

Melody Maker

JULY 13, 1957

EVERY FRIDAY 6d.

Meet Dean Martin

On Page 3

CHARLIE GRACIE GETS BRITISH TOUR



To debut in West End

CHARLIE GRACIE, America's newest singing rage, is among a stellar line-up of U.S. musical talent set to invade Britain.

The invasion is spearheaded by Johnnie Ray, and includes clarinettist Buddy DeFranco, trumpeter Wild Bill Davison, trombonist Kai Winding, Count Basie and the Glenn Miller Band directed by Ray McKinley.

Charlie Gracie, the 21-year-old singing guitarist, whose recording of "Butterfly" has already passed the million mark, opens for a fortnight at the London Hippodrome on August 5.

He then goes on a four-week tour. The Lew and Leslie Grade Agency was setting up dates as we closed for press. Johnnie Ray returns to Britain

Charlie Gracie—top record seller.

Back Page, Col. 4

Melly's 'Open House' LP



George Melly was in typically uninhibited form when he recorded his first 12-inch LP for Decca at a public recording session on Monday. For the occasion George was backed by the Mick Mulligan Band augmented by Harry Gold and Betty Smith (tnrs.), Johnnie Watson (tmb.) and Denny Wright (str.). Pictured in action during the session are (l-r) Ian Christie, Mick, Betty, George, Harry and Denny.

STAPLETON FOR U.S. ON JULY 21

CYRIL STAPLETON this week confirmed that he is leaving for a fortnight's business trip to the States on July 21.

News that ex-BBC Show Band leader Stapleton would visit America was exclusively revealed in the *Melody Maker* a fortnight ago.

Les Brown here —for GIs only

AMERICA'S Les Brown and his Band of Renown arrived in Britain last Saturday for a seven-day tour of U.S. Bases.

Soon after arriving in London on Monday, Les renewed acquaintance with Ted Heath. He attended a BBC broadcast rehearsal of the Heath band in the afternoon. "The Heath boys are great musicians," he told the *Melody Maker*.

Heath exchange?

Any chance of an Anglo-American swap with Heath? "Nothing yet, though I would like to talk over the project with Ted," added Les.

The *MM* was present when the Brown band played in a hangar at the Alconbury Base in Huntingdonshire on Monday night. The stage was the back of a truck.

It was a casual opening (writes *MM* correspondent)

Back Page, Col. 1

HIPPODROME NITERY PLANS GET O.K.

The City of Westminster Licensing Justices on Tuesday gave the go-ahead to £150,000 plans to convert the London Hippodrome into a restaurant.

Val Parnell and Moss Empires plan to present two shows a night and dancing to top bands.

THE 'JUKE BOX' LONDONAIRS



The Londonairs (above) have their first recording out for Philips. Titles are "The Juke Box Is Broken" backed with "One." The group (l-r) Teddy Broughton, Marie Benson (vcls.), Eddie Harris, and Terry Brown is signed for in the new Nat Temple Light Programme series, "Temple's Temple."

THIS IS A HOLIDAY, SAYS SINGER PATTI PAGE

AMERICA'S Patti Page arrived in London on Tuesday evening with no ballyhoo, no fuss—and strictly no professional

Miss Smith—singer

Tenorist Betty Smith made her disc debut as a singer this week when her Quintet recorded "Little White Lies" for a Tempo EP. Other titles were "Sweet Georgia Brown," "Lulu's Back in Town" and "Changes Made."

appearances. "This is a holiday," Patti told the *MM*, "and we mean to keep it that way."

The "we" includes her husband, Hollywood dance director Charles O'Curran. He has been working with Elvis Presley in "Loving You."

After a week in London, the couple plan to visit Ireland,

Paris, Switzerland and Italy. "But I hope to come back to England to work next year," says "Singing Rage" Patti. "I'd love to play the Palladium," she added.

There have been offers. But after five weeks in Europe, Patti first has to start work on a new American TV series.

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DAVE BRUBECK

MANTOVANI

DON ELLIOTT

TED HEATH

LAST-MINUTE DELAY

From Ren Grevatt

NEW YORK, Wednesday—

THE HI-LO's visit to Britain, originally set for the fall, is likely to be delayed.

It was announced this week that the group are "practically set" to work with the Ted Heath package, when Heath's tour opens in Vancouver on October 18.

Carmen McRae's appearance on the same tour has also been confirmed.

Disc marathon

IMMEDIATELY following his return from the jazz at the Philharmonic European tour, Verve Records' president, Norman Granz, plunged into a near marathon discing schedule.

In four days, he put in more than 38 hours of actual studio time cutting sessions with Duke Ellington, Ella Fitzgerald, Coleman Hawkins, and Dizzy Gillespie.

Granz has also waxed the entire Newport Jazz Festival.

Monroe split

SINGER Vaughan Monroe and agent Willard Alexander have split. The two have had a business association stretching back 12 years to the time when Monroe was still fronting his own band.

The split is an amicable one and becomes effective on September 1.

Meanwhile, the singer makes his legitimate debut this summer

ON HI-LO'S

in "Annie Get Your Gun," at the War Memorial Auditorium in Dayton, Ohio.

Round and round

DAVID WHITFIELD and Mantovani can be happy enough about the response to their recent record releases here. Mantovani's beautiful recording with trumpet solo of the theme from "Around the World in 80 Days" has been steadily climbing in sales and is expected to show shortly on the best seller lists.

Meanwhile Whitfield's new disc of the ballad, "I'll Find You," from the picture, "The Sea Wife," starring Joan Collins, has met with an enthusiastic response following its release last week.

A winning way

FORMER world heavyweight boxing champion Joe Louis has entered the record business.

He's been hired in a public relations capacity by Mercury Records.

Louis will visit jockeys and dealers across the country and will act as the label's official host in introducing artists to the

Press, jockeys and distributors. Mercury is distributing miniature boxing gloves, autographed by Louis, to jockeys around the country.

The company is also issuing two LPs by the "Bomber," titled "Keeping Physically Fit" and "The Fundamentals of Boxing."

Ballad gamble

THE kids have been getting nothing but the Big Beat for almost five years, and now they are ready for good ballads. We're going to gamble on this and we're making ballads with everybody."

Joe Carlton, pop artists and repertoire chief for RCA Victor Records was the person who told me this last week. Carlton added that "We have a responsibility as business people and as parents to condition the teenagers to mature values."

"Of course we must cater for them, but we must not give them complete responsibility for our musical standards."

Carlton also pointed out that ballads can help bring back girl singers, who, it is true, have been

noticeably absent from the best-selling charts of late.

Talent tourist

POPULAR Coral Records and ABC-TV maestro, Lawrence Welk, whose success in both fields has been literally phenomenal according to sales and rating figures, is currently on an 18-day vacation and talent hunt in England and the Continent in company with Mrs. Welk. He returns to his TV chores on Saturday (13th).

Sunday singer

GOSPEL chanteuse Mahalia Jackson last week sang at the Newport Jazz Festival.

Miss Jackson was concerned, lest there be some feeling that she would be breaking her 30-year refusal to sing the blues or jazz. "Let's get this straight," said the singer. "I am singing the Lord's music and I won't sing anything else. Before I signed with the Festival, I made certain that I, along with Clara Ward, would be featured on a special day set aside for gospel music—that's Sunday!"

European vacation

AMERICAN songwriter Joe Shapiro was in London this week on the first stage of a European holiday.

Songs he has written include "Round and Round" and "How Lonely Can You Get."

Man, it was really hot!

From Burt Korall

ON the way from San Francisco to New York with his son, Dave Brubeck had quite a scare when one of the engines of his plane caught fire.

For a while there was some doubt whether the plane would make it.

The Brubeck group can be heard playing 24 minutes of blues they recorded at a concert at Ravinia outside Chicago in a new film short called "Do You Dig Friendship?" It will be released in the very

near future. The narration in the film was done by comedian Arnold Stang.

Happy feet

NAT PIERCE, who was originally scheduled to record his big band for Coral, is now set to record for Vik Records.

The album will feature the big band, Buck Clayton and tunes associated with the "Home Of

Happy Feet"—the Savoy Ballroom in Harlem—where the Pierce band has frequently played in the last six months.

Summer madness

COMPOSER-arranger Bob Zelf, who is doing all the writing for the Tony Ortega session on Bethlehem, is utilising a most interesting instrumentation for part of the album—French horn, bassoon, violin, bass-clarinets and bass in support of Tony's alto.

Judging from results Zelf has obtained in the past with off-beat instrumentation there is likely to be much musical meaning and beauty to what, on the surface, seems madness.

The recently recorded Jack Nimitz-Bill Harris date for ABC-Paramount also was arranged by Zelf. The instrumentation was a little different—two violins, three cellos and rhythm plus the two horns.

Dates with the stars

(Week commencing July 14.)

- Billie ANTHONY
Week: Empire, Edinburgh
- Winifred ATWELL
Season: Hippodrome, Brighton
- Kenny BAKER
Season: Central Pier, Blackpool
- Eve BOSWELL
Week: Winter Gardens, Bournemouth
- Tony BRENT
Week: Empire, Chatham
- Max BYGRAVES
Season: Palladium, W
- Eddie CALVERT
Week: Empire, Glasgow
- Alma OGGAN
Season: Hippodrome, W
- Jill DAY
Season: Hippodrome, Blackpool
- Terry DENE
Sunday: New Theatre, Northampton
- Week: Empire, Finsbury Park
- Lonnie DONEGAN
Season: Hippodrome, W.
- Robert EARL
Season: Derby Bath, Blackpool.
- FOUR JONES BOYS
Season: North Pier, Blackpool
- Morton FRASER'S Harmonica Gang
Season: North Pier, Blackpool
- GAUNT Brothers
Week: Hippodrome, Manchester
- Max GELDRAY
Week: Hippodrome, Manchester
- Nat CONELLA
Week: Palace, Dundee
- The COOFERS
Season: Palladium, W
- Karen GREER
Season: Winter Gardens, Blackpool
- Ronnie HILTON
Week: Pavilion, Torquay
- Terry KENNEDY and his Reek 'n' Rollers
Week: Theatre Royal, Hanley
- KENTONES
Week: Coventry Theatre, Coventry
- KING Brothers
Season: King's Theatre, Southsea
- Dave KING
Week: Hippodrome, Birmingham
- KORDITES
Week: Hippodrome, Birmingham
- Chas. McDEVITT Skiffle Group
Week: Empire, Finsbury Park
- Gary MILLER
Week: Music Hall, Aberdeen
- Ruby MURRAY
Season: North Pier, Blackpool
- Penny NICHOLLS
Week: Pavilion, Torquay
- PRINCE Sisters
Season: Empire, Belfast
- Joan REGAN
Season: Palladium, W
- Lita ROZA
Week: Empire, Liverpool
- Marion RYAN
Sunday: North Pier, Blackpool
- Week: Hippodrome, Manchester
- Edna SAVAGE
Week: Empire, Cleethorpes
- Joan SAVAGE
Season: Winter Gardens, Blackpool
- Anne SHELTON
Season: Queen's, Blackpool
- Tommy STEELE
Week: Coventry Theatre, Coventry
- Kirk STEVENS
Week: Empire, Liverpool
- TANNER Sisters
Season: Palace, Blackpool
- THREE DEUCES
Season: Central Pier, Blackpool
- THREE KAYE Sisters
Season: Palladium, W
- THREE MONARCHS
Week: Prince of Wales, W
- Hedley WARD Trio
Sunday: Butlin's, Pile
- Week: Garrick Theatre, Southport
- David WHITFIELD
Week: King's Theatre, Southsea
- YANA
Season: Opera House, Blackpool

The juke-box ain't what it used to be

THE sound of washboards and guitars echoed over the Duke of Bedford's stately home, Woburn Abbey, on Saturday.

The Duke invited the Delta Skiffle Group of Luton to Woburn to play to his 26, 6d.-a-head guests.

Says the Group's secretary, Chris Morris: "The Duke just felt he ought to give his customers what they want. His juke-box is getting a little old-fashioned!"

Rattenbury airings

The Ken Rattenbury Band is to record a series of 45-minute programmes for the BBC Overseas Service.

The first of the shows, entitled "Music in the Modern Manner," will be recorded at the Birmingham studios on August 1 for later transmission.

MULLIGAN TO PLAY JAZZ ON THE LAWN

MICK MULLIGAN and his Band will play at a floodlit jazz tattoo on the lawns of Palace House, Beaulieu, on August Bank Holiday.

DEVON. — Paignton Holiday camp leaders this year are pianist Stewart Eddy (Devon Coast Country Club), tenorists Frank Cornelius (The Nest) and Jack Stockman (South Devon). At Brixham are Chris Mantell (The Dolphin) and George Dolton (St. Mary's Bay). At Torquay's Grand Hotel, Billy Maxwell is leading a sextet.

YORKS. — Kelghley pianist Alan Greenwood collapsed and died while playing at the British Legion Club, Kelghley, last week. He had played there for the past five years. Jack Dixon's Latin-American group has ended its residency at Bradford's Club Europa.

NEWSBOX . . . by Jerry Dawson

JERSEY.—Bob Brooks, resident leader at the Waters Edge Hotel, Bouley Bay, also plays solo piano every Tuesday evening at the Hotel Revere, St. Helier.

SCARBOROUGH.—The Sunrise Calypso Steel Band from Granada in the West Indies, Johnny Newcombe's Wabash Four (a skiffle group) and Geoff Laycock's Modern Jazz Quintet will play the first of weekly jazz concerts at Aberdeen Walk Cinema on Sunday afternoon (14th).

MIDLANDS.—Johnny Dankworth's Orchestra pays a return visit to Malvern Winter Gardens on July 26. The Joe Loss Orchestra is to play in the open-air at Northfield Park, Birmingham, on July 22. Sharing the stand at a jazz band ball at the Civic Hall, Wolverhampton, on September 13, will be Ken Colyer's Jazzmen, Mick Mulligan's Jazz Band and a local outfit, the March Hares.

MANCHESTER.—The Mill Brow Skiffle Group is to be recorded this month for a 15-minute session on the BBC Light programme. Carl Denver, the young guitarist and folk singer, is to make two recordings with Parlophone. The Blue Note Jazzmen are to appear at the Lyttelton Club on July 20.

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DEAN MARTIN HITS OUT



DEAN MARTIN was stripped for action when the MELODY MAKER gate-crashed his Paris apartment this week by Continental telephone.

Fresh from a shower, the Dean felt exhilarated enough to hit out at the cult of rock-'n'-roll and to mull over such diverse topics as films, Jerry Lewis, singers, business contracts—and golf.

"Pardon me while I switch off the shower," said Dean. He had been taking a refresher after a hard day on location for his first-ever dramatic rôle.

The picture is a war epic, "The Young Lions." And the "lions" are Dean himself, Marlon Brando and Montgomery Clift.

"We're doing location shots here in Paris and Berlin—around the sites of the concentration camps," drawled the Dean. "Then we go to New York and home—to Hollywood—for the interior sequences."

The Dean doesn't sing one song in the film. Does this mean that he aspires to straight acting?

He gave a categorical no. He is due to start work opposite Doris Day in a new MGM picture called "The Lady And The Bandit." "I have four or five songs," he added.

Tactfully—and truthfully—he named Doris as one of his favourite girl singers. The others? Dinah Shore and, of course, Ella Fitzgerald.

Relaxed

A relaxed singer himself, he favours the casual vocal style. Crosby, Como and Sinatra are his male favourites.

The Dean can't abide the tortured outpourings of today's best-sellers. He named no names, but vehemently classified the whole school of rock-'n'-roll singing as "disgusting."

"Thank heaven it is on the way out," he said with the urgent sincerity of a man who likes a good ballad sung as it should be sung.

Dean Martin has contributed

in a special
interview with
**Laurie
Henshaw**

his quota of such songs to the pop music market. One of his latest and best discs was "Give Me A Sign"—but it made no terrific impact either in the States or over here.

"It came in the middle of the rock-'n'-roll craze," explained the Dean.

The beaty accompaniment on this disc was provided by MD Gus Levene.

The MM ventured on the delicate subject of the now defunct \$6,000,000-a-year Martin-Lewis partnership. Any likelihood of their teaming up again?

"Not a chance," said Dean. "Jerry wanted to direct, produce and write."

No regrets

The couple—show-business buddies for nine years—seem set on going their separate ways. And Dean has no regrets.

Suggestions that singer Martin might not make the grade solo are refuted by a string of dollar-laden contracts. "I have a ten-year contract with NBC TV, and 15-year contracts with Capitol Records and the Sands Hotel, Las Vegas," he said.

A 15-year contract at one hotel for one singer is not, apparently, unusual in the States. Not unusual, that is, for an entertainer of Martin's calibre. "I go there every year," he said.

"Then I freelance in movies—about two pictures a year."

The MM posed another delicate question: Would the Dean like to play the London Palladium again?

It will be remembered that the national press did not

exactly wax lyrical over the Martin-Lewis Palladium act.

In fact, the record has it that Dean and Jerry stomped off home in high dudgeon after their rough handling by Fleet Street. "British critics stink," they chorused in unison.

Even so, Dean would still like to play the Palladium—solo this time.

"It may be next summer," he said. "I have TV shows this fall and winter."

Hot golfer

When he does get time to relax, it's on a golf course. "I've played the pro-amateur tournaments with Don Cherry. But I haven't won anything—yet."

The Dean is a hot golfer. He needed no double for those golf sequences in "The Caddy." He scores regularly in the mid-seventies, which puts him on a footing with some of the best par shooters.

But it is at swing singing rather than club swinging that Dean Martin excels.

And now that ballads are on the way back he seems set to stay the pop record course with a consistent score for many years to come.

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Louis Armstrong

Newport Jazz Festival, 1957

THIS WAS STILL THE SAME SATCH, BUT—

From BURT KORALL

Newport (Rhode Island), Wednesday

THE opening day of this year's Newport Jazz Festival last Thursday was a giant birthday party celebration for Louis Armstrong. And the moment that the packed festival waited patiently for was when the Armstrong group took the stand. I'm afraid, for me, the Armstrong segment was a matter of boredom, but for people with rose-coloured memories this was still the same old "Pops." It seemed to me to be the same set heard time and time again. Of course, there were moments of fine playing by Satchmo himself, Trummy Young and Ed Hall, but one cannot help lose interest in the proceedings when one knows exactly what will follow.

Certain plugs from his latest picture were unnecessary and the over-developed tendency to mug and make his group into a vaudeville act was also unnecessary.

Packed out

For 20 miles around Newport, hotels and houses were filled with jazz fans, critics and musicians.

The streets seemed to be pulsating with life, and one could almost feel the preparation for the concerts.

As usual the "natives" looked a little in awe at what had happened to their town within 24 hours.

THURSDAY EVENING

TEN ENCORES FOR ELLA FITZGERALD

TIMELESS Ella Fitzgerald sang even better than ever on Thursday evening's opening session. As arranger Nat Pierce said, "She does things better than most singers could think of doing them."

With superlative support from Don Abney (piano), Jo Jones (drs.) and Wendall Marshall (bass), Ella was great. The audience kept bringing her back but after ten tunes she begged off.

Fine Lewis

The programme began with the George Lewis Band. Featuring an excellent front line, this group provided some of the biggest kicks of the evening. Trumpeter Willis, in particular, caused favourable comment from the critics for his sound and drive.

Pianist Bobby Henderson followed. Recently rediscovered and recorded by John Hammond, he performed well and without rhythmic accompaniment.

M. C. Willis Conover then ushered on Red Allen and a group that spotted Claude Hopkins, J. C. Higginbotham, Buster Bailey, Ayell Shaw and Cozy Cole. During this set Allen brought on Jack Teagarden and Kid Ory.

LEN TAYLOR, JR.

Margaret, wife of Len Taylor, general manager of David Toff Music, Ltd., gave birth to a son at the Annie McCall Hospital, Clapham, on Friday. The boy will be named David Leonard.

News in Brief

EVE BOSWELL, due back in London today (Friday) from a two-day recording trip in Germany, opens a Variety tour for Harold Fielding on Monday at Bournemouth.

She then plays weeks at Torquay (22nd), Llandudno (29th) and Aberdeen (August 5).

Singer Lesli Southern marries engineering director Reginald Warry tomorrow (Saturday) at Clapham.

Drummer Johnny Wickham has opened with a quartet for the summer at the Winter Gardens Pavilion, Ventnor, Isle of Wight.

The Nat Temple Quartet has been booked for spots in AR-TV's "Jolly Good Time" series on July 17, 24 and 31.

Clarinetist Vic Ash has finished his month of dipping for tenorist Art Ellefson with the Vic Lewis Orchestra. Ellefson has been touring with Freddie Bell and the Bellboys.

Drummer-leader Freddy Gordon is currently playing his third successive season at New Brighton's Pier.

Trumpeter Freddy Clayton is opening a music shop to be called "The Trumpet Centre" on July 20 at 13, Gerrard Street, W.1.

Singer Tony Brent will make a personal appearance during the following Granada's amateur talent festival on Sunday.



Ella

MONTREAL MUSIC

Lombardo will play new hotel

MONTREAL, Wednesday—Guy Lombardo and his Royal Canadians come here for a five-day stand when the spanking new Queen Elizabeth Hotel is opened on Dorchester Street in the downtown district.

The hotel was started in 1955 and is progressing well. It will stand astride the Central Station of the Canadian National Railways and, though owned by the CNR, will be operated by the American Hilton chain of hotels.

Lucky hunch

HENRY MOREAULT, of the Circus Lounge, at the Ottawa House Hotel in Hull, Quebec, certainly had a lucky hunch when he booked Columbia record singer Johnny Mathis into his lounge in June.

Some of Johnny's records started to hit big about that time, resulting in good business for all concerned.

Moreault is concentrating on jazz names but talent such as Mathis, more jazz-influenced than an outright jazz singer, will be injected into the line-up through the year to give the box office a boost.

The Al Belletto sextet, a group that Stan Kenton uncovered and who now record for Capitol, followed Mathis into the Circus Lounge. The Wyatt Reuther trio were there at the same time.

Henry Whiston

FRIDAY AFTERNOON

Ruby Braff Group —with no frills

RUBY BRAFF'S group kicked off the Friday afternoon proceedings aptly enough with "It Don't Mean A Thing If It Ain't Got That Swing."

As Ruby announced, the group played with "no frills, fugues or symphonic complexities," and the basically swing-styled set was highlighted by the leader's lyrical trumpet and Pee Wee Russell's low register blowing.

They were backed by the under-rated Sam Margolis (tr.), Jim Welsh (valve tmb.), Nat Pierce (pno.), Steve Jordan (gtr.), Walter Page (bass) and Buzzy Drootin (drs.).

Eastern hit

Braff was followed by Japan's leading lady of jazz, Toshiko Akiyoshi. More the jazz pianist than she was last year, Toshiko has still to develop her own musical personality. The influence of Bud Powell's work is still very strong.

Drummer Jake Hanna was superlative throughout the set.

Star trombones

Highspot of the session was the Kai Winding group featuring the four trombones of Kai, Carl Fontana, Wayne Andre and Dick Leib, propelled by an explosive rhythmic section. Fontana copped top solo honours.

Jazz experiment

The experimental Jazz Lab Group featured the arrangements of leader Gigi Gryce, and we also heard two jazz accordionists, Mat Mathews and Leon Sash.

Towards the end of the programme, pianist Bernard Peiffer and the "Cannonball" Adderley unit caused almost as much audience interest as Winding.

KIRCHIN SIGNS ANITA LOUISE

DRUMMER Basil Kirchin has completed the personnel of his new seven-piece band with the signing of 19-year-old Australian singer Anita Louise.

Anita, formerly known as Sandra Louise, has been in this country almost two years.

She has been with the Harry Roy and Frank King bands and appeared in cabaret at the Sunset, Blue Angel, Gargoyle and Condor clubs.

The Kirchin Band debuts on August 1, when it starts a two-month Continental tour.

'Cool' Howell band

Personnel of Bobby Howell's Band playing for the summer ice circus at Brighton's Sports Stadium is Jimmy Wornell, Jimmy Durrant, Frank Marriott (bass), Biff Byfield, Nobby Clark, Ernie Swingler (saxes), Peter Rush (vln.), Ken Phillips (pno.), Alan Johnston (drs.), Jack Davies (bass) and John Main (organ).

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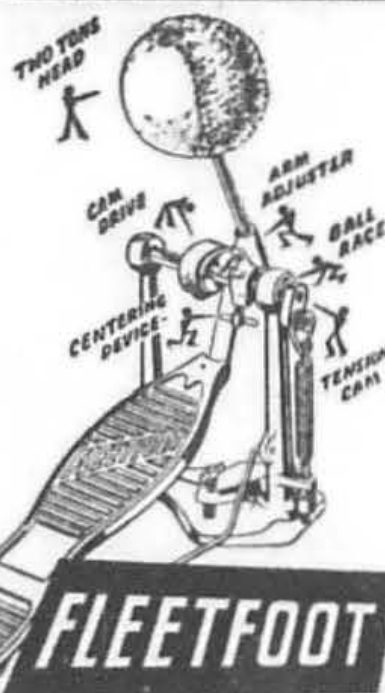
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Mulligan ponders the future

CHICAGO, Wednesday.

WHEN I read the Page One item about "The Elusive Mulligan" in the June 29 MM, I checked with Gerry's booking agent here, Fred Williamson. It seems that yes, Gerry is seriously thinking of making London his home base and one wonders what the attitude of the Musicians' Union would be.

When Gerry finished his date in Chicago's Modern Jazz Room he slipped across the waters—when the MM sleuths saw him at the Star Club. Then he slipped right back to play the Newport Jazz Festival July 4.

Over here, a sheaf of bookings was awaiting Gerry's acceptance but they're still in the frustrated booker's hands, unsigned, while Mulligan mulls over his future.

Impressed

BIGGEST outpouring of jazz ever seen in an American TV series is just awaiting the advertiser's signature, expected momentarily. I'm sworn to keep the details quiet until it's confirmed, but if you name every top jazz star you can think of, you'll be close. Soaring sales of jazz LPs have impressed advertisers with the mass appeal of jazz.

Ellington

DUKE ELLINGTON was operating on all levels this week. His Shakespearean suite, "Such Sweet Thunder," was being performed at the Stratford, Ontario, Shakespeare festival on Monday, while his own orchestra was playing it at Ravinia Park, where the Chicago Symphony gives its summer concerts.

Meanwhile, Duke's arranger, Billy Strayhorn, was opening his new trio at the Blue Note to warm up the place for Ellington's entrance there next Wednesday. Ellington fans enthused about the suite, but one uncool, longhair critic cracked: "To me it seemed much ado about nothing." (I can't help but wonder if the critic didn't form his opinion to accommodate his clever line.

Refreshing

CHICO HAMILTON's refreshing modern quintet has opened at the Modern Jazz Room for three weeks.

BRITISH JAZZ STYLE? YOU TELL ME

IN THE MM TWO WEEKS AGO AMERICAN GUITARIST GEORGE BARNES HAD SOME PUNGENT THINGS TO SAY ABOUT BRITISH JAZZ. AFTER BEING NICE ABOUT OUR GENERAL STANDARD OF PLAYING HE WENT ON: "WHAT IS LACKING IN ENGLISH JAZZ IS JAZZ THAT IS TRULY ENGLISH." AND WITH THAT HE PRODDED A FINGER AT OUR TENDEREST SPOT.

Among British jazz musicians who take their playing seriously there can be few who have not thought hard and long about this problem.

NOT SO EASY

The simple truth is that ever since the seed of jazz was planted here by the Original Dixieland Jazz Band nearly 40 years ago, it has sprouted sporadically and diversely without ever establishing a local tradition.

George Barnes sees no reason why this shouldn't happen and suggests for a start that we should start paying more attention to our own ideas and less to those we hear on records.

I wish it were as easy as that. To begin with we have to overcome a conditioned reflex set up over the years in which we have looked to America for inspiration, guidance and instruction. We have gone on too long regarding ourselves as pupils (quite rightly, I think) to just throw away the satchel and exercise books and strike out on our own.

Furthermore, there is no encouragement to do so here. Among our local critics American jazz is the yardstick. If they praise a local band, it is in direct ratio to the band's approximation of some American style.

TERM OF ABUSE

Show me one critic who can offer an idea how a British jazz style could be established, or who would have the faintest interest in it if it were established. "British jazz" is simply a term of abuse.

The only thing that could produce a distinguishable British style would be some sort of concerted movement akin to the Revival, with critics and musicians combined in a common aim. And there's little sign of that.

Humphrey Lyttelton

comments on George Barnes' recent remarks on a "truly English jazz style" and asks how a native style could be evolved. The man who can produce a successful fusion of jazz and "Knees Up Mother Brown" or "Nellie Dean" will deserve the title of genius, says Lyttelton.

No two British bands have the same ideas on jazz. If you ask one bandleader what he thinks of another, he'll give a hooded blink like an alligator and change the subject. (Though I fancy that there is rather more esprit de corps in modern circles than in trad).

Supposing we did all get together intent on carving out a British style of jazz. Where do we go from there?

Original ideas don't just appear in a vacuum. All along

the line jazz development has been a fusion between one musical tradition and another—European popular music and Negro folk music, primitive jazz and sophisticated dance music, swing and modern "classical" music.

As Europeans, we should have been the ones to combine swing and modern European music to make bebop—but the confounded Americans got there first.

To produce British jazz, there

would have to be a grafting of borrowed American jazz on to some essentially British musical tradition. It has been done in France, by the Quintet of the Hot Club of France, who did produce a French jazz of some validity.

Sidney Bechet is at present showing the way by drawing heavily on French material. If the French traditionalists follow his lead, a French jazz style could be established.

What has the Englishman to draw on? The man who can produce a successful fusion of jazz and "Knees Up Mother Brown" or "Nellie Dean" will deserve the title of genius.

Well, don't just stand there—you tell me.



'Presley-no thanks'

MONTREAL, Wednesday.

MY idea of a good jazz pianist is Billy Taylor. He always gives a creative performance—keeping a good melodic line going, and avoiding clichés and excerpts from other tunes.

Once in a while it's cute to stick something in, but not too often. For instance, one of George Shearing's pet hates is a drummer who plays double time on a ballad.

● There are advantages and dangers from just listening to one kind of jazz or one

Marion McPartland tells Henry Whiston in this exclusive taped interview

artist. It makes you narrow-minded and oblivious to what else is being created in jazz.

For my own part I like to listen to all types of music. No, I won't go so far as to say I get something from Elvis Presley.

If you listen to something real good it inspires you and

you can benefit from something that isn't good because you get a fuller chance to compare contrasts.

● Here's a hint or two for club owners on how they can help jazz and at the same time make more money. First, get more publicity on the radio and in the newspapers—and I really mean publicize it. One or two small ads. don't amount to anything.

Second, tune your piano more often, and third, have better presentation of your acts while they're performing. It means a lot.

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MORRIS
IN THE MIDDLE OF AN ISLAND

I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER

JAZZ on the AIR

(Times: BST/CET)

SATURDAY, JULY 13:
 10.0-10.30 a.m. DL: Ken Colyer.
 12.30-1.0 p.m. A 1: Gillespie, Phinney, Carmen McRae.
 12.45-1.15 DE: Jazz Band Ball.
 1.0-1.15 A 1: Randolph Singers.
 2.0-2.25 C 1: Mainly Modern.
 2.15-2.45 Z: Swing Serenade.
 6.0-6.30 P 2: Ellington's Men, Bechet, Armstrongs.
 6.40-7.0 C 2: Jazz Music.
 8.0-10.0 T: (1) Miller, Shearing, Barnet, etc. (2) Louis, Winding, MJO, Ellington, Barbara Carroll.
 9.0-9.25 J: Basin Street Jazz.
 9.30-10.0 W: Jamboree Jazz Time.
 10.10-10.55 F 1: Jazz Party.
 10.40-12.0 J: 12.10-2.0 a.m. I: Edelhagen, Berkings, Spier Combo, etc.
 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.
 12.10-12.45 H: Asmusen, Van Damme.
 1.0-2.0 E-Q: Saturday Night Club.
 2.5-3.0 H-Q: Hollywood-New York.

SUNDAY, JULY 14:
 7.33-7.54 p.m. B: The New Jazz.
 8.0-10.0 T: (1) Popular. (2) Kirk, Cohn, Clayton, B.G., Kenton.
 10.45-11.20 B: French Jazz.
 11.0-11.55 P 1: Jazz For Sunday.
 11.0-1.0 a.m. T: Repeat of 8.0 p.m.

MONDAY, JULY 15:
 8.0-10.0 p.m. T: (1) T.D. Anthony, Miller, Hi-Lo's, James, Ella, May, etc. (2) Barbara Carroll, Quincy Jones, B.G. Teagarden, Louis, Raeburn, Herman, Mezz-Bechet, Laddner, Waller, Basie, etc.
 10.10-11.0 S: For Jazz Fans.
 10.20-11.55 DL: The Band Waggon.
 10.30 app. K: JATP.
 11.0-1.0 a.m. T: Repeat of 8.0 p.m.
 11.5-1.0 J: D-J Shows (nightly).

TUESDAY, JULY 16:
 8.0-10.0 p.m. T: (1) Les Brown, Doris Day. (2) "What is Jazz?"
 9.20-9.45 H 2: Teagarden.
 10.10-11.0 S: For Jazz Fans.
 10.15-10.45 B—238m: The Real Jazz.
 11.0-1.0 a.m. T: Repeat of 8.0 p.m.

WEDNESDAY, JULY 17:
 6.20-6.40 p.m. C 1: Pete Schilperoord.
 6.30-6.55 P 1: Modern Jazz '57.
 8.0-10.0 T: (1) Les Brown, Vaughan, Shaw, Thornhill, Louis, etc. (2) Louis, Ellington, Carter, Eldridge, Tatum, Silver, Rollins, Roach.
 9.30-10.30 P 3: Jazz For Everyone.
 10.10-11.0 S: For Jazz Fans.
 10.30-11.15 O: Miles Davis.
 10.35-11.15 Z: Public Concert Jazz.
 11.0-1.0 a.m. T: Repeat of 8.0 p.m.
 12.10-1.0 T: Getz, Wilbur de Paris, Ellington.

THURSDAY, JULY 18:
 1.0-1.40 p.m. DL: Break For Jazz.
 8.0-10.0 T: (1) Marterie, T.D. Shaw,

THE DORSEYS DESERVE MORE

A TRIBUTE TO THE DORSEY BROTHERS—8 p.m., 9.7.57

DECCA's recording studio in the early 30s was in King's Road, Chelsea. At the entrance the directors installed a retail record shop.

So when the bands I worked with had a session called for would be at the shop at 9 a.m. in order to buy the latest stuff.

We bought mostly Dorsey Brothers records. Things like "By Heck," "Mood Hollywood" and "Heat Wave."

Not only did our band buy records there, but everybody else who recorded at the Studio. And I have no doubt that, whenever they hear the Dorsey Brothers, their minds go back to the little shop in King's Road.

by F. W. Street

etc. (2) Two Concerts: Traditional and West Coast Modern.
 10.0-10.30 J: Instrumental Mod.
 10.10-11.0 S: For Jazz Fans.
 10.15-11.0 M: Joe Newman.
 10.15-11.0 B: L. Young, Mulligan, Hinton, Cole, Ella, Peterson.
 10.20-11.0 I: Cohn, Perkins, Kessel, Mandel, Rogers, Giuffre, 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.

FRIDAY, JULY 19:
 4.0-4.30 p.m. I: Blues by Armstrong.
 5.35-6.5 L: Chamber Jazz.
 5.45-6.0 C 2: Erroll Garner.
 8.0-10.0 T: (1) 60 Minutes of Harry James. (2) Vaughan, Mulligan, Rushing, MJO, Ellington, Kenton.
 9.30-9.55 H 1: Teagarden (R).
 10.0-10.25 J: Mostly Dixie.
 10.0-10.45 W: Dixie Disc Time.
 10.20-11.0 Q: Mainstream Jazz.
 10.25-11.0 DL: R-and-B.
 11.0-1.0 a.m. T: Repeat of 8.0 p.m.

KEY TO STATIONS

A: RTP Paris-Inter: 1—1829m, 48.39m, 2—193m.
 B: RTP Parisien: 280m, 218m, 318m, 359m, 445m, 496m.
 C: Hilversum: 1—462m, 2—298m.
 D: BBC E—464m, 30, 25, 19m, bands, L—1500m, 247m.
 E: NDR/WDR: 309m, 189m, 49.38m.
 F: Belgian Radio: 1—484m, 2—325m, 3—267m.
 H: RIAS Berlin: 1—303m, 2—407m, 49.94m.
 I: SWF Baden-Baden: 295m, 363m, 195m, 41.29m.
 J: APN: 344m, 271m, 547m.
 K: BBC Stockholm: 1571m, 255m, 245m, 306m, 506m, 49.46m.
 L: NR Oslo: 1376m, 337m, 228m, 477m.
 M: Copenhagen: 1224m, 283m, 210m.
 O: BR Munich: 375m, 187m, 48.7m.
 P: SDR Stuttgart: 522m, 49.75m.
 Q: HR Frankfurt: 506m.
 S: Europe 1: 1647m.
 T: VOA Washington: 41, 31, 18m, bands, 12.0-1.0 a.m. only: 1734m.
 W: Luxembourg: 208m, 49.26m.
 Y: SBC Lugano: 566.6m.
 Z: SBC Geneva Lausanne: 393m; 31m, band.



Maurice Burman on Radio

The late Tommy and Jimmy Dorsey

with British musicians of those days.

Couldn't, for example, Spike Hughes, who fixed the session, have been brought to the mike to say a few words? Couldn't Billy Amstell, whose playing Dorsey liked so much he wanted to take him back to America, have said something, too?

As Alan Dell, who introduced the broadcast, rightly said, back in the 30s the Dorseys set the pattern for the future style of dance music which was to last until their untimely deaths.

Short as the time was, I still think we should have been

allowed to hear one complete record instead of so many bits and pieces—brilliant though they were. Even so, one managed to hear all the singers including Sinatra, Stafford and The Pied Pipers.

Jazzmen

The Dorseys were real jazz men who turned their talents to the best type of big band dance music. A whole series ought to be given to them.

Their music is so refreshing; the songs they found so pretty, and their talents so rare.

Solo records

But a year or so before that, Jimmy Dorsey had come to England with the Ted Lewis band and had made solo records at the same Decca studio.

Unfortunately, on this broadcast, nothing was said about this British visit, or the fact that Jimmy worked successfully

How did Cannonball get his nickname?

HOW well do you read your MELODY MAKER? And having read it, how well do you remember it?

The following 20 questions could be answered by any conscientious MM reader with a retentive memory, who has been reading the paper since last Christmas. Let's see how you get on: Maximum points 35.

1 Supporters of the Basie Band were pleased to learn that the Count would be

returning later in the year. When is he due, and for how long?

2 Eight men with great singing ability:—Clarke, Burroughs, Jimmy Arnold, Bob Strasen.

STEVE RACE

tests MM readers with his own quiz (Answers on page 11)

Bernie Toorish, Gene Puerling, Frank Buseri, Connie Codarini and Bob Morse. (a) Which four are not members of the Hi-Lo's, and (b) what do they call themselves?

3 Which favourite personality has been offered a British and world tour with leading symphony orchestras?

4 Samuel Goldwyn has been trying for 10 years to acquire the film rights to a certain American opera. He has now succeeded: what is the opera?

5 Billy Eckstine says that he and another famous jazzman were the only ones playing valve trombone at the time of the famous Eckstine band. Who was the other?

6 Who is Les Brown's new drummer?

7 Who made an LP called "This One's For Basie," and who was the trumpet soloist?

8 Who took his group to Iceland to play for a week of concerts, all profits being devoted to the National Tuberculosis League of Iceland.

9 Who said, "I'm never going to quit this business though it may quit me"?

10 Which British group was banned twice in one week?

11 In May, the Variety Club of Great Britain honoured five musical stars with a "Golden Disc Luncheon," each having made a record which sold over a million copies. Who were the stars?

12 Which top singer had to have a throat operation for the removal of a fish bone?

13 Who was named to play the part of Artie Shaw in "The Trouble With Cinderella"?

14 In the Paris-London TV link-up "Telerama," Ted Heath and his Music represented Great Britain, which band represented France and played a number with the Heath Orchestra?

15 A great jazzman said: "I wrote it in 15 minutes while waiting for my mother to finish cooking dinner." Who, and which composition?

16 A famous jazzman and two top-line comedians did a busking act outside the Royal Albert Hall one Sunday in March. Who were the three people involved?

17 All MM readers know that Bill Haley and his Comets came to Britain this year. Where did they open their tour, and in which month?

18 Who, when interviewed about singers, said: "Naturally, first you put Ella; then your favourite singers"?

19 How did Julian "Cannonball" Adderley get his middle name?

20 Who said of rock-'n'-roll: (a) "It's just cold soup warmed up"? (b) "It's not that bad—or that important"?

Herman's new herd

NEW YORK, Wednesday. WOODY HERMAN'S new "Herd," now at Birdland, has all the inconsistency of youth. It can be brilliant and pedestrian in a single set.

Main strength of the band is trombonist Bill Harris who brings experience and individuality. Lead trumpet Johnny Coppola is notable for his section and solo work; trombonist Willie Dennis, late of the Charlie Mingus group, for his fluent solos; and his tenors Jay Migliori and Bob Newman, both in the Lester Young tradition.

The rhythm section is not one of Herman's happiest, though pianist John Bunch is quite stimulating.—BURT KORALL.

LES BROWN IN TOWN



"THINGS are pretty bad in the States, so far as the band business is concerned," Les Brown admitted to the MM last Tuesday.

His Band Of Renown was over here to play U.S. bases. Even a famous American bandleader counts himself lucky to get such a tour. A band is doing well if it manages to work four days out of ten throughout the year.

Brown conceded that there, as here, vocalists exert a stranglehold on entertainment. "We got together and formed an orchestra leaders' association a couple of years back to try to pressure disc-jockeys into playing more band records."

"A meeting was called in Chicago. And how many band-leaders turned up?"

"Six."
"What can you do?"
"Even the really good singers have been pushed into the background since the war, points out Brown."

Nat Cole

"Nat Cole still does well—but he doesn't sell as many records as Elvis Presley. And they tell me that there are dozens who sing like Presley where he comes from. He just happened to play guitar as well!"

"Remember how singers used to get their experience with a band? When Doris Day left me

she was extremely difficult to replace. Doris had everything: looks, talent, personality."

"Nowadays, a girl is rushed straight into a recording studio if she can sing a little—regardless of experience. And if she looks good enough, she doesn't have to sing all that well."

"Good vocalists have always been rare. Yet every so often someone really outstanding happens along. I was lucky to find Jo Ann Greer."

"And it's good to find a girl like Edye Gormé coming to the fore in the days of gimmicks and rock-'n'-roll. Edye has it all—looks, style, voice. Everything."

rock-'n'-roll. In fact, I think the band has remained successful because I've regarded it as a Swing band which plays danceable music. We do a lot of college dances and they pay-off well."

The Brown formula for a successful band?

"We prefer sound to noise. We prefer beat to effects. We prefer consonance to dissonance. And we like the melody—if it's a good one."

Favourite British band? Well, we caught him at a Ted Heath rehearsal.

"You heard what Benny Goodman said," he told us. "It's the greatest band in the world."

Improved

"There was a period in which even a singer as good as Edye wouldn't have been given a spin by the disc-jockeys unless she had a record in the Top Twenty."

"Anyway, things have improved a bit. The DJs found out that it wasn't much good having a huge teenage audience if the sponsor was advertising automobiles. So nowadays they don't just play the Hit Parade discs. You get 45s and 33s on, too."

"In fact, you can hear practically every type of music on the air if you look for it."

"Albums now represent over 60 per cent. of record business. I don't trouble to make singles any more. And it's wonderful to think that singers like Sinatra, Cole and Ella are able to make and sell albums by the thousand."

Fence-sitter

"It's really a matter of age groups. The up-to-sixteens buy Elvis, Tommy Sands and Pat Boone. Over-sixteens start taking an interest in jazz. At least rock-'n'-roll introduces them to a beat. And the over-twenties buy the stylish singers and band records—including some of mine."

In musical policy, Les Brown calls himself a fence-sitter. "When bop was a fad, we left it alone. And we refused to play



Les Brown tenor man Bill Usselton pictured at USAF camp, Alconbury Hill (Hunts.) on Monday

A night at the Apollo

MOST people who take an interest in jazz and the beefier kinds of popular singing must know something of Harlem's Apollo Theatre on 125th Street—the Main Stem.

It is unique—a kind of last stronghold of Negro entertainment, though many non-Negro players have appeared there.

Charlie Barnet always wins applause. And Tito Puente, George Shearing and Gene Krupa get a good welcome.

Practically every Negro artist of importance has appeared at "the jive joint": Ellington, Basie, Hampton, Billie Holiday, Pearl Bailey, Josephine Baker, Eartha Kitt, Sammy Davis, Sara Vaughan, Ella Fitzgerald and Billy Eckstine among them.

Some were discovered there too, for the Apollo's Amateur Night is a major attraction. It is claimed that Sarah, Ella and Mr. B were Apollo discoveries.

"Bryant used to be known then as 'The Clown Prince of Harlem.'"

Pigmeat is the Alamo Markham who recorded "See See Rider" and three more blues for Blue Note in the mid-forties. With Dusty Fletcher and Jackie "Moms" Mabley, he ranked with the all-time comic favourites of Apollo patrons.

Noisy

And these patrons are noisy about their likes and dislikes. What's more, as crowds go, they know what's what in the way of singing, dancing, jazz and comedy.

This must make the going rugged for new talent. But it makes the theatre a valuable training ground and sifter of



Pigmeat Markham

North Carolina. Well, we want to welcome you to the United States."

Excellent. Even the boppers, the lawyers and the doctors who happen to be coloured will approve of this. But how do they feel about the fruity humour of the incredible veteran Jackie Mabley, I wonder.

Crosstalk

Her voice and manner are "regional" in the extreme. Half the jokes are about sex, and there are allusions to "bad hair, beauty parlours, being half Indian and so on. The people who shudder at Louis Armstrong's teeth must have heart failure when "Moms" starts carrying on."

She indulges in a lot of crosstalk with Basie, whose band plays the show from the stage, and is hilariously funny.—M.J.

COLLECTORS' CORNER

edited by Max Jones and Sinclair Traill

Famous night

Journalist Ed Scobie, who saw the Henderson and Lunceford bands at the Apollo in the thirties, says about the theatre:—

"The famous night at the Apollo was Wednesday, when Willie Bryant was Master of Ceremonies of the 'Harlem Amateur Hour.' One of the top comedians at that time was Pigmeat Markham, who used to call himself Puerto Rico and perform all sorts of antics on stage dressed in feminine apparel."

amateur entertainment. I wish we had one like it.

So much for the theatre. Now, while I'm waiting to visit it, I can enjoy on record the peculiar flavour of an 11 p.m. Amateur Hour plus the regular stage show.

Clever

The record is "A Night At The Apollo," made by John Hammond and the Vanguard men on the spot. Edgar Jackson's details tell you the names featured on it. I can add that many of the performances are amusing and clever. Ed Scobie assures me that the LP presents the substance and spirit of "the old Apollo" faithfully.

Much of the humour is "racial." MC Leonard Reed, for example, says to a contestant from the South: "You're from

THE DISC

"A NIGHT AT THE APOLLO" (LP)
Apollo Band Of The Year (Count Basie Orch.); I May Be Wrong
Coles And Atkins (tap dancers, vocs.); Dance Your Blues Away; Moonlight And Roses; When I Grow Too Old To Dream
George Kirby (comedy routine, impersonations, impressions)
Keynoters (vocal quartet): Who does she think she is?
Jackie "Moms" Mabley (comedy routine)
Amateur Show:—
Pearl Jones (gospel singer); Went On Man's Bend
Danny Rogers (voc.); I Believe
Doreen Vaughan (blues singer); Twenty-four Hours Of The Day
James (voc.); Don't Worry 'Bout Me
Hearbreakers (rock-'n'-roll group) (Previous week winners); Come Back, My Love (Vanguard 12 in, PPL11004)
1956, Apollo Theatre, Harlem, USA, (Am. Vanguard).

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Melody on the East Coast

EAST Coast holiday-makers are well catered for this season. Resident leaders at Scarborough are Peter Legh, who leads at the municipally operated Olympia Ballroom, and George Crow, who is at the privately owned Spa.

At the Spa, George employs 30 musicians on three stands. Each afternoon a section plays light music in the open-air bandstand, while in the evening the Crow Band Show is presented in the Spa Pavilion and the Blue Mariners in the Spa Ballroom.



● Teddy Foster at Butlin's Filey camp.

Maurice Little is resident at Wallis' Cayton Bay Holiday Camp. Teddy Foster is resident for the summer in the Vienne Ballroom, and Fred Percival (Scarborough leader) at Filey.

Charles Smitton, resident organist at the Spa Royal Hall, Bridlington, broadcasts regularly at the BBC Theatre Organ.

He is also leading the band at the Spa Royal Hall.



● George Crow keeps wicket to Peter Legh on the Scarborough sands.



● Fred Percival (left) and Maurice Little.



● Organist Charles Smitton at Bridlington.

Bing and Elvis to co-star?

PRODUCER Sol Siegel is a man with an idea. He wants to star Bing Crosby and Elvis Presley in the same film. The story germ certainly has possibilities. The two warblers would appear as brothers in show business—a happy relationship until the younger's popularity overshadows his brother's career.

A pleasant situation, indeed, particularly since Bing has been speaking up pretty tenorily of late on the sad state of the pop song business currently.

Siegel produced the last two Crosby vehicles.

ON THE BEAT

HOW near are we to the abolition—or at least the alleviation—of Purchase Tax on musical instruments? If the Chancellor of the Exchequer takes note of some of the criticisms levelled at this tax during last week's debate on the Finance Bill, we may well feel optimistic about the next Budget.

The tax was introduced in 1946, upon "the purchase of goods which are either luxuries or which, in the hard circumstances of war, we can either do without or of which we can at least postpone the replacement."

That was how the then Chancellor of the Exchequer described it.

But, said the Rt. Hon. W. Glavin, MP, last week: "Musical instruments are not luxuries. The tax... is a tax on the tools of trade."

Hall, "must be below £500,000." And he said: "I should like to feel that... all of us could unite, regardless of party, in the cause of those who are keen on making this nation a music-loving people."

"One way of doing this is to reduce the price of musical instruments."

Powerful case
ARGUMENTS such as these must surely have an eventual effect upon the Chancellor. As the Financial Secretary to the Treasury, Mr. Nigel Birch, MP admitted: "Certainly a



with Pat Brand

Indefensible
"INDEFENSIBLE" was how Mr. William Hannan, MP, described it. "It is a tax on tools. It is a tax of the worst sort on culture, because it is a tax on self-expression."

"A tax upon culture and art," said the Rt. Hon. Clement Davies, QC, MP, who added:

"The Treasury has already decided to reduce and, in some cases, abolish Entertainment Duty."

"Why free the listener and continue to tax the person who provides the music and the entertainment?"

Plus £105
IN 1946, the tax was 33 1/2 per cent. Since then the rate has been altered eight times. At one time it reached 100 per cent. It now stands at 60 per cent.

If you buy a trombone, you pay from £5 to £21 11s. tax. On a saxophone, you pay from £16 to £48 8s. An accordion: £7 to £105 12s. A cornet: £5 to £13 5s.

The effect upon young people wanting to make music their life's work can be imagined.

Unit!
AND supposing the tax were abolished, how much would the Treasury lose? "The total income accruing from Purchase Tax on musical instruments," said the Rt. Hon. W. Glavin

powerful case has been made." And he offered a glimmer of hope by assuring the House that he would "faithfully report to the Chancellor the feelings expressed on this subject."

Splash!
EVER since Joan Turner and Joan Rhodes "cooled off" with the aid of a soda siphon at the Pink Elephant, Blackpool has been rife with rumours that Joan Turner may be leaving the Central Pier to join Robert Earl at the Derby Bath.

He's stirring there in "The Big Splash."

Stand up, Mr. Nicholls
PERMIT me to be a little puzzled at the rules of a forthcoming Skiffle Contest.

Rule 5 insists on the inclusion of "at least one guitar."

Rule 3 permits any rhythm instruments (maracas? bongos? tambourines?) but not full drum kits.

Rule 4 states that everything must be played in strict tempo for rock-'n'-roll.

And Rule 3 forbids the drummer sitting down.

Cool, man!
I WAS invited the other day to a house-cooling party. Not (as you might imagine) a

Also appearing in "The Big Beat" are Harry James, the Four Aces, the George Shearing Quintet and Fats Domino.

"The Sweet Smell of Success" is a film of considerable melodramatic impact. Concerns the efforts of a megalomaniac newspaper columnist (Burt Lancaster) to rid his sister of the attentions of a jazz guitarist, with the connivance of a Press agent (Tony Curtis). They smother the unfortunate jazzman first as a referer smoker, then plant marijuana on him and tip-off the cops.

Look out for "China Gate," now on general release. It gives Nat Cole his first straight acting role in films. He plays a coloured GI on a suicide patrol in French Indo-China.

Singer Gogi Grant gets a featured role in new coloured musical, "The Big Beat"—described as Universal-International's tribute to modern music.

Acting isn't different from singing. Miss Grant has been invited to confide. "It's a different way of putting over your emotions. When you sell a song, you have to act the way you feel."

"It's a matter of putting sincere emotion into a different form of expression."

FILM NOTES
by Tony Brown

You have to hand it to Mario Lanza for supreme confidence. In "Seven Hills of Rome," he essays imitations of Sinatra, Elaine Dean, Martin, Perry Como and Louis Armstrong. Lanza may have a prodigious appetite, but this is surely biting off a lot more than he can chew.

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get-together of ultra-modern musicians full of hip talk, but simply to celebrate the fact that trumpeter Dorothy Burgess had installed a new fridge.

Puzzling her husband, former Cole and Benson band-manager Bob Kilvington: How to make iced-beer lotites.

Dedication
WILFRID THOMAS was "calling all burglars" on his BBC 4-J show the other day. His flat had just been ransacked for the second time in three weeks.

And he told them: "Now I've got to settle down and work hard to pay for all the replacements. So it's no use any of you fellows calling again just yet. Give me time—though I'd much sooner you got it."

All I know is that Joe "Mr. Piano" Henderson is involved in this new stunt. And I'm depending upon our long friendship to get me out of trouble.

Coffee and . . . ?
I MAY not be with you next week. I have accepted an invitation from Nixa Records to the Coffee House in Fleet Street—and, knowing Nixa, anything can happen from there on.

(Remember that fantastic ride on the Underground when they were launching their "Candid Mike" disc?)

All I know is that Joe "Mr. Piano" Henderson is involved in this new stunt. And I'm depending upon our long friendship to get me out of trouble.

Eh?
Everybody seems to be going on holiday. Life is just a bowl of cheerios.

Howard Lucraft
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DISC DATA... Shelly Manne and a nine-piece group have recorded the Jack Montrose jazz ballet... The "Chris Connor Sings the George Gershwin Almanac of Song" is a two 12 inch LP package... Lawrence Welk, number one king of corn, is reported to be doing a new album with 100 men... The "Chet Baker Big Band" LP, with Rosolino, Conte Candoli, Shank and Perkins is just out.

BRIEFS... Dean Martin was introduced, recently, as "a onetime member of a comedy team that broke up because the other half dreamed he was Al Jolson and this half doesn't know whether he's Como or Crosby"... Liberate and brother George are the current attraction at the Moulin Rouge... The Nat "King" Cole TV show has been expanded from 15 to 30 minutes... The Harry James band is back in town, at the Hollywood Palladium.

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HAO 2055

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LITZ-N 15077

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HAP 2052

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If I could be with you;
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Henry Kahn's Paris report

20-year-old gets Django jazz prize

THE Django Reinhardt Prize, for the year's best French musician, presented by the Académie du Jazz, has gone to tenor sax player Barney Wilen, whose claim to French nationality is a French mother and birth in Nice. But Barney's father is an American and the musician spent most of his youth in the States.

Barney's career has been almost meteoric. He joined the jazz stars at the age of 16, regardless of the fulmination of his parents.

Miles Davis, who heard him at the Club St. Germain, pronounced him the best musician he had heard in Europe. And John Lewis, of the Modern Jazz Quartet, compared him favourably with Lester Young, Stan Getz and Lucky Thompson.

At 16 he came to Paris, having won an amateur prize, and joined Henri Renaud at the Kingside.

Chosen to represent France at the San Remo Festival, Barney triumphed over parental authority and started his professional career.

At the age of 20 he is probably the youngest jazz great in the business. His tone is as round as Lester Young's.

Barney Wilen with Stephane Grappelly.

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DORITA ON THE AIR



L-A team in BBC series

VIOLET PLOWMAN is having a busy time just now. At present she is Tommy Trinder's leading lady in "If it's laughter you're after" at the Windmill, St. Yarmouth. Last week she broadcast with Tommy. Before that she took over Sabrina's part on tour with Frankie Howard and previously had TV spots in Holland, Vienna and Paris.

DORITA and Pepe, Latin-American specialists, open a new BBC series, "Guitar Club," on Sunday. Produced by John Kingdon, it will consist of a 45-minute programme dealing with all aspects of guitar playing. They follow this with a concert for South Yorkshire schoolchildren on July 20—a similar show to the one they put on at the folk music centre, Cecil Sharp House, this week.

Leading lady

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MM 137/57

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Frank Sinatra

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LONDON RECORDS

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Hollywood Headlines

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LITZ-N 15077

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Tommy Steele—COMPOSER

IT is a new Tommy Steele that sings "The Shiralee," a number he has written himself for the title sound-track of the new MGM film. Seemingly gone are the vocal deficiencies of the rock-'n'-rolling Steele, and his guitar-playing on the sound-track is better than I expected.

This latest MGM drama was shown at the Cameo, Margate, on Monday night for the benefit of Tessie O'Shea, who is appearing in Variety at the Margate Hippodrome and has a minor part in the film.

Tessie plays a convincing rôle as the effervescent, motherly half of a pair of boarding-house keepers in a small Australian township.

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His daughter
The story concerns the adventures of a swagman who returns home one day to find his wife with her lover. He snatches up his little daughter and walks out with his "Shiralee"—his little burden—that hampers him when he tries to get work.

Peter Finch, Elizabeth Sellars and eight-year-old Dana Wilson are the stars.—D. Cooper.

Tessie O'Shea

ELVIS-STYLE EVERLYS

EVERLY BROTHERS: Bye Bye, Love/ I Wonder If I Care As Much (London 45-HLAB446).

HERE'S a release that offers two Elvis Presleys for the price of one! The Everly Brothers affect the same stuttering, tortured style as Elvis—a factor that has undoubtedly helped their way to the top of the American best-seller list.

"Bye Bye, Love" is a disc that should soon repeat its Stateside success here. The song has all the ingredients necessary for a hit, and the Brothers give it a heavy rendering that is bound to click with the blue-jean and pony-tail element. The Brothers are in their most maudlin mood on the reverse.

CHUCK MILLER: Bye Bye, Love/ Rank Tank Ding Dong (Mercury MT-157).

I PREFER this version of "Bye Bye, Love" to the Everly Brothers recording. Chuck's voice packs far more appeal than the casual whining of the duo. This one is taken at a faster tempo, but it again swings along in an infectious fashion. Chuck gets a little scope on the cornball backing.

GLENN MILLER and his Orchestra: "Our Love Affair; Baby Mine It's Always You; I Haven't Time To Be A Millionaire (HMV 7EG241).

ONE cannot fail to admire the machine-like precision of the Glenn Miller Orchestra. It has often been recounted that the late and great Glenn was such a disciplinarian that he virtually struck terror into the members of his band—but, by heck, he produced results.

There are still pointers on ensemble precision to be learned from these tracks, even though playing and recording techniques have generally shown an all-round improvement since the sides were cut.

Singer of the first three titles is Ray Eberle. Tex Beneke contributes a pleasant vocal on "Millionaire."

JERRY ALLEN and his Trio: The Hat/Golly! (Parlo. 45-R4325).

THE Jerry Allen Trio of organ, vibes, bass and drums always contrives to play with a good sense of swing, and this is evident in the L-A treatment of "The Hat."

"Golly!" is a comedy dressing of "Il Bacio." I must confess it hardly caused me to raise a smile.

JOE LOSS and his Orchestra: "Dancing Time For Dancers"—When I Fall In Love/Around The World (HMV 45-POP356).

COMPETENT stylings by one of Britain's most famous bands. As the label indicates, these are ideal for ballroom dancers.

RAY ANTHONY and his Orchestra: This Could Be The Night/The Incredible Shrinking Man (Cap. 45-CL-14740).

"NIGHT" is an attractive Brodsky-Cahn song from the film of the same name. A very listenable vocal is taken by Gene Marlingo against the string-augmented Anthony Orchestra.

Backing is the evocative theme from the film.

LITTLE RICHARD: Lucille Send Me Some Lovin' (London 45-HL-O 8446).

LITTLE RICHARD strikes me as the epitome of vocal vulgarity. Yet one has to pay grudging admiration to his uninhibited vocal technique, if only for its complete lack of restraint.

"Lucille" is cast in his familiar mould. But the singer sounds at odds with the ballad backing. Here, he displays a distressing tendency to lisp.

LAVERN BAKER: Jim Dandy Got Married/Game Of Love (London 45-HL-E8442).

"JIM DANDY" is raw, R & B stuff, ideally suited to the earthy voice of Lavern Baker. This is the more acceptable side.



● The Everly Brothers

POP DISCS
by
Laurie Henshaw

Steve Race quiz

—answers—

- (The dates in brackets refer to the MM issue in which each story was printed.)
- (a) Mid-October. (b) for three weeks. (15/6/57).
 - (a) Frank Busseri, Bernie Toorish, Connie Codarini, Jimmy Arnold. (b) They are the 4 Lads (15/6/57).
 - Winifred Atwell. (15/6/57).
 - "Porgy and Bess" (Goldwyn hopes to start shooting in November with an all coloured cast.) (25/5/57).
 - Juan Tizol. (18/5/57).
 - His son, Les Brown Junior. (4/5/57).
 - (a) Buddy Rich and his Orchestra. (b) Harry Edison. (4/5/57).
 - Tony Crombie. (20/4/57).
 - Elvis Presley. (20/4/57).
 - The Vipers Skiffle group. (Their record of "Maggie May" was banned by the BBC; Manchester magistrates refused permission for them to do a Sunday concert.) (20/4/57).
 - David Whitfield, Winifred Atwell, Mantovani, Vera Lynn, Eddie Calvert. (13/4/57).
 - Frankie Vaughan. (6/4/57).
 - Tony Curtis. (6/4/57).
 - Michel Legrand's Orchestra. (30/3/57).
 - (a) Duke Ellington. (b) "Mood Indigo." (30/3/57).
 - Johnny Dankworth, Alfred Marks, Harry Secombe. (This was a curtain raiser for the Record Star Show presented by the Stars' Organisation for Spastics.) (23/3/57).
 - (a) The Dominion Theatre, London. (b) February. (9/2/57).
 - Rosemary Clooney. (2/2/57).
 - He has a tremendous appetite, and was originally nicknamed "Cannibal." (29/12/56).
 - (a) Louis Armstrong. (29/12/56). (b) Buddy de Franco. (6/1/57).



● June Christy

JUNE CHRISTY: "June—Fair And Warmer"—I Want To Be Happy; Imagination; I've Never Been In Love Before; Irresistible You; No More; Better Luck Next Time Let There Be Love; When Sunny Gets Blue; The Best Thing For You; Beware My Heart; I Know Why; It's Always You (Cap. T833).

THE label of this LP just reads "June—Fair And Warmer." But the voice soon tells us it is the one-and-only June Christy. Another "must" by the Queen of Cool singing. And those Pete Rugolo accompaniments, are again out of this world. The vibes ending to "I Want To Be Happy" is alone virtually worth the price of the album.

A criticism sometimes levelled against June is that she sings "flat." I have always contended that this so-called flatness is really an engaging facet of her off-beat cool style.

But I must admit that June is guilty of singing flat in the truest musical sense of the word in "It's Always You."

Even so, don't miss the LP on the strength of this lone failing; there's more than enough elsewhere to make amends.

This release makes a perfect addition to the previously reviewed "Something Cool" and "Misty Miss Christy" LPs.

Capsule reviews

BOB SCOBEY'S FRISCO JAZZ BAND (LP)

"Beauty And The Beat" The Girl Friend; Linda; Mandy Is Two; Alice Blue Gown; Mickey; Calico Sal; Lulu's Back In Town; Sweet Substitute; You Must Have Been A Beautiful Baby; Rose Of Washington Square. (HMV DLP1146) 1956.

BOB SCOBEY'S regular band plus various guests (Matty Matlock, Marnie Klein, Warren Smith and Abe Lincoln among them) perform Matlock arrangements of some respected old tunes, including Jelly Morton's memorable "Sweet Substitute."

Clancy Hayes sings five. Scobey and Ralph Sutton are the principal soloists, and Abe Lincoln shows up well here and there. It is "small" big-band stuff, Dixieland-

tinged, tuba-based, rather commercial. Faintly reminiscent of Bob Crosby but less accomplished.—M. J.

STAN GETZ (LP)

Love And The Weather; Spring Is Here; Pot Luck; Willow Weep For Me; Crazy Rhythm; The Nearness Of You. (Columbia-Clef 12 in. 33CX10082.)

GETZ strolls with his usual easy grace through four suitably slow paced ballads, Johnny Mandel's "Pot Luck" and an up tempo "Crazy Rhythm."

Bob Brookmeyer's trombone is conspicuous for technique, but lack of feeling gives his solos a boring character that even the neatly swinging rhythm of Johnny Williams (pno.), Teddy Kotick (bass) and Frank Isola (drums) fails to conceal. Recorded 1953.—E. J.



You'll feel all aglow when
Frank Sinatra

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SIDNEY BECHET (EP)
Jungle Drums (a); Chant In The Night (a); Song Of Songs (b); What A Dream (a). (Philips BBE12100)

(a)—Bechet (sop.); Ernie Caceres (tr.); Dave Bowman (pno.); Leonard Ware (gtr.); Ed Robinson (dr.); Zutty Singleton (drs.).
(b)—Bechet (sop.); Lloyd Phillips (tr.); Pops Foster (bass); Arthur Herbert (drs.). 31/7/47. Do. (Am. Columbia.)

BECHET has the power to make most numbers sound better than they are. But he was not quite up to the challenge offered by "Song Of Songs."

The approach is solemn, the tone heavily vibrant; and he shows an almost studious regard for the melody—not much of a set for jazz presentation, I should say. Anyway, this is far from being one of Bechet's triumphs.

The title seems to belong with "Love For Sale," "Laura" and some others released on 33S1042. The remaining tracks are nine years older and much brighter.

All are Bechet compositions, and very playable little jazz pieces. Sidney leads the band confidently, using a lighter touch here and swinging like a natural master.

Beneath the soprano, Caceres is heard rumbling away on baritone. The rhythmic and tonal effects are equally agreeable, though the rhythm work is otherwise unsensational.

A drum introduction sets the mood for the first number and there are solos by guitar, baritone and soprano. "Chant"—melodically a bit exotic—is suitable for Bechet's more dramatic type of improvisation.

On "Dream," a pleasantly jumpy tune, everybody loosens up and there are healthy contributions from Ware, Caceres and Bechet, who builds a solid solo.

The recording is not good, but the disc will do for Bechet admirers.—Max Jones.

JOHNNY HODGES AND HIS ORCHESTRA (LP)

"In Tender Mood"
Who's Excited? (b); Standing Room Only (a); What's I'm Gotchere (d); Sweet Georgia Brown (c); Duke's Blues (c); Tenderly (c); Tea For Two (c); Nothin' Yet (a). (Columbia-Clef 33C9051.)

(a)—Hodges (alto); Al Sears (tr.); Emmett Berry (tpt.); Lawrence Brown (trb.); Leroy Lovett (pno.); Lloyd Trotman (bass); Sonny Greer (dr.). Spring, 1951. USA. (Am. Negram.)

(b)—Personnel as for (a), except Joseph Marshall (drs.) replaces Greer. Early, 1952. Do. (Do.)

(c)—Personnel as for (a), except Barney Richmond (bass) replaces Trotman; Marshall (drs.) again in place of Greer. Do. (Do.)

(d)—Hodges (alto); Flip Phillips (tr.); Berry (tpt.); Brown (trb.); Lovett (pno.); Ray Brown (bass); J. C. Heard (drs.). Spring, 1952. Do. (Do.)

As a rule, Hodges records have a character of their own—a miniature-Ellington quality stemming from Hodges's distinctively beautiful tone and from his ability to instill lightness, suavity and a mellifluous singing sound into a group performance.

This LP is no exception. In the opening bars of the jaunty "Who's Excited?" (a JH original) the particular Hodges atmosphere is established.

And it persists for most of the record's length, although Berry's composition, "Nothin' Yet" (which features good trumpet, open and muted, but is otherwise somewhat scrappy), loses the mood, and there are too many ordinary moments in "Sweet Georgia."

The alto is a joy to hear on "Excited," "Duke's Blues"—a medium swinger with much Ducal riffing and an overdose of Lawrence Brown's rich, creamy trombone playing—and another blues, "What's I'm Gotchere."

"Tea For Two" and "Sweet Georgia" have some typically serpentine constructions; "Standing Room," an attractive band piece, shows Hodges below top form; "Tenderly," about the only title reflecting any noticeable tenderness, is an example of the relatively enervated "Rabbit," scooping and smearing with consummate skill.—Max Jones.

ROY ELDRIDGE AND DIZZY GILLESPIE (LP)

"Roy And Diz (No. 2)"
Sometimes I'm Happy; Ballad Medley; I'm Thru' With Love; Can't We Be Friends? Don't You Know? I Don't Know Why; If I Had You. Limehouse Blues; Blue Moon. (Columbia-Clef 12 in. 33CX1085.)

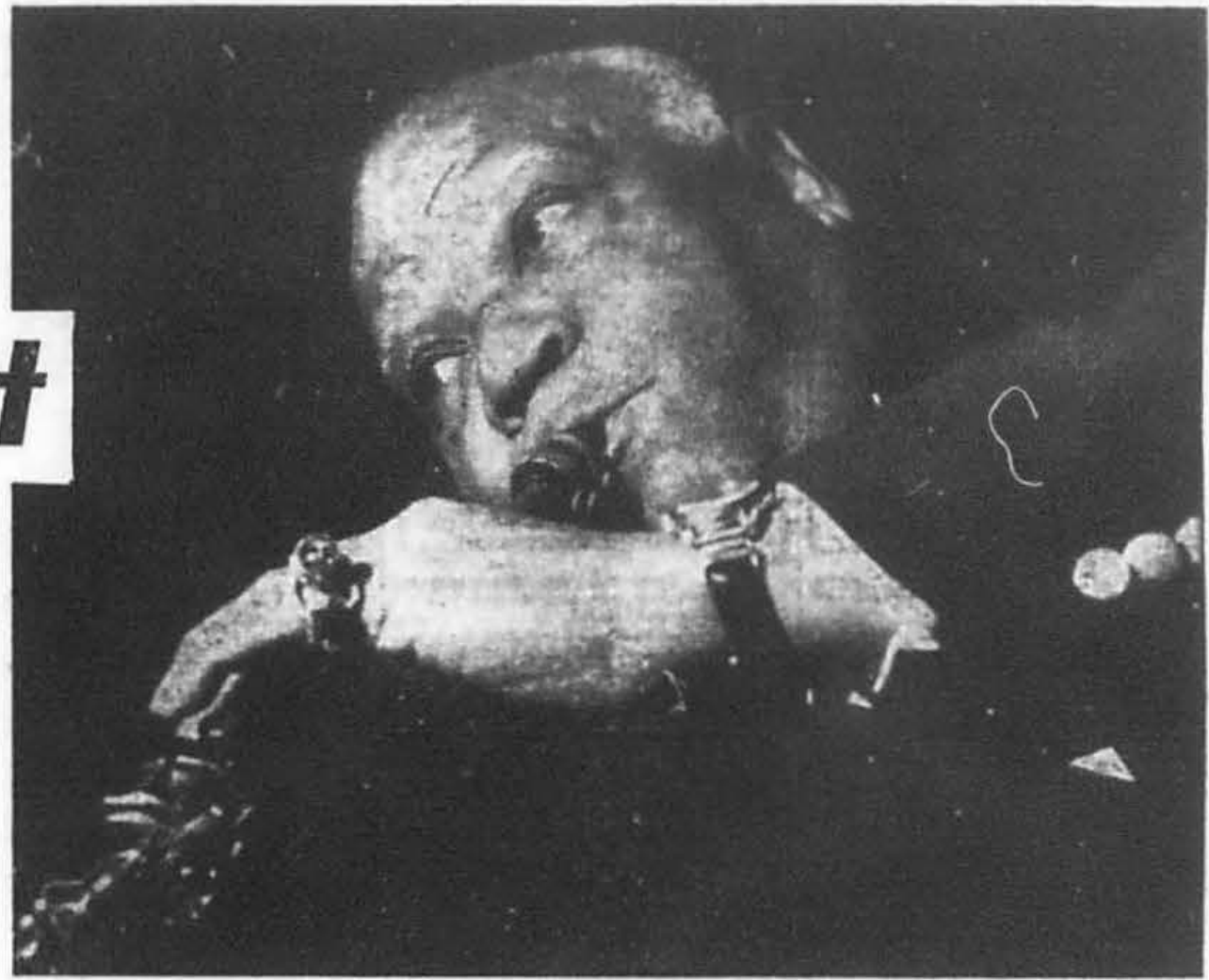
Eldridge, Gillespie (tpts.); Oscar Peterson (pno.); Herb Ellis (gtr.); Ray Brown (bass); Louis Bellson (drs.). Summer, 1954. USA. (Am. Clef.)

IN 1937 Dizzy Gillespie was booked by Teddy Hill mainly because Diz had mastered the art of copying Roy Eldridge who had left the band.

Now, some 20 years later they are together in this second "Roy And Diz" album, and their styles sound far less alike. Unfortunately this album is much less stimulating than the first. Even the best item, "Sometimes I'm Happy," fails to impress. Perhaps it is all just a little too polite.

No one could level the same accusation against "Blue Moon" or "Limehouse Blues" which

*The first is Columbia-Clef 33CX1025, reviewed 9/6/56.



take up the second side. The horn men give exhibitions of high note screeching.—Edgar Jackson.

● Sidney Bechet—he 'swings like a natural master,' says Max Jones.

TONY KINSEY QUINTET (LP)
Love For Sale (a); Mellow Tone (b); No-Name Flyer (c); Cambridge Blue (a); Take The "A" Train (d); Nice Work If You Can Get It (b); Sweet And Lovely (b); You Are Too Beautiful (b); Caravan (a). (Decca 12 in. LK4186.)

Kinsey (drs.); Don Rendell (tr.); Ronnie Ross (bari.); Bill Le Sage (pno., vib.); Pete Blannin (bass). (a) 8/11/1956; (b) 30/11/1956; (c) 31/12/1956; (d) 18/1/1957. London. (Decca.)

THEY call this "Introducing The Tony Kinsey Quintet," but it is rather belated because this particular Kinsey five ceased to exist as long ago as last January.

This record may not be the greatest triumph ever for local lads, but it has some neat arrangements, among which "Sweet And Lovely" is outstanding.

The soloists get the advantage of extended playing time to get going. Full advantage of this is taken by Don Rendell in Duke Ellington's "Mellow Mood" and Ronnie Ross and Bill Le Sage do quite well in "Too Beautiful" and "Nice Work."

"Caravan" gets Latin-American treatment.—Edgar Jackson.

MILES DAVIS (LP)

Nature Boy; Alone Together; There's No You; Easy Living. All (a). (Vogue LDE191.)

Just Squeeze Me; There Is No Greater Love; How Am I To Know; S'posin'; Miles' Theme; Stablemates. All (b). (Esquire 12 in. 32-021.)

'Round Midnight (d); Ah-Leu-Cha (c); All Of You (d); Bye Bye Blackbird (c); Tadd's Delight (c); Dear Old Stockholm (c). (Philips 12 in. BBL7140.)

(a)—Davis (tpt.); Britt Woodman (trb.); Teddy Charles (vib.); Charlie Mingus (bass); Elvin Jones (drs.). October, 1955. New York. (Am. Debut.)

(b)—Davis (tpt.); John Coltrane (tr.); Red Garland (pno.); Paul Chambers (bass); Philly Joe Jones (dr.). 16/11/55. USA. (Am. Prestige.)

(c), (d), (e)—Personnel as for (b). (c) 5/6/56; (d) 10/9/56; (e) 27/10/56. USA. (Am. Columbia.)

THESE three LPs come from what I look upon as Miles' "comeback" period and are great examples of his playing. If a comparison must be made, I would say that the Philips disc is the best.



● Johnny Hodges—his alto is a joy to hear on "Who's Excited?" and "Duke's Blues," says Max Jones!

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Seamen at Flamingo

LAWRENCE WELK SIGNS BRITISH STAR



The new Quintet led by drummer Phil Seamen made its debut at the Flamingo Club, Wardour Street, W., on Saturday. Phil is seen above flanked by bassist Stan Wasser (l) and pianist Stan Tracey. The group is completed by Rex Morris (tr.) and Joe Temperley (dr.).

LAWRENCE WELK, the world's highest-paid bandleader, flew into London on Monday and imposed a security black-out on Denmark-street.

In a small back room he heard ten singers well known on records and TV. "I'm giving the best one a spot on my show," he said. "My show" is Welk's weekly telecast, which is beamed to 50 million Americans. "The best one," by Welk's judgment, was 27-year-old Steve Martin, currently on a three-week run at the Colony.

AR-TV interview

Martin—ex-Parnell, Preager, Temple—flies to America (at Welk's expense) next month, appears on the show, and does three nights with the band on personal appearances. He may record with them.

AR-TV will interview Martin tonight (Friday) on "This Week," and will show an excerpt from one of Welk's shows.

Tactful

The "security" precautions were to prevent embarrassment to those who didn't get the job. Welk—who is 54, doesn't smoke or drink—plays music that most fans and musicians would class as "schmaltzy." But it makes him more than three million dollars a year. He earns more on one-nighters than Benny Goodman or Glenn Miller ever did.

SKIFFLERS WIN JAZZ CONTEST

SKIFFLE groups won first and third places in the 11-band Finals of the second Hammersmith Palais Jazz Band Contest, held last Friday.

First place went to the Johnny Dudley Skiffle Group, which appears at the Palais all this week.



Third were the Brett Brothers Skiffle Group, who play during the week commencing July 22.

The Bourbon Street Ramblers gained second place and follow the Dudley Group into the Palais this Monday (15th).

The Ramblers have been formed for 18 months and are considering turning professional.

Freight Train team cuts U.S trip short

NEW YORK, Wednesday. —Disgusted and unhappy, Nancy Whiskey, Chas McDevitt and washboard man Marc Sharratt are cutting short their American visit three days ahead of schedule. The trio, and

Sharratt's wife, who accompanied them on the trip, are leaving here tomorrow (Thursday), and are due to arrive at London

Alport on Friday morning. Trouble and mix-ups all along the line have left them cooling their heels in the Park Sheraton Hotel for ten days following their only engagement—a TV appearance on the Ed Sullivan Show.

Part of the trouble stemmed from failure to send authorisation from London for anyone in New York to set bookings for the group.

Chic Thompson, owner of the Chic Label on which "Freight Train" had its Stateside release, finally got word from McDevitt's personal manager, Bill Varley, to go ahead but apparently no one notified General Artists Corporation to the same effect.

Nancy to solo?

Thompson spent at least \$15,000 on the trip.

Commented Nancy Whiskey: "I've lost a good bit of money because of this trip but I've gained a lot of experience too."

She said it would be difficult to say whether she would remain with the McDevitt Group on her return to Britain.

"When I get back," she said, "I expect to sign with one of the numerous agents who have been after me."

She added: "You can say that I personally will definitely be back in the States in September."



This action shot of British skiffers (l-r) Marc Sharratt, Nancy Whiskey and Chas McDevitt was taken during their recent appearance on Ed Sullivan's TV show in New York. Despite other troubles (see news story on this page), they created a very favourable impression on the show.

SQUADS GET GOING

Ronnie Aldrich and the Squadronaires commenced their sixth summer season in Douglas, Isle of Man, on June 30, with a concert at the Coliseum Theatre, before opening next day at the Palace Ballroom.

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TEAGARDEN TOUR DATES ARE FIXED

JACK TEAGARDEN and his All-Stars will play 16 concerts in 15 days during their autumn tour of Britain.

After the two opening concerts at the Royal Festival Hall on September 28, the group plays Glasgow (30th), Newcastle (October 1), Liverpool (2nd), Leicester (3rd), Bradford (4th), two concerts at Manchester (5th), Bristol (7th), Birmingham (8th and

9th), Sheffield (10th), Cardiff (11th), and two concerts at Bournemouth (12th).

A further London concert may yet be arranged.

The National Jazz Federation, which is promoting this tour, this week sent out forms for tickets to its members. Tickets will be on sale to the general public at the beginning of August.

For the tour, the poll-topping trombonist will lead Wingy Manone (tpt.), Peanutz Hucko (clt.), Earl Hines (pno.), Jack Lesberg (bass) and Cozy Cole (drs.).

Jimmy Rushing, too

Former Count Basie singer Jimmy Rushing opens his British tour with the Humphrey Lyttelton Band at Sheffield City Hall on September 7.

They then play Derby, Reading, Birmingham, Leeds, Glasgow, Edinburgh, Oxford, Bristol, Brighton, London's Stoll Theatre or Coliseum, Nottingham, Hull, Middlesbrough, Manchester and Barking.

LES BROWN

From Page 1

Roger Clark). The hangar was only half full of U.S. Servicemen at the start. But in the middle of "I've Got My Love To Keep Me Warm"—one of the Brown band's most famous numbers—bus loads arrived from another Base to swell an appreciative audience.

Les Brown leaves London this Sunday for North Africa, where he films a TV show with Bob Hope.

The Brown band has been a mainstay of the Bob Hope Show for the past 10 years.

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R & B WITH BROWN AND BISHOP



Bandleader Sandy Brown (l) and Skiffle singer Dickie Bishop were two of the stars at the opening show in the BBC's new "Rhythm And Blues" series on Friday. Also featured were the Martin Lukins Quartet and blues singer Nera Raphaello.

MORE JAZZ ON BBC

FROM September 29, the BBC Light Programme will present more jazz and dance music each week than at any time in the past ten years.

There will be three airings a day from Monday to Friday at lunchtime and early and late evening, covering the whole range of popular music.

'Biggest break'

Already fixed for weekly sessions are the Eric Delaney Band with the Keynotes and Johnnie Gray, the Tommy Watt Orchestra and Singers, the Joe Loss Band, the Sid Phillips and Woolf Phillips Bands, and Gerardo.

Two new Light Programme series start next week—Ted Heath and his Music on Thursday, and the Nat Temple Orchestra with the Londonaires and Marie Benson on Tuesday.

Comments MM Radio Critic

CHARLIE GRACIE

From Page 1

for Val Parnell's "Star Time" on Thursday, July 25. He next plays two concerts at the Hippodrome, Dudley, with the Vic Lewis Orchestra on Saturday (27th), and two concerts at the Opera House, Blackpool, on the Sunday.

Count Basie's band, as already reported, returns to Britain on October 17.

Buddy DeFranco is in line to make a fortnight's tour here in November.

Wild Bill Davison is scheduled to return to Britain—this time with an All-Star group—in the late autumn.

Kal Winding and his Septet will spend 17 days in Britain from February 23.

The Glenn Miller Band is also set for a three-week tour here in February.

Maurice Burman: "This is the biggest break for dance music in the past ten years. It is up to the bands now to be as different from each other as possible."

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