

# Melody Maker

JULY 20, 1957

EVERY FRIDAY 6d.

**Soho Fair  
Special**

See Centre Spread

## 'FREIGHT TRAIN' PAIR UNCOUPLE

**Introducing Ilene**



Currently in cabaret at London's Pigalle Restaurant, 21-year-old American singer Ilene Day made her record debut last week. She is pictured in action during a session for the Pye-Nixa label.

**Nancy will go out solo**

THE famous "Freight Train" partnership of Chas McDevitt and Nancy Whiskey is to split up. "I can do much better on my own," says Nancy.

This week she is signing a contract with Foster's Agency to go out solo.

Adds Nancy: "The McDevitt group already carries three singers, so my numbers are limited. I seem to be singing the same songs all the time. It is getting monotonous."

Her first big engagement as a solo artist is likely to be a 13-week tour of the States, starting in September.

She makes her final appear-

Ⓢ Back Page, Col. 5



Terry Dene, the latest graduate from Soho's coffee bars, made his Variety debut at Finsbury Park Empire on Monday. He is pictured (centre) with Chas McDevitt and Nancy Whiskey, who topped the bill. (See review, page 11.)

**PATTI PAGE AND HUSBAND LEAVE FOR CONTINENT**

U.S. singing star Patti Page and her husband, Charles O'Curran, left London on Tuesday for Paris.

The couple will visit the South of France and Italy before returning to New York in August. Patti then goes straight into rehearsal for her new TV shows which will last for at least a year.

## ... and American lawsuit new looms

NEW YORK, Wednesday.—An American publishing firm, Melody Trails Music, is threatening legal action over "Freight Train."

The song has been recorded by Chas McDevitt, Bob Cort and Rusty Draper. The discs give credits to "James and Williams"—pseudonyms for McDevitt and manager Bill Varley.

This week Elizabeth Cotton, a domestic employed for some years with the famous Seeger family of folk singers, claimed to be the composer.

### Infringement actions

She has placed the song with Melody Trails, who are preparing infringement actions.

Miss Cotton says she taught the song to Peter and Peggy Seeger and the latter is alleged to have performed it in many parts of the world, including England.

## RONNIE HILTON'S 1,000-MILE TREK

RONNIE HILTON will be faced with a trip of 1,000 miles in 36 hours when he completes his week at Torquay Pavilion tomorrow (Saturday).

To appear on ATV's "Sunday Night At Blackpool," Ronnie will travel by sleeper to London, have breakfast at London Airport, fly to Manchester, then continue by road to Blackpool.

When the TV show ends at 10 p.m., a car will rush him to Preston. He then takes a sleeper to London, and an early morning train to Cardiff for a 12 noon rehearsal at the New Theatre.

### London Variety debut

On July 29, Ronnie plays his first Variety date in London—at Finsbury Park Empire.

The following week he plays Cliswick Empire, and in September joins the Cyril Stapleton Road Show, which also stars Marion Ryan.

## Manone out of Big T. British tour

Trumpeter Wingy Manone is out of the line-up for Jack Teagarden's British tour.

Jack Higgins, assistant secretary of the National Jazz Federation, which is organising the tour, told the MM: "We have asked for either Muggsy Spanier or Ruby Braff. At the moment it looks like Muggsy."

## 'SPECTACULAR' TV PARTNERSHIP



Bob Hope appeared in ATV's "Saturday Spectacular" last week-end. In this rehearsal shot with Bob is singing-star Marion Keene.

## STOP PRESS

Judy Garland is set to play season at Dominion Cinema, London, starting in September.

## Guy 'gets pickled'

GUY MITCHELL is still in the London Clinic, where, on Tuesday of last week, surgeons removed a cartilage. Guy is preserving it in a bottle of alcohol as a keepsake.

"They have given me a pair of crutches," he told the MM. "I am just allowed as far as the door and back."

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# STAPLETON, GOODWIN HEAD BALLAD TREND

**From  
Ren Grevatt**

**NEW YORK, Wednesday**

BRITISH disc stars are spearpointing the trend back to ballads and songs with a melody. One example is Ron Goodwin's Capitol recording of "Skiffing Strings," released here under the title "Swinging Sweethearts." This week two other important versions cropped up by Mercury's Dave Carroll and RCA Victor's Huo Winterhalter.

Other versions are expected, some with a special lyric by Carolyn Leigh, who is responsible for the American title. Another British release getting enthusiastic disc-jockey reaction is Cyril Stapleton's "Forgotten Dreams" and "It's Not For Me To Say." Both sides should get plenty of action before Cyril arrives in America on July 22 to discuss possible TV appearances. There are two other important examples of the new trend. The 30-year-old waltz "Fascination" is being revived in the new Audrey Hepburn-Gary Cooper-Maurice Chevalier film "Love in the Afternoon."

Then, too, a soft, summery ballad titled "Soft Sands" has

## MEET TWO MORE TANNER QUEENS

A RECENT Carnival Queen contest at Crawley, Sussex, was graced by the presence of the Tanner Sisters.

But these girls didn't sing. Why? Because they were not Frances and Stella, the famous duo now starring at the Palace Theatre, Blackpool, for the summer season.

The Crawley "Tanners" were Pamela and Shirley, who live in Cherry Lane.

## Mairants for Moscow

Ivor Mairants has been invited to adjudicate at the World Youth Festival to be held in Moscow later this month. He flies out on July 26.

He will judge in the Guitar Section of the competitions and also broadcast during his two-week visit.

received much attention in the studios this week.

"Around The World" may have started the trend, and now has 12 recorded versions here including those by Bing Crosby and Victor Young.

Anti-rock-'n-roll elements are halting these developments as heartening signs for the future.

### Not (B)Everlys

Note to the Beverley Sisters: When the charmers visited the States recently they wondered why the Everly Brothers, America's newest rock sensations, had attached part of the Sisters' name.

Now we have it direct from the boys. Their name is authentic Irish and in past generations was O'Everly.

### Eager on RCA

British-born Johnny Eager has signed an RCA Victor recording contract. Johnny has worked in British films, TV, musical comedy and night clubs and

numbers Princess Margaret among his fans. His three Royal Command Performances include an appearance at the Princess's birthday party.

### No riots

Contrary to expectations, Alan Freed's summer rock-'n-roll festival was greeted by an orderly audience of teenagers at the New York Paramount Theatre.

Six months ago the fans went wild and a mild riot ensued during which a cashier was injured and the theatre damaged. This time heavy police reinforcements were on hand, but the mischief-makers didn't show up.

The talent line-up included Chuck Berry, Clyde McPhatter, Lavern Baker, Frankie Lyman and the Teenagers, the Moon-glows and the Everly Brothers.

### Mindy may return

Mindy Carson, recently returned from Britain, may be back there later this year. Mindy's husband-manager Eddie

Joy is currently discussing possible dates with the Grade office in London.

### New JD disc

Fraternity Records have brought out a disc by the Jimmy Dorsey Band featuring Dick Stable playing typical "J.D." alto on "June Night" and "Jay-Dee's Boogie Woogie."

Initial reports indicate the disc will be a strong successor to the million-selling "So Rare."

### TV disc stars

Record stars are figuring more and more on TV. Vic Damone has his own show for the summer each Wednesday, substituting for Arthur Godfrey. Nat Cole's show now runs for a weekly 30 minutes instead of the original 15. Rusty Draper, whose "Freight Train" has been a hit, has started his own Monday to Friday show on ABC. Patti Page, now in Europe on honeymoon, starts a series in September.

# Garner goes 'straight'

**From Burt Korall**

**NEW YORK, Wednesday.**

Jazz piano star Erroll Garner will go "straight" for a longhair concert with the Cleveland Symphony Orchestra on August 15. Mitch Miller will be guest conductor.

But there will be something for any jazz fans who may be present. For, in addition to playing classical selections with the full 100-piece orchestra, Garner will feature some of his own compositions.

A reed and rhythm section will be added for the latter spot.

Garner has been booked for a seven-week tour abroad. Scheduled to open in Paris on December 6, his tour of the Continent will likely be followed by a tour of Britain.

"Other Voices," Garner's soon-to-be-released Columbia set with a big band, will be premiered with a celebration on his opening night at Chicago's London House on July 31.

### Hackett on tour

Having completed a long engagement at the Voyager Room of Manhattan's Henry Hudson Hotel, Bobby Hackett and his group have taken to the road.

The Hackett unit returns to the Voyager Room the last day in August "with some new innovations," says Bobby.

### Maxine back

Maxine Sullivan's first singing engagement upon release from hospital will be at the three-day Great South Bay Jazz Festival in Great River, Long Island, starting this Friday (19th).

### Big-band Satchmo

George T. Simon, A&R head of the Jazztone Society, is trying to get Louis Armstrong to record for Jazztone with the Nat Pierce band. Armstrong has not been recorded with a good large jazz band in quite a few years.

# Irish tour for Ivy Benson

IVY BENSON makes a 10-day tour of Ireland in September on completing her summer season at the Villa Marina, Douglas, Isle of Man. She returns to London on September 29 to appear at the USAF Camp at Upper Heyford.

Ivy's drummer Paula Pyke is now leading a group at the

Majestic Hotel, Douglas. Paula also plays for morning coffee dances, at afternoon concerts with Ivy at the Villa, and a late-night dance on the promenade every Friday.

ISLE OF WIGHT.—Cyril Fletcher's "Masquerade," now in its 11th season, is currently resident at Sandown Pavilion. On Sundays Cyril collaborates with Eric Robinson in presenting

"Music Time For You" celebrity concerts at Sandown Pavilion and Shanklin Theatre.

MARGATE.—The Spiders Skiffle Group, from the London Skiffle Centre, W., is at the Queen's Head Hotel, every Monday and Thursday.

MIDLANDS.—Frankie Vaughan, Eula Parker and the Tony Crombie Band are at Coventry Theatre this Sunday.

WESTGATE.—Joe Blake and his Westenders are resident at the St. Mildred's Hotel for the season.

SOUTH COAST.—Ted Carter and his Band, who have been at Bath's Regency Ballroom for 15 months, opened at the Rex Ballroom, Bognor, on Wednesday. Spending his fifth summer at the Pier Ballroom, Eastbourne, Ronnie Hancock fronts an 11-piece with vocalist Susan Maughan. The Michael Carol Band has returned to the Beach Holiday Camp, Dymchurch, for its third season.

## NEWSBOX . . . by Jerry Dawson

YARMOUTH.—Winifred Atwell opens a Sunday concert season at the Wellington Pier Pavilion this Sunday, followed by Joan Regan on July 28. . . . The Beverley Sisters and Max Geldray are at the Regal Theatre from next Monday.

SHEFFIELD.—Freddie Randall and his Band, the Steel City Stompers, Mike Jackson and his Skiffle Group, and the Checkers appear at a dance at the Locarno Ballroom on July 29 in aid of the Spastics Fund. On Monday, August 26, a similar event will feature Mick Mulligan and his Band with George Melly.

LLANDUDNO.—Yana topped the bill last Sunday for the first of the Harold Fielding summer concerts at the Pier Pavilion. Eddie Calvert, Robert Earl, Tony Brent and Joe Loas will appear at the Odeon Cinema, and not at the Pier Pavilion as stated in a recent issue.

NOTTINGHAM.—Chris Barber's Jazz Band and the resident Mercia Jazz Band play for Nottingham Rhythm Club at the Regent Hall on Saturday, August 17. This year the club celebrates its 16th anniversary. . . . Nottingham Jazz Club has signed Brian Woolley's Jazzmen for a series of dates.

RAMSGATE.—Terry Lightfoot and his Jazzmen and the Chianti Jazzmen play a Sunday concert at the Coronation Ballroom on August 4. . . . Also appearing at the Coronation are Vic Lewis (July 24), Cy Laurie (31st), Johnny Dankworth (August 7), Ted Heath (14th) and Chris Barber (September 28). The Reg Adams Orchestra is resident.

## Dates with the stars

(Week commencing July 21)

- Billie ANTHONY  
Week: Hippodrome, Birmingham
- Winifred ATWELL  
Season: Hippodrome, Brighton
- Kenny BAKER  
Season: Central Pier, Blackpool
- Shirley BASSEY  
Season: Hippodrome, W.
- Eve BOSWELL  
Week: Pavilion, Torquay
- Tony BRENT  
Sunday: Queen's, Rhyd  
Week: Pavilion, Colwyn Bay
- Terry BURTON  
Week: Empire, Liverpool
- Max BYGRAVES  
Season: Palladium, W.
- Petula CLARK  
Week: Winter Gardens, Bournemouth
- Jill DAY  
Season: Hippodrome, Blackpool
- Terry DENE  
Sunday: Pier Pavilion, Llandudno  
Week: Empire, Sunderland
- Betty DRIVER  
Week: Empire, Sheffield
- Robert EARL  
Season: Derby Baths, Blackpool
- FOUR JONES BOYS  
Season: North Pier, Blackpool
- Morton FRASER's Harmonica Gang  
Season: North Pier, Blackpool
- GAUNT Brothers  
Week: Empire, Leeds
- Nat GONELLA  
Week: Palace, Dundee
- The GODFERS  
Season: Palladium, W.
- Colin GRAINGER  
Week: Empire, Sheffield
- Karen GREER  
Season: Winter Gardens, Blackpool
- Ronnie HILTON  
Week: New Theatre, Cardiff
- Howard JONES and Reggie ARNOLD  
Week: Empire, Glasgow
- Terry KENNEDY and His Rock 'n' Rollers  
Week: Alhambra, Bradford
- KENTONES  
Week: Winter Gardens, Morecambe (evenings)
- Season: Palace Theatre, Blackpool (afternoons)
- KING Brothers  
Season: King's, Southsea
- Dave KING  
Week: Hippodrome, Bristol
- KORDITES  
Week: Hippodrome, Bristol
- Desmond LANE  
Week: Winter Gardens, Morecambe (evenings)
- Season: Palace Theatre, Blackpool (afternoons)
- Lee LAWRENCE  
Week: Empire, Liverpool
- Chas. McDEVITT Skiffle Group  
Week: Top Hat Ballroom, Dunlaoghaire
- Bill MCGUFFIE  
Week: Empire, Liverpool
- Gary MILLER  
Week: Music Hall, Aberdeen
- Ruby MURRAY  
Season: North Pier, Blackpool
- PRINCE Sisters  
Season: Empire, Belfast
- Johnnie RAY  
Saturday: Hippodrome, Dudley
- Joan REGAN  
Season: Palladium, W.
- Marion RYAN  
Week: Empire, Leeds
- Edna SAVAGE  
Week: Pavilion, Liverpool
- Joan SAVAGE  
Season: Winter Gardens, Blackpool
- Anne SHELTON  
Season: Queen's, Blackpool
- Tommy STEELE  
Week: Winter Gardens, Morecambe (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: Empire, Chiswick
- Frankie VAUGHAN  
Week: Capitol, Aberdeen
- Hedley WARD Trio  
Sunday: Spa Pavilion, Felixstowe  
Season: Hippodrome, W.
- David WHITFIELD  
Season: King's, Southsea
- YANA  
Season: Opera House, Blackpool

## Guildford Charter for Mulligan

Mick Mulligan and his Band, with George Melly, appear in the first-ever open-air trad-jazz concert to be held in Guildford. The event is sponsored by the Borough Council and will be staged on July 27 at Rock's Close. The concert will be part of the 700th Anniversary celebrations of the granting of the town's Charter by King Henry III.

## INTRODUCING SHEILA

Viola player Frank Needham recently became the father of a baby daughter, Sheila. Formerly with the NVO, Frank is now with Jack Parnell in ATV's "Sunday Night at Blackpool."

## Fields has a Ball

The Norman Fields Trio played for the French Consul at the National Fête Ball held on Saturday in Jersey.



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# I'VE ALWAYS SUNG LIKE THIS

IN the minds of many of us, Patti Page is inseparably associated with a corny old song called "The Tennessee Waltz." Remember the vocal dubbing technique that got the disc into so many request programmes?

You'd think the girl would be embarrassed to be reminded of it. But not at all. "I'm not sorry I made that record," says Patti. "Nor other novelties. "I got the attention of the public with songs like that—broke through, you might say. Now I've reached the point where I can sing the songs that I really like."

And Patti points out very seriously the special significance of "Tennessee Waltz."

"It marked the beginning of a new era in recording. It was the first of the really big, phenomenally fast sellers. Previous to that I'd had 'All My Love' in the Hit Parade for 13 consecutive weeks. It sold only 400,000. 'Tennessee Waltz' was released in mid-Novem-

## says PATTI PAGE

—the famous American singer who is on holiday in Europe with her husband, Charles O'Curran. She is interviewed here by Tony Brown.



ber merely as the backing of a Christmas song. "Perhaps it had a nostalgia for folk that time of the year. Anyway it sold like mad. By the end of December sales had reached nearly two million.

### Square

"Record stores in New York stayed open all night to cope with the demand."

Even in the early days of the issue, something strange happened. Orders started coming in from Harlem for it. The factors figured that for a mistake. Nothing so square had ever sold in Harlem before. So they crossed out Patti Page and wrote in the name of coloured bandleader Erskine Hawkins. Back came the corrections. They insisted on the Page version.

Patti refuses to attitudinise about pop song material.

"Tell me," she asks. "Have you ever heard of a singer called Eddie Arnold?"

We nod doubtfully. "That's what I mean," she says sagely. "He's been selling records for years, thousands of them. I wouldn't be surprised if he'd sold more than Bing Crosby."

A lot of people might sneer at Arnold, apparently—he's famous in the country districts—but not Patti Page.

"He's not the best singer in the world. Yet like many of that type, his strength is simply sincerity. The folk can hear that and to them it's so much more important than technique."

### Insincerity

"I'll tell you this. It's no use for a sophisticated singer, no matter how famous, to go into that market and try to kid the record buyers along. They'll spot a phoney and insincerity at once."

Patti recalls that she was completely raw when she started a singing career at the

age of 16. No experience; no opinions. Therefore the experts told her what to sing and she was happy about it.

### Surprised

She'll agree, however, that this has made her identified with commercial songs.

"People seem surprised with some of my albums. Some have even called me a jazz singer."

"But really, I've been singing that way for years."

To prove that, stylistically, her heart is in the right place, she confesses a weakness for the work of Nat Cole. That apart, her attitude to work is that of a professional who aims to do a good job on every type of song.

"I heard that one of your girl singers refused to do the 'Mama Doll Song' live. Said she'd want someone to do the 'mamas' offstage. I didn't dub those separately. Just pitched them up an octave."

To meet Patti Page is to disbelieve utterly the story that she was once spurned by Hollywood as "too plump." Or that

must have been back in the puppy-fat days.

The 1957 Miss Page is shapely, elegant, assured and charmingly unaffected. Naturally, she has looked hopefully toward a film career. But without eating her heart out.

"I was tested for the title rôle in the Helen Morgan film, 'Both Ends Of The Candle.' I failed. They let me down lightly, of course. Said that I didn't 'look mature enough' for the part! Ann Blyth got it."

### Well-trimmed

They say there's something feline in every woman, so it was perhaps unfair to ask Patti how her successful rival made out.

But if Miss Page has claws, she keeps them well-trimmed.

"I haven't seen the film yet," she says. "But they tell me she's marvellous."



Erskine Hawkins



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Dizzy Gillespie seems elated by his success at the Newport Jazz Festival. His band left a "deep impression" on the MM's reviewers.

# Newport Festival Round-up

## BOP KING GILLESPIE CARRIES THE DAY

From **BURT KORALL** and **REN GREVATT**

Newport (Rhode Island), Wednesday

**B**IG hit of the Saturday night session of the 1957 Newport Festival was the King of Bop himself, Dizzy Gillespie.

The Gillespie Orchestra gave out with one of the most stirring sets we've heard it play. In spite of intonation difficulties the band's savage swing left a deep impression and Dizzy has never sounded better.

The highly publicised appearance of Eartha Kitt and her dancers with the band was no more than a burlesque display, complete with bumps and grinds. It is best forgotten.

Another highlight was provided by the Farmington High School Band with musicians aged from 14 to 17.

Running through arrangements from the Basie and Shorty Rogers libraries, this 18-piece band stood the audience on its ear with amazingly good musicianship and enthusiasm.

### 14-year-old alto

Fourteen-year-old altoist Andy Marsala was the band's most provocative soloist.

Also extremely well received were the Gerry Mulligan Quartet and Billie Holiday.

On Sunday we heard the Oscar Peterson Trio with Oscar at his best and an interesting performance from the Jimmy Giuffre Trio.

But it was the Basie band, joined by Lester Young, drummer Jo Jones and singer Jimmy Rushing, which reached high-water mark.

"Prez" Young in particular played as he hasn't for quite some time.

### Unattractive Armstrong

Louis Armstrong's unattractive behaviour on the first night of the Festival was a big surprise to the many onlookers near the stage entrance.

The big hassle was over bringing Jack Teagarden and Johnny Mercer, among others, to the stage for a big finale.

Satchmo was heard to say to his manager, Joe Glaser: "I don't need those people up there riding my coat-tails."

### Shearing hits out

Also at Newport, George Shearing told the MM: "All the critics praise you till you make money. Then you're commercial."

"The problem in playing a jazz festival is how much new stuff and how much old stuff to programme. Many of the fans want to hear your record hits."

"On the other hand, you've got to play new material to please yourself as well as certain elements in the audience."

"It's a dilemma—especially since you are trying to please as many of the people as possible, not least of all yourself."

**Social feud of the Festival:** The Louis Lorillard of Newport versus Norman Granz of Verve Records in vying for interesting guests by giving parties on the same night.

As a result of the Newport panel discussion concerning drug addiction among musicians, the Lorillards are thinking of setting up a fund and facilities to help musicians unfortunate enough to get involved with drugs.

### Poland says 'no' to British jazzmen

**P**OLAND'S Jazz Festival, scheduled to start this week, has been called off—at least for bands from Western Europe.

British groups booked were the Don Rendell Sextet, Sandy Brown's Jazzmen and the Graham Stewart Seven.

Comments Stewart: "I understand they thought it was too near the Russian Festival, which opens in Moscow at the end of the month."

"The plans were vetoed by the Polish Ministry of Culture."

## Lewis jazz for Dublin

**A**RRANGEMENTS for a jazz concert in Dublin's Boxing Stadium are going ahead.

With British bandleader Vic Lewis heading the bill, the Blue Clavones—a rock-'n'-roll outfit—and singers Doris Wilson and Frankie Blowers are also being recruited for the show on August 3.

Also afoot is a sponsored programme recording of the Lewis Band for Radio Eireann, and a date at Bill Fuller's Bar B Ballroom after the Stadium concert. A special train is being laid on to get the customers home after the dance.

A week's tour for the band will take in Ballybunion, Killee, Courtown, Rush, and Dublin.

### OCEANGOING DON

Bandleader Don Derby (saxes, str., vcl.) has opened at Sait-dean's Ocean Hotel with Barry Robinson, Ivor Elliott, Stan Richards (saxes), Norman Goddard (tpt.), Ken McKunzie (pno.), John Turner (drs.) and Tony Salisbury (bass).

## Janie Marden for Panto

**F**ORMER Show Band singer Janie Marden makes her first pantomime appearance as principal boy in "Puss In Boots" at the Coventry Theatre this Christmas.

Also starring in the show are Harry Secombe, Morecambe and Wise and Gillian Lynn.

The Chris Barber Band and singer Otilie Patterson are booked for a three-month tour of Holland and Denmark next February.

Nineteen-year-old singer Dolores Mantez has joined the Eric McDermott Sextet at the Aristocrat Club, W.

Drummer-leader Alec Alexander is now playing at the Margarita Restaurant, W., with a group comprising Frank Wiltoughby (pno., acc.), Rubé Sousa (vin., clt.) and Gerry Mose (str.).

Bandleader Denny Boyce has formed his own music publishing company—Damon Music—at 156, Charing Cross Road, London, W.C.2

Norman Hill has taken over the trumpet chair from Johnnie Rowden in the Dave Carey Band. Johnnie has left to freelance.

Sonnelli and his Trio have opened at the Bridge House, Reigate Hill, Surrey.

Brighton vocalist Dennis Hale sings the theme song in "When The Sun Comes Out," a travelogue on Britain.

The Four Others vocal group is booked for BBC-TV's "Jimmy Wheeler Show" tomorrow (Saturday).

### NEWS in BRIEF

Trombonist Al Levat's Band has brought jazz to Paris's Cigal Café—known for years for its nudes and strictly commercial music.

Trumpeter Terry Heap has joined Syd Dean at Brighton's Regent Ballroom in place of Bill McDermott.

Jerry Allen and his Trio are featured in "Rainbow Room," a new ATV series networked from the Birmingham studios every Monday from 6.30 to 6.45 p.m.

The Vic Lewis Orchestra will tour South Africa with Frankie Laine next year.

Former Malcolm Mitchell pianist Johnny Pearson takes



Is Eartha Kitt showing her opinion of the Korall-Grevatt review of her contribution to the Newport Festival?

## Brighton Cinema's Variety season

Brighton's Astoria Cinema starts a short Variety season on Monday with Van Dam and his Orchestra accompanying.

Top-of-the-bill artists will be Arthur Askey (Monday), Alma Cogan (29th), Frankie Vaughan (August 5), and Tony Hancock (12th).

## MONTREAL MUSIC

### No scuffle for skiffle here!

**M**ONTREAL, Wednesday. —Though reports have it that skiffle has acquired a following in other parts of Canada, it hasn't even got a nod in this part of the country. Outside of an odd record or two, reaction has been virtually non-existent.

The Vipers and Nancy Whiskey have been played on local radio stations but nowhere near the number of times indicating a hit status for them.

### Influx

With the summer tourist season in full swing, dozens of musicians are emigrating from the British Isles and the Continent. Most of them are heading for Toronto, but others are ending up in Vancouver, Winnipeg, Edmonton, Regina and Montreal.

All such musicians are urged to check before they leave their homeland that there is something here for them first.

Columbia Records in Canada have issued a 12-in. LP of Duke Ellington's suite "Such Sweet Thunder." It was written for and inspired by the Shakespearean Festival at Stratford, Ontario, Canada.

Ellington's Orchestra will perform the work in person there on Thursday, September 5.

Henry Whiston

## WINSTONE BOOKED FOR BBC SEASON

**E**RIC WINSTONE and his Orchestra have been signed to open the BBC's autumn accent-on-bands season, when there will be dance music on the air thrice daily every week from Monday to Friday.

The Winstone orchestra will occupy the late-night Monday spot for 13 weeks, starting on September 30.

### Former stars

Under the provisional title of "Eric Winstone Entertains," Eric plans to spotlight each member of the orchestra, as well as feature the Roy Marsh Trio and the Alan Moorehouse Choir.

He is hoping also to bring back, either in person or on records, all the famous artists who either started with the orchestra or worked with it at some time.

These include the Beverley Sisters, Michael Holliday, June Marlow, Julie Dawn, Marion Keene, Dennis Hale and Franklyn Boyd, as well as many instrumentalists.

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# HUMPH says—

TELEVISION rehearsals are long-drawn-out affairs, offering generous opportunity for meditation. During recent sessions of the "Six-Five Special," my mind, when not riveted in fascination upon the latest manifestation of skiffle or rock-'n'-roll, has turned to jazz dancing.

I have always championed the idea of jazz-for-dancing, as Nature intended. I still firmly believe that it was the appearance on the scene of the first wild, irreverent dancers which turned the Revival from a rather stuffy cult into an active movement.

In those early days there was no accepted style of jazz dancing. The Revivalist bands could get their music from old records, but the dances that once went with it—the Charleston, the Black Bottom, etc.—were buried in the archives.

## Like learning to swim

It was like learning to swim the hard way—you just jumped in at the deep end and thrashed about for survival. Those were the days when people came from far and wide to watch the antics on the dance floor.

The now defunct "Leader Magazine" reported: "New Looks swirl, shirt tails fly. Feet stamp, hands flutter. Hair-do's tumble in ruins. Youths close their eyes and twitch to the savage rhythms. Soldiers, solicitors, art students and barrow boys sway to the beat. A bearded artist hurls his partner halfway across the room. . . ."

There's little exaggeration here. A jazz club was no place for the frail or the squeamish. After a while, some semblance of order crept in and the Grand Guignol aspect of the scene disappeared.

Refugees from the palais de danse introduced ballroom "jive" as the basis of jazz dancing. But a high degree of individual expression remained.

## Rogue Elephant

On the bandstand, we could readily distinguish our customers by their style of dancing. There was Rubber-legs and Charlie the Pointer, the Cyclist and the Boxer—and the Rogue Elephant, too, a huge insurance agent with a Jimmy Edwards moustache who used to leave his partner in mid-dance and go trampling off on

some private excursion of his own.

To jump suddenly to the present day is depressing. The most striking thing about jazz dancing today is its dullness. Some individualists remain, of course, but the overall picture is of monotony and lack of enterprise.

## Trot-and-twirl

The regular, uneventful trot-and-twirl of conventional ball-

room jive has become standard, regardless of the tempo and rhythm of the music. From where I sit it looks more like some earnest form of physical training than pleasure.

There's a glimmer of hope. Last week, when Frank Holder sang a calypso, one or two couples had a bash at dancing to it West Indian fashion.

## Special dance

Since I am never one to abandon hope, I look to our jazz club jivers to try adapting themselves to the music that's being played. Let's have a special dance for a slow blues, not just the old trot-and-twirl in slow motion.

And if the band plays a Creole number with a rumba rhythm, what's wrong with a rumba? And if you could possibly manage a smile, just once. . . .

—Humphrey Lyttelton



# LET'S JIVE UP JAZZ DANCING

## LETTERS

### The Light sees the light

AT long last the Light Programme is beginning to see the light with regard to a record programme that combines progressive jazz with sensible topical music.

The programme, "Music from America," 6.30 p.m., July 12, included Brubeck and Ella at Newport and Krupa's "Drum Boogie." If the BBC would augment this type of programme and discard the proposed series of mushy incompetence from so-called British "name-bands" they would be more successful in satisfying the tastes of sincere modern jazz followers. —Dale R. Lyons, London, S.W.1.

### Musical standards

PERHAPS some of the decline in traditional jazz attendances can be attributed to lack of interest in the policies of certain band-leaders. Surely it is obvious that the main attraction of the music to the public lies in the emotional and rhythmic qualities of folk music.

When British bands come anywhere near the musical standards set by Kid Ory or George Lewis, they might be qualified to experiment. —Graham Stewart, South Croydon.

### The Only way

HUMPHREY LYTTTELTON asks, "Show me one critic who can offer an idea how a British jazz style could be established. . . ."

For some time now I have suggested that the only way we can do this is by asking a few million American Negroes, preferably from Harlem, to come over and domicile themselves in Britain. —Maurice Burman, London, N.W.1.

### Race right?

ANYONE who listens to British bands on the BBC must be forced to agree with Steve Race when he says our musicians are "pale imitations of Americans."

Surely the reason the Americans swing is that they are relaxed whilst the majority of our boys are tense and consequently barren of ideas.

Easily the worst offenders in this matter of non-relaxation are drummers. Our few top instrumentalists of international standard—Baker, Rendell, Skidmore, Deuchar, Ohlsholm—are constantly bogged down by plodding percussionists.

Oh for an English Max Roach! —David F. Horsman, Horsham.

## Hollywood headlines

**FILM CLIPS.** . . . Sarah Vaughan sings the title song in "My Man Godfrey." . . . Rock 'n' Roll pic "Summer Love" features Barney Kessel, Dave Pell and Alvin Stoller. . . . Latest film title music is "Love Theme From The Monster Who Conquered The World." . . . Peggy Lee and ex-hubby Dave Barbour wrote seven songs for the cartoon "Tom Thumb." . . . Trudy Egan, wife of famed bandleader Dick Stabile, ghosts for Kim Novack singing "My Funny Valentine" in "Pal Joey."

### Atomic

**QUOTE** Buddy De Franco, about a popular vocalist's attire: "She was wearing an atom bomb dress—80 per cent. on with a 20 per cent. fall out."

### TV guy

**SHORT NOTES.** . . . Guy Mitchell starts his own weekly TV show next September. . . . Gene Norman is finalising plans for a great "West Coast Festival of Jazz" at Palm Springs, California. . . . Danny Kaye will be the guest conductor of the New York Philharmonic Orchestra next January.

### from Howard Lueraft

#### A girl

**QUOTE** from the "Hollywood Reporter": "It's a girl for the William Moores. Father is TV's Peter Potter. Mother is vocalist Beryl Davis."

### Lady Day film

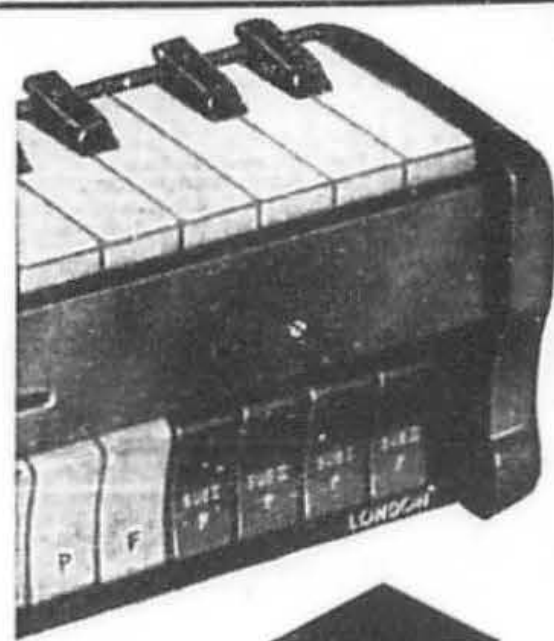
**THEY SAY THAT . . .** The Hi-Lo's will sing in the forthcoming Billie Holiday movie biography, "Lady Sings the Blues." . . . Sarah Vaughan is being considered for the film of the life of Bessie Smith.

### Hip snatch

**FOLLOWING** the Press screening of Elvis Presley's "Loving You," frantic rock-'n'-roll fans engaged in a tussle over a life-size cut-out of the Pelvis that was used for lobby display at the Hollywood Paramount Theatre. When last seen, Presley's famous swivel hips were being gyrated down Hollywood Boulevard supported by three ardent female victors.

### Maurice Burman

—Is on holiday. His radio column will be resumed next week.



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# Conte Candoli prefers Miles and Diz

IT was during the 1953 Kenton European tour, on a train from Kaiserslautern, Germany, to Paris, Conte Candoli and I sat up all night just drinking "Johannesburg" wine and discussing our likes and dislikes in jazz.

"My taste hasn't changed a bit since then," Mr. Secondo Candoli ("Count" to his friends) told me last week, here in Hollywood. "I still prefer the type of jazz that Miles and Diz play—whatever that is."

## Joined Woody at 16

Count is now just 30 years of age. He was started on trumpet 17 years ago by his famous brother, Pete. Conte first played in local groups around his home, in South Bend, Indiana. Then, at the youthful age of 16, he joined Woody Herman.

A year in the army, 1946-1947, was followed by a stint with the Chubby Jackson band which included a tour of Sweden. From 1947 to 1950 Conte was with Kenton, Woody (again) and the Charlie Ventura bop group.

"I was probably happiest with Charlie Ventura," claims Conte.

## A real gas

"I've always preferred small groups. My own group, at Jazz City two years ago, was a real gas. I had Leroy Vinnegar on bass, if you remember. Carl Perkins played piano and Lawrence Marable was the drummer. Along with Bill Holman playing the other horn we really had a ball."

When listening to Candoli at the Lighthouse, Hermosa Beach, earlier this year, Steve Race remarked how Conte always puffed out his cheeks so much in blowing.

## LP with Pete

"I've done that ever since I started playing," he informed me. "I've tried to stop it but can't get the flexibility any other way."

Replying to another question, Conte said: "Outside influences and current feelings don't really affect my blowing. People have said that I'm inconsistent, but I don't think my playing varies much."

Currently, the younger Candoli has LPs out under his own name and leadership, on both Bethlehem and Liberty labels. The "The Brothers Candoli" album that he did with Pete is very popular.

## Really happy

"I've started studying big band orchestration with Pete," Conte advised me.

"Right now I'm really happy playing with Howard Rumsey's group down at the Lighthouse. However, if things get dull, I'll be getting together my own small group again and doing some club dates."

—Howard Lucraft

# Live and let skiffle

A FEW weeks ago a friend of mine (we'll call him Alan) met a Very Famous Skiffler in a London street. For professional reasons Alan has been a little out of touch recently, and he didn't know that the skiffler with whom he used to share spoons in a Kensington coffee bar was now signing autographs as regularly as he once signed I.O.U.'s.

## Incredulous

"Hello," said Alan. "Where are you off to?"  
"I'm going to a television rehearsal," replied the Very Famous Skiffler.  
Alan was incredulous. "You

mean you're appearing on TV?" he asked. The Very Famous Skiffler nodded. "But," said Alan, "You don't mean playing the guitar and singing?"

"Of course," said the VFS. "But I don't understand." Alan turned to face him. "You can't play the guitar, and you can't sing. You know you can't."

"Of course I know it," replied the Very Famous Skiffler. "But who cares? I'm making 300 quid a week."  
"I suppose you might call that the Skiffle version of Liberace's 'I laughed all the way to the bank.'"

I tell the story, more or

less as "Alan" told it to me, because it embodies a great truth which MELODY MAKER readers still seem reluctant to face.

## Great Truth

I am not referring, for the moment, to the Great Truth about skiffle. When skiffle apologist Fred Dallas can write "Skiffle Won't Die" at the top of a page, and two inches below "I'll admit it, skiffle could be a flash in the pan" (MM: 6/7/57) the subject is clearly not yet ripe for a calm appraisal.

No, the lesson of my anecdote above is one that needs bringing home much more to a writer on page 4 of that issue: Laurie Chapman of Eire. Here's his letter again:

"How the BBC programme chiefs could possibly discard the 'Show Band Show' and keep on 'Wakey-Wakey' is completely



beyond me. Let's hope somebody tells Mr. Cotton to cut the comedy and give us more band numbers which he is capable of playing."

Now it is Bill Cotton's turn to laugh all the way to the bank.

Laurie Chapman, and all those thousands of readers who think like him, should look once again at that well-known expression "Show Business"—especially at the second word.

Billy Cotton and Liberace—not to mention the Very Famous Skiffler—are in Show Business, just as (I presume) Laurie



by STEVE RACE

Chapman is himself in some business or other.

Also in Business, in a slightly different sense, are the BBC programme chiefs. Their job, like everyone else's, is to earn the money they are given. And they earn it by giving the public what it wants.

If they can add to what the public wants a little of what the public needs, so much the better. We can be grateful for it: we cannot demand it.

## Honestly...

What would Laurie Chapman have the BBC Planners do: give the Sunday 1.15 spot to the Gerry Mulligan Quartet? Without claiming to know the secret thoughts of the BBC chiefs I would hazard a guess that the prized 1.15 spot is only given over to dance music because Billy Cotton exists to fill it. Let's go further: if Cotton were to adopt Laurie Chapman's suggestion and "cut the comedy," he wouldn't hold that Sunday series much longer.

The fact which must be faced is that while the enlightened jazz public may number thousands, there are millions of people in this country who prefer band comedy, strict-tempo dance music, 3-chord guitarists, "Chapel Of The Roses" and Selections from "The Gondoliers."

Honestly, Laurie, you'll never get that stuff off the air. In any case, why try? The public loves its Cottons and Silvesters as much as we love our music, and by democratic principle has even more right to it.

# jazz on the air

(Times: BST: CET)

**SATURDAY, JULY 20:**  
10.0-10.30 a.m. DL: Chas McDevitt.  
12.30-1.0 p.m. A 1: Luter, Louis, Django, Hamp, Garner, Brown-Roach.  
12.45-1.15 DE: Is Trad. Really on the Way Out?  
1.0-1.15 A 1 2: Gospel Songs.  
5.0-5.30 Z: Swing Serenade.  
8.0-10.0 T: (1) Garner, T.D, Johnny Green, etc. (2) Rogers, Elman, Cohn, Hamp, Zurke, Lawson-Haggart.  
9.0-9.25 J: Basin Street Jazz (Calvin Jackson).  
9.30 W: Jamboree Jazz Time.  
10.10-10.55 P 1: Jazz Party.  
10.40-12.0; 12.10-2.0 a.m. I: Jazz and Dance.  
11.0-1.0 a.m. T: Repeat of 8.0 p.m.  
11.10-11.30 Y: Jazz 1957.  
12.5-1.0 J: D-J Shows.  
1.0-2.0 E-Q: From Dr. Jazz's Library.  
2.5-3.0 H-Q: Hollywood-New York.

**SUNDAY, JULY 21:**  
8.0-10.0 p.m. T: (1) Miller, Shearing, James, Garner, etc. (2) Traditional, Mainstream and Modern.  
10.0-11.55 S: Jazz.  
10.10-10.40 B: Panassié on Hamp.  
11.0-1.0 a.m. T: Repeat of 8.0 p.m.

**MONDAY, JULY 22:**  
8.0-10.0 p.m. T: (1) T.D. Shaw, Brown, Garner, Cole, etc. (2) Mulligan Quartet at The Storyville Music Club, Boston.  
9.25-10.0 P: Erwin Lehn Band and Quintet.  
10.10-11.0 S: For Jazz Fans.  
10.30 app. K: The Jazz Hour.

11.0-11.30 I: Rhythm Session.  
11.0-1.0 a.m. T: Repeat of 8.0 p.m.  
11.5-1.0 J: D-J Shows (nightly).

**TUESDAY, JULY 23:**  
8.0-10.0 p.m. T: (1) Charlie Barnet, Shearing, Heath. (2) Garner, Ellington, Bob Crosby, Waller, Chico Hamilton, Adderly, Kenton, Pollack, Gry, etc.  
10.10-11.0 S: For Jazz Fans.  
10.15-10.55 B-296m: The Real Jazz.  
11.0-1.0 a.m. T: Repeat of 8.0 p.m.  
11.5-12.0 P: Erwin Lehn.

**WEDNESDAY, JULY 24:**  
8.30-8.55 p.m. P 1: Modern Jazz '57.  
8.0-10.0 T: (1) Nat Cole, Shaw '38-39. (2) Steward, Sims, Getz, Tatum, Previn, Brubeck, Peterson, Basie, Pepper, etc.  
9.30-10.30 P 3: Jazz For Everyone.  
10.10-11.0 S: For Jazz Fans.  
10.35-11.15 Z: Public Jazz.  
11.0-12.0 I: Edelhagen and Combs.  
11.0-1.0 a.m. T: Repeat of 8.0 p.m.  
12.5-1.0 O: Swing Discs.  
12.10-1.0 I: German Jazz Groups.

**THURSDAY, JULY 25:**  
7.0-7.40 p.m. C 1: AVRO Jazz Club.  
8.0-10.0 T: (1) T.D. Shearing, Marterie. (2) Tony Scott, Bill Evans, Louis, Dickenson, Bigard, Clayton, Basie, Ellington.  
10.0-10.30 J: Instrumental Mood.  
10.0-10.30 P 2: Panassié.  
10.10-11.0 S: For Jazz Fans.  
10.15-11.0 M: Black and White.  
10.15-11.0 B: Ellington, Peterson, Wallington, Hamilton, Kenton.  
10.15-11.0 I: Ellington: "Such Sweet Thunder."  
10.45-11.0 J: B for Blues.  
11.0-12.0 P: Cohn, Jay and Kal.  
11.0-1.0 a.m. T: Repeat of 8.0 p.m.

**FRIDAY, JULY 26:**  
4.0-4.30 p.m. I: Erroll Garner.

5.30-6.0 L: Jazz.  
5.45-6.5 C 2: Jazz Session.  
8.0-10.0 T: (1) Calypso, Miller, T.D. Cleo Laine, Barnet, Clinton, etc. (2) Peterson, Wilson, Kral Orch., Spanier, Bechet, Hodes, Kenton.  
10.0-10.15 W: Dixie Disc Time (Bob Crosby).  
10.0-10.25 J: Mostly Dixie.  
10.10-11.0 S: For Jazz Fans.  
10.20-11.0 Q: The Jazz Club.  
10.35-11.0 H 2: German Jazz Festival.

**KEY TO STATIONS**  
A: RTP Paris-Inter. 1-1629m. 48.39m. 2-193m.  
B: RTP Parisien: 280m, 218m, 316m, 359m, 445m, 498m.  
C: Huisvernum: 1-402m. 2-298m.  
D: BBC: E-454m, 30, 25, 19m. bands. L-1500m, 247m.  
E: NDR WDR: 309m, 189m, 49.56m.  
F: Belgian Radio: 1-484m. 3-267m.  
H: RIAS Berlin: 1-303m. 2-467m. 49.94m.  
I: SWP Baden-Baden: 295m, 363m, 195m, 41.29m.  
J: AFN: 244m, 271m, 547m.  
K: SBC Stockholm: 1571m, 255m, 245m, 306m, 506m, 49.46m.  
L: NR Oslo: 1376m, 337m, 228m, 477m.  
M: Copenhagen: 1224m, 283m, 216m.  
O: BR Munich: 375m, 187m, 48.7m.  
P: SDR Stuttgart: 522m, 49.75m.  
Q: HR Frankfurt: 506m.  
S: Europe 1: 1647m.  
T: VOA Washington: 41, 51, 10m. bands. Programme (2) 12.0-1.0 a.m. only: 1754m.  
W: Luxembourg 206, 49.26m.  
Y: SBC Lugano: 568.6m.  
Z: SBC Geneva-Lausanne: 393m, 31m. band.

—F. W. Street



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TONY BROWN interviews the 'Freight Train' team

# 'I'm sick and tired of skiffle'

says  
**NANCY WHISKEY**

**T**HE sweet smell of success can soon turn into a stink. Ask Nancy Whiskey why she wants to leave the Chas. McDevitt Skiffle Group.

"The truth is," says the candid Miss Whiskey, "I'm sick and tired of skiffle. I never did like it. I never wanted to sing it."

### Not true

Just for the record, Nancy was persuaded to join forces with McDevitt by Bill Varley, who became their personal manager. And little Miss Whiskey—who enjoyed a strictly local fame as a folk singer—became a skiffle star with one McDevitt recording, "Freight Train."

What is behind the Whiskey dissatisfaction? Have her two promotional trips to the States

developed in her the itch to make a lot of money on her own?

"That's not true," says Nancy. "If I just wanted to make money, I could have accepted offers to take out my own skiffle group. They've been made."

### Disappointing

But it is true that Nancy aims to go back to the States in September—alone. She returned to this country last Friday not a very happy girl.

Her second trip to America with Charles McDevitt was disappointing. In a fortnight she sang twice—on the Ed Sullivan TV Show and in New Jersey's Pallisade.

Said Nancy to the MM's New York correspondent: "I've lost a good bit of money because of this trip—but I've gained in experience."

### Finality

Those disgruntled words have a ring of finality. One is left thinking that Nancy has been dithering with the notion of scooping up the benefits of fame in a solo capacity for some time.

Ingratitude? "I don't think so," she says.

"Charles knew that it was only a temporary arrangement."

Says McDevitt: "It was to publicise the record."

"I want to sing folk songs," pleads Nancy. "With the group, my numbers are all chosen for me. But I'll go on recording with Charles."

And Nancy Whiskey denies that she is contemplating marriage. "I'd like to get married—but not now. I just don't know what I'm doing at the moment. . . ."



## 'Our U.S trip wasn't a waste of time'

**A**S a tour, our American trip may have been a flop. Musically, it was an education.

When I found myself sitting in the Central Plaza listening to George Lewis's Ragtime Band, it was like a dream come true. The way this band swung was nobody's business.

Joe Robicheaux played some wonderful piano. He was paid the highest compliment by Tony Parenti, who was our escort.

Jelly Roll said that Tony Jackson was the best," he said, stabbing a finger toward Robicheaux. "But he couldn't play better than that."

Personnel of the Lewis band, with George on clarinet, was Jack Willis, tpt.; Bob Thomas, tmb.; Robicheaux, pno.; Slow Drag Pavageau, bass; and Joe Watkins, drs.

As if hearing the Lewis band weren't enough, we were to hear the Plaza All Stars, with Charlie Shavers (tpt.), Herb Fleming (tbn.), Tony Parenti (clar.), Dick Wellstood (pno.) and Art Trappier (drs.).

says **Chas. McDevitt**

This band was a "crowd-pleaser," but it, too, really could swing.

What a city! Jazz everywhere. Sam "The Man" Taylor and Al Sears blowing it hot with Alan Freed's rock-n-roll band, and Joe Turner singing swinging Blues. And Coleman Hawkins, Red Allen, Buster Bailey, Zutty Singleton, Tony Parenti and J. C. Higginbotham were all earning their money at the Metropole.

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M.M.I.

## Those 50 basic LPs

**I**N the July 6 issue of the MELODY MAKER, Collector's Corner gave a suggested list of 50 LPs, comprising all jazz styles, to form a basic collection. The list was the work of Frank Parr, trombonist with the Mick Mulligan band.

Since then many readers have sent in comments, additions, deletions, etc. Here is a selection of points from their letters:—

### Quite good

**P**ARR'S selection is quite good but shows confusion on modern issues. The MJQ, Mulligan, Manne and Brubeck are not Bop. Manne is West Coast; Mulligan and Brubeck, too, can be considered as related to this school. MJQ is simply modern. Under the Bop heading, the Parker Memorial Disc would be preferable to the Davis, and some thing by Jay Jay Johnson would be more valuable than the Mulligan.—Mar Harrison, London, E.12.

### Exhibitionistic

**S**URELY Louis's exhibitionistic "Ambassador Satch" is out of place. And I cannot understand how anyone can recommend piano jazz records without choosing at least one Jelly Roll Morton—perhaps his "New Orleans Memories" (Vogue LDE 080).—R. M. A. Mellor, Brentwood, Essex.

### Delete Ella

**F**RANK PARR'S selection seems excellent. Perhaps there are two important omissions Stan Getz and Lionel Hampton.

I'm not familiar with the Goodman choice, but I think that one of the second Goodman Jazz Concert LPs on Philips would be a better choice as the band is at its best and the small groups include Hampton.

The Jazz Giants Columbia LP is an essential: splendid contemporary Young, Eldridge and Teddy Wilson.

Gillespie and Parker are both poorly represented. How about Vogue's Parker Memorial Album and the Columbia

### COLLECTOR'S CORNER

edited by Max Jones and Sinclair Traill

Gillespie-Getz Sextet? The Miles Davis Quintet is at its best on "Round Midnight" (Philips). And I'd like to see "The Unique Theonius Monk" (London) included. To make room for these, you could delete without much loss Ella singing Cole Porter (not really jazz), either Lu Watters or Bob Scobey, the Gillespie and Parker album, the Esquire Miles Davis, Shorty Rogers, Jay and Kai's gimmick, and the Goodman HMV.—David Griffiths, Edgware.

### Delete Duke

**F**OR "Ambassador Satch" please substitute "Armstrong Plays Handy". This record is, by itself, an entire folk culture and blues masterpiece.

Delete all Duke Ellington. He and Stan Kenton are the biggest musical charlatans in the business.

In "Mainstream," delete "Dicky Wells in Paris" and "Dickenson Septet Vol. 111". To get the imagination of Lester Young and the kick of Eldridge, substitute "The Jazz Giants" (Col-Clef). We must not forget Illinois Jacquet, so put in JATP with Nat Cole in one of the new albums.

We must acknowledge the imagination of Erroll Garner, so insert "Erroll Garner By The Sea" (Philips)—Walker Osborne, Gt. Yarmouth



### At the Windmill

This was one entry for the "Life In Soho" photographic exhibition you didn't see. Taken back-stage at Soho's famous Windmill Theatre it shows Micki Allen and Candy Scott preparing for the latest edition of "Revuedeille," now in its 26th year.



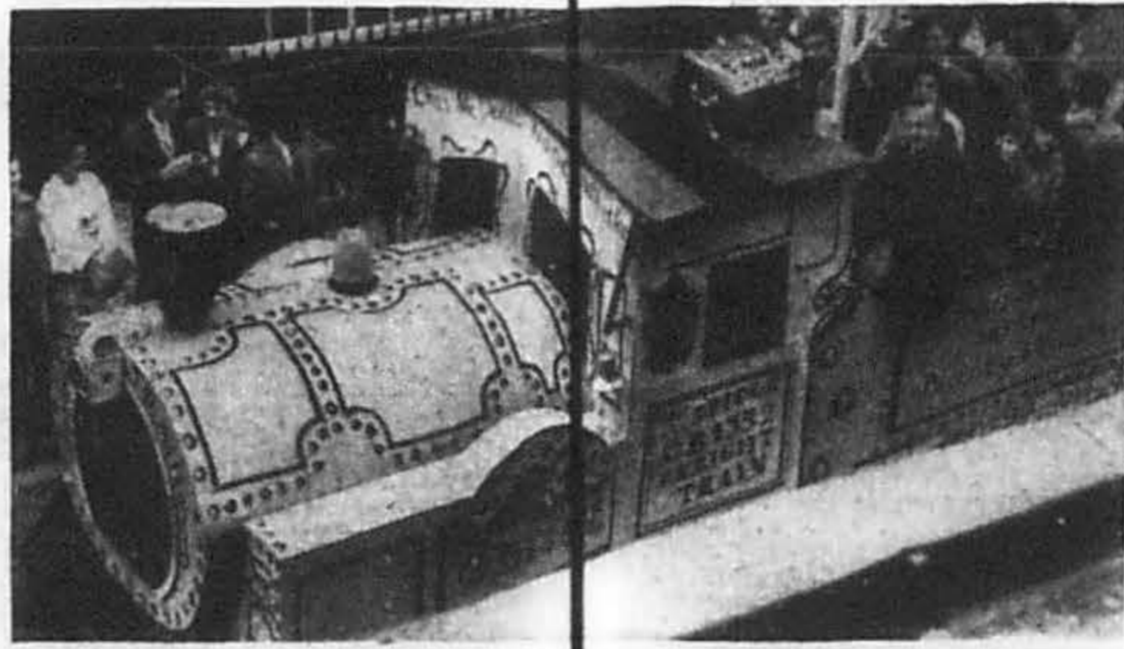
Above, guitarist Bert Weedon and Miss Soho approve the most beautiful legs in Soho. The owner is Karen Shaw. Right, Chas McDevitt and friends packed on to the "Freight Train" entered by Oriole Records. Below, the Mike Daniels and Teddy Layton Bands blow their way round Soho.

# ALL THE FUN OF THE— SOHO FAIR

IN the words of the song, "Oh, Didn't It Rain," and the third annual Soho Fair caught the lot last Sunday. But Soho—where only the weather and jazz are typically British—maintained its festive air despite the weatherman's attempts to wash the carnival spirit down the Old Compton Street drains. It is, after all, an ill thunderstorm that drowns nobody into the coffee bars and Soho's birthplaces of skiffle, like its clubs, were packed to the doors. Chief sufferers were the itinerant jazz bands in their white parade caps (You've got to look like the pictures in "Jazzways," Max or it isn't jazz) who stood sopping but unbroken on street corners and bomb sites shaking the unwelcome liquid from their instruments.

### Between the showers

Between the showers, the crowds would stand listening as the groups swung into life. The Fair's biggest attraction—for Soho's visitors at least—is undoubtedly the Procession which at least got under way in the drizzle. Somewhere around Broadwick Street, however, the heavens opened and one at the course and are probably still sheltering in one of the numerous clubs. There were still the exhibitions and the contests. One could cheer the favourite for the title of "Miss Capuccino," exercise one's inferiority complex at the sight of the "Lovely Legs" contest or dash off a last-minute entry for the "Write A Calypso" prize. This was the Soho Fair that could have been a wash-out but wasn't.



Coffee Bar Jive—the dance you can do sitting down. See 'On The Beat.'



Some decorations! These young lovelies graced the float entered by the Club de la Cote D'Azur in Sunday's procession.

## ON THE BEAT

IT'S easy. And it's fun. And it's going to sweep the country.

It's the Coffee Bar Jive. And it all began (appropriately enough for this week's column) in the Soho coffee bars, where knee to knee and almost cheek to cheek the cappuccino-sippers sat listening to the resident skiffle groups till they felt rarin' to go.

But where can you dance in a coffee bar?

Get up—and somebody pinches your seat (figuratively speaking). But you can keep a good skiffle fan down. Somebody (I wonder who) devised a dance that you can do sitting down.

It's the Coffee Bar Jive. And here (are you listening Victor Silvester?) is how it's done:

### First... a beat

FIRST—you must have music with a beat. And you must have a coffee table.

Let your heels start beating to the music. Keep going till you feel the rock.

THEN—hands flat. Two beats on the table.

NEXT clap twice.

THEN—palms downward, cross over twice to the beat.

Then reverse positions, cross over twice.

NOW beat clenched fists together—twice up and down, twice sideways with knuckles up, twice with knuckles down.

BEAT table twice with flat of hands.

FINALLY—describe a square in the air with first fingers of each hand—one, two three, four.

And that's it. Though a practised hand-

Music Club, "may we, as a change from individual opinions, give one which resulted from a poll we recently conducted?"

"All styles were listed, but Traditional was an easy first."

What puzzles me is that the Modern Music Club (it's in Gerrard Street) describes itself as "a private get-together for

followers of all that's new in jazz."

Eh?

OVERHEARD in David's hair-dresser's in Romilly Street: CUSTOMER: What are you doing about the Soho Fair?

DAVID: Fair or dark, we're always pleased to see them.



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The waiters' race is a feature of the annual Fair. This year's happy winner—Robert Cominetti.

### Topical discs for the Fair

THREE topical disc releases by the EMI group neatly tie in with this week's Soho Fair festivities.

"Soho Fair," a bright number that evokes the Soho scene, is offered by pianist Ruse Conway (Col. 45-DB3971) and ex-BBC Show Band guitarist Bert Weedon (Parlo. 45-R4315).

Ruse previously accompanied Gracie Fields, Dennis Lotis, Dorothy Squires, Joan Regan and Lita Roza. This is his second solo recorded venture.

### Clarity and vigour

Reverse of the Conway version is "The Spotlight Waltz," a gay piece with a nineteenth-century atmosphere. Bert Weedon encores with the Italian-sounding "Jolly Gigolo."

Ronnie Hilton sings "The Miracle Of Love," from the film "Miracle In Soho" with his usual clarity and vigour on HMV POP64. Backing is another lush ballad, "Wonderful! Wonderful!"—Laurie Henshaw.

### Soho film

"MIRACLE In Soho" is a fable about the inhabitants of St. Anthony's Lane—and that thoroughfare is as lacking in real substance as the film itself.

Soho, an Italian family with a beautiful daughter (Belinda Lee) and a love-em-and-leave-em Irish roadworker (John Gregson) have led the producers along paths already trod more delicately and more convincingly—by the Italians.

The Italian girl invokes the aid of St. Anthony himself to make her Irishman love her. The film results in a line with results staged with all the finesse of a pneumatic drill cracking an eggshell.

### Amusing

There are some amusing character vignettes (notably Wilfrid Lawson as a cab driver and Cyril Cusack as a devout postman) and Gregson makes an engaging Lothario. Ronnie Hilton sings "Miracle Of Love" behind the credit titles and he's up to his usual form.—T.B.



These girls were certainly dressed for Sunday's weather

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- JIMMY YOUNG When I fall in love
- MAX BYGRAVES A white sport coat

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# SONGSHEET

by Hubert W. David

How often a song reminds us of some special occasion—when time literally stood still, a moment we will remember for ever. Music has the power to make us forget the ordinary things in life, yet it can be the greatest reminder of good and bad times. I think that everyone has a "special" tune which he or she associates with some happening. In most cases it is a romantic occasion and perhaps no song has more romantic associations than "These Foolish Things," written by Eric Maschwitz and Jack Strachey. I have heard so many folk say "This is my tune!" This association of some particular melody with our daily round set me thinking that, whereas the public link up a published song with something in their lives, what happens in the case of the songwriter, who is naturally a person with a vivid imagination and a sense of the romantic?

## Your experience

Does he or she get some similar association with an unpublished song? Can some particular occasion, where the personal element is predominant, give a songwriter the necessary inspiration to write a hit song? Perhaps you would like to tell me your experience which gave you the urge to contribute your opus to the world of song. Send a letter (not more than 300 words) telling me about the occasion which prompted the writing of your own best-remembered number. It can be serious, romantic, humorous or dramatic. I have recently come across a new edition of an excellent rhyming dictionary. I have often recommended rhyming dictionaries in the past, but they have a bad habit of going out of print. However, "The Improved Rhyming Dictionary" by Jane Shaw Whitfield, published by Thames and Hudson at 15s., looks like staying the course. The volume contains over 115,000 terms, including many slang, foreign and unusual words, and it gives single, double and triple rhymes. I will give three copies of this dictionary to the writers of the three best letters I receive telling me how they got their inspiration for their own best-remembered song. Letters should be addressed to "The Melody Makers' Club," MELODY MAKER, 189, High Holborn, London, W.C.2. The competition is open for three weeks.

# CALL SHEET

<p>(Week commencing July 21)</p> <p>Ronnie ALDRICH and Squadronaires Season: Palace Ballroom, Douglas</p> <p>Chris BARBER Sunday: Hippodrome, Blackpool Monday: Mack's, Oxford Street Tuesday: Battersea Park Pavilion</p> <p>Ivy BENSON and Orchestra Season: Villa Marina, Douglas</p> <p>Johnny DANKWORTH and Orchestra Sunday: Pavilion, Bournemouth Monday: Skegness Friday: Winter Gardens Ballroom, Malvern Saturday: Windmill Club, Rushton</p> <p>Eric DELANEY and Band Sunday: Southsea Week: Town Hall, Torquay</p> <p>Ray ELLINGTON Quartet Week: Carlton, Rochdale</p> <p>Lena KIDD Green Friday: Greenham Common, Saturday: USAP, Wetherfield</p> <p>Vis LEWIS and Orchestra Sunday: Weymouth</p>	<p>Wednesday: Coronation Ballroom, Ramsgate</p> <p>Saturday: Hippodrome, Dudley</p> <p>Terry LIGHTFOOT Jazzmen Sunday: Woolwich Tuesday: Mack's, Oxford Street Wednesday: Dagenham Thursday: Watford Friday: Stockton-on-Tees Saturday: Unity Hall, Wakefield</p> <p>Jack PARNELL and Orchestra Season: Empress Ballroom, Winter Gardens, Blackpool</p> <p>Freddy RANDALL and Band Sunday: Bognor Friday: Bassingbourn Saturday: Buxton</p> <p>Eric SILK and Southern Jazzband Friday: Southern Jazz Club, Leytonstone</p> <p>VIPERS Skiffle Group Week: Empire, Sunderland</p> <p>Alex WELSH and Band Sunday: Jazz Club, Wood Green Tuesday: Twickenham Friday: Croydun Saturday: Southend</p>
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Calyssin Melody .. 2/6	Forward Ho The Wagons .. 2/6	Wringin' Wrangle .. 4/6	Dream Of Paradise (Wt) .. 4/6	Come Go With Me .. 2/6	Around The World (Wt) .. 4/6	Westminster Walks .. 2/6	Butterfly .. 2/6	When I Fall In Love .. 3/6	Butterfly .. 2/6	Forever Rock .. 2/6	The High Life (Bamb) .. 4/6	The Golden Touch .. 2/6	All .. 2/6	Maço .. 2/6	Chapel of the Bells .. 2/6	I'm Waiting For You .. 2/6	I'd Give You the World .. 2/6	Talk .. 2/6	We Will Make Love (Wt) .. 4/6	Mr. Wonderful (G6) .. 4/6	Too Close For Comfort (G6) .. 4/6	Sound and Sound (G6) .. 4/6
Was Needs You .. 4/6	Climo Robin (Wt) .. 2/6	Hour Of Love (Wt) .. 2/6	I'll Find You .. 2/6	50 Ways .. 4/6	Rock A Lily .. 4/6	Antonia Concerto .. 2/6	You Alone .. 2/6	Heart (Denn Yankee) .. 2/6	I Love My Baby (Gt) .. 2/6	Whatever Lola Wants .. 4/6	Dear To You .. 2/6	Your Love .. 2/6	Don't Forget Me .. 4/6	Good Companions (Gt) .. 2/6	Adoration (Wt) .. 2/6	Teach Evans (Wt) Med. .. 4/6	But You (B & B) .. 4/6	Don't Knock The Rock .. 4/6	Rock, Line and Sinker .. 2/6	Banana Boat Song .. 2/6	Without Love (Gt) .. 2/6	Paris Loves Love .. 2/6

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# BRITAIN'S TOP DISCS and TUNES

A GUIDE to the best selling discs for the week ended July 13, derived from information supplied by 24 leading record stores \*

This week	Last week	Title	Artist	Label
1	(1)	ALL SHOOK UP	Elvis Presley	HMV
2	(2)	PUTTIN' ON THE STYLE Other disc—Dickie Valentine (Decc)	Lonnie Donegan	Pye-Nixa
3	(3)	WE WILL MAKE LOVE Jean Campbell (Poly); Jerry Grant (Emb); Kathy Kay (HMV); Johnny Southern (Mel)	Russ Hamilton	Oriole
4	(4)	LITTLE DARLIN' (Adrianas (Lon); Roberto Del Gado (Poly).	Diamonds	Mercury
5	(5)	YES TONIGHT, JOSEPHINE	Johanne Ray	Philips
6	(6)	AROUND THE WORLD Mantovani (Decc); Bing Crosby (Bruna); Victor Young (Bruna); Strada Fields (Col); Jack Halli (Lon); Ronnie Carroll (Phi); Joe Loss (HMV).	Ronnie Hilton	HMV
7	(13)	TEDDY BEAR	Elvis Presley	RCA
8	(7)	AROUND THE WORLD	Bing Crosby	Brunswick
9	(11)	LOVE LETTERS IN THE SAND Joan Savaez (Col); Gary Miller (P-Nix).	Pat Boone	London
10	(8)	WHEN I FALL IN LOVE Doris Day (Col); Jeri Southern (Bruna); Ron Goodwin (Par).	Nat "King" Cole	Capitol
11	(9)	MR. WONDERFUL Ruby Murray (Col); Sarah Vaughan (Mer); Dorothy Collins (Vge); Marion Ryan (P-Nix).	Peggy Lee	Brunswick
12	(11)	A WHITE SPORT COAT Terry Dene (Decc); Johnny Desmond (V-Cor); Robbins (Phi).	King Brothers	Parlophone
13	(14)	BUTTERFLINGERS	Tommy Steele	Decca
14	(10)	GAMBLIN' MAN	Lonnie Donegan	Pye-Nixa
15	(18)	BYE BYE LOVE Rory Blackwell (Par); Beverley Sisters (Decc); Webb Pierce (Bruna); Chuck Miller (Mer); Dene Boys (HMV).	Everly Brothers	London
16	(17)	FABULOUS Alma Cogan (HMV); Steve Lawrence (V-Cor).	Charlie Gracie	Parlophone
17	(18)	LUCILLE	Little Richard	London
18	(14)	FREIGHT TRAIN Bob Coet (Decc); Peggy Seeger (Top); Rusty Draper (P-Nix); 2:19 Skiffle Group (Eas).	Chas. McDevitt	Oriole
19	(-)	ISLAND IN THE SUN	Harry Belafonte	RCA
20	(20)	BUTTERFLY Billy Williams (V-Cor); Charlie Gracie (Par); Tony Brent (Col).	Andy Williams	London

Two records "tied" for 12th and 14th positions.

\* STORES SUPPLYING INFORMATION FOR RECORD CHART  
LONDON—A. V. Ebbelwhite, E.C.3; A. R. Tipple, S.E.15; W. A. Clarke, S.W.6; Robt For Records, E.10; Popular Music Stores, E.6; Leading Lighting, N.1; Imbofx, W.C.1. MANCHESTER—Dunne Wholesale, Ltd., 1; H. J. Carroll, 18. LIVERPOOL—Nema, Ltd., 4; James Smith & Son, 1. HULL—Sydney Scarborough, Ltd. BOLTON—Engineering Service Co. SOUTH SHIELDS—Saville Bros., Ltd. WORTHING—J. W. Mansfield, Ltd. TORQUAY—Faish & Co., Ltd. EDINBURGH—Bandports Music Stores, Ltd., 1. NEWCASTLE—J. G. Windsor, Ltd., 1. BLOUGH—Hickles. BIRMINGHAM—R. O. Mansell, Ltd., 2. GLASGOW—McCormack's, Ltd., 6. MIDDLESBROUGH—Aykes' Record Shop. CARDIFF—Boyd's. WEST HARTLE-POOL—Hoggett's, Ltd.

THIS copyright list of the 24 best-selling songs for the week ended July 13, 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) (2/-) .. Chappell
- (4) A WHITE SPORT COAT (A) (2/-) .. Frank
- (3) WHEN I FALL IN LOVE (A) (2/-) .. New World
- (5) WE WILL MAKE LOVE (B) (2/-) .. Melcher-Toft
- (7) FORGOTTEN DREAMS (A) (2/6) .. Mills Music
- (11) PUTTIN' ON THE STYLE (B) (2/-) .. Essex
- (6) CHAPEL OF THE ROSES (A) (2/-) .. Victoria
- (9) YES, TONIGHT, JOSEPHINE (A) (2/-) .. Berry
- (8) BUTTERFLY (A) (2/-) .. Aberbach
- (10) NINETY-NINE WAYS (A) (2/-) .. Good Music
- (13) I'D GIVE YOU THE WORLD (F) (2/-) .. Macmelodia
- (12) ROCK-A-BILLY (A) (2/-) .. Joy Music
- (14) THE GOOD COMPANIONS (B) (2/-) .. Peter Maurice
- (-) LOVE LETTERS IN THE SAND (A) (2/-) .. Francis Day
- (20) DARK MOON (A) (2/-) .. Francis Day
- (22) ALL SHOOK UP (A) (2/-) .. Belinda Music
- (-) WONDERFUL, WONDERFUL (A) (2/-) .. Leeds
- (15) FREIGHT TRAIN (B) (2/-) .. Pan-Musik
- (17) ISLAND IN THE SUN (A) (2/6) .. Feldman
- (16) I'LL FIND YOU (B) (2/-) .. Robbins
- (19) TRAVELLIN' HOME (B) (2/-) .. Virginia Music
- (23) HEART (A) (2/-) .. Frank
- (18) TRUE LOVE (A) (2/-) .. Chappell

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

# BRITAIN'S TOP JAZZ RECORDS

London (Week ended July 13)	Belfast (Supplied by the Gramophone Shop.)
1. INTERPRETATIONS OF STAN GETZ, No. 2 (LP) Columbia-Clef	1. LAST TRAIN TO SAN FERNANDO Johnny Duncan .. Columbia
2. CHRIS BARBER IN CONCERT (LP) Pye-Nixa	2. ELLA SINGS THE RODGERS AND HART SONG BOOK—Volume 1 (LP) Ella Fitzgerald .. HMV-Verve
3. DUKE ELLINGTON AND BUCK CLAYTON AT NEWPORT (LP) Philips	3. PUTTIN' ON THE STYLE Lonnie Donegan .. Pye-Nixa
4. JAZZ AT THE PHILHARMONIC, 1955—Volumes 1 and 2 (LP's) Columbia-Clef	4. FREIGHT TRAIN Chas. McDevitt .. Oriole
5. CHARLIE PARKER WITH STRINGS (LP) Columbia-Clef	5. DOIN' MY TIME Chris Barber .. Pye-Nixa
6. THE TROMBONE SOUND (LP) Eal Winding .. Philips	6. JAM SESSION AT BOURBON STREET (LP) Bourbon Street All-Star Dixielanders .. HMV
7. BUDDY AND SWEETS (LP) Buddy Rich and Harry Edison Columbia-Clef	7. THE TROMBONE SOUND (LP) Eal Winding .. Philips
8. BIRTH OF THE COOL (LP) Miles Davis .. Capitol	8. CHRIS BARBER IN CONCERT (LP) Pye-Nixa
9. LOUIS ARMSTRONG AND HIS DRUMS (LP) .. Columbia-Clef	9. SWEET AND HOT (LP) Wild Bill Davison .. London
10. LOUIS ARMSTRONG AND EDDIE MONDON AT NEWPORT (LP) Philips	10. STREAMLINE TRAIN Vipers .. Parlophone

**AMERICA'S TOP DISCS**

As listed by "Variety"—Issue dated July 17, 1957.

- (1) LOVE LETTERS IN THE SAND .. Pat Boone
- (2) BYE BYE LOVE .. Everly Brothers
- (5) TEDDY BEAR .. Elvis Presley
- (3) SO RARE .. Jimmy Dorsey
- (4) IT'S NOT FOR ME TO SAY .. Johnny Mathis
- (7) SEARCHING .. Coasters
- (12) GONNA SIT RIGHT DOWN .. Billy Williams
- (11) OLD GAPE DOD .. Patti Page
- (8) TERNAGE ROMANCE .. Ricky Nelson
- (16) SHORT FAT PANNY .. Larry Williams
- (10) AROUND THE WORLD .. Victor Young
- (9) DARK MOON .. Gale Storm
- (13) WHISPERING BELLS .. Dell-Vikings
- (-) SEND FOR ME .. Nat "King" Cole
- (6) A WHITE SPORT COAT .. Marty Robbins
- (16) LOVING YOU .. Elvis Presley
- (-) JENNY, JENNY .. Little Richard
- (-) GONNA FIND ME A BLUE-BIRD .. Marvin Rainwater
- (13) YOUNG BLOOD .. Coasters
- (20) TAMMY .. Debbie Reynolds
- (-) AROUND THE WORLD .. Bing Crosby

Two records "tied" for 9th and 14th positions. Three records "tied" for 19th position.

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## Songwriters

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

MS must bear name and address of the sender, and must be accompanied by s.a.e. Post to Songwriters' Advice Bureau, "Melody Maker," 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 3, 1957, for readers in Britain, and September 3, 1957, for foreign and Colonial subscribers.

**Glasgow**  
(Supplied by McCormack's, Ltd., 7, Cowcaddens Street, Glasgow, C.2.)

- BIRTH OF THE COOL (LP) .. Miles Davis .. Capitol
- SWINGING BUDDY RICH (LP) .. Columbia-Clef
- CHICO HAMILTON QUINTET (LP) .. Vogue
- HI-FIVE (LP) .. Red Norvo, RCA
- FREIGHT TRAIN .. Chas. McDevitt .. Oriole
- PUTTIN' ON THE STYLE .. Lonnie Donegan .. Pye-Nixa
- THE THREE (LP) .. Shorty Rogers, Shelly Manne and Jimmy Giuffre .. Vogue
- ART PEPPER QUARTET (LP) .. London
- DIXIELAND JUBILEE (LP) .. Lu Watters .. Columbia-Clef
- LIONEL HAMPTON AND HIS ALL-STARS (LP) .. Columbia-Clef

## Manchester

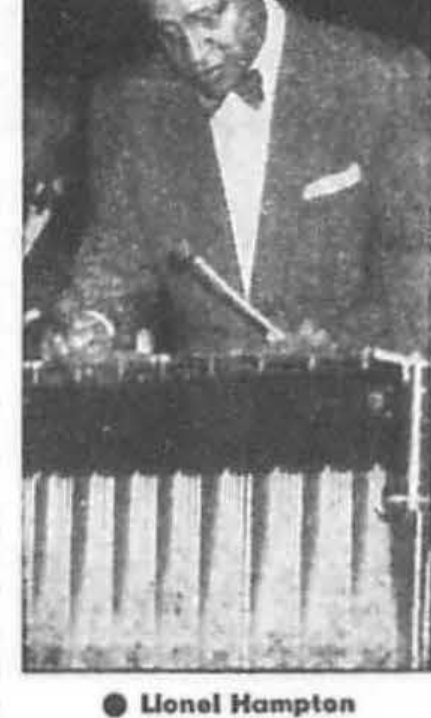
(Supplied by Hime and Addison, Ltd., and Record Rendezvous.)

- SHELLY MANNE—Volumes III (LP) .. Vogue
- GERRY MULLIGAN QUARTET (EP) .. Vogue
- FAIR AND WARMER (LP) .. June Christy .. Capitol
- CONCERT BY THE SEA (LP) .. Erroll Garner .. Philips
- GAMBLIN' MAN .. Lonnie Donegan .. Pye-Nixa
- LAST TRAIN TO SAN FERNANDO .. Johnny Duncan .. Columbia
- LIONEL HAMPTON AND HIS ALL-STARS (LP) .. Columbia-Clef
- FREIGHT TRAIN .. Chas. McDevitt .. Oriole
- THE UNIQUE THELONIOUS MONK (LP) .. London
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- THE JAZZ SKYLINE (LP) .. Milt Jackson and Lucky Thompson .. London
- JOHNNY DODDS AND KID ORY (LP) .. Philips
- CHICO HAMILTON QUINTET (LP) .. Vogue
- ROAD BAND No. 2 (EP) .. Woody Herman .. Capitol
- PARIS CONCERT 1954 No. 2 (EP) .. Gerry Mulligan .. Vogue
- GEORGE LEWIS AND HIS NEW ORLEANS BAND—Volume III (LP) .. Esquire
- CHRIS BARBER PLAYS—Volume III (LP) .. Pye-Nixa
- LOUIS ARMSTRONG SINGS SPIRITUALS (EP) .. Brunswick



# The Kayes could click

**THE KAYE SISTERS:** Dark Moon/The Ricky Tick Song (Philips PB705).

**BRITAIN'S** Kaye Sisters have been absent from the recording sphere for too long.

This reappearance on wax is not too auspicious, but the girls show that they have the ingredients to put them in the hit class. They achieve a good vocal blend.

Their "Front Row Balcony" made when they were with HMV, revealed their considerable potentialities. I feel it is only a question of time before they break through in a big way.

**SARAH VAUGHAN:** "Linger Awhile"—Linger Awhile: These Things I

Offer You; My Tormented Heart; Lonely Girl; Mighty Lonesome Feeling; Blues Serenade / A Lover's Quarrel; I Confess; Don't Be Afraid; I'm Crazy To Love You; Just A Moment More; Sinner or Saint (Philips BBL 7165).

**SARAH VAUGHAN** can be aggravating. She will sing like an angel—then blur an otherwise impeccable performance with a blatant example of vocal affectation.

This failing is most evident when she power-dives into the lower register, of course. But for those willing to overlook this irritating facet of her style this LP will be more than welcome.

The outstanding track is "Linger Awhile," which features "The Divine Sarah" in her most delayed-action mood against a brilliantly conceived orchestral accompaniment. A pity the MD is not given a label credit.

Runners-up are "Blues Serenade"—a lesson in range and control—and "Don't Be Afraid."

**JO STAFFORD** and the **ART VAN DAMME QUINTET:** "Once Over Lightly"—Almost Like Being in Love; A Forsy Day; The Lady Is A Tramp; These Foolish Things; Mine; The Gypsy in My Soul / Autumn Leaves; You're Mine, You; Nice Work If You Can Get It; My Old Flame; But Not For Me; One For My Baby (Philips BBL7160).

**THE** musically impeccable voice of Jo Stafford (not to be confused with the most jazz-wise voice) is effectively featured here against slick accompaniments from accordionist Art Van Damme and his Quintet.

The songs are well chosen, and the highlight of the backings is provided by Van Damme's percussive accordion playing. How he attacks that instrument!

**FRANK SINATRA:** "Frankie"—Hello, Young Lovers; I Only Have Eyes For You; Falling in Love With Love; You'll Never Know; It All Depends On You; S'posin' / All Of Me; Time After Time; How Cute Can You Be?; Almost Like Being in Love; Nancy; Oh! What It Seemed To Be (Philips BBL7168).

**A** COLLECTION of early Sinatras. Frankie's voice was smoother when these tracks were cut, but he lacked the control and assurance he displays today. The backings, mostly by Axel Stordahl's Orchestra, are lush.

but they inevitably sound dated when compared with the latter-day accompaniments from Nelson Riddle.

Still, this LP will provide some wistful moments of nostalgia to many Sinatra admirers. A notable inclusion is "Nancy (With The Laughing Face)," one of his most famous efforts.

**THE DIAMONDS:** "Presenting The Diamonds"—Little Darlin'; The Church Bells May Ring / Ka-Ding-Dong; Soft Summer Breeze (Mercury MEP9515).

**THE DIAMONDS'** best-selling "Little Darlin'" was an obvious choice for inclusion on this EP. And, if you look at it in this way, is still their best effort.

The remaining tracks come under the mediocre category.

**HARRY JAMES** at The Hollywood Palladium: Sugar Foot Stomp; Ain't She Sweet / How Could You Do A Thing Like That To Me / Bye Bye Blues (Philips BBE-12105).

**UNDISTINGUISHED** big-band performances recorded in public at the Hollywood Palladium. An anonymous male vocalist is heard in "Ain't She Sweet."

**DONALD PEERS:** Start Movin' / I Just Want You To Want Me (Orsola CB1385).

**IT'S** a far cry from the Peers of "Babbling Brook" to the "new look" Donald in "Start Movin'." This beatty performance could register with the teenage element.

Donald is more his old self on the reverse.



● The Kaye Sisters—Shiela, Shan and Carol.

**LOUIS JORDAN** and his Tympany Five: "Somebody Up There Dis Me"—Caldonia; Is You Is Or Is You Ain't Ma Baby; Run Joe; Early In The Mornin'; Choo Choo Ch Boogie; Knock Me A Kiss / Let The Good Times Roll; Don't Let The Sun Catch You; Beware Brother Beware; I'm Gonna Move To The Outskirts Of Town; Salt Pork West Virginia; Ain't Nobody Here But Us Chickens (Mercury MPT7521).

**REMEMBER** the ebullient Louis Jordan? His original recordings of these titles were a big hit back in the forties.

But, as so often happens when an attempt is made at recreation, the spirit is lacking on these new stylings of Jordania. One has only to compare, say, "Choo Choo Ch Boogie," "Beware Brother Beware" and "Ain't Nobody Here But Us Chickens" with the originals to realise that.

For the record, the accompani-

Baker (gtr.), Wendell Marshall (bass) and Charlie Pressip (dr.). The new arrangements were by Quincy Jones. Jordan also takes a few alto spots. A pity all the effort was hardly worth while.

## Skiffle tops the bill

**AT** last! A rock-'n'-roll singer with some semblance of a voice. He is 18-year-old Terry Dene, who on Monday made his London Variety debut at Finsbury Park Empire.

Dene sang the usual run of rock-'n'-roll numbers, but varied his programme with one or two ballads. It was on these ballads that he excelled.

He has a fresh, tuneful voice, with quite a good range. Topping the bill was the Chas. McDevitt Skiffle Group and singer Nancy Whiskey—one of the more musical skiffle outfits. They gave their usual competent show.

The rest of the bill, with the exception of comedian Des O'Connor, was one of the worst I have seen.—Dick Hall.

# CAPITOL SUMMMER FARE!

**Frank Sinatra**  
'Something Wonderful Happens in Summer'  
b/w 'You're Cheatin' Yourself'

**Ray Anthony**  
'The Lonely Trumpet' b/w 'Cello-phant'

**Ferlin Husky**  
'Prize Possession' b/w 'A Fallen Star'

**Keely Smith**  
'Good Behaviour' b/w 'You'll Never Know'

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## Capsule review

**THE GOLDEN GATE QUARTET** (EP) Joshua Fit De Battle Of Jericho; Nobody Knows The Trouble I've Seen; Go Down Moses; Swing Down Chariot. (Columbia SEG-7700.) Autumn, 1956.

**IF** your taste is for reputable spirituals sung with warmth, precision and considerable syncopation, you'll like these four by the present-day Gates (recorded in Britain last year). "Jericho" and "Chariot" are the same arrangements as those made earlier on Col. DC505, but the older versions have superior swing. Enjoyable folk music.—M. J.

## Reissues

**MILES DAVIS.**—Boplicity (previously Capitol 78 CL13255; reviewed 25.3.50) Budo / Move (CL13249; 25.3.50) Deception (prev. included in EP EAP1-459, LP LC6683; 2.10.54). Godchild (CL13156; 12.11.49). Israel (CL13255, EAP2-459, LC6683; 2.10.54). Jeru (CL13156; 12.11.49). Moon Dreams (EAP1-459, LC6683; 2.10.54). Rocker-Rouge (EAP2-459, LC6683; 2.10.54). Venus Di Milo (CL13429, EAP1-459; 30.12.50, 2.10.54). All increasing issues deleted. All recordings now reissued on Capitol 12-in. LP T762.

**TOP BRASS.**—Imagination/It Might As Well Be Spring/Top Brass/Willow, Weep For Me. (Prev. Inc. in London LTZ-C15013, revd. 27.10.56.) Now also on EZ-C19021.



# JAZZ RECORDS

**JIMMIE LUNCEFORD AND HIS CHICKASAW SYNCOPATORS (LP)**  
 Jazzocracy (a); Chillun', Get Up (a); Leaving Me (b); Breakfast Ball (c).  
 (HMV 7EG8243)

Lunceford (leader); Willie Smith, Earl Carruthers (altos); Joe Thomas (tr.); By Oliver, Tommy Stevenson, Eddie Tompkins (tp.); Russell Rowles, Henry Wells (tubs.); Edwin Wilcox (pno.); Al Norris (gtr.); Moses Allen (bass); James Crawford (dr.). (a), (b) 26.1.54, (c) 20.3.54. New York. (Am. Victor.)  
 Previous issues (all deleted): (a) HMV B6476, X6318; (b) B6493; (c) B625.

LUNCEFORD'S music was one of those subjects you didn't get far arguing about because the appeal was not based entirely on merit. Either you responded to the mystique or you did not, I did not.  
 I grew up with the band, as it were, buying "Jazzocracy" and "White Heat" as they came out here, admiring the band as it improved and responding smartly to "Organ Grinder's," "Tain't What You Do" and other By Oliver arrangements. It sounded to me a strong disciplined, technically accomplished orchestra with good soloists and plenty of drive and spirit. I liked the band when it played interesting music, but I thought it played too high a percentage of trivial songs.  
 And despite the pages written about "every man in the trumpet section a great soloist," and similar fanciful stuff, I could not see that it was blessed with the great solo strength of the Henderson, Ellington or Basie bands.  
 These reissues, from the days before greatness was even hinted at, show Lunceford's men doing everything possible with Will Hudson's slick speciality, "Jazzocracy." Thomas plays fine tenor and Oliver grows effectively "Chillun'." a mock spiritual, presents smooth reeds, some chimes, a vocal group and

slightly stodgy ensemble scoring. It is rather dreary.  
 "Leaving Me" shows the Ellington influence in its scoring and opening muted trumpet. Much of its length is given over to Henry Wells, who sings a boring vocal, but there is a snatch of good tenor.  
 "Breakfast Ball" is brighter and better. Oliver sings and grows a little, there are notable solos by open trumpet and Willie Smith and a little trombone.  
 The record, by the way, has nothing to do with Lunceford's Chickasaw Syncopators so far as I know. It is one for true believers only.—*Max Jones.*

**BOURBON STREET ALL STAR DIXIELANDERS (LP)**  
 "Jam Session On Bourbon Street" When The Saints Go Marching In; Tin Roof Blues; High Society; Farewell Blues; Confessin'; Ballin' The Jack; Some Of These Days; Darktown Strutters' Ball; Bill Bailey, Won't You Please Come Home?  
 (HMV 12 in. CLP1121)

Pete Fountain, Harry Shields (cl.); Lester Bouchon (tr.); Tony Almerico, George Girard (tp.); Jack Delaney, Santo Pecora (tubs.); Roy Zimmerman (pno.) Frank Federico (gtr.); Phil Darius (bass, tuba); Paul Edwards, Roger Johnston (drs.). 12.6.56. During a public concert at



(c)—Personnel as for (a) minus Hampton, Do. Do. (Do.)

Lunceford sidemen—(from left): Eddie Tompkins, Willie Smith, Joe Thomas and Moses Allen.

## The Lunceford mystique

The Parisian Room, New Orleans. (Am. Victor.)

A LARGE—and strangely disposed force of musicians was gathered for this public session. The front-line instrumentation, except for tenor sax, is doubled. And everyone seems to play at the same time except, of course, juring solos.

One result is that ensembles tend to sound ragged and massively unwieldy. The rhythm men have to bash to be heard and the effect, when all hands are on deck, is like a parody of a two-band stage finale (actually three New Orleans groups are represented here).

Between the tumult and spirited gushing a few fair solo efforts make themselves felt. The young Pete Fountain, lately of Almerico's All-Stars but now graduated to Lawrence Welk, has a touch of Irving Pizola's mobility, though he sounds a far less finished player. Harry Shields has an authentic traditional style but is not in complete control.

Delaney is an average sort of melodic trombonist, and Pecora can take credit for a clear, singing tone and at times (as on "Tin Roof") the brazen force of a Trummy Young.  
 Of the rest, the Freemanish Lester Bouchon and pianist Zimmerman are pleasant enough and the trumpets play hot in an undistinguished way. It is the approach to the session that seems a bit suspect to me.—*Max Jones.*

**COLEMAN HAWKINS (LP)**  
 "The Gilded Hawk"  
 Out Of The Night; Autumn Leaves; Stranger In Paradise; My Mother's Eyes; Everything Happens To Me; It Had To Be You; With Every Breath I Take; I'm Yours; I Didn't Know What Time It Was; Saubles, Bangles And Beads; Boulevard Of Broken Dreams; A Cottage For Sale (Capitol T819). 1956/7.

HAWKINS, bound down though he is by Glenn Osser's arrangements and sugary orchestra, blows a dozen fair-class ballads with artistry and

authority. His warm tone alters subtly to suit the mood; creative flights are held in check but there is no shortage of ideas.  
 I am not enthusiastic about tenor with strings. But these are performances which fall pleasantly on released senses, and all the tenor keeps this side of sentimentality.—*Max Jones.*

**COUNT BASIE BIG BAND (EP)**  
 April In Paris (V Ella Fitzgerald) (a); Basie's Back In Town (b); Every Day I Have The Blues (V Ella Fitzgerald, Joe Williams) (b); Party Blues (V Ella Fitzgerald, Joe Williams) (c).  
 (Columbia-Clef SEB10070)

(a), (b)—Basie (pno.); Bill Graham, Marshall Royal (altos); Frank Foster, Frank West (tr.); Charlie Fowlkes (bar.); Ed Cullley, Reunald Jones, Thad Jones, Joe Newman (tp.); Henry Coker, Bill Hughes, Benny Powell (tubs.); Freddie Greene (gtr.); Eddie Jones (bass); Sonny Payne (drs.). Circa Summer, 1956. USA. (Am. Clef.).

(c)—Basie (pno.); West (tr.); T. Jones, Newman (tp.); Coker (tub.); E. Jones (bass); Payne (drs.). Circa Summer, 1956. USA. (Am. Clef.).  
 Previous issues: (a), (c) Columbia-Clef. LX1621.

THE teaming of Ella and Basie could not fail to produce some worthwhile music, and at least one track—the previously issued "April In Paris"—is superb.

The "Paris" arrangement, after Ella's wonderfully flexible vocal, is the one we heard during the Count's recent British tour—completely with Thad Jones's quotes from "Pop Goes The Weasel".

The band is in great form with Sonny Payne swinging like mad. "Basie's Back In Town" is the only track without a vocal and is a typical Ernie Wilkins swinger.

The other two tracks feature Ella and Basie singer Joe Williams. "Every Day" is the familiar Williams speciality. The arrangement is as usual with Ella taking alternate lines. "Party Blues" is quite good fun at first hearing, but falls after a time—being mostly the "cobli-oo" type of scat singing. The small group backing is very good with Newman and West playing well.—*Bob Daubarn.*

**LIONEL HAMPTON AND HIS ALL STARS (LP)**  
 Don't Be That Way (b); These Foolish Things (b); Moonglow (a); Dinah (b); It's Only A Paper Moon (c); The Way You Look Tonight (b).  
 (Columbia-Clef 33CX10086.)

(a)—Hampton (vl.); Oscar Peterson (pno.); Ray Brown (bass); Buddy Rich (drs.). 2/9/53. USA. (Am. Clef.).

(b)—Same personnel, plus Buddy De Franco (cl.). September, 1953. Do. (Do.)



Harry Edison—his new LP ranks with his best

THE idea here may have been to re-create the old Goodman Quartet sound. All the tracks are associated with Benny, and the group does have a surface resemblance.

Hampton, as usual, is excellent—particularly on the long version of "Moonglow" which he shares with Peterson.  
 De Franco has never been a favourite of mine. I find his undoubted technical facility utterly devoid of warmth or emotion, and he does nothing on his five tracks here to change my opinion.

The rhythm section is quite adequate, but this was one of those sessions when a stiffness crept into Rich's drumming.  
 Best tracks: "Moonglow" and the old Hampton favourite, "Dinah."—*Bob Daubarn.*

**HARRY EDISON AND HIS ORCHESTRA (LP)**

"Sweets"  
 Hollering At Watkins; Used To Be Basie; How Deep Is The Ocean?; Studio Call; Willow Weep For Me; Opus 711; Love Is Here To Stay; J. M. Blues; Walkin' With Sweets.  
 (Columbia-Clef 12 in. 33CX10087.)  
 Edison (tp.); Ben Webster (tr.);

Jimmy Rowles (pno.); Barney Kessel (gtr.); Joe Mondragon (bass); Alvin Stoller (drs.). Spring 1956. USA. (Am. Clef.)

HARRY EDISON must be one of the most consistent of jazz trumpeters. He rarely makes a poor record, and this latest Columbia ranks with his best.

With Basie's band from 1937 to 1950, he has certainly learned the art of swinging and, whether muted or "open," his improvisations are usually interesting and packed with melody.

On this mainstream effort he is paired with the veteran Ben Webster, and they work well together.

Webster's occasional lapses into the sentimental are outweighed by the majority of his booting contributions.  
 Pianist Rowles and guitarist Kessel both fit the mood with good solos, and the rhythm section is fine.

Six of the nine numbers are Edison originals. None are great compositions, but all six make good vehicles for the soloists to drive.—*Bob Daubarn.*



Coleman Hawkins—his warm tone alters subtly to suit the mood

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# PARKER REVISITED

THOUGH his inspiration may flush vitally, an artist in this twentieth century who looks to the past for his expressive technique is given little encouragement by the critics and the transient intellectuals.

The gothic ornamentation of Mervyn Peake's two novels, "Titus Groan" and "Gormenghast," has assured for the author isolation from the avant-garde who, in earlier years, had acclaimed his craft as a painter. Today, to be fashionable, one must be new—bright, spick-and-span new.

## Surprising

In view of this, it is somewhat surprising to find that in New York at the present time—aside from a handful of onward-travelling experimentalists: Johnny Carisi, George Russell, Teddy Charles, Teo Macero, Charlie Mingus and John Lewis—the majority of modern jazz performers are still using a unit technique forged in an earlier decade, namely the Charlie Parker Quintet formula.

by Raymond Horricks

If Parker were alive today he would call it an ironic twist of fate that his Quintet concept, with its trumpet-and-alto front-line, guitar-less rhythm section and bandbook worked upon the harmonies of the blues and the 32-bar song structure, should be thus resurrected.

In the 1940's, while he obviously felt well served by it, the critics denounced its sparse instrumentation and unison-ensemble voicings as unworthy of his solo brilliance.

Norman Granz, when he signed Parker to a recording contract in 1949, threw every red herring he could think of across the altoist's path in an attempt to sidetrack him away from the Quintet method: string sections, Latin rhythms, big bands, choirs, even woodwind ensembles.

Exotic surroundings meant little to Parker though; a natural innovator, he preferred a unit of spartan simplicity with him.

What is happening in New York today should close the case in favour of the altoist. There the Parker Quintet formula is omnipresent. Its emotional violence has been stepped up. Its thematic ideals have been exaggerated.

Its front-line frequently has had a tenor-saxophone in place

of the alto, for men of Parker's talent are hard to come by, but again the tenormen used have been the ones (Rollins, Mobley, Coltrane et al) who have looked to Parker rather than to Lester Young for playing style.

## Esoteric Monk

Art Blakey and the volatile Jazz Messengers, Kinny Dorham and the Jazz Prophets, and the Max Roach "Plus Four" group with tenorman Sonny Rollins have found it an ideal medium for their programmes of aggressive blues and standards. For two years or more, until a recent disturbance, Miles Davis had led a Quintet with tenorman John Coltrane, pianist Red Garland, bassist Paul Chambers and drummer Philly Joe Jones, reiterating the unison-ensemble style that Parker set.

And so the list continues: the Addley Brothers' group, with altoist Cannonball and his cornet/trumpet playing brother Nat; the Quintet pianist George Wallington has used for recording and for his East Coast gigs, with altoist Phil Woods and the new, much-recorded trumpet stylist Donald Byrd; the refreshing unit altoist Gigi Gryce and trumpeter Art Farmer led around the New York clubs for some

months in 1956, with Duke Jordan, one of Parker's two favourite accompanists, as their pianist.

Even the esoteric composer Thelonius Monk, living in the harmonic world that is all his own, has found the Quintet formation an easy voice for his writing, as his Prestige album with Ray Copeland and Frank Foster, and his one for Riverside with Clark Terry and Ernie Henry testify.

Practically every sideman in the units I have listed has had his own recording date—and made it with a quintet and a set of theme charts identical in style with the music he has been a part of on the stand night after night.

What is there, then, about this musical legacy of Parker's that so many of the New York modernists forsake experimentation with workshop combinations for it? Economy of manpower can hardly be their sole motive.

## Trepidation

Perhaps the truth of the matter is that the Quintet concept allows for greater experimentation within solos, whereas the avowed experimentalists, concerned with new writing and new forms, are becoming increasingly formalist, some of them even losing contact with the improvised jazz solo.

Furthermore, within its frame-



Charlie Parker

work there is the opportunity for a man to combine musical intelligence not only with the vital traditions of jazz (the hard rhythmic core, the roots embedded in the blues and the spontaneous imagination), but also with an essentially extrovert emotion carrying his performer's message of inspiration through to an audience.

As drummer Art Blakey has said: "In jazz you get the message when you hear the music. And when we're on the stand and we see that there are people in the audience who aren't putting their heads, we know we're doing something wrong."

This line of argument is a strong one and would account for so many jazzmen returning to the Parker Quintet formula. With trepidation I wait to see whether this malleable unit concept will be used always with intelligence or whether merely plagiarised

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(Wa) ... 4 4	Around The ... 4 4	Mr. Wonderful ... 4 4	Near To You ... 4 4
One Is Lonely ... 2 8	World (Wa) ... 4 4	Too Close ... 4 4	Heart ... 2 8
Number ... 2 8	Tip Top Rag ... 4 4	All ... 2 8	Whispering Heart ... 2 8
Little Lonesome ... 2 8	Rock-A-Billy ... 4 4	Jolie ... 4 4	(Wa) ... 2 8
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Tonight Josephine ... 4 4	Waiting Just ... 4 4	(Wa) ... 4 4	I Love My Baby ... 2 8
Fire Down Below ... 4 4	For You ... 4 4	Widow Of A Fool ... 4 4	Misty Tree ... 2 8
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# PRESLEY MAY BE HERE AS A DRAFTED GI

NEW YORK, Wednesday.—If Elvis Presley visits Britain this year it will be as a member of the U.S. Armed Forces! Film commitments prevent him from making an overseas tour as a civilian entertainer.

But if Elvis is drafted he may reach Britain as an entertainer with Special Services.

The singer has already been classified 1A in the draft—and he may be called up at any time. Only 30 days' notice is given.

### On vacation

Meanwhile, Elvis is currently on vacation following completion of his third film. He still has three more to make.

The next—his fourth—is likely to be started soon, which precludes any possibility of overseas travel this year.

Will Britain's Presley addicts see their favourite next year?

Colonel Tom Parker, Presley's manager, told the MM that he did not rule out the possibility of Presley's visiting Britain "some time in the future if all conditions were right."

## MEL TORME DUE TO ARRIVE IN LONDON TODAY

AMERICAN singing star Mel Tormé is due to arrive in London today (Friday) and will star in Val Parnell's "Saturday Spectacular" on ATV tomorrow. He opens his nine-week Variety tour with a week at Chiswick Empire from Monday. A switch in dates will take Mel to Glasgow Empire on August 12 and Edinburgh Empire on September 9.

## Coffee bar jive with 'Mr. Piano'



Joe "Mr. Piano" Henderson demonstrates the "Coffee Bar Jive" with the help of Frudence Potter (l.) and Suzanne Steel, who are appearing in "Fanny" at the Drury Lane Theatre. The number is Joe's latest disc for Pye-Nixa. (For full story, see "On The Beat," page 9.)

## ALMA COGAN ON CALYPSO KICK



Alma Cogan and MM Editor Pat Brand applaud the winner—Vivian Comma—of Wednesday's Calypso Songwriting Competition. They were members of an all-star panel of judges.

## ALMA COGAN FOR FIVE-WEEK TRIP

TOMORROW (Saturday) Alma Cogan completes her four-week Variety season at the London Hippodrome, where she has co-starred with Lonnie Donegan and his Skiffle Group.

On Monday she travels to Bridlington to inaugurate a short season of Variety at the Regal Cinema. She will remain in the provinces for a further four weeks.

On Monday week (July 29) Alma plays the Astoria Cinema, Brighton, followed by a concert at Blackpool Opera House on August 4 for Harold Fielding.

On August Bank Holiday (5th) she starts a week at Morecambe Winter Gardens, and on the 11th stars in ATV's "Sunday Night At Blackpool."

She plays the week of August 12 at the Gaumont, Cheltenham. The tour ends the following week (starting 19th) at the Odeon, Llandudno.

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## Dankworth hits out at U.S. colour bar

THE colour bar is one of the reasons given by Johnny Dankworth as to why his band has not figured in the Anglo-U.S. exchanges.

In an exclusive MM interview this week Johnny said that at different times he had been going to America in exchange for Herman, Hampton, Basie and Ellington.

"Before I go I must be sure

my band is genuinely wanted there," said Johnny. "Too many bands have gone over under unfavourable conditions."

"My idea of an exchange is that both bands should have equal opportunities to make an impact. I don't want to face a frantic itinerary with lengthy journeys and fatigued performances."

"I'd like to see club bookings included. New York's Birdland, Chicago's Blue Note and Zardi's in Hollywood would be right up our street."

"Finally, most of the tours embrace the South and I'm not keen on going there owing to

racial segregation, which caused me to refuse an offer to visit South Africa.

"I don't approve of it. My belief is that all people should learn to live and listen together, whatever their colour."

"Those are my feelings and, until the right chance comes along, I'm prepared to bide my time. I'm young, so I can afford to wait."

## 'CRY GUY' OPENS ANOTHER TOUR

JOHNNIE RAY, accompanied by Vic Lewis and his Orchestra, opens another British tour tomorrow (Saturday) at Dudley Hippodrome.

On Sunday he stars in the Harold Fielding concert at Blackpool Opera House.

On Thursday of next week (25th) the "Cry-Guy" appears in Val Parnell's "Startime" for ATV.

## British jazz stars are Moscow bound

The first British jazzmen to play in Russia leave for Moscow on Sunday.

First of Britain's representatives to go to the World Youth Festival is the Geoff Ellison Band, which will be accompanied by American singer Bertice Reading.

Personnel of the Ellison group—the only modern jazz band on the trip—is Harry Robbins (tr.), Joe Temperley (bari.), Jean Pierre Guigan (pno.), Stan Wasser (bass) and Geoff (dra.).

Britain's other groups—including the Bruce Turner Band, the Al Jenner Band, the London University Jazz Band, the City Ramblers Skiffle Group and trombonist Graham Stewart and guitarist Ivor Mairants, who will judge contests—leave next Tuesday and Wednesday.

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## BLUE GRASS BOYS IN SOHO



Taking part in the Soho Fair procession on Sunday were Johnny Duncan's Blue Grass Boys. L.-r.: Jack Fallon, Denny Wright, Danny Craig and Johnny. (See centre pages.)

## 'SCHOOLDAYS' CORT

Skiffle singer Bob Cort will visit his old school, Loughborough Grammar, tomorrow (Saturday) for a charity fête.

## TIGER BAY SINGER BACK FROM MONTE

Shirley Bassey returns this week-end from her cabaret appearance in Monte Carlo.

She immediately travels up to Blackpool to appear with Ronnie Hilton and Scots comedian Jack Radcliffe in ATV's "Sunday Night At Blackpool."

On Monday she opens in Variety at the London Hippodrome for a fortnight.

## Tony Mansell goes into publishing

Singer Tony Mansell has left the Johnny Dankworth Orchestra to join the music-publishing firm of Chappell's. The band will in future feature Cleo Laine as the only singer.

## Autumn tour for Charlie Gracie

Charlie Gracie—the latest American singing sensation—starts his British tour on August 3 with two concerts at the Gaumont Cinema, Southampton. Sharing the star-billing on these concerts will be Shirley Bassey and the Ted Heath Band.

On August 5, Charlie starts a two-week season at the London Hippodrome.

## FREIGHT TRAIN

From Page 1

ance with McDevitt on August 31 at Newcastle Empire. No replacement has been fixed.

Meanwhile, Nancy and the Chas. McDevitt group are topping the bill this week at Finsbury Park Empire. Next week they are at the Top Hat Ballroom, Dun Laoghaire.

Future dates include weeks at Glasgow Empire (July 29), Manchester Hippodrome (August 5), Liverpool Empire (12th), Birmingham Hippodrome (19th) and Newcastle Empire (26th).

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