who suggests it? The man who wrote "These Dangerous Years," in which Frankie scores so convincingly a hit.

should play that soundtrack guitar and fiddle. . . .

Topical
IT had to come, I suppose. So let us be thankful it has come from Dizzy Gillespie. A topical number entitled—"Mayflower Rock."

Da-da strain
UNEXPECTED visitors to the Skiffle Cellar in Greek Street last Sunday: members of the Moscow State Variety Theatre. Anxious musicians playing at



the moment they walked in: the City Ramblers—who will be going to Moscow at the end of this month. They need not have worried. Their efforts were greeted with loud applause from the Russians, who reciprocated with a folk song in their own language, and "Isle of Skye" in Russian-Scottish accents.

Verne good turn...
TIN Pan Alley was declared a "No Parking" area all Tuesday when "Around The

World In 80 Days had its premiere across the road at the Astoria. And Tin Pan Alley was not too pleased about it! It was a case of "Around The Alley For 80 Minutes"—looking for someone to leave the car.

No change
INCIDENTALLY, it's not a case of "Here Todd-AO and gone tomorrow." Members of the public who were unable to attend the premiere were appraised that evening when advertisements appeared in the Press assuring them: "Seats now available at Box Office for the same show with original cast." My italics.

Coming
LOOK out for a follow-up to Brunswick's "Encyclopedia of Jazz on Records," recently reviewed by Steve Race. It's coming from Capitol. And it will run the gamut from New Orleans to Cool via such bands and artists as Leadbelly, Lizzie Miles, Manone, Teagarden, Whiteman, Nichols, Goodman, Ellington, Gillespie, Kenton, Herman, Tristano, Shearing and Miles Davis.

Wrong guy
WHEN they told me Guy Lombardo was appearing at the Rex Ballroom, Bognor, you could have knocked me down with a feather. I almost had my ticket looked before somebody took me gently by the hand and explained that this wasn't the American sweet music king, but the Malayan coloured athlete appearing in a wrestling match.

Why?
THERE may be "Ninety-Nine Ways Of Singing The Blues." Why don't I like any of them?
Special meaning
IF you thought Frank Holder was singing his latest recorded number "Battle of the Century" with extra feeling on "65 Special" last Saturday, here's why: The cricket calypso contains the lines: Seven wickets to that brilliant lad, Sonny Ramadhin from Trinidad. But only two days earlier, when playing for the Ravens Cricket Club against the London Musicians' team, Frank,

himself, had taken seven wickets—for 39 runs. The Ravens, enjoying a good season, declared at 193 for 3 and dismissed the London Musicians for 78.

Rehabilitation
DONALD PEERS plays his first Variety date next week since returning from Australia. It's at the Garrick, Southport—what he calls a "rehabilitation date" before embarking on a big autumn tour. "How do you reckon you stand among present-day singers?" I had the nerve to ask him. "Second best," he answered promptly. Why? Because, says Donald everyone else seems to rate himself top.

Unfair!
TRUMPETER Stan Roderick at the dinner given by Cyril Stapleton last Saturday to mark the end of the Show Band's long innings at the BBC. "You might have warned us it was only going to be for four and a half years."

AT BLACKPOOL...

WITHOUT recourse to film superlatives, I find it difficult to sum up the "Big Show of 1957" which opened last Saturday at Blackpool Opera House. I will have to satisfy myself with "great." It was funny and Ben Warriss got one of the night's biggest laughs in a glorious take-off of Tommy Steele and Elvis Presley. A brilliant Tiller dancing chorus, one of the best adagio acts I've ever seen, top-class specialties, well-scripted, really funny sketches leave—Yana. Yana—no longer the cold, aloof, classical beauty, but a sweet, sly-and-lure, tiny figure who dances and cross-talks with her own brief singing spot. And an outstanding feature of the show was the splendid pit work by the 22-piece orchestra selected by Geraldo and conducted by Harry Hudson. On the previous night (Friday) "Rocking with Laughter" opened at the nearby Hippodrome. Ken Dodd is—as usual—a comedy riot. Jill Day has a bewildering number of costume changes and has her own song-spot, while Stan Stennett gags and plays guitar and trumpet.—Jerry Dawson.

GEORGIA GIBBS
Sugar candy
RCA-1011
78 r.p.m. RCA 45 r.p.m.

No. 1 in the American hit parade
PAT BOONE
Love letters in the sand
HLN 8445
78 r.p.m. LONDON RECORDS 45 r.p.m.

CYRIL STAPLETON
Forgotten dreams
F 10912
78 r.p.m. DECCA RECORDS 45 r.p.m.

RCA-1011
78 r.p.m. RCA 45 r.p.m.

HLN 8445
78 r.p.m. LONDON RECORDS 45 r.p.m.

F 10912
78 r.p.m. DECCA RECORDS 45 r.p.m.

Three curtain calls for Marion Ryan

ALTHOUGH the walls were gay with a multitude of greetings telegrams, the atmosphere in the number one dressing-room at Hanley's Theatre Royal on Monday night was tense.

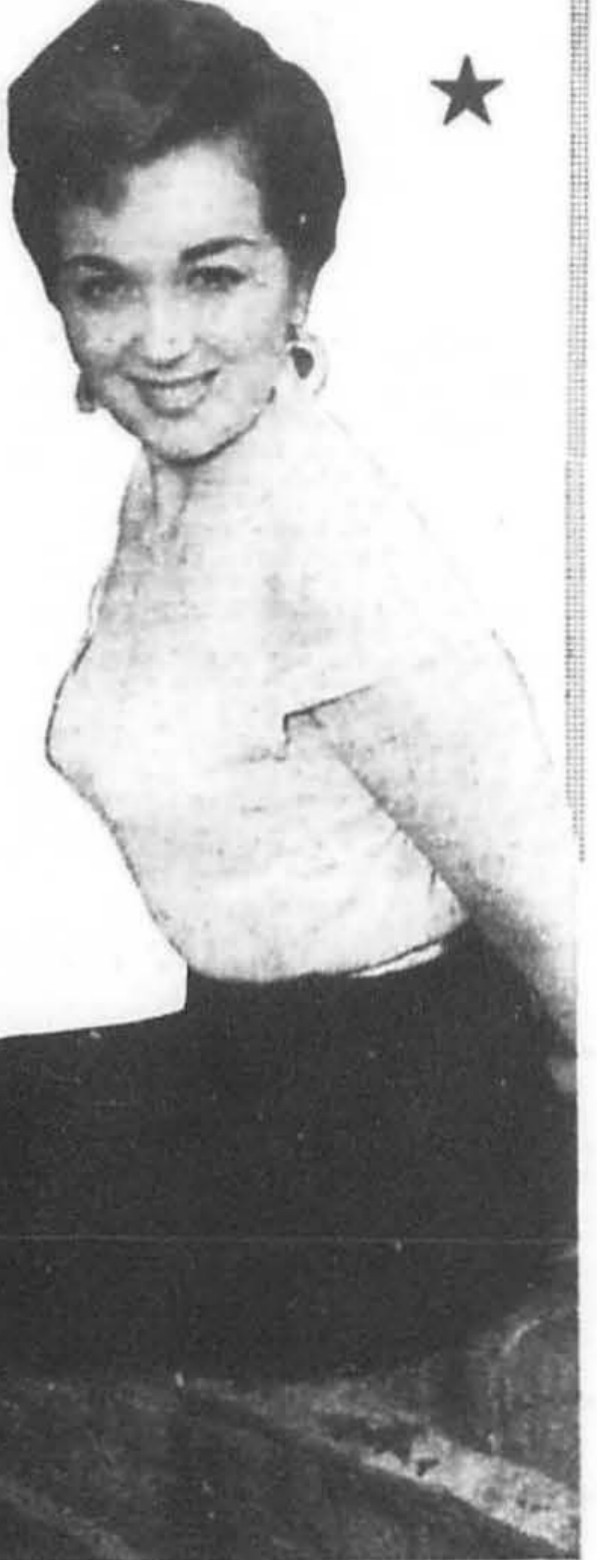
The seconds ticked by, then came a burst of applause as Marion Ryan stepped nervously on stage to sing her thoughts in "Zing Went The Strings Of My Heart," in her solo debut.

All the way
She need not have worried. From that moment this notoriously hard to please Hanley audience was with her all the way.

Marion, in her £250 gown of lace and pink net saturated with thousands of sequins, went on to sing a total of ten songs, including "pops" and a "point" number, "If I Can't Take It With Me," in which she draped herself seductively over the stage set.

On her final number, Marion bowed out to three curtain calls and a bevvy of bouquets, with her audience calling for more. Not bad for a first night's performance. Her pianist for Monday was no less a personality than her manager, Dick Katz, from the Ray Ellington Quartet. Jeff Sanders took over as regular accompanist on Wednesday.—A. L. Jackson.

TREAT FOR TROOPS
VOCAL star Marion Ryan sang for the NATO top brass and troops at joint headquarters Northern Army Group, Munching, Gladbach, W. Germany, last Thursday. She also recorded a half-hour show for transmission over BFN later this month.



Terry Dene — boy with a future

IT'S pretty certain that singer Terry Dene is going to make a considerable splash. He has the right people behind him; he's young and inexperienced enough to make the raw appeal of youth to youth that counts so much in entertainment today.

Dene may be counted as the find of the BEC teenage feature, "65 Special." His first record, "A White Sport Coat And A Pink Carna-

was going places. He nodded in polite disbelief. Already, his voice had been recorded and sent to Ray Martin—and the disc came back with an im-

by TONY BROWN
Terry lives at the moment in Hunter Buildings, Borough Road, Southwark—near enough to Tommy Steele's haunts to give them the same accents. He sang in the school choir and was daft about cycling. Still is.

personal routine dismissal that somehow hurt. Later on, Terry sang with Rory Blackwell's Blackjacks for 25s. a gig. Like Tommy Steele, he looked in at the 2 is coffee bar one day.

Proprietor Paul Lincoln became his personal manager. Lincoln, an ex-wrestler, pushed the 18-year-old boy from the Borough on at the Albert Hall between bouts. In the audience was the producer of "65 Special," and Lincoln signed his protégé

tion," rather tags him as a Rock-'n'-Roller—but he doesn't regard himself as one. "I like to think of myself as a ballad singer," he says. "Though my material at the moment is aimed at the teenage market, I hope to broaden it."

up with agent Hyman Zabl and Decca records. Within weeks, Terry Dene was scribbling his moniker on a £200-a-week Variety tour contract. His real moniker, we'll assume.

He was born Terry Williams; adopted his pro name "from the Dene Holiday Camp he'd enjoyed visiting. Hunter Buildings, Borough Road, Southwark—near enough to Tommy Steele's haunts to give them the same accents. He sang in the school choir and was daft about cycling. Still is.

Super bike
He's trying not to spend his money till he earns it, but certain plans are hatching. He wants to buy himself a super-duper bike to keep in trim while on tour.

He is determined to move Mum and Dad out of the Bundles. As much for his own benefit as theirs. He doesn't have his own bedroom and kips down in the living-room.



● Terry Dene—"a considerable splash."

... AT BRIGHTON

THE cast of the "Big Show" which opened at Brighton Hippodrome on Monday can anticipate a successful summer. But the music and humour are not bright enough yet. The whole show needs tightening up to give it drive and sparkle. Basil and David Nixon show great possibilities as a jack-of-all-trades, and Reg Varney is a likeable character comedian. Beaming, dignified Winifred Atwell demonstrates her skill and versatility on her three familiar pianos, but her ethereal setting first session is too ponderous. Aileen Cochrane has a charming presence and a pleasant voice, but her staccato falsetto is convulsive. Malta's dog act shows incredible dexterity and timing, and Raf and Julian Jover are smooth jokers. Only as the show closes does a modern touch creep in when Winifred Atwell breezes through some rock-'n'-roll, backed by a quartet consisting of Des McGovern (guitar), Dave Willis (bass), Jimmy Feilham (sax) and Don Lawson (drums). Throw in acrobat-contortionist Eleanor Gunter, the dancing Belles and Beaux, the George Mitchell Singers and Sid Sharpe's hard-working orchestra, and you have a promising programme of entertainment.—Chris Hayes.

Songsheet

by Hubert W. David

QUITE a number of letters have been coming in lately inquiring about style as applied to the popular song. As you may know, from time to time I make an analysis of the Hit Parades. Looking at the top numbers in the past few months, two interesting factors stand out.

The advent of rock-'n'-roll and skiffle has had a marked effect on the record Hit Parade, while in sheet music the old standard solid commercials are still firm favourites. Moreover, the predominance of waltzes has greatly helped sheet music sales.

A year ago the top numbers in the Top Discs and Tunes were hits both with records and sheet music, and you will probably recall such titles as "It's Almost Tomorrow," "Poor People Of Paris," "My September Love," "Memories Are Made Of This," "No Other Love," and "The Ballad of Davy Crockett." But today most "beat" numbers which roar into favour through one star recording seldom produce a flutter on the sheet music counters. Ask a music dealer for a copy of "Gambler Man," "Little Darlin'" or "Too Much," and he will probably stare at you in amazement. But these are all selling titles for your turntables.

Briton leads

YET even with this strange enmity between records and sheet music, the real song still seems to come to the top. The present shining example is "Around The World," the theme from the Mike Todd screen epic, "Around the World In 30 Days."

This tune has climbed to the top in a very short time, and though it is an American song it is good to see a British artist with the commanding record. Ronnie Hilton has had many hits since he left his Yorkshire engineering works, but I think "Around The World" will probably be his greatest to date.

Here again a waltz, and it immediately takes the place of that other fabulously successful waltz tune, "True Love." Generally speaking, a commercial song which gets top rating by virtue of its records, usually lives on to achieve top sheet sales. If a "beat" number races quickly to a high spot, the sheet sales can rocket at the same time, but the tunes don't last.

TV—a great fillip

SO make a study of both the record and sheet music Hit Parades. Remember the style of a song these days can often be governed by its presentation. Television has given a great fillip to the fast type of number with a "beat" but the peak spots created by such performers as Vera Lynn, Anne Shelton and Ronnie Hilton have proved that the solid commercial song can, and always will, hold its own against all competitors.

Whatever new phases the popular music business may go through in years to come, I am sure the industry will still have to make its living out of the really good commercial song. All songwriters should keep this point in mind, even though they may be tempted to have a stab at the mood of the moment.

CALL SHEET

- (Week commencing July 7.)
- Ronnie ALDRICH and Squadronaires**
Season: Palace Ballroom, Douglas, I.O.M.
- Billie ANTHONY**
Week: Empire, Edinburgh
- Winifred ATWELL**
Week: Hippodrome, Brighton
- Kenny BALL and Chirazoans**
Monday: The Greyhound, Chadwell Heath
Saturday: Wykeham Hall, Romford
- Chris BARBER Jazz Band**
Sunday: White Rock Pavilion, Hastings
Monday: Mack's, Oxford St.
Wednesday: Southall
Thursday: Walthamstow
Friday: Lewisham
Saturday: The Dome, Brighton
- BEVERLEY Sisters**
Week: Pavilion, Torquay
- Max BYGRAVES**
Season: Palladium, W.
- Patula CLARK**
Week: Capitol, Aberdeen
- FRASER-HAYES Four**
Week: Regal, Gt. Yarmouth
- Alma COGAN**
Season: Hippodrome, W.
- Erie DELANEY**
Sunday: Floral Hall, Scarborough
Friday: Corn Exchange, Sleaford
Saturday: Festival Hall, East Kirby
- Lonnie DONEGAN**
Season: Hippodrome, W.
- Ray ELLINGTON Quartet**
Week: Palais, Nottingham
- Nat CONELLA**
Week: Palace, Dundee
- Ronnie HILTON**
Week: Empire, Glasgow
- KAYE Sisters**
Season: Palladium, W.
- Lena KIDD Seven**
Thursday: Regal, Beverley
- Friday: Palais, Stockton**
Saturday: Unity Hall, Wakefield
- Terry LIGHTFOOT Jazzmen**
Tuesday: Mack's, Oxford St.
Wednesday: Carlton, Slough
Thursday: Studio 50, Maidstone
Friday: Star Hotel, Croydon
Saturday: Fishmongers Arms, Wood Green
- Ruby MURRAY**
Season: N. Pier, Blackpool
- PRINCE Sisters**
Season: Empire, Belfast
- Freddy RANDALL and Band**
Sunday: Pier Pavilion, Llandudno
Monday: Casino, Birmingham
Friday: Blenheim Palace, Oxford
Saturday: Grand Pavilion, Matlock, Bath
- Joan REGAN**
Season: Palladium, W.
- Edna SAVAGE**
Sunday: Wallace's Holiday Camp, Scarborough
Week: Regal, Gt. Yarmouth
- Erie SILK and Southern Jazzband**
Friday: Southern Jazz Club, Leytonstone
- Tommy STEELE**
Week: Globe, Stockton
- THREE MONARCHS**
Season: Prince of Wales, W.
- VIPERS Skins Group**
Week: Palace, Newcastle-on-Tyne
- Hedley WARD Trio**
Sunday: Esplanade, Bognor Regis
Week: Hippodrome, Coventry
- Alex WELSH and Band**
Sunday: Wood Green
Tuesday: South Harrow
Wednesday: Dagenham
Thursday: Watford
Friday: Mack's, Oxford St.
Saturday: Ashford
- David WHITFIELD**
Week: King's, Southsea

BRITAIN'S TOP DISCS and TUNES

A GUIDE to the best selling discs for the week ended June 29, derived from information supplied by 22 leading record stores*

This week	Last week	Title	Artist	Label
1	(1)	YES, TONIGHT, JOSEPHINE	Johnnie Ray	Philips
2	(18)	ALL SHOOK UP	Elvis Presley	HMV
3	(8)	PUTTIN' ON THE STYLE	Lonnie Donegan	Pye-Nixa
4	(6)	LITTLE DARLIN'	Diamonds	Mercury
5	(3)	AROUND THE WORLD	Ronnie Hilton	HMV
6	(3)	WHEN I FALL IN LOVE	Nat "King" Cole	Capitol
7	(8)	WE WILL MAKE LOVE	Russ Hamilton	Oriole
8	(8)	AROUND THE WORLD	Bing Crosby	Brunswick
9	(8)	MR. WONDERFUL	Peggy Lee	Brunswick
10	(10)	GAMBLIN' MAN	Lonnie Donegan	Pye-Nixa
11	(14)	A WHITE SPORT COAT	King Brothers	Parlophone
12	(7)	BUTTERFLY	Andy Williams	London
13	(15)	FREIGHT TRAIN	Bob Carl (Dec); Peggy Seeger (Top); Rusty Draper (P-Nix); E.I.R. Skiffle Group (Eqg.)	Oriole
14	(20)	BUTTERFINGERS	Tommy Steele	Decca
15	(16)	FABULOUS	Alma Cogan (HMV)	Parlophone
16	(11)	ROCK-A-BILLY	Guy Mitchell	Philips
17	(18)	AROUND THE WORLD	Gracie Fields	Columbia
18	(18)	ISLAND IN THE SUN	Harry Belafonte	RCA
19	(-)	LOVE LETTERS IN THE SAND	Pat Boone	London
(-)	(-)	I'M SORRY	Al Martino (Cap)	Mercury

Two records "tied" for 7th, 12th, 14th and 19th positions.

*STORES SUPPLYING INFORMATION FOR RECORD CHART

Duane Wholesale, Ltd., Manchester, 1; R. C. Mansell, Ltd., Birmingham, 2; Saville Bros. Ltd., South Shields, 3; R. C. Mansell, Ltd., Birmingham, 4; R. C. Mansell, Ltd., Birmingham, 5; R. C. Mansell, Ltd., Birmingham, 6; R. C. Mansell, Ltd., Birmingham, 7; R. C. Mansell, Ltd., Birmingham, 8; R. C. Mansell, Ltd., Birmingham, 9; R. C. Mansell, Ltd., Birmingham, 10; R. C. Mansell, Ltd., Birmingham, 11; R. C. Mansell, Ltd., Birmingham, 12; R. C. Mansell, Ltd., Birmingham, 13; R. C. Mansell, Ltd., Birmingham, 14; R. C. Mansell, Ltd., Birmingham, 15; R. C. Mansell, Ltd., Birmingham, 16; R. C. Mansell, Ltd., Birmingham, 17; R. C. Mansell, Ltd., Birmingham, 18; R. C. Mansell, Ltd., Birmingham, 19; R. C. Mansell, Ltd., Birmingham, 20; R. C. Mansell, Ltd., Birmingham, 21; R. C. Mansell, Ltd., Birmingham, 22; R. C. Mansell, Ltd., Birmingham, 23; R. C. Mansell, Ltd., Birmingham, 24; R. C. Mansell, Ltd., Birmingham, 25; R. C. Mansell, Ltd., Birmingham, 26; R. C. Mansell, Ltd., Birmingham, 27; R. C. 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• June Christy

Misty Miss Christy



JUNE CHRISTY: This Year's Kisses/ The Best Thing For You (Cap. 45-CL14746).

"THIS YEAR'S KISSES," one of the best tracks on the "Misty Miss Christy" LP (MM, 22/11/56) is here backed with another standout performance by America's best white singer.

How refreshing once again to revel in June's voice, which is like a draught of iced champagne after the unpalatable outpourings of so many latter-day "pop" singers (sic).

These best by performances are rounded off by exquisite accompaniments from Pete Rugolo's Orchestra. The last four bars on "The Best Thing For You" are alone enough to warrant Rugolo's earning a knighthood.

ELVIS PRESLEY: "Peace In The Valley"—(There'll Be) Peace In The Valley (For Me); It Is No Secret (What God Can Do) / I Believe; Take My Hand, Precious Lord (RCA RCX-101). All Shook Up That's When Your Heartaches Begin (HMV POP359).

WE descend to earth with a crash with the EP release, which features Presley in religious vein.

Elvis adopts what he deems to be the right tone of voice for these sacred songs, but I am afraid he will convince only his devoted adherents.

He is far better on the more familiar ground of "All Shook Up," which goes with an engaging swing. The backing is another maudlin piece for the emotionally immature.

PERCY FAITH: Italiano! Till (Philips PH702).

THE harpichord of Bernie Leighton is featured in "Italiano!"—a descriptive piece which lives up to its title.

"Till," a ballad, gets the lush treatment from strings and a choir.

MARTY ROBBINS: Grown-Up Tears/ A White Sport Coat (Philips PB966). **MARTY** echoes Slim Whitman on "Grown-Up Tears." The reverse, the more pleasing

performance, is sung with ease against an infectious beat.

DAYTON SELBY and WILLENE BARTON: "Teenagers Dance The Tonky Honk"—Teenagers Honky Tonk; Barton's Blues Little Brown Bag; Dayton's Dance (RCA RCX-102).

SIXTEEN teenagers from Bethpage High School, Long Island, took part in this recording.

The sleeve note records their reactions as follows:—Mary Ann Calderone: "We heard the music and forgot everything—but that beat!"

Tom Brady: "It was crazy, man, crazy! Stompin' clappin' just as we pleased."

And this is one facet of a highly original song that is by way of being a potted history lesson as well as a romantic pop. Betty again acquits herself to good effect.

LIEUTENANT BUDDY KNOX: Don't Make Me Cry Rock Your Little Baby To Sleep (Col. 45-DB1952).

THE Lieutenant (does this mean the American Forces are establishing a base in the pop market?) drools a bit in "Cry"; he is more effective in the up-tempoed "Rock."

LES BROWN and his Band of Renown: "Dancers' Choice"—Sleazy Time Gal; Swingin' Down The Lane; Shine On, Harvest Moon; My Melancholy Baby; Star-

Laurie Henshaw's POP DISCS

Sue Morris: "I felt happy all over!!! I didn't know what to do—I couldn't stop shaking." And so on.

From these ecstatic comments, one would expect a transporting beat. Far from it. The "swing" organ of Dayton Selby and the tenor sax of Willene Barton drag so much that they would hardly raise a foot twitch on "Six Five Special."

Any British group that played with such a lack of beat on this programme would be given—and deserve—the bird.

ROY BROWN: Everybody Saturday Night (London 45-RL-P8448).

ANOTHER for the R & B fans. Brown has a fruity voice and generates plenty of energy. Both sides go with a good beat.

SHELDON ALLMAN: It Was A Woman Dear Melanie (HMV 45-POP351).

SHELDON ALLMAN, who was born in America of Canadian parents, makes an impressive recorded debut on HMV with these titles.

"Woman" is a blues-styled piece with a Biblical-type lyric, and Sheldon puts the sentiments over to compelling effect against a good backing from Frank Cordell.

We're back on a calypso kick on the reverse, which is handled with conviction.

MICHAEL HOLLIDAY: Wringle Wrangle / Four Walls (Col. 45-DB3948).

MICHAEL gives "Wringle Wrangle," a ready-made number, his usual easy and effective treatment. Backing is a sentimental ballad.

BETTY JOHNSON: Little White Lies / 1492 (London 45-RLU8432).

"LITTLE WHITE LIES," which dates from 1930, now seems to be enjoying its second revival in the States. (If I remember rightly, it had a spell of popularity there during the war.)

This treatment is gimmicky, but it registers. Could be a hit for Betty Johnson.

"1492" is the date when Columbus discovered America.

dust; In The Mood Tea For Two; Johnson Rag; Josephine; My Blue Heaven; I Never Knew; Cecilia (Cap. TR12).

NOT the best of the Les Brown LPs—but still a good sample of one of America's finest dance bands.

JERRY FIELDING and his Orchestra: "Swingin' in Hi-Fi"—Smack Dab in the Middle; If I Was; Razzle-Dazzle; Fish Roll; The Boss Is Home; Ooo Wee-Burn That Candle; Lookout; Turkish Torture; Heavy Henry's First Filtration; Doll Face; Southwind (Brunswick LATS102).

THE most entertaining feature of this LP is the candid sleeve comments—presumably tape-recorded—by bandleader Fielding.

For instance, of "Fish Roll" he says: "This one is so nothing it deserves only the ridiculous treatment it gets here. It is probably the most ordinary piece of composition in history."

One wonders why he bothered to record it.

The band's performance? The LP is subtitled "Rock And Roll Matriculates"—which just about sums up the style of music we get. In short, somewhat dated arrangements of riffy themes.

And the ensemble does not play with the precision one expects from the top-ranking American orchestras. But the LP should satisfy the not-too-exacting demands of the dwindling rock-'n'-roll element.



• Michael Holliday

Capsule reviews

HARRY BELAFONTE (LP)
"Mark Twain and other Folk Favorites"
Mark Twain; Man Piaba; John Henry; Tol' My Captain; Kalenda Rock; The Drummer And The Cook; The Fox; Soldier, Soldier; The Next Big River; Delia; Mo Mary; Lord Randall. (12-in., GLP 1122.)

BELAFONTE, Library of Congress-trained, branches out into folk song—and does it extremely well.

Keynote is sincerity—this isn't a case of a pop singer taking "John Henry" and turning it into another pop song. He effectively bridges the gap between Ledbetter and Josh White without copying either.

A few accompaniments are orchestral—most are guitar.—J. N. S.

STEPHANE GRAPPELLE AND HIS QUINTET (LP)

The Lady Is A Tramp; Fascinating Rhythm; Dans La Vie; Cheek To Cheek; A Nightingale Sang In Berkeley Square; Taking A Chance On Love; 'S Wonderful; Someone To Watch Over Me; If I Had You; Body And Soul; I Want To Be Happy; She's Funny That Way; Time After Time; Just One Of Those Things. (Felsted 12-in. PDL85027.)

GRAPPELLE retains the tone, technique and poise for which he has been noted ever since his French Hot Club Quintet days.

Now he has a more modern style, more original and more intriguing ideas, and good accompaniments in which Maurice Vandenschueren's piano and harpichord add spice.—E. J.

TEDDY WILSON (EP)
Cheek To Cheek; Strange Interlude/Hallelujah; All Of Me. (MGM-EP399.)

IN these four solos Wilson sounds as easy, elegant and authoritative as we expect him to. "Interlude" is slow and rambling; "All Of Me" and

"Cheek To Cheek" are nicely worked over at medium tempo; "Hallelujah," treated as a stride-piano piece, is a romping performance which shows the fatum and Waller influences. Wilson's style, with its personal harmonic touch, is hard to date. Probably these are from mid-forties Musicrafts.—M. J.

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CROYDON JAZZ CLUB, Star Hotel,
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JAZZMEN, plus **DISCORDS** Skiffle
 Group.

CY LAURIE Jazz Club: **COLIN**
SMITH JAZZBAND, 7.15-10.45.
DAVE CAREY JAZZBAND, Streath-
 ham Park Hotel, Mitcham Lane.

EALING: The famous **SOUTHERN**
STOMPERS.—"Fox" and "Goose"
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ELTHAM: **TUXEDOS** Jazzband.—
 Arcade Ballroom, S.E.9.

*** FRIDAY—contd. ***
ERIC SILK'S SOUTHERN JAZZ-
BAND, Southern Jazz Club, 640, High
 Road, Leytonstone.

KEN HINE Dixielanders, Dartmouth
 Hall, Westbourne Drive, **FOREST**
HILL.

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CLAUDE WHITE JAZZMEN.

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HOT CLUB OF LONDON, 7 p.m.:
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*** MONDAY ***
CY LAURIE Jazz Club: **COLIN**
SMITH JAZZBAND, 7.15-10.45.

*** MONDAY—contd. ***
AT THE SKIFFLE CELLAR, 49,
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*** TUESDAY ***
AT THE SKIFFLE CELLAR, 49,
 Greek Street, 7.30-11: **T H E**
FABULOUS CITY RAMBLERS
SKIFFLE, CALYPSO SAM, THE
EASTSIDERS.

BARNET JAZZ CLUB, Assembly
 Hall, Union Street (High Barnet
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CROYDON JAZZ CLUB: GRAHAM
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CY LAURIE Jazz Club: **GRAHAM**
STEWART'S SEVEN with **ALAN**
ELSDON, 7.15-10.45.

HARROW JAZZ CLUB, British
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SOUTHALL, "White Hart": Sixth
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HOT SIX.

*** WEDNESDAY ***
AT THE SKIFFLE CELLAR, 49,
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GREAT COTTON PICKERS, HYLOA
SIMS, RUSSELL QUAYE, THE
SATELLITES.

CHRIS BARBER'S JAZZBAND,
 "White Hart," Southall.

CY LAURIE Jazz Club: **GRAHAM**
STEWART'S SEVEN with **ALAN**
ELSDON, 7.15-10.45.

DAGENHAM JAZZ CLUB, Royal
 Oak Hotel, Green Lane: **ALEX.**
WELSH DIXIELANDERS.

DICK CHARLESWORTH'S JAZZ-
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MODERN JAZZ at Club Perdido,
 "Fox and Hounds," Kirkdale,
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 Hall, St. Peter's Street: **Ex-Terry**
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FIVE.

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SHIRLEY BLAND AND JIM MAC-
GREGOR, THE HAMPTON RIVER-
SIDERS.

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

KEN HINE DIXIELANDERS,
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LOUIS BELLSON (LP)
 Love For Sale (b); The Man I Love (c); I'll Remember April (d); Stompin' At The Savoy (d); Loris (a); Charlie O (c); Jump It, Man (e); Festive (f); Greetings (e); Mambo A La Louis Bellson (g). (Columbia-Clef 12 in. LP 33CX10083.)
 (a)—Bellson (drs.); Don Elliott (vib.); tpt., mellophone, bongos; Ralph Martin (pno.); Joe Puma (str.); Bob Paterson (bass). March, 1954. USA. (Am. Norgran.)
 (b)—Bellson (drs.); Zoot Sims (str.); Don Abney (pno.); George Duvivier (bass). Summer 1954. Do. (Do.)
 (c)—Personnel as for (b), except Charlie Shavers (tpt.) in place of Sims. Same session.
 (d)—Personnel as for (b), plus Shavers (tpt.). Same session.
 (e)—Bellson (drs.); Sheldon Powell (str.); Shavers (tpt.); Lou Stein (pno.); Wendell Marshall (bass). Spring 1955. Do. (Do.)
 (f)—Bellson (drs.); Nathaniel Brown (flute); Sid Brown (bass-clt.); Stein (pno.); Marshall (bass); Sabu Martinez (bongos, conga drms.); Joe Comadore, Alex Delannay, Cyril Jackson (conga drms.); Mike Alexander, Red Clavery, Alfonso Marshall (conga drms., steel band instruments). Spring 1955. Do. (Do.)
 (g)—Personnel as for (f), minus the flute and bass-clt. Same session.

THIS is about the best Bellson set I have heard. Only in "Savoy" and "Charlie O" do we have to suffer drum solos. The rest of the time Bellson functions as part of the rhythm section and proves what a really fine drummer he can be. And it isn't only Louis who plays with taste. In "Charlie O" Charlie Shavers tries his gallery-etching high note business. But the rest of the time he treats us to some of the neatest and most ingenious playing he has recently put on record. Pianists Don Abney and Lou Stein, and in particular bassist George Duvivier, all do well. Zoot Sims is not always quite up to the same standard but, like tenorist Sheldon Powell, does not disgrace himself. The flute and bass-clarinet are

not so hot. But they only play in "Festive," and then not for long. In the rest of this item and the whole of the "Mambo" the Afro-Cuban rhythm team with (in "Mambo") Stein's piano, help to make this one of the most varied, interesting and entertaining small-group LPs that have lately come my way.—Edgar Jackson.

ROY ELDRIDGE (EP)
 Rockin' Chair (d); Wabash Stomp (a); After You've Gone (V) (c); Heckler's Hop (b). (Philips BBE12182)
 (a), (b)—Eldridge (tpt.); Scoops Carey, Joe Eldridge (altos); Dave Young (tr.); Teddy Cole (pno.); John Collins (str.); Truck Parham (bass); Zutty Singleton (drs.), 23/1/37. Chicago. (Am. Vocalion).
 (c)—Same personnel, plus Gladys Palmer (voc.). 28/1/37. Do. (Do.)
 (d)—Eldridge (tpt.) member of Gene Krupa Orch.; Krupa (drs.); Sam Listengart, Musky Ruffo (altos); Walter Bates, Sam Musiker (tr.); Tom Halten, Norman Murphy, Graham Young (tpts.); Jay Keliher, John Grassi, Babe Wagner (tr.); Milt Raskin (pno.); Ray Biondi (str.); Ed Mihelich (bass). 2/7/47. USA. (Am. OKeh).
 Previous issues (all deleted): (a) Vocalion 882, (b) do. 577, (c) do. 8165.

WITH the exception of "Rockin' Chair"—a good specimen of Eldridge's Louis-inspired virtuoso playing—these pieces are by the famous eight-piece which "Little Jazz" once led in Chicago. They are three of six titles recorded by the group for Vocalion and released here before the war. I am sorry the slow, impressive "That Thing" has got separated from the fast, furious "Heckler's Hop," and hope another EP will appear containing "That Thing," "Florida Stomp" and "Lazy River."

This is the type of tough small-band swing music that is beginning to return to favour; "Wabash" could, with profit, be added to the repertoire of some local mainstayers. Joe Eldridge (Roy's brother) did all the arrangements, and they fill the bill nicely. The emphasis is on the leader's powerful, animated trumpet work, and he drives away here in something close to his hottest form. His phrases are long and complicated but logical on "Wabash," probably the most successful performance, fast and often showy on "Heckler's" and the celebrated Eldridge "After You've Gone" exhibition. These, along with the Delta Four and Krupa Swing Band sides, were among the first records I bought of Eldridge. I thought then that some of the trumpet playing was a splendid, some a little short on taste, and that most of the alto was admirable.

Today the same solos hold up as good jazz. But, in the light of later developments, Roy's screaming seems innocuous. Scoops Carey (really Carry?) plays nobly, though I am not sure that he is responsible for all the alto (Joe Eldridge also took solos on the session), and the other instrumentalists and singer Gladys Palmer are in character with the proceedings. I'd say this was an important example in the progress of an important jazz musician.—Max Jones.

TAL FARLOW (LP)
 I Like To Recognize The Tune; Strike Up The Band; Autumn In New York; And She Remembers Me; Have You Met Miss Jones?; Tal's Blues; Cherokee. (Columbia-Clef 33C9642.)
 Farlow (str.); Gerry Higgins (pno.); Ray Brown (bass); Chico Hamilton (drs.). Late 1954. USA. (Am. Norgran.)
 WHEN I heard Tal Farlow's first LP (Columbia-Clef 33CX10029) recorded in Spring 1955, it struck me that it was the slow numbers that came off best. I feel the same way on hearing this earlier album. Best track is the slow "Autumn In New York." It has the 36-year-old guitarist playing finger style and doing a sensitive and charmingly melodic job. "Tal's Blues" is another good one. So too, up to a point, is the faster "And She Remembers Me," a Farlow original, based on the chords of "I'll Remember April." But while I would be the last to suggest that the worthy Tal is deficient in technique, I cannot avoid the impression that his conception is restricted at the faster tempos, though I readily concede that he seldom fails to swing. Taken all in all, not quite as good as Farlow's aforementioned first LP. Still, a pleasant record containing much that is worth hearing.—Edgar Jackson.

KEN MOULE (LP)
 "Ken Moule Arranges"
 Nice Work If You Can Get It (a); Makin' Whoopee (b); Son Of Ponckle (a); Prelude To A Kiss (a); Cobble (c); The Tired Badger (c); Lulu's Back In Town (c); You've Done Something To My Heart (b); My Funny Valentine (c); Lullaby Of The Leaves (c); High Ratio (c). (Decca 12 in. LK4192.)
 Moule (arranger, pno.); Dougie Robinson (alto); Don Rendell (tr.); Ronnie Ross (bar.); Leon Calvert (tpt.); George Chisholm (tmb.); Arthur Watts (bass); Alan Ganley (drs.). (a) 22/11/56; (b) 6/12/56; (c) 17/1/57. London. (Decca.)
 THE Ken Moule Seven that had a brief but hectic career during 1954-5 may now be

defunct, but Mr. Moule himself is still very much alive. He did just about everything one man could do towards the making of this record—from composing four of the 12 titles, choosing the other eight and scoring all 12, to choosing the musicians, directing the session and playing piano. The record's success lies in Moule's musicianly, imaginative writing and the group's first-rate playing, collectively and individually. The scores are ideally balanced between ensemble and solo work. The solo work is all good. Don Rendell is especially outstanding in "Nice Work" and "Valentine." Ronnie Ross's baritone could be Mulligan were it not that Ronnie has developed ideas of his own. Dougie Robinson's alto and Leon—no relation to Eddie—Calvert's trumpet couple with competence and control a personality that dominates whenever either is playing. George Chisholm fits in as capably as you would expect and Moule's piano has an ease and pity melodiousness that never fails to attract.—Edgar Jackson.

SADI-SOLAL QUARTET (LP)
 Paris, Je T'Aime (a); Tout Sieu (b); Sadi's Sad (a); Love Walked In (a); Tenderly (b); Riddickioo (c); Time On My Hands (c); I Cover The Waterfront (c); Yoga (c); Cross Your Heart (a); There's A Small Hotel (b); Everything I Have Is Yours (c). (Vogue 12 in. LAE12043.)
 (a)—Fats Sadi (vib.); Martial Solal (pno.); Jean-Marie Ingrand (bass); Jean-Louis Viale (drs.). 9/1/56. Paris. (French Vogue.)
 (b)—Same personnel, except Benoit Quersin (bass) replaces Ingrand. 16/1/56. Do. (Do.)
 (c)—Personnel as for (b), except Christian Garros (drs.) replaces Viale. 1.6.56. Do. (Do.)

BELGIAN-born vibist Fats Sadi and Algerian pianist Martial Solal have both had records under their own respective names. But this is the first time we have had them together. The tie-up has turned out to the advantage of both. Solal's Tatum-Bud Powell-Garner leaning has yet to develop into anything noticeably much more personal. But this lack of originality is

compensated for by his brilliant technique and swinging approach, and the pair, today among the best of the Continental modern jazzmen, inspire each other to create intimate, intelligent and riding music. At any rate they do in the five tracks recorded at the June 1956 session, from which "Time On My Hands" and Sadi's "Yoga" are especially notable for good solo work. The two earlier sessions were less productive.—Edgar Jackson.

DUKE ELLINGTON AND HIS ORCHESTRA (EPs)
 Things Ain't What They Used To Be (c); Caravan (e). (Capitol EAP263.)
 "Dance To The Duke"
 Orson (a); Kinda Dukish (b); Bakiff (d). (Capitol EAP3-437.)
 (a)—Ellington (pno.); Jimmy Hamilton (clt. tr.); Russell Procope, Rick Henderson (altos); Paul Gonsalves (tr.); Harry Carney (bar.); Cat Anderson, Willie Cook, Ray Nance, Clarke Terry (tpts.); Quentin Jackson, Juan Tizol, Britt Woodman (tmb.); Wendell Marshall (bass); Butch Ballard (drs.), 7/4/53. USA. (Am. Capitol.)
 (b)—Ellington (pno.); Marshall (bass); Dave Black (drs.). 3/12/53. Do. (Do.)
 (c)—Personnel as for (a), plus Gerald Wilson (tpt.); Black (drs.) replaces Ballard, 2/1/54. Do. (Do.)
 (d)—Personnel as for (c), except Nance plays vib. and tpt.; John Saunders (tmb.) replaces Tizol; add Bob Collier (conga drms.), 1/9/54. Do. (Do.)
 (e)—Personnel as for (a), except Nance plays vib. and tpt.; add Wilson (tpt.); Oscar Pettiford (bass) replaces Marshall; Black (drs.) still in place of Ballard; add Frank Rullo (conga drms.), 8/10/54. Do. (Do.)

ELLINGTON 1953 and 1954, and not the best either. In "Things" the solos by Russ Procope, Britt Woodman, one of the trumpets and finally Paul Gonsalves are good enough. But the riff backgrounds, getting rowdier as the track proceeds, offer only superficial excitement. "Caravan," at no time the best item in the Ellington repertoire, has Jimmy Hamilton soaring around on his clarinet and Ray Nance working a fiddle routine. Neither helps an otherwise uneventful presentation. The second disc comes from an American so-called "Dance To The Duke" LP. Title could be because, except for Tizol's trombone in the pensive "Orson" and Duke's highly original and well supported piano in the up tempo "Dukish," there is so little that is worth listening to. "Bakiff," one of Duke's thankfully few excursions into Latin-American rhythm, has Nance doing an almost gypsy violin act.—Edgar Jackson.

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Accordions often write to me about my "chord technique." Much of this is due to my oddly formed hand. I can reach an octave and a sixth and

BY ERNIE FELICE

BY ERNIE FELICE

play the notes in between and can span an octave with my first finger and thumb.

To develop the technique to change smoothly from one five note chord to another it's necessary to control every finger. Inside fingers move the opposite way. I got it from doing arrangements with the accordion.

I don't use the bass when I play with a combo. I don't even have bass reeds in the instrument—it saves about 5lb. in weight.

My accordion has a very "dry" straight sound—no vibrato. I only use the Violin single reed switch (stop) or the Bassoon switch (stop) for a heavy (trombone) sound underneath.

No bellow shakes or any of that type of thing for me. Modern music demands artistic

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Like singing

My first tip for jazz accordions is to treat your bellows like breathing—phrase as a singer would. Use your bellows for dynamics.

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BBC 'COME-BACK' FOR STAPLETON



Ex-Lester Young bassist Lloyd Thompson has joined the Alan Clare Trio at the Star Club, Wadour Street. He is pictured (above), with pianist Alan, on his debut on Tuesday.
For the past nine months Lloyd has been playing in Paris with the Jacques Helian Band and Art Simmons' Trio.
He played with many bands in the States, including Earl Swope and Don Thompson (his brother). Lloyd will stay in London until the end of the year.

Music biz to attend Mike Todd film

THE musical profession will have its own Midnight Matinée of Mike Todd's fabulous "Around The World In Eighty Days" at the Astoria, Charing Cross Road, London, on Sunday.

Fourteen hundred invitations to the Midnight Matinée have been sent out by Jimmy Henney, professional manager of Chappell's and their subsidiaries. Chappell's publish the Victor Young score of Todd's "show on film."
"I told Mike Todd that we usually stage a special showing of a film of interest to the profession," said Jimmy Henney, "and he told me to go right ahead."

'Tickled pink'

"He was tickled pink when I added that the song 'Around The World' was high up in the recorded best-sellers and that the sheet music was No. 1."
Many pop music favourites attended Tuesday's premiere of "Around The World" and the subsequent £75,000 jamboree thrown by host Mike Todd and wife Elizabeth Taylor at the Battersea Pleasure Gardens.
Eddie Fisher and Debbie Reynolds were there, and of the many boats which transported the stars to the Gardens, one river boat contained Alma Cogan, Vera Lynn, Joan Regan, Max Bygraves, Cyril Stapleton and Joe Loss.

LORD CHANCELLOR IS LUNCH GUEST OF PRS

The Performing Right Society celebrated its 43rd Anniversary with a lunch last Thursday.
Sir Arthur Bliss presided, and the guest of honour was the Lord Chancellor, The Rt. Hon. The Viscount Kilmuir of Cricch, P.C., G.C.V.O.

FREIGHT TRAIN

From Page 1

Atlantic telephone late on Wednesday that the reason was that there had been a mix-up over bookings.

The reason, he suggested, was that no one had been authorised to act for the pair while they were in the States.

Meanwhile in London, their manager, Bill Varley, commented: "An American agent had been authorised and is now in the process of fixing dates for the remainder of their tour."
The reason for the mix-up is that their appearance last Sunday on Ed Sullivan's New York TV show was brought forward from July 14. So they had to rush across at the last minute to keep the date.

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BASIE ON OCTOBER 17

New York, Wednesday.—The Willard Alexander office here confirms that the three-week Count Basie British tour opens in London on October 17.
Basie is currently appearing at New York's Waldorf-Astoria.

THROUGH THE TV CAMERAS . . .



The first in the fortnightly series of "Henry Hall Shows" opened the BBC's new TV Theatre at Shepherd's Bush on Tuesday. With Henry is one of the guest stars—singer Patti LaBelle.

'Guys & Dolls' guy arrives in Britain

Frank Loesser, American composer of "Guys And Dolls" fame, arrived in London from Paris on Monday.

Loesser told the MELODY MAKER that he has had preliminary discussions on the London presentation of the stage show, "Where's Charley," to star Norman Wisdom.

Loesser denied a report that he was here to discuss the West End production of "Most Happy Fella," the Broadway musical.

Loesser's many hits include "Two Sleepy People," "Baby, It's Cold Outside" and "Slow Boat To China."

Mel Torme on ATV

American singer Mel Torme will appear in ATV's "Saturday Spectacular" on July 20—two days before opening in Variety at Chiswick Empire.

MELODY MAKER

INCORPORATING 'RHYTHM'
Member: Audit Bureau of Circulations
EDITORIAL OFFICES:
Vol. 32 No. 1235
189, High Holborn, W.C.1
Telephone: CHANCERY 3344
Editor: PAT BRAND
ADVERTISEMENT OFFICES:
96, Long Acre, W.C.2
Telephone: TEMPLE BAR 2468
Ad. Manager: BASIL K. LAWSON
Provincial News Editor: JERRY DAWSON, 2-4, Oxford Road, Manchester 1, Central 3322.
DUBLIN: Dolores Rockett, 26, Lower Rathmines Road, Dublin.
BELFAST: Bill Rutherford, 161, Orby Drive, Belfast (Belfast 57574). NEW YORK: Bill Simon, 79, Prospect Drive, Chappaqua, New York; Leonard Feather, 340, Riverside Drive, N.Y.
HOLLYWOOD: Howard Lucraft, P.O. Box 91, Hollywood 28, California, USA. CHICAGO: Bernard Asbell, 1325, East 50th Street, Chicago, 15, Illinois. MILAN: Giuseppe Barazzetta, 10, Via Montevideo, Milan, 743. PARIS: Henry Kahn, 18, Rue Clausey, Paris 9e. MONTREAL: Henry F. Whiston, Radio Canada Buildings, Montreal. TORONTO: Helen McNamara, Toronto Telegram, Toronto. SYDNEY: Frank Owen Baker, 40, Parkview Road, Fairlight, N.S.W. COPENHAGEN: Hans Jorgen Pedersen, Magnoliavej, 33, Copenhagen-Glostrup; Harald Grut, 9, Ved Volden, Copenhagen. STOCKHOLM: Sven G. Winquist, P.O. Box 225, Stockholm, 1. HANOVER: D. Dietrich Schulz-Kohn, Hildesheimerstrasse, 208, Hanover. ROTTERDAM: Anton Kop, Junr., Allard Piersonstraat 5B, Rotterdam, W. KOBE (Japan): R. Courtney-Brown, 61, 4-Chrome, Isobe-Dori, Fukjai-Ku, Kobe.
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SMALL (MUSIC) WORLD



A surprise encounter on the beach at Venice between (l-r) MM Radio Critic Maurice Burman, Mantovani and Gerardo. All three are holidaying in Italy. Mantovani's latest LP is fifth in the U.S. Hit Parade.

POP SONGS WITH DOUBLE LIFE

"POP music is suffering from a split personality," said Norman Luboff, American chormaster and MD, when he arrived in London on Tuesday.

Added Luboff: "One type of song sells on single records; another in LP albums. In fact, albums make up the major sales with serious listeners today. Luboff is here on the first stage of a month's European holiday.

Footnote.—Another case of "split personality"—it is Luboff's voice, and not Frankie Valli's, that is heard in the BBC-TV feature "Champion The Wonder Horse."

BILLY ECKSTINE PICKS TOUR MEN

THE on-off Billy Eckstine tour is on again.

He opens for the week commencing on September 16 at the Empire, Glasgow, then appears successively at Liverpool, Birmingham, Manchester, Newcastle, and the Finsbury Park Empire, London.

Bobby Tucker, Billy's pianist for the past eight years, will again accompany him. And "Mr. B" has again asked bassist Ken Palmer and drummer Tony Carr to join him on his tour.

... AND THROUGH THE MIRROR



No, Malcolm Mitchell is not leading a sextet these days. This is merely his trio reflected in a mirror at Quaglin's Restaurant, London, where it opened last week. L.-r.: Russ Stableford (bass), Frank Bates (pno.) and Malcolm (gtr.).

Sidney Simone has Jamaica offer

When Sidney Simone leaves the Savoy Hotel on September 7, he may spend a season as Musical Director for a group of hotels in Jamaica.

"I have had an extremely good offer but will have to go into the details more deeply," he said.

MULLIGAN—THE MYSTERY MAN—FOR NEWPORT

Cool king Gerry Mulligan, in Britain on a fortnight's "mystery visit," left London Airport on Wednesday for the Newport Jazz Festival.

He met Dick Bock, of America's Pacific Records, while in London and it was at Bock's suggestion that he flew to Newport. The two left on the same plane.

DENE DISC FOR U.S.

BRITAIN'S latest rock-'n'-roll rave, Terry Dene, is to have his newest disc released in the States.

Yesterday (Thursday), Terry recorded "Lucky, Lucky Bobby" at the Decca studios and the disc was flown to America for immediate release on the London label.

The 18-year-old singer has been added to tomorrow's (Saturday) BBC-TV "Extra Special."

Currently at London's Astor Club, Terry plays a concert at the Palace Theatre, Blackpool, on Sunday, before starting an eight-week variety tour at Hull Palace the next day.

After Hull he plays consecutive weeks at Finsbury Park, Sunderland, Glasgow, Nottingham, Liverpool, Birmingham and Newcastle.

Negotiations are also in hand for the young singer to debut at the Café de Paris.