

# Melody Maker

JULY 27, 1957

EVERY FRIDAY 6d.

The real  
Presley

See Page 3

# NIGHT-LONG WAIT FOR JOHNNIE RAY

## Critics hail Shirley Bassey London tour of cinemas



The Hedley Ward Trio serenades a bill-topper Shirley Bassey backstage at the London Hippodrome after their Monday opening—l-r: bassist Derek Franklin, pianist George Taylor and guitarist Jack McKechnie. Shirley received rave notices from the critics, and so did the trio. (See review, page 9.)

FANS waited all night in London's Regent Street outside the offices of agents Lew and Leslie Grade to catch a glimpse of Johnnie Ray—arriving on Wednesday for a five-week European tour.

This includes a week of one-night stands at Granada Cinemas next month.

Johnnie flew into London Airport at 9 a.m. But he was immediately rushed out by a posse of police. Even photographers based at the Airport had no time to take pictures.

### Agents besieged

But the word had spread—and more fans were waiting for Johnnie when he turned up at the Grade Office.

Johnnie was due to star yesterday (Thursday) in Val Parnell's "Star Time" and this week-end has two concert dates each at Dudley Hippodrome (Saturday) and the Opera

Back Page, Col. 1



UP—UP—UP—UP  
WE GO!

MORE PEOPLE THAN EVER ARE READING THE "MELODY MAKER."

Figures just released by the Audit Bureau of Circulations—the official accountants to the newspaper industry—show that every issue published during the first six months of this year was purchased by an average of

228,776

people. This is the number actually bought by readers and does not include voucher or other free copies.

Thus, the MELODY MAKER not only continues to lead but, in fact, increases its lead over every other jazz and entertainments paper in the world.

In view of this continually growing demand, it is even more essential to place a regular order with your newsagent.

### BOB HOPE DOUBLE

Guitarist Ray Kirkwood was called to Pinewood Film Studios this week to act as double for Bob Hope.

### HI-LO'S BRITISH TOUR DELAY

THE projected British tour of the Hi-Lo's American vocal team, scheduled for September, is being held over until late autumn or early next year.

This is to enable the act to make an introductory impact with British audiences in a series of Rosemary Clooney American TV shows which ATV will screen here in the autumn.

Another U.S. singing star signed by ATV is Giselle Mackenzie, who makes her first trip to Britain next month to appear in "Saturday Spectacular" on August 17 and "Star Time" on August 22.

## U.S. firm files claim to 'Freight Train'

### ONE FOR BEST

NANCY WHISKEY has become engaged to Bob Kelly—pianist and blues singer with the Ken Colyer group.

Nancy has two engagement-rings—both from Bob. "I liked both of them and couldn't make up my mind which one I wanted, so he bought them both," she explained.

### Ray Anthony due in August

HOLLYWOOD, Wednesday.—Trumpet-bandleader Ray Anthony will be visiting Britain at the end of August. His film-star wife, Mamie Van Doren, will film in Rome while Ray travels Europe on a record exploitation tour.

NEW YORK, Wednesday.—The "Freight Train" lawsuit—forecast in the MM last week—was filed in the New York Federal Court on Monday.

The American firm of Melody Trails Inc. claims that Peter Maurice Music, Ltd., of London, should deliver up to be impounded all infringing material.

They say the defendants have infringed by publishing "Freight Train"—which they allege was copied from plaintiff's works.

It is understood that the suit will be filed in other countries where the record has been sold. The amount of damages being claimed could not be ascertained at press time.

### DONEGAN STARTS VARIETY TOUR

Lonnie Donegan starts a four-month nationwide Variety tour with a week at the Regal, Yorkmouth, this Monday.

The following week, Lonnie plays Sheffield Empire and then takes a fortnight's holiday before resuming the tour, which lasts until December 7.

Lonnie stars in tomorrow's ATV show "Saturday Spectacular" which also features singer Patti Lewis and the Gerald Orchestra.

### Terry Dene to star in 'Golden Disc'

Another coffee-bar graduate who may soon achieve film stardom is young rock-'n'-roll singer Terry Dene.

He has received an offer to take the leading rôle in the story of a teenager who makes a record which sells a million copies.

Shooting is scheduled to start in September and the film will be titled "The Golden Disc."

### TAKING THE LEAD

Eric Tann has taken over on lead-trombone in the London Palladium Orchestra, directed by Cyril Ornadel.

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NEW YORK CALLING

# ELLA FITZGERALD IS ATTACKED ON STAGE

## From Ren Grevatt

NEW YORK, Wednesday

ELLA FITZGERALD was the victim of an amazing attack during a show at Atlantic City's Warner Theatre last week.

A frenzied, former mental hospital inmate leaped on stage and pummelled the singer with blows to the face.

The assailant, William E. Fitzgerald—no relative—got to the stage so quickly that Ella's accompanying trio were unable to stop the attack. Impresario George A. Hamid, who operates the theatre, thought it was part of the act.

Finally a photographer, Bill Mark, taking shots from the wings, pulled the six-foot attacker away from Ella. Police said the man had a

record and had recently been released from a New York mental hospital. He has been remanded to the New Jersey State Mental Hospital and Miss Fitzgerald is not pressing charges.

At the time, Ella was appearing in a package show with the Louis Armstrong All-Stars and the Lionel Hampton Band.

### Sarah splits

SARAH VAUGHAN has been divorced in Mexico by George Treadwell after 11 years of marriage. They have been separated since 1952.

Treadwell has been widely credited as the brain behind Sarah's fabulous success and he will continue as her personal manager.

He is at present setting final details for her European tour in the autumn.

### Best-seller Monty

ALREADY in Billboard's list of the 30-top-selling discs, Mantovani's outstanding per-

formance of "Around The World In 80 Days" has achieved wider recognition here than in his native Britain.

London Records executives expect the disc to climb even higher than its present number 29 rating during the coming weeks.

### Capitol arrival

CAPITOL RECORDS Sales Manager Arthur Muxlow was in New York from London this week, having a general look-see at the American recording scene. Muxlow told the MM that he will see a number of the label's artists here to discuss the possibility of their appearing in England.

### TV Pop stars

DISC stars continue to march to increasing prominence in the TV picture. Rosemary Clooney, who had a twice-weekly show with the Hi-Lo's last year, is expected to take over an important spot on NBC-TV. Secondly, Julius LaRosa is

doing very well as Perry Como's summer replacement and is being considered as one of the star features of NBC-TV's big Saturday show in the autumn. Dean Martin has already been set for about half of these shows.

### Redhead signs

RED-HEADED screen star Rhonda Fleming has signed an exclusive disc pact with Columbia Records.

The glamour star has been heard on record as a member of the "Four Girls," which also included Jane Russell, Connie Haines and British-born Beryl Davis, on Decca.

### Fine 'plug'

CONNIE BOSWELL and the Original Memphis Five have a new RCA Victor LP which is receiving a very happy reaction from the trade. Miss Boswell and the group plugged the record on the Ed Sullivan TV Show on Sunday.

# Another Jazz Festival

From Burt Korall

AS the heat dies down from the Newport Jazz Festival, preparations are under way for New York's annual show.

Already signed for the New York Jazz Festival are Stan Getz, Oscar Peterson, Anita O'Day, Max Roach Quintet, Australian Jazz Quartet, Carmen McRae and the Maynard Ferguson Band.

Negotiations are on for appearances by Billie Holiday, Gerry Mulligan, Bob Scobie, Dizzy Gillespie, Dave Brubeck, Count Basie and Sarah Vaughan.

### Brothers Candoli

DOT RECORDS, a top company in the pop field, has entered the jazz area with the "Jazz Horizons" series. First LP to be released this month is

called "The Brothers Candoli" and showcases the trumpets of Pete and Conti Candoli.

### Red hot momma

JAZZ arranger-pianist Nat Pierce's wife Sylvia left the three kids with a baby-sitter one day last week and recorded four titles for the Dawn label.

Sylvia sang with Nat's band in Boston, but retired from the jazz scene when domestic duties became too demanding.

### Who plays Holiday?

BILLIE HOLIDAY has recorded all the songs for the movie based on her life, but the people in charge of casting still haven't

decided who plays the rôle. Sally Blair and Dorothy Dandridge are being considered.

### Ferguson back

MAYNARD FERGUSON returns to Birdland for another stint this week. This is the band's third engagement at the club in six months. . . . Lower Basin Street is currently featuring the Kai Winding Septet with Gene Krupa's Quartet following Kai next week. . . . The Modern Jazz Quartet is at the Village Vanguard for three weeks with options, and in addition to nightly appearances will be featured at the Vanguard's Sunday afternoon concerts.

## MUSICAL CHAIRS AT THE 10 M

AT the start of the summer season the Majestic Hotel, Douglas, Isle of Man, announced that the resident band in its "La Tonnella" Ballroom would be a local group led by Harold Moorhouse.

In a matter of weeks this group was replaced by former Ivy Benson drummer Paula Pyke and her Girl Friends.

Last week-end yet another change brought in Jock Davidson and his Band, a local outfit. Jock, who was in residence at the Majestic last year, has now signed a two-year contract for both summer and winter at the hotel.

## A new 'Savoy' date for leader Oakley

Veteran trombonist-band leader Ben Oakley, whose musical experience dates back to the Savoy Orpheans days, had a different kind of Savoy late last week.

On trombone, he led a local group in a Dixieland session at Portsmouth's 1957 Festival of Dance Music at the Savoy Ballroom, Southsea.

Former Melody Maker award winner Johnny Lyne was featured on clarinet.

# Joe Loss makes TV history

JOE LOSS will make television history when he appears in ABC-TV's "Holiday Town Saturday Night" on August 31.

This will be the first live programme televised from the Isle of Man. The Loss Orchestra will play in the Palace Ballroom.

Joe and the band were resident at the Villa Marina, Douglas, for consecutive summer seasons up to 1955.

BELFAST.—Dave Glover and his Band are now in their sixth consecutive season at the Arcadia Ballroom, Portrush. . . . Stan Morgan and his Orchestra are resident in Portstewart.

MIDLANDS.—Musical acts shortly appearing at Birmingham Hippodrome include Marion Ryan (August 12 week), Chas. McDevitt's Skiffle Group with Nancy Whiskey (19th) and Mel Tormé (26th). . . . Meeting on Wednesdays at the George Hotel, Wolverhampton, is the traditional Wolverhampton Jazz Club. Milenberg Jazz Band is resident. . . . Birmingham's Rock Island Jazz Band plays at Stourport Carnival on September 7. . . . The Maryland Jazz Club, which meets on Thursdays at Old Stone Cross, Birmingham, has signed its 1,500th member.

YARMOUTH.—Dickie Valentine appears in Variety at the Regal Theatre for August 5 week.

MARGATE.—Ronnie Hilton tops the bill at the Winter Gardens this Sunday. Also appearing in Sunday concerts during August are Shani Walls (4th), Jimmy Young (11th) and the Chas. McDevitt Skiffle Group with Nancy Whiskey (18th). . . . Appearing for weeks in Variety at the Gardens are Frankie

Vaughan next week, Petula Clark (August 5), Billy Cotton (12th), Beverley Sisters (19th) and Eve Boswell (26th).

LIVERPOOL.—Carl Neilson, singing protégé of vocalist Les Howard and heat winner of "Bid for Fame" on ABC-TV, is in Broad Green Hospital for duodenal treatment. He was to have appeared in "Sunday Night At Blackpool" on August 11.

YORKSHIRE.—Dancing at Leeds Scala Ballroom finishes at the end of this month. Former resident band—the Charles Marcus Orchestra—is now at Mark Aitman's Ballroom, Leeds. . . . leader Johnnie Ashcombe recently married Miss June Oliver at Christ Church, West Green, London.

BROADSTAIRS.—Felix Manning and his Quartet play at the Bandstand every evening until September 9. Cecil Barker and his Orchestra are resident at the Pavilion Garden-on-the-Sands for the season until September 29.

ISLE OF WIGHT.—Johnny Fuller (dr., vibes) is in his second season at Sandown's Sandringham Hotel. He leads Graham Morris (pno.), Freddie Somerville (clt. alto) and Don Hallstone (bass).

## NEWSBOX... by Jerry Dawson

# ALYN AINSWORTH SEEKS NEW SOUND

ALYN AINSWORTH, conductor of the BBC Northern Dance Orchestra, is searching for a "new sound" for the new TV series, "What's New," which starts on Wednesday.

Producer Eric Miller challenged Alyn to produce a new sound to go with the programme's attempt to feature the band in a different way.

## Transatlantic Russ talks to dee-jays

Russ Hamilton, young Butlin redcoat whose first record, "We Will Make Love," swept straight into the Top Twenty, took part in a string of radio interviews by transatlantic telephone to the States last week.

To tie-up with the big sales of the disc in America, particularly among teenage buyers, Russ talked from Oriole managing-director Morris Levy's London flat to eight of the top U.S. disc-jockeys.

One of the programme's gimmicks will be an eight-voice male choir. The identities of the singers will be hidden and they will be presented as the "Masked Men."

The choir is a regular group but has never previously broadcast or televised.

Wednesday's guest star will be Marion Keene, who will sing her latest recorded number, "In The Middle Of An Island."

## Enter Stephen Burns

A 6 lb. 11 oz. boy has been born to Peggy, wife of drummer-leader Norman Burns. He is to be named Stephen Russell Burns.

## Dates with the stars

(Week commencing July 28)

- Billie ANTHONY  
Week: Hippodrome, Birmingham
- Winifred ATWELL  
Season: Hippodrome, Brighton
- Kenny BAKER  
Season: Central Pier, Blackpool
- Shirley BASSEY  
Season: Hippodrome, W.
- Eve BOSWELL  
Week: Pier Pavilion, Llandudno
- Terry BURTON  
Week: Empire, Edinburgh
- Max BYGRAVES  
Season: Palladium, W.
- Ronnie CARROLL  
Week: Empire, Liverpool
- Petula CLARK  
Week: Pavilion, Torquay
- Alma COGAN  
Week: Astoria Cinema, Brighton
- Jill DAY  
Season: Hippodrome, Blackpool
- Terry DENE  
Week: Empire, Glasgow
- Lorrie DESMOND  
Week: Empire, Sheffield
- Robert EARL  
Season: Derby Baths, Blackpool
- FOUR JONES Boys  
Season: North Pier, Blackpool
- FRASER-HAYES Four  
Week: Empire, Liverpool
- Morton FRASER's Harmonica Gang  
Season: North Pier, Blackpool
- GAUNT Brothers  
Week: Empire, Sheffield
- The GOOFERS  
Season: Palladium, W.
- Charlie GRACIE  
Saturday: Gaumont Cinema, Southampton
- Karen GREER  
Season: Winter Gardens, Blackpool
- Ronnie HILTON  
Week: Empire, Pinnerbury Park
- Howard JONES and Reggie ARNOLD  
Week: Hippodrome, Manchester
- Terry KENNEDY and his Rock 'n' Rollers  
Week: Empire, Sunderland
- KENTONES  
Week: Garrick, Southport (evenings)  
Season: Palace Theatre, Blackpool (afternoons)
- KING Brothers  
Season: King's, Southsea
- Lee LAWRENCE  
Week: Empire, Edinburgh
- Chas. McDEVITT Skiffle Group  
Week: Empire, Glasgow
- Bill MCGUFFIE  
Week: Empire, Edinburgh
- Ruby MURRAY  
Season: North Pier, Blackpool
- PRINCE Sisters  
Season: Empire, Belfast
- Johnnie RAY  
Sunday: Opera House, Blackpool
- Joan REGAN  
Season: Palladium, W.
- Joan SAVAGE  
Season: Winter Gardens, Blackpool
- Anne SHELTON  
Season: Queen's, Blackpool
- Tommy STEELE  
Week: Garrick, Southport (evenings)  
Season: Palace Theatre, Blackpool (afternoons)
- TANNER Sisters  
Season: Palace, Blackpool
- THREE DEUCES  
Season: Central Pier, Blackpool
- THREE KAYE Sisters  
Season: Palladium, W.
- THREE MONARCHS  
Season: Prince of Wales, W.
- Mel TORME  
Week: Hippodrome, Bristol
- Frankie VAUGHAN  
Week: Winter Gardens, Margate
- Hedley WARD Trio  
Sunday: Opera House, Blackpool  
Season: Hippodrome, W.
- David WHITFIELD  
Season: King's, Southsea
- YANA  
Season: Opera House, Blackpool

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# AT LAST!

## —the truth about Elvis Presley

PEOPLE have tried to write Elvis Presley off—and there are many more who would if they could. To many, he's an unpleasing sign of the times, something they dislike without really understanding.

Last week, the MELODY MAKER met a man who believes he *does* understand.

Charles O'Curran—Patti Page's husband—is a dance director who has been working with Elvis on the Paramount film, "Loving You."

"Actually, I selected his songs," says O'Curran. "Hal Wallis is a great producer, but he doesn't know much about pop songs. One of the numbers I picked was 'Teddy Bear,' which is doing very well.

"How is Elvis? You're going to love him. I hear he is coming over here. Let's put it this way: you're going to like him a lot more than some of the people around him.

"When I say that he's a simple lad, don't get me wrong. He's sharp enough mentally. But, in a way, he's still unspoiled and unaffected. Childlike, perhaps.

"And he's so willing to learn. If you told him to go over in the corner and stand on his head, I think he'd do it.

### Unhappy

"He's a perfectionist, too. We saw his first film, 'Love Me Tender,' and thought it was awful. Elvis can't bear to think about it. He was most unhappy about that title ballad. Thought he sang it flat. He didn't feel that a straight ballad was his material, anyway.

"When we did the recording session for his latest film, I was quite satisfied with one take. 'That's perfect, Elvis,' I told him. 'We couldn't improve on it if we tried all day.'

"But he didn't think so. We did it again.

"With his acting, too, he strives for improvement.

"This isn't the boy from the backwoods who has let fame go to his head. He's quite humble and conscious of all his defects.

### Patient

"Don't take my word for it. Everyone who has worked with him says the same. Naturally, he's made some enemies. In his position, that's unavoidable. He has to be smuggled in and out of hotels and theatres, and in general keep to a plan of campaign mapped out by others. That's bound to offend some.

"But I've seen him signing autographs and he's much more patient than most of us would be. If two hundred people are there, he'll just go on writing his signature until he's satisfied everybody.

"Presley has become an industry. He's so big that ordinary standards don't apply.

## Charles O'Curran,

Hollywood dance director and husband of singer Patti Page, worked with Elvis Presley on his film, "Loving You." Here, in an exclusive interview with TONY BROWN, he gives the facts about the teenagers' idol

For example: one magazine wanted him for a special photographic session. That kind of co-operation is normally given free in the name of publicity. But Presley's handlers demanded a fee—a huge one. And I believe they got it.

"How can his teenage appeal be explained? I think it's simple.

"How free is a teenager?

"They're told not to do this, not to do that all day in school. And it's No, No, No, all the rest of the time at home—a constant process of repression.

"So then they go to an Elvis Presley concert and watch the uninhibited performance of someone who seems just about in their own age group. They get his smouldering, rebellious appearance. And they catch on that this is one time when they can let themselves go, let their hair down, squeal and scream and clap. It's actually allowed.

"Once they've enjoyed that sort of freedom, no adult can ever tell them to stay away from Elvis. Oh, they've tried it.

"Religious organisations put the ban on him, sent the word out to parents to forbid their daughters and all that. Did it make a scrap of difference?

What do you think? You've heard about forbidden fruit...

"And so what happens? He's banned and people write about him. The kids refuse to stay away—and they write some more. If it seems at any time that he's unco-operative, newspapers put in a beef. Does it touch Elvis? Of course not. It's all publicity.

"And, incidentally, although I've heard that Presley has come in for some criticism over here, I notice that you claim to have your own Elvis Presley, Tommy Steele.

"I caught his act on television the other night.

"Cute.

"How does it compare with a real Presley performance?

"I'm afraid it doesn't."

### MY AMBITION: MY OWN BIG BAND

VIBES can be used with a big band if they're properly accommodated. I've just recorded a new album with a 19-piece band and I think it sounds pretty good. You need a good instrument, a good mike, a good pick-up and good arrangements that don't smother the vibes.

If you're in a big hall, of course, it's much harder to balance them against the background. But it's still possible.

My pet ambition is to have my own big band, but that depends on public reaction to this new album. It has been on the market in the United States for about a month.

A vibist has a big advantage because there still aren't too many around, and it's still a comparative oddity, even though Lionel Hampton and Red Norvo have been playing for 20 years. You don't get the idea people are up to their necks in vibes so it's not such a strain all the time.

I've been more influenced by great musicians on other instruments rather than other vibists. Lester Young, Charlie Parker—and, of course, Dizzy Gillespie, my all-time favourite musician. I'd love to record with him.

From a tape recording by Henry Whiston



● Elvis is sharp enough mentally, says O'Curran, but, in a way, he's still unspoiled and unaffected. And he's willing to learn. If you told him to stand on his head I think he would do it.



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ONLY TWO  
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Paris has  
a preview

# Calypso man Holder for South of France



Former Johnny Dankworth singer Frank Holder is to play five weeks in cabaret at a ritz club. He is pictured (above) giving a preview of his act to patrons of the White Elephant Club in Paris where he played a short engagement last week. Frank is due to open at Biarritz today (Friday).

BRITAIN'S calypso specialist Frank Holder has been booked for a five-week season at the ritzy White Elephant Club, Biarritz. The deal was set after Frank made an appearance at the White Elephant Club in Paris last week.

He was signed by French trumpeter-bandleader Maurice Moufflard to sing with him in Biarritz from today (Friday) until September 2.

### Double journey

Because he was committed to a BBC airing, Frank had to make a double journey. He flew to Paris on Monday for rehearsals, returned the following morning for a broadcast with Don Carlos at 3 p.m., caught the next plane back to Paris and then motored to Biarritz.

### U.S. bassist is ill

Lloyd Thompson, American bassist with Alan Clare's Trio at the Star Club, Wardour Street, was admitted last week to St. Mary's Hospital, Paddington, with a chest complaint.

He is likely to be in hospital for some months. Kenny Napper and Phil Bates are dipping until a regular replacement is found.

### BROWN BAND FOR SCANDINAVIA

THE Sandy Brown Band is to tour Scandinavia from August 22 to September 1.

The tour will include concerts in Copenhagen and Stockholm and a week at a Copenhagen club before the final concert at Aarhus, Denmark.

Stan Greig has taken over the piano chair with the band. He replaces Ian Armit, who has joined Humphrey Lyttelton.

Stan rejoins Sandy after three years with Humphrey Lyttelton (as a drummer) and Bruce Turner. He was a member of Sandy's original band in Edinburgh.

### QUINCY SAYS HELLO

American arranger Quincy Jones spent a two-day holiday in London last week.

The former Hampton-Gillespie-Basie arranger flew in from Paris, where he is working for Barclay Records.

### CHICAGO COMMENT

Fragile, but it swings!

From Bernie Asbell

CHICAGO, Wednesday.—Chico Hamilton and his Quintet just waded into the Modern Jazz Room on a pleasant breeze.

A stronger wind could break up the group, so fragile are the patterns it fits together from the cello of Fred Katz (yes, 'cello); the flute, clarinet and sax of Paul Horn; the so-gentle guitar of John Palsano; the bass of James Bond; the no-piano-at-all; and the hushed drums of Chico, thumped with tympani sticks which manage, nevertheless, to lay down a sometimes wicked swing.

They're on Pacific Jazz Records. Try them and see if you don't think (as I do) that this is the sound towards which small combo jazz has been fumbling its way for the past ten years.

### Grand Duke

Duke Ellington, with his grand manner, his sure wit, and the secure solidity of his 17 sidemen (who never seem to change), are blowing out the walls of the Blue Note.

A special treat is the night club unveiling of Duke's "Shakespearean Suite." It's more playful than profound, sometimes topped by Ellington's tasty literary comments. To wit: "This one is about Hamlet making believe he's crazy. But, of course, crazy didn't mean the same thing then as it does now..."

### BARBER & WELSH FOR GERMANY

THE Chris Barber and Alex Welsh Bands will both play Germany in September.

First to leave will be the Welsh Band, which plays two concerts in Holland—at Rotterdam and Amsterdam—on August 30 and 31 before travelling to Germany.

The group will give concerts in Germany from September 1 to 8, finishing the tour with a week at the Storeville Jazz Club, Frankfurt, from September 9 to 15.

The Barber Band flies to Germany for concerts at Cologne (September 11th), Düsseldorf (12th), Hanover (13th) and Hamburg (14th).

## Composer bans lyric for top-selling song

NEW YORK, Wednesday.—Composer Leroy Anderson has banned vocal versions of his "Forgotten Dreams," which have already been recorded in Britain.

British versions waxed include one by Muriel Smith for Columbia and another by Kenneth McKellar for Decca—both using new lyrics.

Decca A & R manager Dick Rowe has arrived here from London to try and get Anderson to reverse his decision.

Jack Mills, boss of Mills Music,

for which Anderson is a contracted writer, told the MM this week that the composer feels "Forgotten Dreams" is not adaptable to lyrics.

After three years of plugging, the song is now figuring in Britain's lists of best-selling sheet music.

According to Mills he gave permission in Anderson's absence for Dick Rowe to use the lyrics. When Anderson heard of it he at once cabled Fred Jackson, Mills' general manager in London, refusing permission to release any of the disc versions.

Anderson feels that his songs stand on their own and he doesn't want to share royalties with lyricists.

### PULLING STRINGS

Johnny Franks and his Skiffing Strings make their BBC debut tomorrow (Saturday) in the Light Programme "Skiffie Club."

Mills' London office feels the version with added lyrics could be a very big seller of both recordings and sheet music, but Anderson's contract with the publishers gives him the right to decide on the treatment for his compositions.

### Cafe de Paris is not closing down

Rumours that London's famous Cafe de Paris is closing for good were denied this week by the Cafe's general manager, Major Neville Willing.

"The Cafe is closing down on August 2 for redecorations, but will open again in six weeks," he told the MM.

The Cafe's resident bands—fronted by Arthur Coppersmith and Harry Roy—have received notice and have not been told whether or not they are being re-engaged.

## Strikers v. Dankworth

PICKETS concerned in the provincial bus strike removed valve caps from the tyres of the Johnny Dankworth band coach at Stoke-on-Trent on Sunday.

The coach was given police escort on its way from a band date in Manchester to another at Bournemouth.

Singer Shirley Western has disbanded her Sextet after two years to join the Don Smith Band at the Cresta Ballroom, Luton.

Resident at Butlin's Camp, Pwllheli, for the summer, Harry Leader's 15-piece orchestra features Victor Feldman's brother Robert (clt.) and the Norman Moy Modern Jazz Group.

After appearing in five shows a day at New York's Radio City since June 13, Ronnie Ronalds is due back in Britain this weekend. In September he debuts as a disc jockey on Radio Luxembourg.

### NEWS in BRIEF

South London Jazz Club is running the South London Jazz Band Championship, with nine bands going through to the finals at Lewisham Town Hall on September 13. Winners will receive £25, a silver trophy and a recording test for Melodisc.

Trumpeter Les Jowett has handed over leadership of Brighton's Les Jowett Seven to clarinetist Stuart Emley. Jowett remains with the band, now re-named the Vanguard Jazzmen.

Acker Bilk's Paramount Jazz Band, from Bristol, has turned professional and is now resident on Fridays at the Paramount Club, Gerrard Street, W.

Californian folk singer Guy Carawan left for the Continent on Monday after two months in London. He intends to hitchhike to the Moscow Youth Festival.

Trombonist Henry Heagren and banjoist Bill Skinner have joined Bill Brunskill's Jazzmen, resident at the Cy Laurie and Kingston Jazz clubs.

Pianist-vocalist Maurice Allen is booked for ATV's "Face The Mike" on August 18.

The Stars' Organisation for Spastics raised £540 during a cricket match at Harrow on Sunday.

The Cottonpickers Skiffie Group airs in "Saturday Skiffie Club," on August 3, and "Rhythm and Blues," on August 9—both on the BBC Light Programme.

Croydon saxist Mac McKrell is in hospital with chest trouble and would like to hear from friends at Room 12, Hamilton Ward, Royal National Hospital, Ventnor, Isle of Wight.

Joan, wife of former Teddy Foster trumpeter Jimmy Hames, gave birth to a daughter on Monday.

West Indian singer Lucille Mapp will appear in Albert Stevenson's "Cavalcade of Rhythm" on BBC television tomorrow (Saturday) at 8 p.m. Lucille's first film, "No Time For Tears" is expected to be premiered next month.

### Busy August for Johnny Duncan

Skiffie singer Johnny Duncan has four BBC airings and a television appearance next month.

On August 5 (Bank Holiday Monday) he presents his own record programme on the Light Programme from 2.50 to 3.20 p.m. He will play discs of Country and Western singers with whom he was associated in America.

He broadcasts with his Blue Grass Boys in "Skiffie Club" on August 3, "Guitar Club" (12th) and "Rhythm and Blues" (16th).

In addition, Johnny and the group are booked for BEC-TV's "Extra Special" on August 24. He will also be appearing with the Mick Mulligan Band and other outfits at the Floodlit Jazz Tattoo to be held at Lord Montagu's Palace House, Beaulieu, on August Bank Holiday Monday.

### PRECARIOUS PROFESSION

LORD SOMERS, in a House of Lords debate, has urged that the position of musicians should be made more secure.

"I know many professional musicians of a high order who have said that they have no desire for their children to take up music as a profession because it is far too precarious," he said.

"The outlook is certainly not going to produce many musicians of a high level from the next generation."

## Cy Laurie drummer taken to hospital

CY LAURIE drummer Ron Cooper is under observation in a Stockport hospital following a mystery illness which has paralysed his hands. His place with the band has temporarily been taken by Ernie O'Malley.

### Rendell gets new bass player

Bassist Kenny Napper has joined Don Rendell's Sextet in place of Frank Donnison, who was forced to leave owing to his freelance work.

The Rendell Sextet plays regular Monday sessions at the Manor House Jazz Club and every other Tuesday at the White Hart, Southall.

A 12-in. LP waxed by the group for Nixa in January was released last week.

### JAZZ PACKAGE TOUR

The Daily Express jazz package show, "Rhythm With The Stars," will again tour the North from October 14.

Details of venues and artists are not yet fixed.

### BRIGHTON FESTIVAL REJECTS JAZZ

Brighton's Musical Festival Committee has rejected an offer by Riverside Jazzmen trombonist Keith Samuel to organise a jazz band class at next year's Festival.

# RAY ELLINGTON IS TICKLED PINK

(Man—are you colour blind?)

That in future he is being taken care of

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# I WANT TO

# ACT



says  
**MEL  
TORME**

**T**HE trouble about being a promising youngster is that you have to keep other people's promises.

Take Mel Tormé. He started out as one of the golden boys of show business—a child actor, a successful songwriter, leader of his own vocal group, a stylish solo singer. In fact, before he was 20 his progress was prodigious.

Other people raved about him, prophesied even more remarkable progress for the future, then left Tormé to live up to it. At 30, his achievements have been disappointing.

When I asked Tormé how it felt to be an ageing prodigy, he blinked.

"I wouldn't exactly call myself that," he parried.

"After all, Frank Sinatra was pushing 40 before he got an Oscar for his acting in

'From Here To Eternity.' And what about Mickey Rooney? Everyone said that he was all washed up—finished. Washed up? He's bigger than ever now after his acting in 'The Comedian'."

That was a TV play on the national hook-up that had considerable impact—and Tormé was close enough to judge the strength of the Rooney performance. He played the part of his brother.

Tormé himself made something of an impression in the face of competition from a cast that included Oscar-winner Edmund O'Brien and Tab Hunter. He believes it could mark a turning point in his career.

"As a matter of fact," he admits. "I was all lined up for a big film part in 'Marjorie Morning Star.' But that fell through. The director apparently couldn't see me in the rôle. You know what directors are..."

Tormé will readily concede that his ambitions centre on an acting career. In the past few years the emphasis has been on singing and one gathers that it hasn't entirely been a matter of personal choice.

"From now on," he says, "I intend to do a great deal more acting. There's nothing absolutely definitely lined-up, but I may be filming in England."

"No, it's too early to give any details. It will be a purely dramatic rôle—no singing."

Yet Tormé's whole future is in doubt. On the very eve of his current British tour he was ill. In fact he is full of engagements against medical advice.

"I had a sharp pain in my chest. There was some question of a possible heart deficiency. Or it might have been just dyspepsia."

"Some time ago I had giddy spells—vertigo. Of course, trouble with the middle ear can give rise to those symptoms."

Obviously Tormé is a little worried. It would be ironic if the acting career that showed

In this exclusive interview Mel Tormé tells Tony Brown about his ambitions for the future.

## Why they choose Eula

**L**OOK OUT for a pretty, ash-blonde Aussie called Eula Parker. While Steele, Donegan and Dene make their appeal to youth, 29-year-old Eula is capturing the housewives—and some of their menfolk, too. She's the croonette with the distinction of being the first resident singer in one of ITV's most popular women's programmes, "Lunch Box"—a kind of informal, unscripted and visual "Housewives' Choice," which is networked daily on a nationwide basis.

Back in Australia Eula was one of the Parker Sisters, a top-line singing act which had to break-up when her two sisters married.

### With Vaughan

After only two years in England Eula is going places. Last Sunday she sang with Frankie Vaughan at a Coventry charity concert. The previous Monday and Tuesday she appeared in the BBC TV programme "Line-Up."

This week she is in Birmingham, from where "Lunch Box" is transmitted. She appears in it every other week from Monday to Friday.

In Birmingham, every day after transmission, Eula jumps on a bus and makes for a different cinema. Five days a week she goes to the pictures—alone.

"But I enjoy myself," Eula told me when I took her to a champagne "do" the other day—which, I'll wager, she enjoyed more than anyone present. "Every time the sales-girl comes round, I fall for a fresh supply of chocolate, ice-cream and peanuts."

After the programme she makes straight for her small hotel, has a meal and a bath, learns her lyrics for the following day and gets to bed by nine.

But Eula's happy. After two years in England, including one year with the Star-gazers and six months' solo work, she's just been asked to an audition with a view to having her first recording made. She won't say what it'll be yet.

It's a pretty safe bet, though, that the name she is making for herself among the housewives will help to ensure a spectacular success.

Wilfred Altman



**SINATRA ... was pushing 40 when he won his Oscar.**



**ROONEY ... they said he was washed up.**



signs of reaching a tardy fruition were sabotaged by a serious illness.

"I had been working at great pressure," he reflects. "Starting at eight in the morning and finishing at nine every night. From now on I'm taking things easy."

"Last Saturday and Sunday I had nightmares about this trip. Frightening. Dreamed that I was falling off the stage during my act."

Regarded as a piece of Freudian symbolism, that should give amateur psychologists plenty of food for thought.

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# WE should win these contests

I WAS walking, or rather gondolering, along Venice High Street during my holiday when I ran into a bunch of familiar English chops. They were part of the BBC orchestra which had been sent out to compete in the International Festival of Song organised by the Italian Government.

Chappies like Max Jaffa, Charlie Katz, Sidney Bright and Bill Shepherd—a mixture of straight toes, semi-straight toes and one jazzier, Bill Shepherd, leader of the Coronets.

While everyone said the British would win because of the excellence of their performance and because "strings were more suitable to Venice than jazz," it was the Dutch who came first, with Britain third.

It is my own view that the Dutch won because they had a big band plus a string section, and so could play both light and dance music. Now we ought to win competitions like this, not only because we are still tops in Europe for dance music but because we have the ability to combine both dance and light music in the same band.

**Maurice Burman**

on



There were bands from Britain, Belgium, Holland, Italy and Germany. Britain sent an excellent light music unit—strings and woodwind—Holland sent a dance band, and the rest entered big bands—eight brass, five saxes.

Germany patterned itself on 1946 Woody Herman and the rest of the big bands on Heath and Kenton. And they were very good indeed.

The Germans had a trumpet who ranks among the very best in Europe, and the Italians an equally brilliant pianist/leader.

Most bands had vocal groups, but the one which won the greatest praise from the musicians was Bill Shepherd's new group, "The Meritones."

Bill is our most advanced group arranger and leader. He thinks, writes and sings like a jazzman. Given a chance, he is our answer to the Hi-Lo's, and I'm not kidding. Just wait and see.

TEMPLE TEMPO  
8 p.m., 16/7/57

COMING back from holiday and starting work is always difficult, especially if

you've kept away from the radio and have caught up with American records instead.

However, I looked at the "Radio Times" and was delighted to see a big picture of Nat Temple looking like a young and gay Sir Anthony Eden. Despite the terrible title, "Temple Tempo," I couldn't resist that picture. So off we went.

Nat's first number, "Jeepers Creepers," set the pattern for the show. Apart from a sharp opening from the muted brass, the band was good on all accounts—arrangements, saxes, brass, drive, phrasing and solos. Nat is still our best Goodman-type clarinet.

The Londonairs, with Marie Benson, sang well, with style and humour.

All this, plus Monty Norman's singing, was one of the best all-round broadcasts for a long time.

**LISTEN FOR**

"Transatlantic Spotlight," which starts on August 1 on the Home and continues every Thursday, at 2.15 p.m., for five weeks.

It will feature Ella, Duke, Louis and the Count.



Most of the bands in the International Festival of Song patterned themselves on Heath (top) and Kenton



(Times: BST/CET)

**SATURDAY, JULY 27:**  
10.0-10.30 a.m. DL: Skiffle Club.  
12.30-1.0 p.m. A 1: Louis, Gootie, Bolling, Davis, etc.  
12.45-1.15 DE: Wilbur and Sidney de Paris.  
5.15-5.45 Z: Swing Serenade.  
6.0-6.15 C 2: Tony Scott.  
6.40-7.0 C 2: Jazz Discs.  
8.0-10.0 T: (1) T. D., Carle, Garner, Flanagan, etc. (2) J. McPartland, Powell, Chico O'Farrill, Hug, Lamare, etc.  
9.0-9.25 J: Basin Street Jazz.  
9.30 W: Jamboree Jazz Time.  
10.10-10.55 F 1: Jazz Party.  
11.0 app. Q: New Edelhagen Orch.  
11.0-1.0 a.m. T: Repeat of 8.0 p.m.  
11.5-12.0 J: 50 Years of Paul Whiteman.  
11.10-11.30 Y: Jazz, 1957.  
12.5-1.0 a.m. J: D-J Shows.  
1.0-2.0 E-Q: Saturday Night Club.  
2.5-3.0 H-Q: Hollywood-New York.

**SUNDAY, JULY 28:**  
12.30-1.0 p.m. A 1 2: American Folklore.  
8.0-10.0 T: (1) Popular. (2) Jazz.  
10.0-11.55 S: For Jazz Fans.  
10.10-10.40 B: Panassié on Yancey.  
10.30 H 1: Swing Party.  
11.0-11.55 F 1: Jazz for Sunday Night.  
11.0-1.0 a.m. T: Repeat of 8.0 p.m.

**MONDAY, JULY 29:**  
12.0-12.30 p.m. F 2: Goodman.  
8.0-9.0 I: Eddie Sauter's Orchestra.  
8.0-10.0 T: (1) Popular. (2) Jazz.  
9.30-10.30 Z: Jazz Panorama.  
10.10-11.0 S: For Jazz Fans.  
10.15-11.55 DL: The Band Waggon.  
10.30 app. K: Jazz.  
11.0-1.0 a.m. T: Repeat of 8.0 p.m.  
11.5-1.0 J: D-J Shows (nightly).

**TUESDAY, JULY 30:**  
8.0-10.0 p.m. T: (1) Popular. (2) Jazz.  
9.20-9.45 H 2: Kenton Soloists.  
10.10-11.0 S: For Jazz Fans.  
10.15-10.45 R-255m: The Real Jazz.  
11.0-1.0 a.m. T: Repeat of 8.0 p.m.  
11.5-11.30 H 2: Goodman.

**WEDNESDAY, JULY 31:**  
6.30-6.55 p.m. F 1: Modern Jazz, '57.  
7.40-8.0 F 2: Pete Rugolo Orch.  
8.0-10.0 T: (1) Popular. (2) Jazz.  
9.30-10.30 P 3: Jazz for Everyone.  
10.10-11.0 S: For Jazz Fans.  
10.30-11.20 O: Jimmy Dorsey.  
11.0-1.0 a.m. T: Repeat of 8.0 p.m.  
11.15-11.50 C 1: Afro-American.  
12.10-1.0 I: J. and K. Octet, Joe Turner, Lars Gullin.

**THURSDAY, AUGUST 1:**  
8.0-10.0 p.m. T: (1) Popular. (2) Jazz.  
10.0-10.30 J: Instrumental Mood.  
10.10-11.0 S: For Jazz Fans.  
10.15-11.57 B: Basie, Calvin Jackson, Rogers, Lowe, Ella, Louis.  
1.0-5.11.0 M: "What Became of the Pop Musicians?"  
10.20-11.0 I: Esquire All-American Carnegie Concert, 1948 (Ellington, Herman, Cole Trio, Hodges, Carmey, Harris, Norvo, etc. M.C.: Orson Wells).  
10.45-11.0 J: B for Blues.  
11.0-12.0 P: Bix, Berigan, Butterfield, Braff and Baker.  
11.0-1.0 a.m. T: Repeat of 8.0 p.m.  
11.35-12.0 H 1: Les Brown.

**FRIDAY, AUGUST 2:**  
4.0-4.30 p.m. I: Dave Hildinger Quintet.  
5.0-5.30 K: Mulligan.  
5.5-5.25 C 1: Pete Schilperoort Quartet.  
5.35-6.5 L: Jazz.  
8.0-10.0 T: (1) Popular. (2) Jazz.  
9.30-9.45 P 4: For Jazz Fans.  
9.30-9.55 H 1: Kenton Soloists (R.).  
10.0-10.25 J: Mostly Dixie.  
10.0-10.15 W: Rampart Street Paraders.  
10.10-11.0 S: For Jazz Fans.  
10.20-11.0 Q: German Jazz Festival.  
10.20-11.0 DL: R-and-B.

10.35-11.15 Z: Jazz à la Carte.  
11.0-11.15 K: Ella.  
11.0-1.0 a.m. T: Repeat of 8.0 p.m.

**KEY TO STATIONS AND WAVELENGTHS**

- A: RTP Paris-Inter: 1—1620m, 48.39m, 2—193m.
- B: RTP Parisien: 260m, 218m, 318m, 359m, 445m, 498m.
- C: Hilversum: 1—402m, 2—298m.
- D: BBC: E—464m, 30, 25, 19m bands, 1—1500m, 247m.
- E: NDR/WDR: 309m, 189m, 49.36m.
- F: Belgian Radio: 1—484m, 2—325m, 3—267m, 4—198m.
- H: RIAS Berlin: 1—303m, 2—407m, 49.94m.
- I: SWF Baden-Baden: 295m, 363m, 195m, 41.29m.
- J: AFN: 344m, 271m, 547m.
- K: SBC Stockholm: 1571m, 255m, 245m, 306m, 506m, 49.46m.
- L: NR Oslo: 1376m, 337m, 226m, 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 I: 1647m.
- T: VOA Washington: 41, 31, 19m bands. Programme (2) 12.0-1 a.m. only on 1734m.
- W: Luxembourg: 205m, 49.26m.
- Y: SBC Lugano: 566.6m.
- Z: SBC Geneva/Lausanne: 393m, 31m band.

F. W. Street

## Britons boost big band revival

TORONTO, Wednesday. BIG band one-night stands may be due for a revival here, thanks to British-born citizens.

When Stan Kenton's Orchestra appeared at the Palace Pier last week, the first American band to play the Pier in more than three years, at least 90 per cent of the audience of 2,500 consisted of British immigrants.

General manager Bill White was so pleased with the results that he may start booking more big bands.

"Very few of the regular crowd was on hand," he said. "Nearly everyone I spoke to was English."

Kenton, now dividing his time between dance dates and recording activities, said the reaction had been varied on the present tour. Small crowds some evenings, very big audiences on others. His next Capitol LP will feature a septet playing workshop jazz, and another trip to Europe is scheduled for next year.

Trumpet man Sam Noto, and trombonist Ken Larsen were the best-known musicians in the band.

Helen McNamara's Toronto Telegram

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Trumpet man Sam Noto, and trombonist Ken Larsen were the best-known musicians in the band.

# JAZZ on nixa

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**Johnny Duncan**

with Chris Barber's Skiffle Group  
Doin' My Time / Where Could I Go?  
Nixa NJ 2014

**Ottile Patterson**

with Chris Barber's Jazz Band  
Beale Street Blues / Jail-House Blues  
Nixa NJ 2015

**Big Bill Broonzy**

Southbound Train / It Feels so Good  
Nixa NJ 2016

**Dickie Bishop**

with Chris Barber's Skiffle Group  
Can't You Line 'Em / Gipsy Davy  
Nixa NJ 2017

**Terry Lightfoot's Jazzmen**

My Bucket's Got A Hole In It /  
Good Time Swing  
Nixa NJ 2018

**Derek Smith Trio**

Derek Smith (piano): Allan Ganley  
(drums): Sammy Stokes (bass)  
"PIANO MOODS—VOL. VIII"  
Wee Cuff / Love For Sale /  
Alan's Pad / Carioca  
Nixa NJE 1036

**Dick Heckstall-Smith Quintet**

Dick Heckstall-Smith (soprano sax):  
Sandy Brown (clarinet):  
Dill Jones (piano): Major Holley (bass):  
Don Lawson (drums)  
"VERY SPECIAL OLD JAZZ"  
Fish Man / Monochrome / Save It  
Pretty Mama / Last Minute Blues  
Nixa NJE 1037

# The kids are dancing again!

NEW YORK, Wednesday.

WHEN I saw Les Brown's talk with Tony Brown in the July 13 MM, I felt it was necessary to set the record straight. Certainly Les, a veteran band man and one who knows his way around the band business, is entitled to his say. But perhaps things are not as bad Stateside as he paints them.

**says Ren Grevatt**

He points out, for example, that "a band is doing well if it manages to work four days out of 10 during the year." That may be true of a good many who are worth less than their salt, but the better bands are working more days than they are idle, and the Les Brown band, according to a spokesman from Associated Booking Corporation, is working "seven days out of seven."

## BEST SUMMER

I talked to Jack Greene, vice-president of the Willard Alexander Agency, one of the top band bookers in America. He told me this is the best summer for bands in many years.

He said many new band locations are opening up. For instance, both Count Basie and Lionel Hampton are working the swank Waldorf-Astoria Hotel this summer, after Benny Goodman's smash engagement there last year.

Smart night clubs and hotel rooms, which formerly featured multi-act floor shows, are going over to bands, including the Shoreham Hotel in Washington, the Town Casino in Buffalo, the Hotel Syracuse and the Brentwood Supper Club in suburban Washington.

## ON THEIR OWN

Bands this summer are making it strictly on their own, according to Greene, without an expensive, crowd-luring single act on the bill. The bands are hitting percentages in a high number of the total engagements they play.

Everyone here is trumpeting the call: "The kids are dancing again." And it's true.

Billboard last week said bands are pulling an average 25 per cent. higher take on one-nighters this year than last, and admission charges are substantially the same.

edited by Max Jones and Sinclair Trail



"Big Bill" Broonzy

The writer, Bill Simon, continued with a round-up of the number of name bands that are doing top-notch business at all the locations they play.

General Artists Corporation is doing well with Ralph Marterie, Buddy Morrow, Stan Kenton and Jan Garber. Howard Sinnot, top band executive at GAC, has enlisted heavy jockey support for his campaign on "Let's Go Dancin' and Romancin'."

Music Corporation of America's Howard McElroy says Charlie Spivak has just wrapped up his best month in three years. MCA notes, too, a heavy increase in earnings for such as Billy Butterfield and Ray Eberle, while the perennials like Lombardo, Benecke, Kaye, Bernet, Spike Jones and the Dorsey band are doing as well as ever.

The Alexander office is doing turn-away business with the Miller-McKinley band and Count Basie, with top loot also being pulled down by Claude Thornhill, Sonny Dunham, the Commanders, Tommy Tucker, Skitch Henderson and Dean Hudson.

This office is also pitching the Kai Winding jazz group as a dance attraction as well as the new jazz-oriented bands of Oscar Pettiford and Johnny Richards.

## A POWER

The Joe Glaser office had an equally successful story. The agency has Louis Armstrong, Lionel Hampton, Woody Herman, Richard Maltby, Duke Ellington and Maynard Ferguson, along with Les Brown. Billboard said Brown hits percentages in at least half its dates.

It's true that Les Brown was a power behind the movement two years ago to form the Dance Orchestra Leaders of America (DOLA). Another guiding spirit behind the movement was Tommy Dorsey.

The fact that only six band-leaders showed up at the first meeting indicated, perhaps, not only a lack of interest on the part of some batoneers at the



RAY McKINLEY has reason to look happy—he's doing turn-away business just now.

# ...and business booms

time, but reflected the difficulty of travelling to the meeting from the far distant areas where they were working.

Brown points out that "even the good singers have been pushed into the background since the war." Right enough. But the latest trend is in another direction.

Sinatra and Cole have both been consistent sellers and chart makers for a number of years, even through the high point of rock-'n'-roll. Doris Day had a smash hit on a single record just a few months back in "Que Sera, Sera," and class singers like Tony Bennett, Pat Boone and Patti Page sell consistently well.

As Les himself points out: "You can hear practically every

type of music on the air if you look for it." And the number of good bands and class singers making it these days amounts to a definite resurgence to an extent even Les Brown may not fully realize.



Pat Boone

## Collectors' Corner

THIS week we start a list of the recording pseudonyms used by blues singers. It has been a big job in which a number of European collectors have co-operated, and we feel rather proud of it on their behalf.

First credit must go to Erik Wiedemann, who supplied us with the original draft a long, long time ago. It comprised about 70 disc-names, with the solutions, and he wrote:

"They are just a fraction of the total, and this is only a preliminary listing of the names which hide the identities of some blues artists."

We added to the number, ran into a tangle of queries (Is Bessie Brown the same person as Liza Brown? How many people recorded as Sally Sad? and so on) and passed on the tangled mass to others.

Contributors since include W. H. Parry, Albert McCarthy, Bert Whyatt, Derek Collier, Stanley Dance, Jeff Aldam, Denis Preston, Yannick Bruynoghe and Hugues Panassie.

We checked some items with Big Bill Broonzy and Brother John Sellers, and all of them with blues collector Paul Oliver, who has helped manfully. Obviously, this type of catalogue can never be complete. This one is still somewhat preliminary, but we are sure nothing like it has ever been published.

## Probables

Owing to the alphabetical system, readers may think we have missed somebody who is, in fact, due to crop up lower down the column. So we ask them to restrain themselves in the matter of corrections until "Y" for Yas Yas Girl has been reached.

A few entries included here have question marks against them because there is some doubt about the identity. They are "probables." The real queries will be published at the end of the list. Here it is:

- Alabama Slim—John Lee Hooker (who has also recorded as John Lee Cooker and John Lee Baskers).
- Amos—Amos Easton.
- Andy Boy—Willie Kelley.
- Anne Smith—Ma Rainey.
- Arkansas Shorty—James McComb.
- Aunt Jemima—Big Tess Gardelle.
- Baby Doo—Leonard Caston.
- Baby Jay—Baby James.
- Barbecue Bob—Robert Hicks.
- Barfoot Bill—Ed Bell.
- Bat The Humming Bird—James "Bat" Robinson, also Charles Davenport.
- Bessie Jackson—Lucille Bogan.
- Bessie Williams—Viola McCoy.
- Big Bill—William Broonzy.
- Big Bill Johnson—William Broonzy.
- Big Bloke—Jimmy Oden.
- Big Boy Ben—James Cole.
- Big Joe—Joe McCoy, also Joe Lee Williams.
- Big Maceo—Maceo Merriweather.
- Big Richard—Tommy Bradley, also Frank James.
- Big Sister—Flossie Brown, also Irene Scruggs.
- Big Walter—Richard Price.
- Billie Barnes—Charles Avery.
- Bill Brown—Horace Smith.
- Billy James—Arthur Phelps.
- Billy and Jessie—Billy McKenzie and Jesse Crump.
- Birmingham Sam—John Lee Hooker.

[TO BE CONTINUED]

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reveals every record sound with true high-fidelity and clarity. Three speakers give 3-D diffusion of sound. 4-speed Garrard automatic changer; separate bass and treble control. 39 gns tax paid.

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Please send me details of the Partygram, Trio and Duet Record Players.

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ADDRESS.....

# Doin' the Coffee Bar Jive

Demonstrated by the originator—see key below



**MOST** of the flags are down, the crowds have thinned, the street corners are empty of steel band, skiffle group and busker. The Soho Fair is over till next year.

And next year (whispers reach me) we shall not only have another Soho Fair but maybe a Tin Pan Alley Fair as well.

It'll probably be for one day only—a Sunday—with St. Giles High Street and Denmark Street closed to traffic. And with all the talent there is in and around the Alley, with restaurants of nearly every nationality scenting the air, and (we hope!) extensions in the locals, it should draw as many people as the Soho Fair itself. And offer golden opportunities to plug!

**It's him!**

**ACROSS** on the other side of Soho, in Berwick Street, I've tracked down the originator of the Coffee Bar Jive. It's guitarist Leon Bell.

He it was, while playing in the Cat's Whisker coffee bar, who saw the need for the seated customers to express the rhythms of the music being played, and devised the basic movements of this latest espresso craze.

We got together in the Mars Club, where his group opened last Saturday, and there, for the benefit of the MM camera-man, he gave a demonstration (left).

Once these basic movements have been mastered, there's no limit to the improvisations that can be achieved.

"And remember," Leon pointed out, "it's great for people in hospital and for parties round the radiogram at home."

**KEY**

(Full sequence occupies 20 bars. Each movement is repeated, so lasting two beats.) 1. Snap knees. 2. Clap hands. 3. Bang fists. 4. Cross hands. Repeat in reverse. 5. Make circle in air with right hand. 6. Rub it out with circular motion. Repeat movements 5 and 6 with left hand, keeping right hand in air. 7. Finishing position.

## THE NEW KING

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**TENOR G/L**  
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# ON THE BEAT

"And even for the wall-flowers standing round the palais walls..."

**Hit writer**

**A HOLLYWOOD** songwriter was asked recently what kind of songs he would most like to write. He replied: "Old standards."

In town this week is a Hollywood writer who has done just that.

He is Frank Perkins, responsible for such all-time hits as "Stars Fell On Alabama," "Emmaline," "Cabin In The Cotton" and "Sentimental Gentleman From Georgia," as well as the famous "Scat Song" which he wrote with Cab Calloway.

All these were written between 1932 and 1935, and then he broke this success-recipe to join Fred Waring as arranger for the Pennsylvanians, later going over to Warner Bros. as arranger, composer and conductor.

Today he is in the happy position of having a catalogue of "standards" to his credit as well as three LPs of recent originals out on American Decca.

**Great!**

**I MET** up with him last week at the Club de la Côte d'Azur where Fred Jackson, of Mills Music, had taken him to sample some of London's brighter night-life.

We sat near Ido-Martin's band. I asked him what he thought of the group.

It took a bar or two to get my message through, and then he broke out of his absorption. "Why, this is just great! And, boy, that tenor player..."

**Staunch**

"**BREAK IT!**" cried Winifred Atwell. She had just heard the first playback on "Black And White Rag"—the first disc on which she played honky-tonk piano.

They didn't. They issued it. And it'll soon hit the million-sale in this country.

**\* FOOTNOTE:** I don't know whether Frank realizes it, but Jack Teagarden's recording of "Stars Fell On Alabama" is a very rare collector's item in this country. It has Big T. Teagarden singing, and includes his brother Charlie on trumpet, Roy Baray on piano, Casper Pearson on harp, Benny Goodman on clarinet and Frankie Trumbauer on alto.

## with PAT BRAND



It's not done too badly in Australia, either.

The EMI Sales Division in Sydney has come out with statistics showing that it's sold over 100,000 copies there—equivalent in population ratio to a two million sale in the States.

And now Winnie joins Australia's Famous Three top disc sellers, Vera Lynn, Slim Whitman and Woody Herman.

**Up and up**

**SOMEBODY'S** been burning the candle at both ends. A little blue candle. Which lies

on my desk with an invitation to join Shirley Bassey at the London Hippodrome and help her burn her candle at both ends.

A nice thought, Shirley. I came, I saw, and—as usual—I was conquered.

**No?**

**I DROPPED** into the Astor Club the other night to talk music with Latin-American bandleader Don Carlos. What did we talk about? Golf.

And Bobby Locke.

The four-times winner of the British Open Championship recently celebrated his latest St. Andrews victory with a party at the club—and presented Don with a brand-new spoon (the kind you hit a ball with), together with a box of golf balls "guaranteed to go a mile!"

Speechless, Don (with whom golf comes only second to music) could only express his appreciation by going over to the piano and playing Bobby's favourite tune.

Quite inappropriately, it's called "No Can Do."

**Tune time**

**THE American A & R men** have been having a ball. Glancing through recent lists, I find they have come up with such album titles as: "Music To Knit By," "Music To Suffer By," "Night-Out Music For Stay-At-Homes," "Music For Expectant Mothers" and... "Music To Awaken The Beast."

## Tours, cabaret and TV for Maxine

**ATTRACTIVE** Maxine Daniels is having a pretty hectic time just now. At the moment she is touring American bases in the London area as well as appearing nightly at the "Jack O' Clubs." And on Wednesday she took part in the BBC television show "Line Up."

On Sunday she is returning to the "Stork Room" for more cabaret appearances and on Thursday, August 8, is flying to Germany for a special TV show in Frankfurt.

**HOLLYWOOD HEADLINES**

**HOLLYWOOD**, Wednesday.

**PETRILLO** has said he is opposed to segregated MU branches in America. However, he won't compel separate white and Negro branches in the same city to integrate.

"But," he warned white locals, "if a coloured local wants to join you, you had better take them in. Because if you don't we're going to force you to."

At the recent national AF of M annual convention there was a motion by the Los Angeles branch to abolish the by-law giving Petrillo absolute dictatorial powers. Despite the fact that Petrillo himself recommended the motion, it was defeated.

**IN BRIEF...** Benny Carter's "Los Angeles Jazz Concert Hall" was closed after only three weeks because of lack of support. . . . Frank Sinatra drew a bigger crowd than both Louis Armstrong and Dave Brubeck at the San Francisco Cow Palace. . . . Singer Connie Russell stars in a new filmed TV series with situations revolving around a modern jazz combo.

**NITERY NOTES...** After so many years of jazz, the Tiffany Club has turned to striptease. . . . The Art Blakey Quintet followed Chet Baker into Peacock Lane. . . . Zaydi's Jazzland has cut out jazz in favour of dancing.

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**TED HEATH**

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Nice work if you can get it; Something's gotta give; A foggier day; A fine romance; Let's call the whole thing off; Top hat, white tie and tails; The way you look tonight; The piccolo; They can't take that away from me; Check to check; Let's face the music and dance; They all laughed

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**LONDON** RECORDS r.p.m.

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**LITTLE RICHARD**

**HERE'S LITTLE RICHARD**

Tutti frutti; True, fine mama; Can't believe you wanna leave; Ready Teddy; Baby; Slippin' and sidin'; Long tall Sally; Miss Ann; Oh why? Rip it up; Jenny, Jenny; She's got it

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## MELODISC WAXES SOHO CALYPSO

**MELODISC RECORDS** is today (Friday) releasing Vivian Comma's calypso "Down Soho," which won first prize in last year's Soho International Calypso Songwriting Competition.

Three other sides by Comma's Kings of the Caribbean steel band will be cut on the same session.

Siggy Jackson—Melodisc executive who helped judge the competition—has also decided to record "The Lucky Oyster" by Peter Barnes, which received a Special Mention.

Seen here judging the entries are Marc Pasquin (professional manager, Mills Music), Pat Brand ("Melody Maker" Editor), Linda Clarke (Miss Soho), Siggy Jackson and George Browne (calypso singer). All four men were on the judging panel of the calypso competition.

## This 'Success' was a failure

**MAN** musicians and jazz fans must have turned off Leo Lehman's TV play "Success" in laughing protest (BBC, Tuesday).

The scene was simple enough: concert pianist making no progress and peevish wife leaves him; so pianist turns to jazz and finds a more comfortable (if guilt-stricken) existence.

The play's simplicity disguises unsuspected skills for the hapless dramatist. He couldn't have dreamed that tossing in a few trade terms would have the effect of making his work all the less authentic.

When the jazz impresario (comic Jewish character) phones a bandleader to fix an engagement for his piano discovery, bandleader asks: "Is he Progressive?" And on the answer: "Yes. He's Progressive," the deal is clinched!

The play made a too-careful distinction between jazz and music to make sense and the basic premise was uncomfortably big to swallow. Straight pianists who can play jazz are as rare, almost, as jazz pianists capable of playing major musical works on the concert platform.

The music, I read—and presumably that included the "jazz"—was specially composed by Christopher Whelen.—Tony Brown.



**Britain's bet for stardom**

**SHIRLEY BASSEY** is Britain's biggest bet for world stardom. That vibrant voice with its sexy sibilance; the smooth insinuation behind each movement of her tightly gowned body; that startling blend of sophistication and animalism—all add up to a personality that cannot be ignored. Which, in turn, adds up to star quality.

In her first few moments on-stage at the London Hippodrome she proves it. For her biggest test comes before the curtains part.

The feat? That colossal build-up from David Jacobs that had the audience muttering: "She'd better be good after this!"

She was.

**DESPITE** the over-production that occupies her mind (and ours) too much with arm and hand movements. But BECAUSE of this animal magnetism, coupled with powerful, compelling voice (and equally powerful pit arrangements).

**Despite and because**

How long the voice will last at this rate I would not like to guess. But there's no doubt that this half-tamed tigress of a song is a force with which the entire world of entertainment is going to reckon.

Also on the bill, playing second-top—the Hedley Ward Trio. Regular readers of MELODY MAKER reviews will not have to be reminded that this comedy-instrumental act is quite the best of its kind in the country.

It's nice to be able to record that the audience seemed to think so, too.—Pat Brand.

**All about Frankie**

**AS** clean, healthy reading for bobbysoxers I can do no better than recommend "The Frankie Vaughan Story—by Himself" which goes into almost every detail of the singer's comparatively short life.

The standard of writing, and interest, is well above the usual fan publication and it is liberally studded with photographs of Frankie in every conceivable pose.

Frankie himself emerges as a very likeable and modest extrovert.

It is published by Pemmrow Publications, 1-3 Pemberton Row, London, EC4, at 2s. 6d.—Bob Dawbarn.

## This film crashes the barrier

**MUSICIANS** and jazz fans as a race are tolerably free of colour prejudices; their shared interest makes them aware of the worth of the Negro as an artist. And, as many of us have lent a respectful ear to the talents of Harry Belafonte on record, the combination of Belafonte and a film that is outspoken on the colour problem should be irresistible.

"Island In The Sun" makes its assault on three fronts. There is a love affair between a Negro (Belafonte) and a white woman (Joan Fontaine); one between a white man (John Justin) and a Negro girl (Dorothy Dandridge); another between an Englishman of title and a white girl said to have a Negro tinge.

Despite some competing promise in an adult and sincere film, scientifically magnificent.—Tony Brown.

**TORME** does it (all) again

**THEY** have to be recited all over again, those eulogies on the Mel Tormé performance that were heard or read during last year's visit.

Quite simply, Tormé is a great entertainer. You may not care for his woolly vocal timbre—but you will be driven to acknowledge his musicianship, his ear, his gift for phrasing, his knack of switching from a gag to the projection of emotion.

Personally I find his sense of humour devastating. I'm completely overwhelmed by a singer who can break off abruptly from "That Old Black Magic" to demolish all the Hokum of Hollywood Heroics with a single line ("Colonel, you can't let the boy go up in an old crate like that!").

It's a rather specialised form of humour. A stolid neighbour of mine at Chiswick Empire on Monday was invulnerable to it, gazing at Tormé in petrified bewilderment. This was I felt, one of the old generation of music-hall-goers, brought up on different songs and broader jokes.

I felt the situation to be aptly paraphrased by the lines of one of Tormé's songs—"It's the right song, in the wrong place," or words to that effect. Tormé surely should be working in some sicker locale, to audiences hip to his peculiar approach.

Incidentally, if you've seen him before, go prepared to laugh at most of the same gags, to enjoy some of the old songs. Prepare to sit through that drum routine, with Tormé suffering with noticeable fortitude the heroic accompanying efforts of the pit orchestra.

Tormé, I think, could throw this out of his act; without loss.—Tony Brown.



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# SONGSHEET

by Hubert W. David

YOU may not have heard of Phonographic Performance, Ltd. It is a company which derives quite a large income from the public performance of music via gramophone records.

It has no concern with the piece of music itself on the record, for the performance of the work is covered by the Performing Right Society, Ltd. But in the case of a musicians' strike, Phonographic Performance might ban all use of records as a stop-gap, for this company is sponsored by the record companies themselves, and as such controls the actual piece of material on which the music is impressed.

Now, Phonographic Performance, Ltd., distributes its six-figure income to many interested parties, including the record manufacturers themselves, the recording artists, the Musicians' Union and the music publishers. All these interested parties accept these payments as "token awards" for "various services rendered."

It seems that the publishers' share goes to the Mechanical Copyright Protection Society, who allocate this on a dissection of titles worked out on the number of BBC performances of gramophone records during the period in question. A bit complicated, isn't it?

Whether or not a true proportion of these earnings is passed on to authors and composers cannot, presumably, be established, for it has become current practice not to supply full details of mechanical royalties to writers

## Big task

THE Popular Music Committee of the Music Publishers' Association has said that it would be necessary to completely reorganise the publishers' book-keeping if full details are to be given. All I can say to this is: "Why not?"

The lyric writer and composer are entitled to know which label produces the major part of their "mechanicals," and I feel that some central body should be set up to which record companies would pay all royalties with the necessary sales information. This central body would undertake to distribute the correct shares to the publishers and the writers, passing on the detailed accounts as rendered by the record companies.

The terrific build-up of the record industry in the past few years has produced quite a "change of income" for publishers and they must now cut their cloth according to the pattern, and provide adequate facilities for dealing with this "change of income." I still think, however, that an independent body would be the best proposition for all concerned.

## Melody lingers on...

SO far I have received some interesting letters in connection with our "The Melody Lingers On" competition. You will recall I asked you to send me a letter (not more than 300 words) telling me about the romantic, humorous or dramatic situation which caused you to write your best remembered song. You have until the end of next week for your entry. There will be three rhyming dictionaries for the three best letters.

## Songwriters

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

MS must bear name and address of the sender, and must be accompanied by S.A.S. Post to Songwriters' Advice Bureau, "Melody Maker," 189, High Holborn, London, W.C.1.

The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until August 10, 1957, for readers in Britain; until September 10, 1957, for foreign and Colonial subscribers.

## AMERICA'S TOP DISCS

As listed by "Variety"—Issue dated July 24, 1957

- (3) TEDDY BEAR Elvis Presley
- (1) LOVE LETTERS IN THE SAND Pat Boone
- (2) BYE BYE LOVE Everly Brothers
- (7) GONNA SIT RIGHT DOWN Billy Williams
- (5) IT'S NOT FOR ME TO SAY Johnny Mathis
- (6) SEARCHING Coasters
- (4) SO RARE Jimmy Dorsey
- (9) SHORT FAT FANNY Larry Williams
- (8) OLD CAPE COD Patti Page
- (9) TEENAGE ROMANCE Ricky Nelson
- (10) TAMMY Debbie Reynolds
- (13) WHISPERING BELLS Deli-Vikings
- (14) SEND FOR ME Nat "King" Cole
- (-) OVER THE MOUNTAIN Johnny and Joe
- (11) AROUND THE WORLD Victor Young
- (-) STARDUST Billy Ward
- (12) DARK MOON Gale Storm
- (-) RAINBOW Russ Hamilton
- (14) A WHITE SPORT COAT Marty Robbins
- (-) ISLAND IN THE SUN Harry Belafonte

Three records "tied" for 13th position. Two records "tied" for 19th position.

Reprinted by permission of "Variety."

# BRITAIN'S TOP DISCS and TUNES

A GUIDE to the best selling discs for the week ended July 20, derived from information supplied by 23 leading record stores \*

This week	Last week	Title	Artist	Label
1	(1)	ALL SHOOK UP	Elvis Presley	HMV
2	(2)	PUTTIN' ON THE STYLE	Lonnie Donegan	Pye-Nixa
3	(3)	WE WILL MAKE LOVE	Russ Hamilton	Oriole
4	(4)	LITTLE DARLIN'	Diamonds	Mercury
5	(7)	TEDDY BEAR	Elvis Presley	RCA
6	(6)	AROUND THE WORLD	Ronnie Hilton	HMV
7	(5)	YES TO-NIGHT, JOSEPHINE	Johnnie Ray	Philips
8	(9)	LOVE LETTERS IN THE SAND	Pat Boone	London
9	(12)	A WHITE SPORT COAT	King Brothers	Parlophone
10	(14)	BYE BYE LOVE	Everly Brothers	London
11	(10)	WHEN I FALL IN LOVE	Nat "King" Cole	Capitol
12	(8)	AROUND THE WORLD	Bing Crosby	Brunswick
13	(16)	FABULOUS	Charlie Gracie	Parlophone
14	(17)	LUCILLE	Little Richard	London
15	(12)	BUTTERFINGERS	Tommy Steele	Decca
16	(19)	ISLAND IN THE SUN	Harry Belafonte	RCA
17	(14)	GAMBLIN' MAN	Lonnie Donegan	Pye-Nixa
18	(11)	MR WONDERFUL	Peggy Lee	Brunswick
19	(-)	DARK MOON	Tony Brent	Columbia
(-)	(-)	ROCK-A-BILLY	Guy Mitchell	Philips

\* STORES SUPPLYING INFORMATION FOR RECORD CHART  
 LONDON—A. V. Ebbelwhite, E.C.3; W. A. Clarke, S.W.6; Bolo for Records, E.10; Popular Music Stores, E.6; Leading Lighting, N.1; Imhof, W.C.1. MANCHESTER—Duwe Wholesale, Ltd., 1; H. J. Carroll, 18. LIVERPOOL—Nema, Ltd., 4; James Smith and Son, 1. HULL—Sydney Scarborough, Ltd. BOLTON—Engineering Service Co. SOUTH SHIELDS—Saville Bros., Ltd. WORTHING—J. W. Mansfield, Ltd. EDINBURGH—Bandparts Music Stores, Ltd., 1. NEWCASTLE—J. G. Windows, Ltd., 1. SLOUGH—Hickies, BIRMINGHAM—R. C. Mansell, Ltd., 2. GLASGOW—McCormack's, Ltd., 3. MIDDLESBROUGH—Sykes' Record Shop. CARDIFF—Boyd's. WEST HARTLEPOOL—Hoggett's, Ltd. BLACKWOOD—Glyn Lewis.

THIS copyright list of the 24 best-selling songs for the week ended July 20, 1957, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

- (1) AROUND THE WORLD (A) (2/-) Sterling
- (2) MR. WONDERFUL (A) (3/-) Chappell
- (5) WE WILL MAKE LOVE (B) (2/-) Melcher-Toff
- (4) WHEN I FALL IN LOVE (A) (2/-) New World
- (3) A WHITE SPORT COAT (A) (2/-) Frank
- (6) FORGOTTEN DREAMS (A) (2/6) Mills Music
- (7) PUTTIN' ON THE STYLE (B) (2/-) Essex
- (8) CHAPEL OF THE ROSES (A) (2/-) Victoria
- (15) LOVE LETTERS IN THE SAND (A) (2/-) Francis Day
- (10) BUTTERLY (A) (2/-) Aberbach
- (16) WONDERFUL, WONDERFUL (A) (2/-) Leeds
- (12) I'D GIVE YOU THE WORLD (F) (2/-) Macmelodies
- (20) ISLAND IN THE SUN (A) (2/6) Feldman
- (9) YES, TONIGHT, JOSEPHINE (A) (2/-) Berry
- (17) ALL SHOOK UP (A) (2/-) Belinda Music
- (11) NINETY-NINE WAYS (A) (2/-) Good Music
- (16) DARK MOON (A) (2/-) Francis Day
- (14) THE GOOD COMPANIONS (B) (2/-) Peter Maurice
- (13) ROCK-A-BILLY (A) (2/-) Joy Music
- (10) FREIGHT TRAIN (B) (2/-) Pan-Music
- (22) TRAVELLIN' HOME (B) (2/-) Virginia Music
- (21) I'LL FIND YOU (B) (2/-) Robbins
- (23) HEART (A) (2/-) Frank
- (-) WITH ALL MY HEART (A) (2/-) Bron

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

# BRITAIN'S TOP JAZZ DISCS

July 20, 1957

This week	Last week	Title	Artist	Label	LONDON	GLASGOW	BELFAST	MANCHESTER	BIRMINGHAM	NEWCASTLE	LIVERPOOL	CARDIFF	POINTS
1	(1)	CHICO HAMILTON QUINTET (LP)	Lonnie Donegan	Vogue	3	2	—	—	—	—	—	—	37
2	(2)	PUTTIN' ON THE STYLE	Lonnie Donegan	Pye-Nixa	1	—	3	1	—	—	—	—	28
3	(3)	CHRIS BARBER IN CONCERT (LP)	Johnny Duncan	Columbia	—	—	1	—	6	—	—	—	24
4	(4)	LAST TRAIL TO SAN FERNANDO	Gerry Mulligan	Emarcy	4	—	—	—	—	—	—	—	22
5a	(5)	WINDSTREAM OF JAZZ (LP)	Miles Davis	Capitol	6	1	—	—	—	—	9	—	19
5b	(5)	BIRTH OF THE COOL (LP)	Miles Davis	Capitol	6	1	—	—	—	—	9	—	19
7	(7)	ELLA SINGS THE RODGERS AND HART SONG BOOK—Vol II (LP)	Ella Fitzgerald	HMV-Verve	—	—	2	—	—	—	2	—	18
8	(8)	CONCERT BY THE SEA (LP)	Errol Garner	Philips	—	—	—	4	—	—	—	—	14
9a	(9)	THE TROMBONE SOUND (LP)	Kai Winding	Philips	—	—	5	—	4	—	—	—	13
9b	(9)	GERRY MULLIGAN QUARTET (EP)	Gerry Mulligan	Vogue	—	—	—	—	7	—	—	—	13
9c	(9)	LIONEL HAMILTON ALL-STARS (LP)	Lionel Hampton	Col-Claf	—	—	6	—	—	—	—	—	13
9d	(9)	ELLINGTON AT NEWPORT (LP)	Duke Ellington	Philips	—	—	—	—	5	—	—	—	13
9e	(9)	LOUIS ARMSTRONG AND EDDIE CONDON AT NEWPORT (LP)	Louis Armstrong	Philips	—	—	—	—	7	—	—	—	13
14a	(14)	JOHNNY DODDS AND KID ORY (LP)	Johnny Dodds	Philips	2	—	10	10	—	—	—	—	11
14b	(14)	JUNE—FAIR AND WARMER (LP)	June Christy	Capitol	—	—	3	8	—	—	—	—	11
16a	(16)	SASIE'S BACK IN TOWN (LP)	Count Basie	Philips	—	—	—	—	10	—	—	—	10
16b	(16)	THE ONIONS	Humphrey Lyttelton	Parlophone	—	—	—	—	—	1	—	—	10
18a	(18)	ROUND ABOUT MIDNIGHT (LP)	Miles Davis	Philips	—	—	—	—	2	—	—	—	9
18b	(18)	HIGH SOCIETY	Chris Barber	Pye-Nixa	—	—	—	—	—	2	—	—	9
20a	(20)	SWEET AND HOT (LP)	Wild Bill Davison	London	—	—	—	—	3	—	—	—	8
20b	(20)	SAD PENNY BLUES	Humphrey Lyttelton	Parlophone	—	—	—	—	—	3	—	—	8

STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART  
 LONDON—James Asman's Jazz Centre, W.C.2; GLASGOW—McCormack's, Ltd., C.2; BELFAST—The Gramophone Shop; MANCHESTER—Hima and Addins, Ltd., & Record Rendezvous; BIRMINGHAM—R. C. Mansell, Ltd., 2; NEWCASTLE—J. G. Windows, Ltd., 1; LIVERPOOL—Beaver Radio, Ltd., 1; CARDIFF—City Radio, Ltd.

# CALL SHEET

(Week commencing July 28)

Thursday: St. George's Hall, Guernsey  
 Friday: St. George's Hall, Guernsey  
 Saturday: St. George's Hall, Guernsey

Ray ELLINGTON Quartet  
 Week: Locarno, Streatham

Lena KIDD Seven  
 Sunday: Pavilion, Buxton  
 Wednesday: USAF, Sculthorpe  
 Friday: USAF, Greenham Common  
 Saturday: USAF, Lakenheath

KIRCHIN Band  
 Friday: Victoria Ballroom, Nottingham  
 Saturday: Victoria Ballroom, Nottingham

Terry LIGHTFOOT Jazzmen  
 Monday: Mack's, Oxford St.  
 Wednesday: White Hart, Southall

Jack PARNELL and Orchestra  
 Season: Winter Gardens, Blackpool

Freddy RANDALL and Band  
 Sunday: USAF, Sculthorpe  
 Monday: Locarno, Sheffield  
 Wednesday: Pier Bandstand, Weymouth  
 Thursday: Winter Gardens, Ventnor, I.O.W.  
 Saturday: Empire Hall, Taunton

VIPERS Skiffle Group  
 Week: Locarno, Leeds

Alex WELSH and Band  
 Sunday: Wood Green  
 Tuesday: High Barnet  
 Wednesday: St. Albans  
 Friday: Southsea  
 Saturday: Brighton



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" . . . the wonderfully buoyant spirit of the music and the obvious sincerity of the performers must count for much . . . a moving documentary of fundamental jazz."—Jazz Monthly.

" . . . the freedom of the front line, the joyful feeling, the increasing heat and drive, and other solid virtues . . ."—Melody Maker.

" By reason of its undoubted sincerity I find this music impressive and at times moving. George Lewis' clarinet playing is simple yet beautifully lyric . . . if you like authentic, unadorned New Orleans jazz, this is it."—Jazz Journal.

" . . . the wonderfully swinging rhythm section, which still has so much to teach our British bands . . ."—Music Mirror.

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# Metronome year book

"JAZZ 1957"—Metronome's latest year book—upholds the standards of its predecessors and covers the developments of the previous 12 months pretty thoroughly.

Handsome illustrated. It includes a special feature of 12 excellent pictures by photographer William Claxton.

Another feature is devoted to Count Basie. A piece entitled "Jazz Around The World" shows some insight into the European jazz scene and credits Sweden and England with "the most authoritative foreign jazz to date, at least as it appears on record."

This piece contains the one clanger I have been able to spot—a picture of the Humphrey Lyttelton Band which re-christens Johnny Picard "George Chisholm."

For the technically-minded there is an article entitled "Stereophonic Sound For You" on which I am not equipped to pass judgment.

"Jazz 1957" is available from Collet's Record Shop, New Oxford Street, WC1, and Dobell's, 77 Charing Cross Road, WC2.—Bob Dawbarn.

# ART LUND IS BACK AGAIN

**ART LUND:** "This Is Art"—After You've Gone; Sinner Beware; Alone With The Blues In My Heart; Cariosa; Crying In The Chapel; Cherokee/It Looks Like Rain In Cherry Blossom Lane; Love Every Moment You Live; Heartbreak Train; Cincinnati Ding Dong; L'Amour Toujours L'Amour; Dixie Danny (Vogue-Coral LVA-9056).

AS a greybeard whose memory goes back to 1946, I recall with pleasure the recorded debut here of Art Lund.

Art—as many others will also recall—appeared as vocalist on the Benny Goodman recording of "Blue Skies." This disc, in fact, brought him a measure of fame and helped him on his way to solo stardom.

Art subsequently made several solo sides on MGM. One of the most distinctive was "What'll I Do" (MM, 12/6/48), which had a brilliant accompaniment from Johnny Thompson's Orchestra.

Then, so far as Britain was concerned, Art slipped out of the limelight. But, though he has

## POP DISCS by Laurie Henshaw

not made any tremendous impact on record, he has furthered his career in another direction. For Leonard Feather's sleeve note to this LP reveals that Art obtained a feature rôle in the Broadway production of "The Most Happy Fella."

Unfortunately, this LP does not display Art Lund at his best. He gets little opportunity to give vent to his innate jazz feeling. He does, however, get a chance to cut loose to some extent on "Cherokee," "It Looks Like Rain," and "L'Amour."

But, in the main, Art is sorely hampered by the ponderous, unimaginative big-band accompaniments from Leroy Holmes and Dick Jacobs.

Oh for another Johnny Thompson!

**NORRIE PARAMOR** and his Orchestra: The Spring Song/Mandolin Serenade (Col. 45-DB3974).

THESE two numbers come from Chaplin's new film, "A King In New York."

"The Spring Song" makes pleasant listening, but whether it will prove to be another "Limelight Theme" remains to be seen.

The reverse is an evocative piece with—as the title indicates—a mandolin motif.

**FRANK SINATRA:** You're Cheatin' Yourself / Something Wonderful Happens In Summer (Cap. 45-CL14750).

SINATRA is in great form on "You're Cheatin' Yourself," a beat number with a punchy Nelson Riddle backing.

Reverse, which gives composer credits to Joe Bushkin—the pianist—and John DeVries, is not too distinguished.

**BUDDY GRECO:** Game Of Love/With All My Heart (London 45-HL-R8452).

BUDDY GRECO is the pianist-singer who came to the London Palladium with Benny Goodman in 1949.

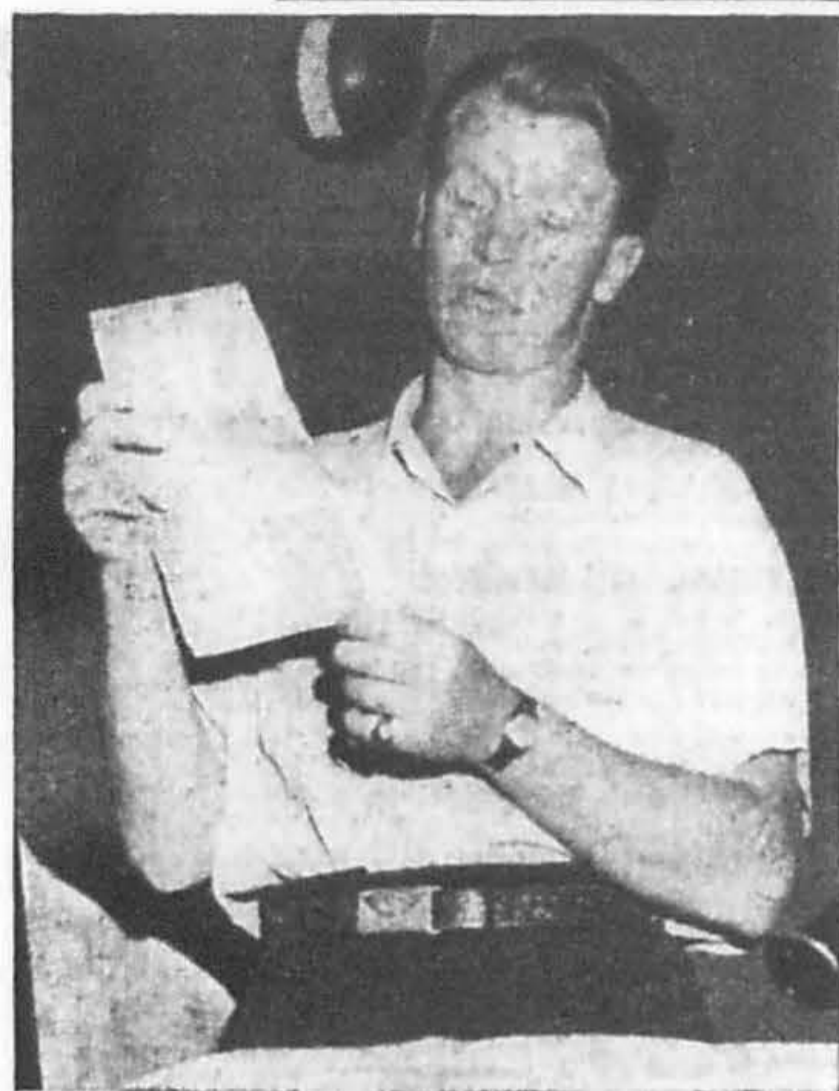
Like Nat King Cole, Buddy seems to be concentrating on vocals these days. He has an engaging style and projects to considerable effect here.

The skilful accompaniments are by The B-G Skiffle Gang. If this is the American idea of skiffle, then it is far removed from the unsuited stuff that is ear-banging British listeners.

**TERRY DENE** with the Malcolm Lockyer Group: Start Movin'/Green Corn (Decca 45-F10914).

TERRY DENE, one of Britain's latest vocal finds, did a "cod" imitation of Elvis Presley at a party held by EMI. This was when he worked as a packer in the HMV store in London's Oxford Street.

The impersonation deserved to be a success—if "Start Movin'" is anything to go by.



● Art Lund—he is sorely hampered on his latest LP by ponderous big band arrangements



● Frankie Laine—he could have "another hit on his larynx with 'Gunfight'"

Why? Because this is the most amazing take-off of Elvis I have heard. It should be a riot with the Presley addicts.

A pity Terry was not first in the field. Otherwise he might today be sporting a selection of two-toned Cadillacs.

Terry skips the Presley act in "Green Corn." I regret to say it is less successful.

**GEORGIA GIBBS:** Walking The Floor Over You/Sugar Gandy (45-RCA1011).

HER NIBS MISS GIBBS is worthy of better material. But "Sugar Gandy," with its repetitive and adolescent sentiments, could click. Of course!

**JOYCE HAHN:** Gonna Find Me A Bluebird/I Saw You, I Saw You (London 45-HL8453).

A FAIRLY pleasant voice, but these songs are what I would categorise as bar-room ballads.

**JOAN REGAN:** Wonderful! Wonderful/Speak For Yourself John (Decca 45-F10911).

JOAN'S fresh voice comes through to good effect in these songs. I admire her unpretentious, unaffected style. At least she sings with integrity, which is more than can be said of many pop paraders these days.

**BILL HALEY** and his Comets: Rockin' Rollin' Rover/(You Hit The Wrong Note) Billy Goat (Brun. 45-05958).

SO Bill Haley has cropped up again. These are not quite so raucous as some of his rock-'n'-roll efforts.

**GUY MITCHELL:** Sweet Stuff/In The Middle Of A Dark, Dark Night (Philips PB712).

"SWEET STUFF" which has the infectious rhythm of a "Singing The Blues," is another natural for Hit Parade honours. Guy's guys and gals will go for this Reverse, which features a Hawaiian rhythmical motif, makes an adequate runner-up.

**FRANKIE LAINE:** Gunfight At The O.K. Corral/The Thief (Philips PB709).

FRANKIE LAINE could have another hit on his larynx with "Gunfight," a number whose minor mood calls to mind "Mule Train."

Credit to MD Jimmy Carroll for his atmospheric accompaniment.

"The Thief" is not one I would want to beg, borrow or steal.

**TITO PUENTE** and his Orchestra: Let's Cha-Cha With Puente—Linda Cha-Cha; It's The Bururu; Vibe Guajira; Let's Cha-Cha; Ki-Ku-Ki-Kan; Habanero/Just For You; Cha-Cha Fiesta; Cha Charuga; You Are An Angel; Guarirí ambo; Cubarama (RCA RD27002).

TITO PUENTE can be first-rate. Possibly he made this on one of his off days.

The orchestra sounds like one of our second-class palais bands. On second thoughts, this is being unfair to the ballroom boys.

## Capsule reviews

### Reissues

**WOODY HERMAN ORCHESTRA** (EP) "Road Band" Gina; I Remember Duke/Captain Ahab. (Capitol EAP2-658.)

THESE 1954-55 efforts are not Herman's best but swing along quite happily. The soloists are good on the whole—my favourites being Cy Touff's bass trumpet and the Bill Perkins tenor.

Herman's clarinet is featured on his own composition "I Remember Duke" and has its usual dated charm.—B. D.

**ANNIE ROSS** (EP) Please Don't Talk About Me When I'm Gone; Skylark/Manhattan; I've Told Every Little Star. (Nixa Jazz Today NJE 1035.) 1956.

A GAIN backed by the Tony Crombie Quartet, Annie is in top form on this EP. I am not too happy about the rather coy "Star," but the other three tracks are among the best she has done.—B. D.

**JOE DANIELS JAZZ GROUP** (EP) Dixie Band Stomp; Mama Don't Allow It/Chicago; Crazy Rhythm. (Parlophone GEP 8616.)

VERY patchy Dixieland from local group. Most of the best work comes from the trombone player; most of the worst from drummer Joe.—B. D.

**AL HIBBLER** with the COUNT BASIE BAND Goin' To Chicago Blues/Sent For You Yesterday And Here You Come Today. (Col.-Clef LB10068).

LAST time I heard of Al Hibbler he was singing with a Cockney accent. He's much better this way. Jimmy Rushing has been quoted as saying Hibbler is a good blues singer. Humbly, I agree.—J. H.

**KEN COLYER'S JAZZMEN** (LP) "Club session with Colyer" Uptown Bumps; Blame It On The Blues; Creole Song; Chrysanthemum Rag; Snag It/The Thriller Rag; Black Cat On The Fence; The Old Rugged Cross; Walking With The King; Home, Sweet Home; Auf Wiederseh'n, Sweetheart. (Decca LK4178), London, 4/10/56 and 16/11/56.

LOVERS of the George Lewis type of New Orleans jazz will like this record by the best British band in its style.—J. H.



● Joan Regan—Laurie Henshaw admires her unaffected style

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Monday, 29th July  
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**\*TONIGHT (FRIDAY) at 7.30:** encore! "don rendell's guest night": "the don" and his sextet: ross, courtley, harvey, napper, bogd plus rennie scott, tobby hayes and "the jazz couriers"

**\*SATURDAY (27th) at 7.30:** it's "east coast jazz night": the swingin' "jazz couriers" plus fantastic phil seaman quintet, kenny graham, stan tracy, etc.

**\*SUNDAY (28th) at 7.30:** "contrasts in modern jazz": efford, condon, leage, blamin "the jazz couriers," scott, hayes, shannon, bates, cyden

**\*WEDNESDAY (31st) at 7.30:** your favourite flamingo night: don rendell sextet tony kinsey quintet compere: **Bix Curtis, Tony Hall.** Membership: Special six months' offer covers all Flamingo Florida sessions this year—ONLY 5/- Send a.s. and P.O. to 9, Woodlands, North Harrow, Middx.

**AGAIN! JAZZ VALUE-FOR-MONEY** at Jeff Kruger's **FLORIDA CLUB,** Cafe Anglais, Leicester Square.

**\*THIS SATURDAY (27th) at 7.30.** Club and's most outstanding bill! **DON RENDELL SEXTET,** Ronnie Ross, Bert Courtney, Eddie Harvey, **TONY KINSEY QUINTET,** Bob Eford, Bill LeSage, Les Condon. Your compere: **Bix Curtis.** The Florida is always the best club for listening—and dancing!

Rik Gunnell and Tony Harris present **CLUB** Mapleton Restaurant, "M" 38, Coventry Street, W.1. **FRI.** The fabulous Tommy Whittle 8-11.30 Quartet and Ganley Trio with Joe Harriott.

**CLUB** London's greatest sounds: **BASIE JOE HARRIOTT** plays with **SAT., ALLAN GANLEY TRIO,** 7-11.30 Sammy Stokes, Stan Jones; plus the phenomenal **TONMY WHITTLE QUARTET** featuring the Eddie Thompson Trio, Dougan, Brocklehurst.

**CLUB** Sunday's biggest bill: **"M" GEORGE CHISHOLM SEXTET,** 7.30-11.30 featuring Harry Klein, Hank Shaw, and the great **PHIL SEAMAN TRIO** and clubland's greatest quartet, **JOE HARRIOTT** and the **ALLAN GANLEY TRIO.** Johnny Gunnell compere.

**CLUB** Rock-'n'-Roll at the luxurious **HALEY** Mapleton, with **Lo Don and THURS.** the **Ravin' Rockers,** and 8-11 Sunday afternoon, 3-8 p.m.

**\*FRIDAY (TONIGHT) \***  
**ABOUT 8.30: PETER BURMAN** presents **BILL JONES** Trio with **WIC ASH,** El Toro Club (1 min. Finchley Road Station).

**ACKER BILK'S** Paramount Club, 44, Gerrard Street; Europe's greatest **NEW ORLEANS BAND,** 7.30-11.

**ALL CHEAM** memberships valid. **THAMES HOTEL, Hampton Court;** **TEDDY LAYTON'S JAZZMEN** with **TREVOR WILLIAMS.** Listen. Jive. Licensed. 8-11 p.m.

**AT THE SKIFFLE CELLAR, 49,** Greek Street, 7.30-11 p.m.: **JOHNNY DUNCAN AND HIS BLUE GRASS BOYS,** **THE NEW HAWLEANS SKIFFLE, DAVID QUAYE (PIANO).**

**CHRIS BARBER BAND SHOW,** August 23, **CIVIC HALL, CROYDON.** Tickets now available: Cro. 3336 or Croydon Jazz Club.

**CLUB BOHEMIA LUNCHEON** Jazz Cocktail presents **DICK HECKSTALL SMITH** Quintet, starring **SANDY BROWN, DAVE STEVENS,** Mac's, Gt. Windmill Street, 12.30-2 p.m.

**CROYDON JAZZ CLUB, Star Hotel,** London Road: First visit of **ALEX. WELSH DIXIELANDERS.**

**CY LAURIE Jazz Club: CY LAURIE BAND,** 7.15-10.45.

**EALING, "Fox and Goose":** Colin Kingwell's Jazz Bandits. Interval, Cyril Davies.

**ELTHAM: NORTHDOWN Stompers,** Arcade Ballroom, S.E.9.

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

**MANOR HALL JAZZ CLUB, Chingford** Hatch: Listen, jive to the **CLAUDE WHITE JAZZMEN.**

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**THE SWAN, Mill Street, Kingston,** tonight: Special attraction, **JUST JAZZ GROUP.**

**\*SATURDAY \***  
**AT THE SKIFFLE CELLAR, 49,** Greek Street, 7.30-11 p.m.: **THE GREAT PETE CURTIS FOUR, THE BLUE JEANS, "ZOM," TERRY GOLD.**

**CHISHURST CAVES** (next to Chislehurst Station), 7.30-11 p.m.

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**CY LAURIE Jazz Club, Great Windmill Street** (opposite Windmill Theatre), 7.15-10.45; **CY LAURIE BAND,** 7.15-10.45.

**DENHAM VILLAGE HALL, near Uxbridge;** Colin Kingwell Jazzband, 7.30-10.30.

**\*SATURDAY—contd.\***  
**PORCUPINE JAZZMEN,** plus Court Jesters Skiffle. — Thames Hotel, Hampton Court.

**WHITTINGTON HOTEL, Cannon Lane, PINNER** 10.45-11.30. Tubes South Harrow or Pinner: **RIVER CITY JAZZMEN,** 8-11 p.m. Licensed bar.

**WOOD GREEN: SANDY BROWN'S JAZZ BAND.**

**\*SUNDAY \***  
**ACTON, "WHITE HART," noon:** Modern Jazz. Just Jazz Group.

**ALL TRAD. musicians, Sunday** afternoons, 3-6 p.m. Sit-in with the **Bill Brunskill Jazzmen** at **Cy Laurie Jazz Club, Members 2/6, guests 4/6.**

**AT THE SKIFFLE CELLAR, 49,** Greek Street, 7.30-11 p.m.: **THE REMARKABLE WAYFARERS, THE WORRIED MEN, KENTUCKY JIM CARROLL.**

**BILL BRUNSKILL'S JAZZMEN,** "Fighting Cocks," Kingston.

**COOK'S FERRY INN, Back** again at your request! **HARRY WALTON'S RAGTIME BAND.**

**CY LAURIE Jazz Club: CY LAURIE BAND,** 7.15-10.45.

**HOT CLUB OF LONDON, 7 p.m.:** **MIKE PETERS JAZZMEN,** —Shakespeare Hotel, Powis Street, Woolwich.

**KENSINGTON, "COLEHERNE,"** Earls Court: Guest night and Skiffle.

**PARK LANE Jazz Club, Croydon:** **SETH MARSH'S JAZZ BAND, SAFRON VALLEY SKIFFLE,** 7.30. Admission 3/-.

**QUEEN VICTORIA, North Cheam:** **RIVER CITY JAZZMEN.** Listen. Jive. Licensed. 7-10 p.m.

**STAINES: SIR CHARLES GALBRAITH** Dixieland Orchestra. —Boleyn Hotel, 7.30.

**THE GREAT KEN COLYER CONCERT, ILFORD TOWN HALL,** 3-3.30 p.m. Tickets 3/6, 4/6, 5/6. Advance bookings: Hainault 3905.

**WOOD GREEN: ALEX. WELSH DIXIELANDERS.**

**\*MONDAY \***  
**AT THE SKIFFLE CELLAR, 49,** Greek Street, 7.30-11 p.m.: **THE STUPENDOUS NEW HAWLEANS GROUP, THE EDEN STREET SKIFFLERS.**

**CY LAURIE Jazz Club: COLIN SMITH JAZZ BAND,** 7.15-10.45.

**KINGSBURY BATHS CAFE: STORVILLE JAZZMEN.**

**NEW DOWNBEAT CLUB, Manor House** (opposite Tube), N.4: **THE TOMMY WHITTLE** Quartet with **Eddie Thompson;** plus **JACKIE SHARPE** Quartet, 7.30-11. Licensed bar.

**PARK LANE JAZZ CLUB, CROYDON, BANK HOLIDAY MONDAY:** **SETH MARSH'S JAZZ BAND, SAFRON VALLEY SKIFFLE, 8-11.30 p.m. LICENSED BAR, ADMISSION 4/-.**

**PORCUPINE JAZZMEN,** plus Court Jesters Skiffle. — Thames Hotel, Hampton Court.

**SOUTH ESSEX RHYTHM CLUB, "Greyhound," Chadwell Heath:** **SEVEN JUST CHICAGOANS.**

**\*TUESDAY \***  
**AT THE SKIFFLE CELLAR, 49,** Greek Street, 7.30-11 p.m.: **THE SENSATIONAL TONY PITT SKIFFLERS, THE SAXONS, CALYPSO SAM.**

**BARNET JAZZ CLUB, Assembly Hall, Union Street** (High Barnet Underground): **ALEX. WELSH DIXIELANDERS.**

**CROYDON JAZZ CLUB:** From Manchester welcome to the **SOUTH-SIDE STOMPERS.**

**CY LAURIE Jazz Club: CY LAURIE BAND,** 7.15-10.45.

**HARROW JAZZ CLUB, British Legion Hall, Northolt Road, South Harrow:** **SANDY BROWN'S JAZZ BAND.**

**PECKHAM: BOB PARKER'S** Kansas Group. — "Adam and Eve."

**SOUTHALL, "White Hart":** All-Star Group with **JIMMY SKIDMORE, DICKIE HAWDON.**

**WOOD GREEN: FRANK PRITCHARD'S HOT SIX.**

**\*WEDNESDAY \***  
**ABOUT TIME** you came to hear **ALAN LITTLEJOHN** and his Band swinging at the "White Lion," Putney Bridge.

**AT THE SKIFFLE CELLAR, 49,** Greek Street, 7.30-11 p.m.: **THE TERRIFIC GOTTON PICKERS SKIFFLE, THE SEVEN SINNERS.**

**CY LAURIE Jazz Club: ALAN ELDON ALL-STARS,** 7.15-10.45.

**DAGENHAM JAZZ CLUB, Royal Oak Hotel, Green Lane:** **JOHNNY DUNCAN AND HIS BLUE GRASS BOYS,** plus **COLIN SMITH'S JAZZ BAND.**

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**ST. ALBANS JAZZ CLUB, Market Hall, St. Peter's Street:** **ALEX. WELSH DIXIELANDERS.**

**TERRY LIGHTFOOT Jazzmen,** — "White Hart," Southall.

**\*THURSDAY \***  
**ANOTHER SESSION** at the "WHITE HART," Southall: **GREYHOUND SKIFFLE** and guests.

**AT "THE CROWN,"** Twickenham: **Swinging Just Jazz Group,** 7.30.

**AT THE SKIFFLE CELLAR, 49,** Greek Street, 7.30-11 p.m.: **THE SUPERLATIVE EDEN STREET SKIFFLE, THE CELLAR MEN GROUP.**

**CLUB SWINGHOUSE, "Coronet of Horse,"** Clapham Junction: Modern jazz, **KENNY BARKER** Group.

**CY LAURIE Jazz Club: CY LAURIE BAND,** 7.15-10.45.

**DALSTON: BOB PARKER'S** Kansas Group. — "Green Man," Shakespeare Lane, 7.30.

**KINGSTON (over Barton): STORVILLE JAZZMEN.**

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**"NEWPORT JAZZ FESTIVAL"** (LP)  
**Buck Clayton** All Stars: You Can Depend On Me; Newport Jump In A Melitona. All (a).  
**Duke Ellington Orchestra:** Take The "A" Train; Sophisticated Lady; I Got It Bad And That Ain't Good; Skin Deep. All (b). (Philips 12 in. BBL7152.)

(a)—Clayton (cpt.); Coleman Hawkins (tr.); J. J. Johnson (tmb); Dick Katz (pno.); Benny Moten (bass); Gus Johnson (drs.).

(b)—Ellington (pno.); Johnny Hodges, Russell Procope (alto); Paul Gonsalves, Jimmy Hamilton (trns.); Harry Carney (bari.); Cat Anderson, Willie Cook, Ray Nance, Clark Terry (tpts.); Quentin Jackson, John Sanders, Britt Woodman (tmb.); Jimmy Woodie (bass); Sam Woodyard (drs.).

All 6-7/750. At The Third Newport Jazz Festival, USA. (Am. Columbia.)

**THE Ellington** half of this latest 1956 Newport Festival LP is disappointing, particularly after the previous superb disc from the same date.

"Train" showcases some very poor trumpet from Ray Nance. His playing is extremely messy with uncertain intonation and pitching. I believe this was the first number of Ellington's set at the concert and can only assume Nance takes time to warm up.

"Lady" and "I Got It" feature Harry Carney and Johnny Hodges, respectively. Both play well but not up to their best efforts.

"Skin Deep" is, of course, the familiar, over-long and rather revolting drum solo.

The Clayton tracks are a different matter. Buck and Hawkins play superbly—the Hawk sounding better than I have heard him for years.

They were joined by J. J. Johnson, who had already played a show with Kai Winding. The trombonist is in good form and fits the mainstream mood very well.

The group jumps right from the start of the faster-than-usual "Depend On Me" with Clayton's Armstrong-inspired lead. The two remaining titles are equally good, sparked by Gus Johnson's intelligent drumming. — **Bob Dawbarn.**

**KAI WINDING AND HIS SEPTET** (LP)  
 "The Trombone Sound"  
 Whistle While You Work (b); My Little Girl (b); The Blue Room (a); Breezin' Along With The Breeze (b); Nutcracker (a); Jim And Andy (c); Old School Time (c); Captain Kuh-Cha (c); Every Girl's My Valentine (a); Blanket Of Blues (b); Sunday (c); Nice Work If You Can Get It (a); I Want To Be Happy (c). (Philips 12 in. BBL7150.)

Winding, Wayne Andre, Carl Fontana (tmb.); Dick Lieb (tmb; baritone horn); Roy Fraser (pno.); Kent O'Brien (bass); Jack Frankie (drs.). 12; 1/8/56; (b) 2/8/56; (c) 3/8/56. USA. (Am. Columbia.)

**IF you** like the trombone sound, then this is a "must" for your collection.

After the break-up of his two-trombone partnership with Jay Jay Johnson, Kai Winding formed this excellent group with the four-trombone front line.

The four brassmen combine excellently in the ensembles and all the arrangements hold the attention, despite the obvious limitations of the group.

Winding, Andre and Fontana all solo well, with the leader just taking the honours from the technically fantastic Fontana. — **Bob Dawbarn.**

**RED NORVO QUINTET (LP)**  
 "Hi-Five"  
 First Things First (b); If I Love Again (a); I'm Confessin' (a); Everything I've Got (b); Live And Let Live (c); Soft Winds (c); Punkin' Head (a); I Didn't Know What Time It Was (c); Easy Does It (b); Cabin In The Sky (b); Copy Cat (a); Move (c). (RCA 12 in. RD27613.)

(Continued opposite)

# JAZZ



Red Norvo—his style is "extremely individualistic" says Bob Dawbarn



(From previous page)

Norvo (vib.); Bob Drasin (flute, alt.); Jimmy Wyble (gtr.); Bob Carter (bass); Bill Douglass (drs.). (a) 20/1/57; (b) 31/1/57; (c) 2/2/57, USA. (Am. Victor.)

**RED NORVO (LP)**

Sweet Georgia Brown; It Could Happen To You; Fascinating Rhythm; Rhee, Oh Rhee; Get Out Of Town; Ship Without A Sail; Persche.

(London LZ-U14938.)

Norvo (vib.); Drasin (flute); Jack Montrose (cl., tr., flute); Bill Kesinski (English horn); Bill Dillard (gtr.); Gene Wright (bass); Douglass (drs.). 21 and 28/5/56. Hollywood. (Am. Liberty.)

THIS is a very good month for the jazz collector, and these are two of the best LPs. Norvo's extremely individual style of improvisation is featured at its best on every track, and the supporting cast is adequate if not brilliant.

If your finances don't run to both, I think the London issue is slightly better. This is partly due to the added colour of the larger group and partly to the fine playing of guitarist Bill Dillard.

This was, in fact, Dillard's last recording date before his un-

# Jay Jay is in good form

timely death last year. If his playing had continued to develop he would surely have been among the finest jazz exponents of his instrument.

"Sweet Georgia" and "Fascinating Rhythm" are taken at incredibly fast tempos, but Norvo and Dillard never sound hurried or flustered.—*Bob Dawbarn.*

**VIDO MUSSO-EDDIE SAFRANSKI-KAI WINDING (LP)**

Moose In A Caboose (b); Moose On The Loose (b); My Jo-Ann (b); Vido In A Jam (b); Bassology (f); Spellbound (c); Lem Me Go (e); Jam Session At The Savoy (d); Sweet Miss (a); Loaded (a); Grab Your Axe, Max (a); Always (a). (London 12 in. LTZ-C15070.)

(a)—Kai Winding New Jazz Group; Winding (tmb.); Stan Getz (tr.); Shorty Rogers (tpt.); Shorty Allen (pno.); Icky Shevak (bass); Shelly Manne (drs.). Circa 1945. USA. (Am. Savoy.)

(b)—Vido Musso All Stars/Big Seven; Musso (tr.); Boots Mussulli (alto); George Roland, Kai Winding (tmb.); Marty Napoleon (pno.); Eddie Sfranski (bass); Deniz Best (drs.). Possibly 25/2/46. Do. (Do.)

(c)—Eddie Sfranski Quartet; Sfranski (bass); Musso (tr.); Sanford Gold (pno.); Best (drs.). Possibly early 1946. Do. (Do.)

(d)—Personnel as for (c), plus Winding (tmb.). Possibly same session.

(e)—Eddie Sfranski All Stars; Sfranski (bass); Lem Davis (alto); Musso (tr.); Gold (pno.); Best (drs.). Possibly early 1946. Do. (Do.)

(f)—Personnel as for (e), plus Mussulli (alto); Leonard Hawkins (tpt.); Roland (tmb.). Possibly same session.

AT the time these titles were made, 11 and 12 years ago, they were probably regarded as experimental and highly adventurous. Now, I wouldn't be surprised to hear similar arrangements at the Humphrey Lyttelton Club.

Although Vido Musso's typically swing era tenor gets the most needle time, the chief interest lies in hearing Getz, Winding and Rogers so early in their careers.

Getz and Winding in particular have matured considerably since then. Stan's tenor owes considerably more to Lester Young here than it does now, and his solos sound rather stilted.

Winding's tone in those days was much rougher and his technique less assured.

All the numbers contain some good music without there being anything very outstanding.—*Bob Dawbarn.*

**LU WATTERS AND HIS YERBA BUENA JAZZ BAND (LP)**

"Dixieland Jamboree" Maple Leaf Rag; Ostrich Walk; Chanticleer; Down Home Rag; Going The Hambone; Aunt Hagar's Blues; High Society; Muskrat Ramble; Bees Knees. (Columbia-Clef 33c 9036.)

Lu Watters (tpt.); Bob Helm (cl.); Don Noakes (tmb.); Wally Rose (pno.); Clancy Hayes, Pat Patton (banjo); Dick Lammi (bass, tuba); Bill Dart (drs., washboard). Spring, 1950. USA. Am. Down Home.

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**This striking action shot of trombonist Jay Jay Johnson was taken in Sweden by the MM's Stockholm photographer, Bengt Malmqvist**

**GEORGE LEWIS' NEW ORLEANS RAGTIME BAND, Vol. 3 (LP)**

Gettysburg March; Just A Little While To Stay Here; High Society; Careless Love; When The Saints Go Marching In. (Esquire 20-085.)

George Lewis (cl.); Jim Robinson (tmb.); Avery Kid Howard (tpt.); Alton Funnell (pno.); Lawrence Marrero (gtr.); Slow Drag Pavageau (bass); Joe Watkins (drs.). 18/6/53.

THIS record follows the pattern of most George Lewis sessions and will no doubt raise

# DISCS

the same old arguments. The anti-Lewis brigade will ask how anyone can listen to such stumbling phrases, atrocious technique, bad tuning, clinkers, etc.—and like it.

And equally biased Traddies will blissfully close their eyes to all shortcomings and say it's the only true jazz—so there!

Neither point of view appeals to me. I do find a lot of the disc's faults distracting—some of the clinkers are real ear-twisters—but at the same time I feel the happy jazz that is coming across and I catch the infectious warmth of feeling generated by the musicians.

I can only come to the conclusion that the distractions are the price you must pay if you are forced to get from a gramophone needle what you should experience in the flesh—exciting, unrehearsed living jazz. For, make no mistake, this is vital music.—*Jack Hutton.*

**MATTHEW GEE QUINTET/SEPTET (LP)**

"Jazz by Gee"

Quintet: Out Of Nowhere; I'll Remember April; Joram; Sweet Georgia Brown; Lover Man. All (b).

Septet: Gee; Kingston Lounge; The Boys From Brooklyn. All (a). (London 12 in. LTZ-U15075)

(a)—Gee (tmb.); Frank Foster (tr.); Cecil Payne (bar.); Kenny Davham (tpt.); Joe Knight (pno.); John Simmons (bass); Art Taylor (drs.). 19/7/56. New York (Am. Riverside.)

(b)—Gee (tmb.); Ernie Henry (alto); Knight (pno.); Wilbur Ware (bass); Taylor (drs.). 22/8/56. Do. (Do.)

IN his "Encyclopaedia of Jazz" Leonard Feather describes Matthew Gee as "one of the best and most underrated of bo-influenced trombonists."

This LP confirms Feather's opinion and shows Gee as a highly individual player though traces of Benny Green and J. J. Johnson are discernible.

He has a curious trick of gurgling in his throat at the end of phrases which at first hearing led me to search for Lionel Hampton's name among the personnel.

Of the two groups I prefer the septet, though Dorham's trumpet holds few delights for me.

Basie's Frank Foster plays well, as does the rhythm section.

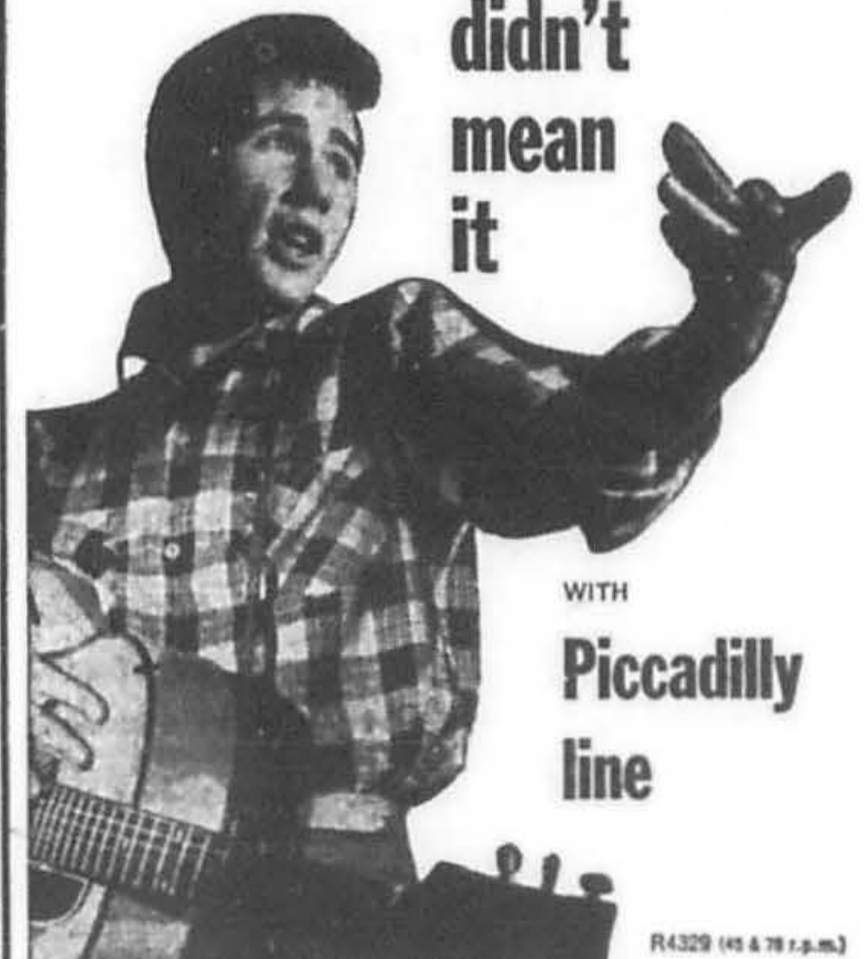
Art Taylor has always been a rather busy drummer, but this is among his best recordings and his explosions don't get in anybody's way.

All the septet titles are Gee originals and "Brooklyn" has been worrying me all week. I have heard it before and can't think where.

This is the first disc under Gee's name, but I hope there are more to follow.—*Bob Dawbarn.*

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**DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA, 1940 (EP)**

In A Mellotone; Rumpus In Richmond; Five O'Clock Whistle; Warm Valley. (HMV 7EG 8238.)

Ellington (pno.); Barney Bigard (clt. tr.); Johnny Hodges (alto, sop.); Ben Webster (tr.); Harry Carney (alto, bar.); Wallace Jones, Cootie Williams (tpts.); Rex Stewart (cornet); Lawrence Brown, Joe Nanton, Juan Tizol (tmb.); Fred Guy (gtr.); Jimmy Blanton (bass); Sonny Greer (drs.). Am. Victor.

A PART from a few fruity bars of Lawrence Brown's trombone on "Rumpus In Richmond" and Irvie Anderson's dated singing of "Five O'Clock Whistle," this is excellent 1940 Ellington.

The band rides along under the hand of the master—a compact unit, disciplined, exciting—and masterfully complementing some of the greatest soloists in jazz.

Highlights for me are "Mellotone" and Hodges' work in "Warm Valley."—*Jack Hutton.*

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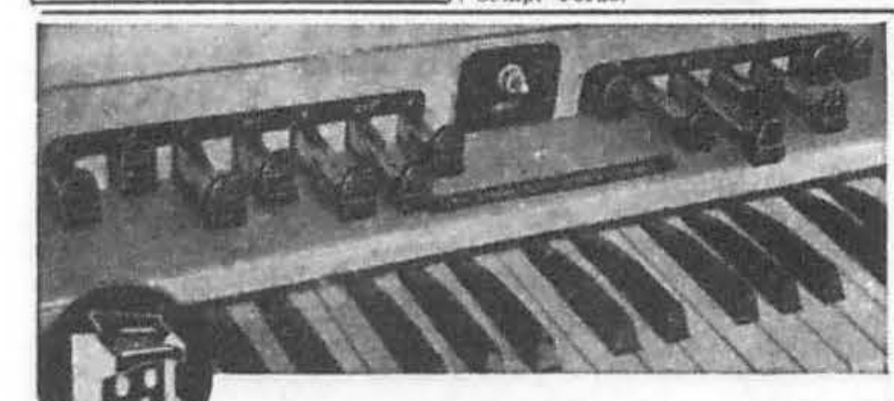
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# Are these the reasons for decline of Trad?

PERHAPS the reason why "trad" is declining lies in the answers to the following questions:

WHERE in the "trad" world are there musicians of the quality of Kinsey, Harriott, Teece, Baker, Chisholm, Rendell, Deuchar, Skidmore, Ganley, Stokes, Bush, Moule, etc. etc.?

WHERE in the "trad" world is there a band playing music of the quality displayed by the Kinsey Quintet, the Jazz Couriers, Baker's Dozen, Rendell Sextet, Whittle Quartet, Ganley Trio with Harriott, etc. etc.?

WHERE in the "trad" world are there clubs to match the comfort and luxury of the Flamingo, the Florida, the Mapleton, the Downbeat, etc., etc.?

And—as an afterthought—WHERE in the "trad" world do musicians appear dressed in neat suits with clean shirts and ties?

WHERE in the "trad" world don't they appear with dirty, unkempt trousers, ragged sweaters, and with large growths of fungus extending halfway

down their necks?—C. M. Chandler, Hatfield, Herts.

## A la Basie

ON July 18 I chanced to hear live shows by both the Johnny Dankworth Orchestra and Ted Heath's aggregation. Frankly, I was amazed at the performance of both these bands. Dankworth's arrangements had lost most of their "progressiveness" and were really hard-swinging.

The performance by the Heath band had, I am sure, improved for the same reason as Dankworth's; namely, lessons à la Basie taken to heart.

If I was surprised at the extra snappiness and punch of the Heath concern, I was astounded when they performed "Three For The Blues," believing jazz waiters to be experimental and performed only by groups of the Jones-Marshall-Klook status.

## LETTERS to the EDITOR

It looks as if some British bands are doing just what Steve Race predicted and are following a Basie-like policy.—T. R. Wass 15 Inf. Workshops, REME, BFPO 16.

### Watch this boy!

PROPOS my recent article on the Farmingdale Long Island N.Y. Dance Band, I have now heard from the band's coach, Marshall Brown, that, contrary to my suspicions, the jazz solos were all improvised.

That piece of news makes 14-year-old Andy Marsala the jazzman of the future—at least, in my view.

Readers may care to check their view against mine on

Saturday, August 17, when I hope to play records of the amazing Farmingdale Band in "World Of Jazz."—Steve Race, Kingsway, London, W.C.2.

### Shame on you!

THE BBC put on a new programme especially for serious guitar fans, and then, on only its second airing, cut it short by a quarter of an hour to make way for—what?

Tennis. Does not the BBC devote enough time to cricket and tennis in the summer without cutting programmes that are advertised in the "Radio Times" and the daily Press to run a certain time?

Shame, too, on the BBC for dismissing the Show Band. Why not the Revue or Variety Orchestra, which were rumoured to be on the scrap list a short while ago?

Heaven forbid that they ever sack the swiftest band of them all—the Northern Dance Orchestra.—S. Hardman, Walkden, Manchester.

## Light music

THOSE who mourn the passing of the Show Band should listen to the BBC Revue Orchestra. This is a fine versatile outfit, and, with an augmented brass section, would be far superior to the Show Band.

It was a great mistake to have a violinist direct such a collection of talent as that put under Cyril Stapleton's command. It was obvious from the start that he was going to be just another light orchestra conductor.

I found the "banjo" solos of Bert Weedon, the novelty numbers of Harold Smart, and the "fountain" tinkling of Bill McGuffie just about the limit that corn could reach.

Not to mention those comedy scripts!—Len Gould, Balham, London, S.W.12.



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# TORME TOO LATE FOR TV SESSION

AMERICAN singing star Mel Tormé arrived in London on Saturday—too late to take part in Val Parnell's ATV "Saturday Spectacular."

Mel was to have arrived on Thursday, but a stomach ulcer required X-ray investigation, which held him up. Val Parnell ruled that there was insufficient rehearsal time

## But appears this Sunday

despite the disappointed Mel's assertion: "I could have done the show standing on my head." As compensation, he will star in this Sunday's Blackpool ATV

show, "Meet The Stars," which also features the Tanner Sisters. The Sisters will present an authentic reproduction of a Blackpool song demonstration booth from 1910 to the present day.

Mel opened his Variety tour on Monday at Ohlswick Empire. His second television date will be the BBC's "6.5 Special" on August 10. (See feature on page 5 and review, page 9.)

### Authentic Swedish tour

Eric Delaney and his Band may tour Scandinavia with Mel Tormé in the autumn.

Negotiations opened this week between Ken Pitt, who has been appointed Mel's European manager, and Nils Helstrom, top Swedish agent and editor of the jazz journal "Estrad."

The tour would consist mainly of jazz-show one-night stands and there would be strong supporting artists.

### REQUEST TIME AT THE PALACE

WATCHING the Changing of the Guard on Wednesday. American composer Frank Perkins and his wife were spotted by Capt. C. H. Jaeger, Bandmaster of the Irish Guards.

A few moments later Perkins was thrilled to hear his own "Fandango" being played in the Palace Yard.

And as the Irish Guards left the Palace they marched to another of Perkins's compositions, "Kentucky Trotter."

Frank Perkins has come over for the release of his Brunswick LP of originals, "Première." He will be in London for two or three weeks. (See also "On The Beat" on page 8.)

### Vocals by Betty Smith



Tenorist Betty Smith is caught (above) taking a vocal during her Quintet's session for Decca's Tempo label this week.



Opening his second British Variety tour at Ohlswick Empire on Monday, Mel Tormé met trumpeter June Birch, who is featured on the same bill. On doctor's orders, Mel delayed his flight from New York and missed Val Parnell's ATV show, "Saturday Spectacular."

### Ex-McDevitt men form own group

Three former members of the Chas McDevitt Skiffle Group have formed a new group, the Court Jesters, resident on Mondays and Saturdays at the Porcupine Jazz Club, Hampton Court.

They are Dennis Carter and Alex Whitehouse (str., vcls.) and John Paul (bass). Completing the group is "Little Joey" on washboard.

### MOVING NORTH

Larry Cassidy and his Band from Leeds Locarno are now resident at Fountainbridge Palais, Edinburgh.

### LORD KITCHENER GETS ROYAL WELCOME



### JOHNNIE RAY

From Page 1

House, Blackpool (Sunday). He leaves for the Continent for a tour of U.S. Bases on Monday, but will be back on Tuesday, August 20, when he opens at the Granada, Clapham.

Johnnie then plays Walthamstow (21st), East Ham (22nd), Sutton, (23rd) and, on Sunday (25th), winds up at the Granada, Woolwich.

Calyppo King Lord Kitchener arrived in London last Friday to take part in the Soho Fair festivities. Here he is greeted at the station by Julie Martin (Miss Calypso) and Melodisc executive Siggv Jackson.

### QUITTING BRITAIN

Bunny Saunders, Southern Music manager, is leaving Britain on August 7 to settle in Hollywood.

### TOMMY STEELE WELCOMES "NEW BOY"



The "Tommy Steele Afternoon Show" opened at Blackpool's Palace Theatre on Monday. Tommy is pictured above talking to Yorkshire trumpeter John Barry, whose new group backs the acts and opens the show.

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### Stompers help to open Scottish ITV

The Clyde Valley Stompers—one of the top traditional groups north of the Border—is scheduled to appear in the first programme on Scotland's new ITV network on August 31.

The Stompers turned professional 18 months ago.

Ian Menzies leads the group on trombone and the rest of the personnel is Dean Kerr (tpt.), Maurice Rose (clt.), Norrie Brown (bjo.), Louie Ready (bass), John Doherty (pno.), Bobby Shannon (drs.) and singer Mary McGown.

### Back to Columbia

Singer Dorothy Squires has quit Nixa label and returned to Columbia, for whom she recorded in the earlier days of her career.

Dorothy, who now lives in the States, flew into London at the week-end for a short visit.

### U.S film bid for Shirley Bassey

SHIRLEY BASSEY starts a six-month American tour at Las Vegas on November 27, and may be making a picture while playing in the States.

Bookers of the tour want Shirley to visit Miami, New York and Chicago, but her schedule will depend on the nature and location of the film, of which no further particulars are yet available.

After her current two-week season at the London Hippodrome, Shirley crosses to the Continent for a month.

### European dates

She will play a week each at Ostend Kursaal, Knocke Casino and Antwerp's Ancienne Belgique, followed by two days at the Palm Beach Casino, Cannes.

Shirley opens her American tour with four weeks at the El Rancho in Las Vegas, where she scored a big hit during her previous visit to the States in January.

### Fraser Hayes Four get feature spot

The Fraser Hayes Four have been booked as supporting feature act with singer Ronnie Carroll for an 11-week tour, opening on Monday at Liverpool Empire.

The group will provide off-stage backing in some of Ronnie's songs and will present the act which they are currently doing at the Stork Club, W.

Dates after Liverpool are Newcastle Empire (August 5), Bradford Alhambra (12th) and Pinnerbury Park Empire (19th).

Line-up of the group is Jimmy Fraser (str.), Tony Hayes (bass), "Nicky" (acc.) and Kerri Sims (vcl.).

### Sentimental Journey lasts till Autumn

Edna Savage and Michael Holliday start recording a further series of "Sentimental Journey" radio programmes on August 1 for BBC transmission in the autumn.

On BBC-TV Edna appears with Dennis Lotis and Leigh Maddison in "Dream Holiday" on August 5 and guests in the Henry Hall Show on August 27.

She broadcasts in "Blackpool Night" next Wednesday (31st) and "Workers' Playtime" on August 13. She has a Sunday concert at Blackpool on August 25.

### REPEAT PERFORMANCE

Following the success of the Dill Jones "Jazz Session" on BBC-TV a fortnight ago, Dill has been signed for a second programme on August 9.

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