Melody Maker

NOVEMBER 9, 1957 World's Largest Sale EVERY FRIDAY 6d.

All-Britain Sunday!

See Back Page

PRESLEY OBSCENE?

ASKS HOWARD LUCRAFT

IS Elvis Presley's act obscene?

Last week the MELODY MAKER reported that the teenage idol had been ordered to "clean up his show" by Los Angeles Police Department.

The MM's Hollywood correspondent, Howard Lucraft, was at the Presley concerts which sparked off the row.

On pages 8 and 9 he reports the comments of the Pelvis and his manager, Colonel Parker, as well as the reports of critics who likened him to a "stripteaser" and spoke of "corruption" of the innocent.

BATTLE OVER 6-5 SPECIAL

Producer 'rivals'

A BATTLE is brewing up on BBC-TV—a battle for the favours of the seven million viewers of Saturday's "Six - Five Special."

The contestants? BBC producers Jack Good and Dennis Main Wilson, who take charge of the programme on alternate weeks.

Dennis Main Wilson favours big-band presentations; Jack Good small groups—including amateur skiffiers.

Dennis Main Wilson has come over to TV—and "Six-Five Special"—from sound radio. He strikes his first blow in the

Back Page, Col. 3

Congratulations!

Ruby Murray interrupted her Paris honeymoon last weekend for ATV's "Saturday Spectacular." She is seen showing her wedding ring to co-star David Whitfield backstage during rehearsals.

SHIRLEY SETS OUT

Song star Shirley Bassey is due to leave for Australia on Monday for a tour of the Tivoli theatre circuit. She expects to be away for a month.

Winnie Atwell operation may be serious

WINIFRED ATWELL entered the Royal Northern Hospital on Wednesday for a chest operation. She is in the hospital's St. David's Wing at Holloway. Winnie had been advised to enter hospital for the operation last week, but insisted on waiting until she had completed a recording session for Decca on Wednesday.

Her press agent, Ken Couper, told the MM: "The operation may be serious—we just don't know how long she will be in hospital."

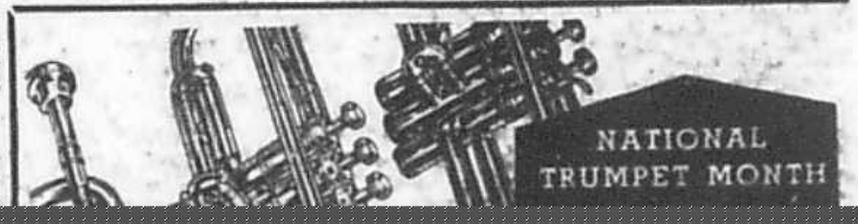
be tragic if she missed it again."

Despite last year's cancellation, Winnie did in fact play for the Queen in December—at a private party given by Sir Harold and Lady Zia Wernher at Luton Hoo.

HI-LO'S TOUR NEXT JUNE

HOLLYWOOD Wednesday

Julie London here



Heath show steals fans from Duke and Woody

From REN GREVATT

NEW YORK, Wednesday.—The Ted Heath package, which includes the Hi-Lo's and Carmen McRae, did a terrific job of beating the competition at Dayton, Ohio, this week.

Playing opposite the band the same night was a package headlined by Woody Herman and Duke Ellington.

The Heath forces pulled a sell-out crowd of 3,000—Ellington and Herman about 300!

Following Dayton, the Heath package moved on to Detroit and then to Western Canada.

Everly Brothers

Make it a double

THE Everly Brothers have made two million-sellers in a row, a considerable feat in these days of one-shot artist phenomena.

"Wake Up Little Suzy" made the charmed inner circle of top disc hits after the record had been out for only eight weeks. Their first release, "Bye Bye Love," is up to 1,500,000 this week.

Louis Armstrong

Real cool fans

IN Buenos Aires, this week, firemen were forced to turn water hoses on over-enthusiastic fans to prevent a "mobbing" of Louis Armstrong.

Satch will be in Buenos Aires for two weeks before continuing his South American swing.

Harry Belafonte

Nitery return

HARRY BELAFONTE'S first night club appearance since his eye surgery will take place at the Empire Room of the Waldorf Astoria.

The singer opens November 21.

Other acts to appear at the hotel during the season include Pearl Bailey, the McGuire Sisters, Liberace, Juliette Greco and Ray Bolger.

Les Elgart

Seconds out

BANDLEADER Les Elgart was arrested and fined $10 for drunkenness this week after having challenged a Minneapolis policeman to a fight.

The Elgart Band was playing a date for a prom one-nighter at the University of Minnesota.

After creating a disturbance in a slum saloon, Elgart was taken to the lockup in a patrol wagon.

Vera Lynn

'Tonight' bids fair

TWO fine new records with British origins were released this week.

Maestro Ron Goodwin has his newest, "Swedish Polka," out on Capitol—with a contrast of dixieland and strings. It was good enough to rate a special Disc Jockey Programming award.

Vera Lynn has a delightful waxing of a pretty tune from the hit Broadway musical, "West Side Story."

The tune is "Tonight," and it bids fair to get plenty of action here for the popular thrush.

Lena Horne

Handsome lady

LENA HORNE has a smash Broadway hit in the new musical "Jamaica."

The show, which opened on Thursday, has reportedly enjoyed an advance sale of $1,500,000.

The *New York Times'* Brooks Atkinson, dean of the Manhattan critics, called it a "beautiful, jovial, old - fashioned musical comedy that has been produced and staged with taste and style."

He described Miss Horne as "a handsome young lady with delicate features, elegant manners and a wonderful glow—to say nothing of a rich singing voice."

Errol Flynn

Drum lessons

ERROL FLYNN is taking mail-order lessons in drumming from George Wettling, of the Eddie Condon crew, in order to look convincing as a drummer in a coming revue.

Discs to watch

ON the new disc front, watch for these upcoming records, all packed with hit potential: Rusty Draper—"I Get The Blues When It Rains"; the Crickets—"Oh Boy"; Tab Hunter—"I'm Alone, Because I Love You."

Agent slams price fixing of jazz stars

From BURT KORALL

NEW YORK, Wednesday.—British jazz club owner Jeff Kruger this week criticised the high prices demanded for American jazz stars.

"To make this exchange business function on a good level something must be done about prices," he told me.

"American promoters must think we're ripe for the plucking because they charge three or four times as much as an artist is worth to us.

Zoot Sims trip

"They will have to meet us halfway or the exchanges are likely to be cut out completely."

Even so, Kruger has practically set up an exchange for some time in January between the Tony Kinsey Quintet and a unit headed by Al Cohn and Zoot Sims, with Max Roach, Randy Weston, and possibly Oscar Pettiford.

Erroll Garner

Visit to Britain

ERROLL GARNER will be in England on a public relations trip with the Philips Record people in the New Year.

After a month in Paris commencing December 1, Garner will make his visit to England, proceed to Brussels for engagements on January 4, 5 and 6, do TV on the Continent until the 10th, play in Naples on the 11th, and open at Birdland in New York on the 12th.

"Please extend my thanks to my English fans for giving me standing in the MM poll—it was most flattering. I hope to see some of them during my short visit.

"It is also my intention to hear as many of the English jazzmen as possible," Garner told me on the phone.

Jottings

ATLANTIC recording star Bobby Short currently working at Le Cupidon, has had to adapt his act to the larger room. In the past, Short has stuck closely to the more intimate niteries. . . . Ex-Gillespie pianist Wynton Kelly will make his solo début at the Composer next week. The George Wallington Trio currently inhabit the stand. . . . Ben Webster, who was slated to join Roy Eldridge at the Bohemia last Monday, was delayed and opened Thursday eve. . . . After fisticuffs in Birdland, Miles Davis and his bassist Paul Chambers patched things up.

BUSY EVE BOSWELL ARRIVES BY AIR

EVE BOSWELL flew into Manchester Airport from Stockholm on Friday for a Saturday evening spot in ABC-TV's "Top of the Bill." She has just completed four weeks at Berns Restaurant.

Eve has agreed to return to Stockholm some time in 1959—her first available date.

This week she underwent an operation for appendicitis at the London Clinic.

* * *

MANCHESTER. — The Tony Kinsey Quintet will top a jazz bill at the Free Trade Hall on November 17.

The Dill Jones Trio, Mick Mulligan and His Band, George Melly, Beryl Bryden and the local Zenith Six will also appear. I shall be doing the introductions.

NEWSBOX . . . by Jerry Dawson

SCOTLAND.—Pianist Sandy Cairns has taken up residence with his band at the new £15,000 Rex Ballroom at Kilmarnock.

* * *

GLOUCESTER.—Tonight (Friday) Charlie Brown's Jazz Band—composed entirely of members of the RAF—is to play at the Baths Ballroom.

* * *

BELFAST.—Humphrey Lyttelton's Band will reintroduce dancing to Belfast's renovated Ulster Hall on November 18.

* * *

BRISTOL.—Count Basie pays his first visit to the Colston Hall on Friday, November 22. . . . Sunday concert this weekend features Don Lang, the Mick Mulligan Band and Betty Smith.

* * *

LANCASHIRE.—After 4½ years as drummer with the Jimmy Heyworth Band, from Rawtenstall, Brian Duff will make his farewell appearance at the MM All-Britain Final on Sunday. He will be replaced by Donald Crompton, of Farnworth.

* * *

SHEFFIELD.—Derbyshire vocalist Kim Novell, recently out of the RAF, has joined Derek Sinclair at the Locarno Ballroom. On Wednesday he took a BBC audition.

1956-57 ON RADIO AND TV

GROWING ARMY OF JAZZ FANS

From REGINALD ROBINSON
MM Parliamentary Correspondent

GENEROUS provision has been made in broadcasting for dance music and jazz, claims the annual report of the BBC for 1956-57, presented to Parliament last week.

Bands, singers and instrumentalists were heard in programmes throughout the year, and also in the Light Programme Dance Music Festival.

"The growing army of enthusiasts for the jazz idiom was also catered for," states the report, "and an experimental 'Jazz Saturday' arranged under Light Programme auspices was well received.

Record week

"Another interesting experiment was 'Record Week'—a programme specially designed to exploit the great and increasing public interest in gramophone records and recording stars."

An analysis of sound programmes in the report shows that, on the Light Programme, 18.1 per cent. of listening time was occupied by dance music. On the home service the percentage was 5.1

Wide range

With regard to television, the report says that the BBC maintained the widest possible range of programmes within its single television service. The broad balance between serious and light was fully maintained.

The report declares that the important settlement reached last year with the Musicians' Union regarding rehearsals, performances, recording, relays, both for sound and television programmes, operated smoothly throughout the year.

GORDON JENKINS' WIFE ARRIVES

BEVERLY MAHR, wife of composer - conductor Gordon Jenkins, arrived in London on Monday.

The couple will be visiting the Continent following Gordon's conducting appearance for Judy Garland in the Royal Variety Performance at the London Palladium on Monday, November 18.

Beverly Mahr enacts the rôle of "Julie" on the Gordon Jenkins LP of his "Manhattan Tower" composition.

TV and radio for Vic Ash Quartet

Vic Ash has been booked for radio and TV appearances before his quartet leaves for its American tour on December 5.

The group will play on the BBC Light Programme's "Jazz Club" on November 21, and on BBC-TV's "Six-Five Special" on November 30.

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DRIFTING AND DREAMING
EASTSIDE OF HEAVEN
FALLING IN LOVE AGAIN
FALLING LEAVES
GEORGIA ON MY MIND
GOODNIGHT SWEETHEART
HOLD ME
IF I HAD YOU
I HEAR A RHAPSODY
I'M A DREAMER
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I'M GETTING SENTIMENTAL OVER YOU
I'VE GOT A POCKETFUL OF DREAMS
LONESOME ROAD
LOUISE
MEAN TO ME
★MOONLIGHT ON THE GANGES
MORE THAN YOU KNOW
★MUSIC GOES 'ROUND AND AROUND
OCTOBER TWILIGHT
ONE MORNING IN MAY
ONE TWO BUTTON YOUR SHOE
PENNIES FROM HEAVEN
SO MANY MEMORIES
★SUNNYSIDE UP
TAKE THE 'A' TRAIN
THAT'S A PLENTY
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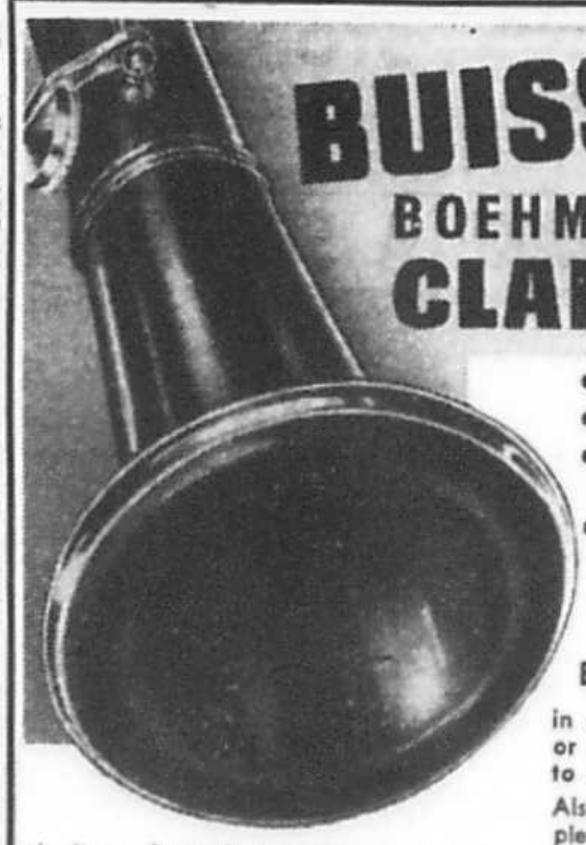
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WHAT'S WRONG WITH VARIETY?

Frankie Vaughan hits out!

Frankie as he appeared in his last film, "These Dangerous Years." In his next film for Anna Neagle, "Wonderful Things," he plays the part of a Gibraltar fisherman.

VARIETY, they say, is dying. And as we dust off our dark suits ready for the funeral, most of us reflect on the pity of it all.

We all have our own diagnosis of the creeping paralysis besetting the public half of Britain's music-halls, but we stand prepared to weep as the last rites are performed.

Not so one of the biggest draws the Variety theatres have known.

Says Frankie Vaughan: "It's about time some of them did close down."

In case I got him wrong, he explained: "The houses that are closing are the old-fashioned types. The interior decoration is shocking and comfort of the patrons comes even lower than their entertainment.

"The fact that many cinemas are now presenting stage entertainment proves my point. Some of the older theatres are just not interested in putting anything back into the business. They found it too easy before and during the war to pack the house with famous but outdated tops-of-the-bill."

By BOB DAWBARN

TRICKY

Television received an unexpected pat on the back when Frankie continued: "TV is taking away the regular patrons of Variety and that is one thing I am not very sorry about. What they call the 'regular' patrons were the real tricky ones in the audiences. I remember some years ago when I was on tour in a second-rate revue the 'regulars' were very unkind. They should be happier in front of their TV sets."

Singer - actor - film star-recording star-Variety artist-philanthropist Frankie is a very busy man. It had taken me some four days to catch him with a spare moment and it was fitting that the above remarks were made at the BBC-TV studios which were once Shepherds Bush Empire.

Frankie had recently returned from "one of my best tours," had just finished a lot of hard work in aid of Club Week and was due the next day to leave for Gibraltar to start filming on "Wonderful Things."

ENJOYABLE

We talked in his dressing-room during rehearsals for the "Billy Cotton Band Show" while a loudspeaker relayed behind-the-scenes directions to Mr. Cotton and his cohorts.

Frankie had spoken feelingly on the subject of Variety, for he still finds it his most enjoyable metier.

"Although when I shall have time to do another tour, I just don't know," he said.

After 3½ weeks in Gibraltar, Frankie will sing at the Royal Variety Performance before flying to America for discussions with Warner Brothers about a Hollywood film.

His arrival in the States will coincide with the New York showing of "These Dangerous Years," and he will also be making TV and disc-jockey show appearances in America and Canada.

Back home, he is to have his own Saturday-night TV show for the BBC and then, on January 18, stars at the West End's Palace Theatre.

Has he any ambitions to concentrate on acting?

"I just don't know," he admits. "A lot of money and a lot of faith have been placed on me so far as films are concerned, and I feel I must try to justify that."

In his new film he will sing only one number—the title song, which has been written for him by Harold Rome.

Right now, Frankie is right at the top, possibly because he is a highly intelligent man who has learned most of the lessons of show business.

"The first thing to learn is that unless you are prepared to put something into show business yourself, you might as well give up," he told me. "You have got to be prepared to work hard and do right by the public. Even if you are an overnight sensation on record, you are duty bound to learn the business properly right from the bottom. You go on the road for the first time and find you are utterly incompetent."

SINCERITY

"Sincerity," he answers when asked what he considers a singer's greatest asset.

That perhaps explains his passionate interest in the work of youth clubs and the very real help he gives them.

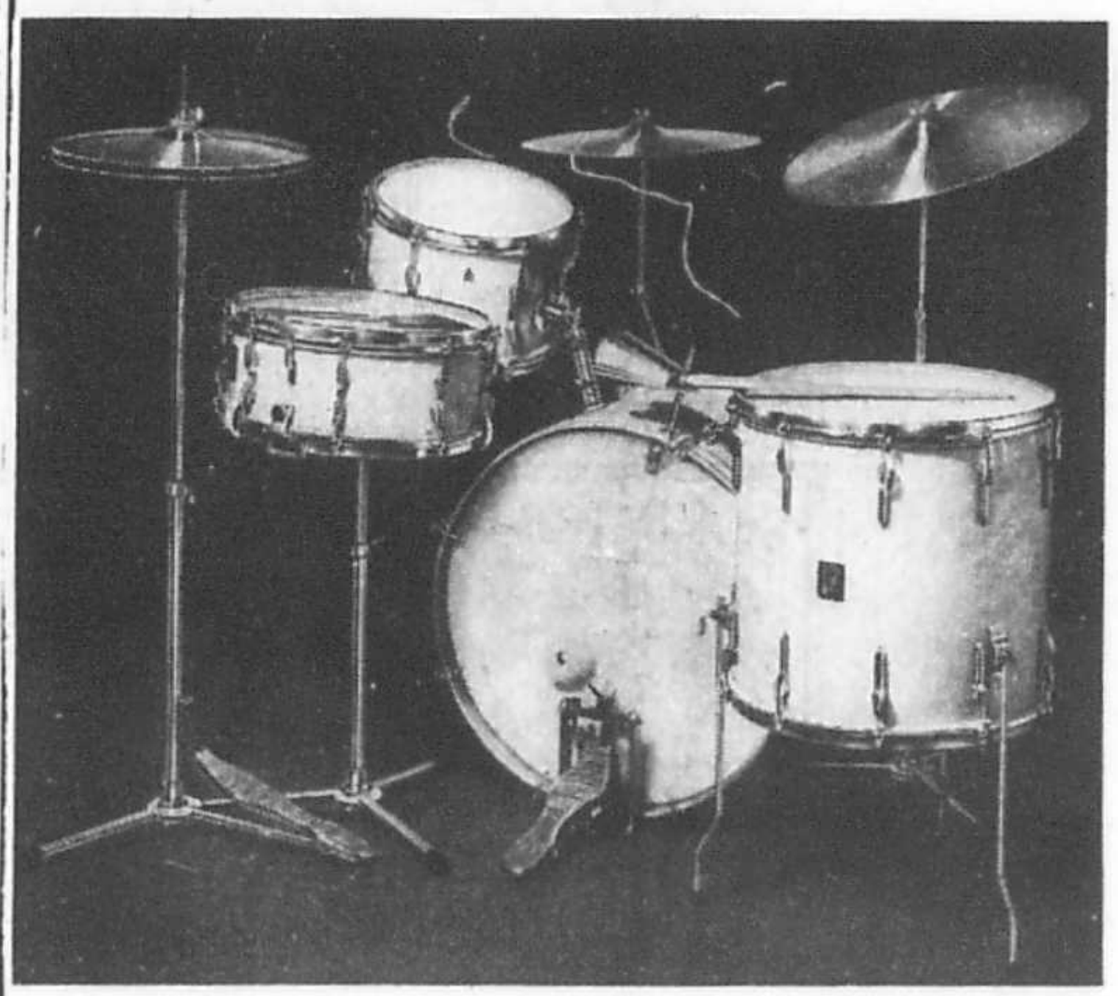
Over £7,500 was raised alone on the two records on which he has donated his royalties to the clubs. In addition, he has given over a hundred concerts to raise funds.

With his interest in youth, Frankie should be something of an expert on the fans.

What, I asked, did he think of the screamers? Surely it was difficult for an artist to perform for them?

"They are a pretty healthy bunch," he averred. "They have a wonderful optimism that their parents could do with in this age of H-bombs. They know how to let their hair down in a normal, healthy way."

U.S. Recording Engineers praise Premier



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Changing records

BASIE BUSTS THE BOX OFFICE

THE dynamic Basie Band has blockbusted the box offices on its second British tour.

Within 24 hours of last week's MM announcement, all tickets were sold for Basie's return visit to the Royal Festival Hall on November 16.

The switchboard of London agent Harold Davison has been jammed with phone calls ever since Basie's arrival.

Says Davison: "There's been a record demand for seats even in centres where jazz is not normally a draw.

"A case in point is the Dome, Brighton, where the band appears on the evening of November 16. Three-quarters of the house is already sold out.

Phenomenal

"The phenomenal response from fans has prompted me to put on two extra London concerts. They take place at the State, Kilburn, on Sunday (24th). This will be the Count's farewell appearance in Britain."

Adds Davison: "This reception for Basie has proved one thing to me—the first-class big band will always be a draw.

"Mind you—I must emphasise that this doesn't apply to all American bands. Just because a band is from the States, it does not follow that it will do big business in Britain.

The good ones

"In future, I'm only interested in bands and groups that do Basie-style business," he said. "They can be Chinese for all I care—just so long as they're good!"

Will Basie be back? A third British visit is a possibility, but it will not take place for at least 18 months.

Miller Band next

Next week, Jack Green, of New York's Willard Alexander Office, arrives in London to discuss with Davison plans for the Glenn Miller Band's visit to Britain.

Led by drummer Ray McKinley, the band is due early in the New Year. Negotiations are already well advanced for Johnny Dankworth's Orchestra to go to the States in exchange.

The Kaye Sisters were unexpected visitors to Sunday's ATV "Jack Jackson Show." They took over for Shirley Bassey, who had to cancel out when there was a last-minute time switch in the programme. With the Kaye Sisters are Dave King (l.) and Gary Miller, who also starred in the show.

SISTER ROSETTA IN 6-5 SPECIAL

AMERICAN gospel singer Sister Rosetta Tharpe will star in BBC-TV's "Six-Five Special" on November 23.

The 42-year-old singer, who is also a jazz guitarist, arrives at London Airport on November 21 and starts a 20-city tour with the Chris Barber Band at Birmingham the next day.

The Nixa label are to issue an LP of Sister Rosetta to coincide with her arrival.

Opening Time

Drummer-leader Roy Kenton opened on Friday at the new Carlton Ballroom, Shepherd's Bush, with a 14-piece band.

The band is resident on Fridays, Saturdays, Sundays and Tuesdays.

Dates with the Stars

(Week commencing November 10)

Max BYGRAVES
Season: Palladium, W.

Murray CAMPBELL
Week: Opera House, Belfast

Alma COGAN
Week: Empire, Newcastle

Jim DALE
Week: Hippodrome, Manchester

DEEP RIVER BOYS
Week: Hippodrome, Brighton

Terry DENE
Week: Empire, Leeds

Johnny DUNCAN
Week: Empire, Finsbury Park

Nat GONELLA
Week: Palladium, Edinburgh

The GOOFERS
Season: Palladium, W.

GROUP ONE
Week: Empire, Glasgow

Russ HAMILTON
Week: Empire, Nottingham

Ronnie HARRIS
Week: Grand, Southampton

Colin HICKS
Week: Theatre Royal, Hanley

Ronnie HILTON
Week: Empire, Glasgow

Les HOBEAUX
Week: Empire, Leeds

Edmund HOCKRIDGE
Week: Empire, Sunderland

Terry KENNEDY
Week: Empire, Leeds

Janie MARDEN
Week: Empire, Liverpool

Chas. McDEVITT
Week: Metropolitan, W.

Joan REGAN
Season: Palladium, W.

Marion RYAN
Week: Empire, Glasgow

Edna SAVAGE
Week: Empire, Finsbury Park

Cyril STAPLETON
Week: Empire, Glasgow

THREE KAYE SISTERS
Season: Palladium, W.

THREE MONARCHS
Season: Prince of Wales, W.

Dickie VALENTINE
Week: Empire, Sheffield

VIPERS
Week: Hippodrome Manchester

Hedley WARD Trio
Sunday: Belle Vue, Manchester
Week: Hippodrome, Dudley

Terry WAYNE
Week: Metropolitan, W.

Marty WILDE
Week: Theatre Royal, Hanley

YANA
Week: Empire, Sunderland

Jimmy YOUNG
Week: Empire, Edinburgh

MAURICE BURMAN —RADIO PLAY MD

THE MM's Maurice Burman will act as musical adviser for a play entitled "Celery Quarter Blues" to be presented in the BBC Light Programme's "Saturday Night Theatre" on December 21.

Maurice and bandleader Jack Nathan will write the music for the play and the accompaniment will be by Kenny Baker's Dozen. Singer Jim Dale will star.

CONFUSION?

Johnny Dankworth gives a talk at the ICA, Dover Street, on Monday titled "The Fusion—Arranger and Improviser."

Crombie search for new talent

BANDLEADER Tony Crombie will tomorrow (Saturday) hold a 10-hour audition to find new teenage talent.

Any would-be star between 15 and 20 years old will be welcome. He or she can be a singer, entertainer or instrumentalist.

"Youngsters must have youngsters to entertain them these days," Crombie told the MM. "If we find anyone with star quality I can guarantee him the chance to hit the big time."

Auditions will begin at 10 a.m. at Mac's Rehearsal Rooms, Great Windmill Street, W.

David Hughes will be Robin Hood

David Hughes is to make his pantomime debut this Christmas as Robin Hood.

The show will tour Granada cinemas, opening for a week at Sutton, Surrey, on December 23, and then playing weeks at Tooting, Slough and Woolwich.

David is booked for BBC-TV's "Six-Five Special" on November 30.

JACK WHITE LEAVES THE ASTORIA

Bandleader Jack White (centre) said goodbye to London's Astoria Ballroom last Saturday after 21 years' residency. This MM photo was taken at a luncheon held in his honour by the Rank Organisation at the Trocadero Restaurant last Friday. With Jack (l.) is brother Tom White, who played drums in the White band. Talking to the brothers is MM Editor Pat Brand. Taking over at the Astoria is Jimmy Simmons and his Orchestra.

Graham Stewart for Hungary

Trombonist Graham Stewart has been invited to take his band to Hungary next year.

Negotiations are proceeding for the group to visit Budapest for two weeks in March or April.

If an agreement is reached between the British and Hungarian Unions, a Hungarian gipsy band would come to England for the same period.

Bassist Johnny Johnson, from the Alex Revell Band, has joined the group.

Musical chairs

Stan Pickstock, third trumpet with Cyril Ornadel's London Palladium Orchestra, has taken over the lead trumpet chair from Leo Wright, who this week left to freelance. Taking Stan's old chair will be Joe Richmond from Sidney Simone's Orchestra at the Savoy Hotel.

NOTEBOOK

WHILE drummer Dave Carey was rehearsing with his band at the Streatham Park Hotel, Streatham, S.W.16, last week, thieves were breaking into Dave's nearby "Swing Shop." They stole over £1,500 worth of records.

★

First time on BBC-TV's "Six-Five Special" for Freddie Randall and his Band tomorrow (Saturday).

★

Eastbourne Corporation has terminated the contract of drummer-leader Gordon Rider after 16 years.

★

Glamour Singer Rosalie Dawn tops the bill in "The Glamour Show" at Woolwich Empire on Monday.

★

Nomads The Nomads Country and Western Group start at the Park Lane Jazz Club, Croydon, tonight (Friday).

★

All Girls trio has been formed by Pauline Barnett to tour American bases.

★

Mailbag Mrs. Jimmy Skidmore has been inundated with letters from well-wishers after last week's MM story of her husband's illness. Jimmy is this week "doing very well."

★

Wedding Jazzman Ken Colyer attended the wedding of Farnham promoter Jack Stokes and Miss Catherine Wilkinson last Saturday.

★

Dining out Winifred Atwell, Dorothy Squires and Anne Shelton will be in cabaret at the 80th anniversary celebrations of Francis, Day and Hunter on November 19 at the Café Royal.

Emigrating to the States is Freddy Cornell, pianist with the Bob Bisetto Quartet for the past seven years.

★

Stolen A car belonging to bandleader Claud Cavalotti from outside his Hampstead home on Friday.

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FROM DOME BOX OFFICE

Tuesday, Nov. 19 6 p.m. & 8.30 p.m.
BOURNEMOUTH WINTER GARDENS
Tickets: 15/-, 12/6, 10/6, 7/6, 5/-
FROM BOX OFFICE, WINTER GARDENS

Wednesday, Nov. 20 6.45 & 8.55 p.m.
GRANADA WALTHAMSTOW
Tickets: 10/6, 8/6, 6/6, 4/6
FROM BOX OFFICE, GRANADA, WALT'STOW

HI-LO'S QUIT JOBS TO SING EVERY DAY

HOWARD LUCRAFT in Hollywood, interviews Gene Puerling, leader of the Hi-Lo's vocal group—MM Poll Winners

PUERLING (L) AND LUCRAFT

ARE you academically trained musicians, Gene?

No, we've never studied formally. My training came from just enjoying choral work so much, from the age of about 15.

When you're going to record an album how do you pick the tunes?

I try to look for songs that will fit into a pattern of arranging sounds. Then I start arranging them and as I arrange them we rehearse.

We sight read them without a piano. We just use a pitch pipe and go on from there.

NEW ALBUM

We've spent about three weeks so far arranging and rehearsing our new album. We'll spend about two more before we actually record it. It takes close to a month really—three hours a day for about three weeks.

Have you ever thought about a fifth member for the Hi-Lo's?

No, but in a quintet you almost invariably have to get in women and—hah!—I don't think I would ever do that again. Musically, it would be rather interesting though.

I *like* the five voices. I can get a five-way sound with four people now because of the bass fiddle—using it as a fifth voice. I do that in the arranging.

Steve Race suggests the answer to your big sound, with just four voices, is the fact that you achieve such a blend.

I think it's a great deal of it. The voices we have in the group are such that we can "fatten" the tones out. We can use thin tones when we are singing close harmony and don't want a real thick, heavy tone. Then when we spread it out and the two bottom voices sing lower and the two other voices sing higher, we fatten the tones out.

I don't think I mentioned the choreography. You always maintain your internal balance so well on stage. Of course, most of the action is just arm movement.

SERIOUS

The choreography you've seen us do is really a take-off on choreography. It's not designed to be serious. And the basic concentration is always on sound—that's really the only thing we have to sell.

You've been able to produce something that is 100 per cent. entertaining and yet maintain completely your musical integrity.

We had difficulty in having to fight for that integrity, but only the first year. Our modernity and style have been our draw. We're doing Bob Crosby's TV show this summer. And we rather imagined there were other groups who could do it much better, like the "Lancers"—some group that is more commercial than us with more to please the housewife or teenager. But they hired us: they want our sound.

You're doing less effects now—the shakes and things?

MATURITY

Yes, now I've gotten away from those things quite a bit and we have sort of tried to mature as a sound. We're going to find out very shortly whether that's going to hurt us or not.

How long had you been together before your very first record date?

Five months, and we had rehearsed solidly all that time. The first six months we all lived together and did the cooking routine.

We had all quit our jobs so that we could just rehearse every day. We had just barely saved enough money to go with our unemployment checks to make it. This was the only way we could make the thing knit together really well.

We auditioned for everyone we thought would cause talk and after five months we got our first job—Bakersfield for $650 a week. That was, actually, very good money for a start.

The same club came back last week with an offer, at three times that amount, which we turned down!

Harry James

James band in Paris

HARRY JAMES and his band ("too corny for Britain") have made a sensational impact on the Continent. James' original three Vienna concerts were extended to five and 25,000 ecstatic fans cheered the band.

It was the same story in Paris where, due to a transport strike, the band took the stand without music and was note perfect. Perhaps this is not surprising considering the personnel includes altoist Willie Smith, drummer Buddy Rich, tenorist Corky Corcoran, Herb Lorden on clarinet and Ray Sims on trombone.

Harry has no time for trends—"all music is good if played from the heart."

MM columnist Sinclair Traill (l) and the Hon. Gerald Lascelles (r) discuss their new book "Just Jazz" with Mr. Peter Cadbury, managing director of Keith Prowse Ltd. The book is the first to be sold by Keith Prowse who, last Friday, held a reception to launch it.

BUY THIS BOOK!

"JAZZ was the dance music of New Orleans, and it was played not by a band of dedicated youths with high-falutin

LETTERS

UNFAIR SHARE?

IT seems that once again we've been had! Thousands of jazz enthusiasts have paid out considerable sums of money to see America's top jazz talent—in this case the Modern Jazz Quartet—only to learn at the last moment that the programme is to be shared with a British group.

I consider this not merely a case of "short-weighting" the public but also a downright insult to the visiting musicians. Are the MJQ not reckoned to be capable of sustaining interest for a full two-hour show? Don't those responsible for this realise that we fans are paying to see and hear the MJQ.

Catastrophic

The same treatment was meted out to Gerry Mulligan. The audience had to suffer close on an hour of dull, insipid rubbish by an ill-assorted British group. All we heard from Mulligan's Quartet was a half-dozen or so numbers, hardly time enough to warm up (as Mulligan said himself).

I suppose it will be the same with Brubeck next February—some catastrophic collection of imitators will create an entirely unresponsive mood.

Ludicrous

This, of course, is a ludicrous state of affairs. If people such as Judy Garland, Victor Borge, Danny Kaye and even Joyce Grenfell are capable of holding audiences for almost (and sometimes completely) entire concerts, we are entitled to expect the same from jazz musicians.

Finally, I would state that no disparagement is intended of the Rendell Band. They are very fine musicians and one of our best groups. But in all honesty, how many of us would pay the prices that we have, particularly those in operation for the Royal Festival Hall, to see British musicians that can be seen throughout the year, in more intimate and fitting surroundings, and at much cheaper prices?

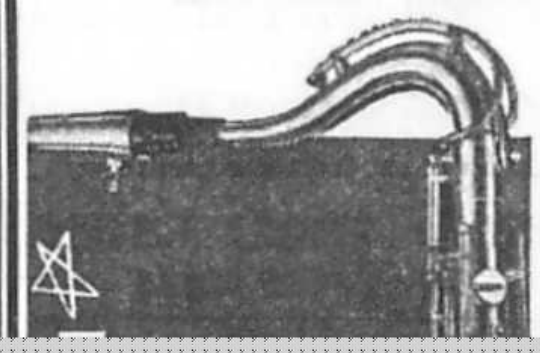
Not I for one!—*A. M. Zeffert, Potters Bar, Middlx.*

Comforting

I FIND it extremely comforting to see such a splendid result from the recent MELODY MAKER Poll. This, I feel sure, proves that English jazz is reaching a very high standard. A good jazzman tops each section. In this age of rock-'n'-roll I feel that this is unique.

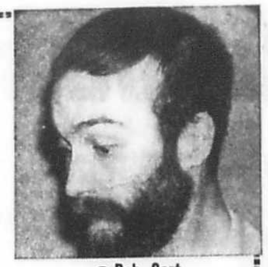
I feel sure that the MELODY MAKER is partially responsible for this result. My most sincere congratulations to your fine paper and staff.—*B. G. Marland, Archer Park, Middleton, Lancs.*

Foote has it!



NEW KING Saxophone

Cort takes a holiday



● Bob Cort

HOW would you like your boss to offer you six months' holiday to try your luck in show business?

That's what has happened to skiffle singer-guitarist Bob Cort.

Bob, a £1,400-a-year advertising visualiser, was doing quite nicely, thank you, as a spare-time television, Variety and concert star, but began to feel the strain of two jobs.

"The directors of my firm suggested I take the six months off," he said.

What does he hope to achieve in six months? "I would like to find I have polished myself enough to be called a showman."

The one person he feels sorry for is his wife, who last Christmas "married a chap with an ordinary eight-to-five job and now finds she is married to a completely different person."

Their own ways

"Will skiffle last?" I asked.

Replied Bob: "I think some of the *groups* will certainly last because they are now going their own ways. In the not-so-distant future people will be saying: 'Skiffle groups don't seem to be playing skiffle any more.'"

His own definition of skiffle was "party music." He added: "There are no rules really."

Bob, originally a "dixieland enthusiast," played guitar in college bands while studying art at Leicester. He came to London three years ago and while playing in a coffee bar was heard by Decca's Mark White, who signed him up.

His six months' shot at the bigtime is only a few days old, but he and his group are already signed for pantomime at Christmas and will tour Britain with the Paul Anka show.

One thing worries him about skiffle's future. "I think the many immature groups are beginning to kill it. Skiffle is a 'do-it-yourself' music and the standard is certainly being lowered by groups who imitate the big names.

Musical side

"Just because it is all such fun a lot of people ignore the musical side. I have been playing guitar for 12 or 14 years, but I certainly don't consider myself a musician."

Why is skiffle so popular? "A lot of people are keen to do things themselves," explained Bob. "They hear a group and think: 'In a few months I could do that myself.'"

Bob Dawbarn

BROOKMEYER FOR BRITAIN

BOB BROOKMEYER is replacing Bud Shank on manager-promoter Joe Napoli's forthcoming European package. Bob Cooper and June Christy will still be along. June will do the "Sunday Night at the Palladium" and "Startime" TV shows in England at the end of April with Claude Williamson playing for her. She may do one concert with Ted Heath, Joe tells me.

★

DISC DATA: Stan Kenton's latest single "Baby You're Tough" is easily his worst yet, but Capitol says: "The R and R fans will love it" . . . Chico Hamilton guitarist John Pisano did a duo and trio LP for World Pacific . . . "Ol' Rockin' Ern" is an album of all Tennessee Ernie songs, sung by the composer . . . The undress of the young lady on the cover is bringing a lot of attention to the new "You Get More Bounce with Curtis Counce" LP . . . Al Martino is back in Los Angeles for *lude . . . Ex Tommy Dorsey-Les Brown singer Lucy Ann Polk has taken over from Billie Holiday at the Avante Garde . . . Modern jazz pianist Carl Perkins and bassist Leroy Vinnegar are a popular duo with the young film set at Sherry's on Sunset Boulevard . . . Morty Marsala has a jazz with poetry night at the Tin Angel in San Francisco.*

HOLLYWOOD ROUND-UP by HOWARD LUCRAFT

★

THEY SAY THAT: TO CELEBRATE THE COUNTRY'S TENTH ANNIVERSARY, THE STATE OF ISRAEL WILL IMPORT SAMMY DAVIS, JNR., THE ANDREWS SISTERS, HARRY BELAFONTE AND MAYBE EVEN CROSBY, HOPE AND SINATRA . . . JERI SOUTHERN MAKES A EUROPEAN TOUR AT $3,500 A WEEK, STARTING NEXT SPRING.

★

IN BRIEF: Frank Sinatra, in agreeing with critics of his first show, says he hates live TV . . . It's reported that Les Brown's band boy was found mysteriously dead in the ash of the *Kathy Grant, in 'Operation Mad Ball'" . . . Nick Clooney, Rosemary's brother, made his picture debut in "Mock Trial" . . . Taini Elg, in "Les Girls," is the first native of Finland to win Hollywood fame . . . Voluptuous Abbe Lane and hubby Xavier Cugat are in the Broadway musical version of "Captain's Paradise."*

★

KNOB in Los Angeles, recently bought by Sleepy Stein, is now "The World's First All-Jazz Radio Station." I have a regular Sunday afternoon programme on KNOB.

IT'S 'STRIPTEASE PRESLEY'

"MAN, that's sheer sex," shouted one youth as he left the Elvis Presley concert in Los Angeles last week. And, man, he's right! America's number one teenage vocal star's biggest appeal certainly isn't music!

Presley's recent performance here gave the audience of 8,000 little girls—mostly about 13 years old—the biggest sexual stimulation of their young lives.

Howard Lucraft reveals the secret of Presley's appeal to U.S. teenagers

Reporting in the Los Angeles "Mirror News," Dick Williams wrote: "They screamed their lungs out without let-up as Elvis shook, bumped and did grinds from one end of the stage to the other until he was a quivering heap on the floor. With anyone else the police would have closed the show.

"A cloud of thumping drums, whining guitars and Elvis's hoarse shouts like some lascivious steaming brew on the bare stage. He wiggled, bounced, took and ground in the style which stamped sex have been at the opposite sex.

"He used co[illegible] at stag shows since grandpa was a boy. hitching up his [illegible] and sensual gestures such as constantly down his coat to [illegible] fooling with his belt buckle and yanking

"He played up[illegible] further wild screams from his audience. expressly forbidden [illegible] the mike, like it was a girl, in a gesture tease show in Los Angeles county. by the police department in every strip

● Elvis

Animalistic

"This is corruption of the innocent . . . for these are children to whom Elvis appeals, pre-conditioned, curious adolescents who are artificially and unhealthfully stimulated."

At this show I talked to both Elvis and his famous mentor, Colonel Parker. Elvis frankly admits his lack of musical talent. He also feels mighty lucky to have this "little deal" that has such a profitable effect on teenagers.

He vehemently denies that his appeal is animalistic. But critics here believe that he knows full well the effect of his bodily gyrations.

To get the teenagers' side of the story I went to University High School in the "celebrity" residential area of West Los Angeles.

Roguish

A vivacious, voluble 14-year-old told me: "Most kids here like Elvis' songs because he has such a beat. However, it's not considered mature, at my age, to go for Elvis. It's the kids at *Junior* High School (12 and 13) who like him because he's sort of a roguish character.

"We like the records of Tommy Sands and Harry Belafonte. And we go for all the coloured vocal groups. There's a lot of controversy about Pat Boone. Some think that, personally, he's a little too much of a good boy. And he's not enough of a rock-'n'-roll singer.

that day with 'flu. It would have been illuminating to have heard *her* views on Mr. Presley!

For the male teenage viewpoint I spoke to 17-year-old Donald Altfeld. He told me: "Don't you believe it. Most of the older girls like Presley too. Of course, you have to hear the record about 20 times before you can get any of the words. However, the words don't make any sense anyway. It doesn't matter. It's the beat that counts.

"It's the girls, too, who like Tommy Sands and Pat Boone—for their looks. Sal Mineo has a terrible voice but he usually gets good material.

"We all like Little Richard—he always has great songs. We liked Russ Hamilton's two songs, too. Paul Anka and the Everly Brothers are top favourites. Kids like anything that's good.

"What becomes popular with the teenagers depends almost entirely on the songs and not the singer. It has to be something 'catchy.' However, we always like Sinatra and Belafonte."

All the youngsters said they really didn't know what jazz is. They felt that it was "a sophisticated kind of entertainment." They would like to

ON THE BEAT

BASIE in London. No, that's not a newspaper headline. It's the title of the latest Basie LP to reach me from the States. "Basie in London."

And, says the sleeve note: "Since these [Basie standards] were done before a live audience at a London

"I don't want to get by on my brother's name," said he. "I want to make good on my own."

Opposing viewpoint was put by Arthur Fox, the Manchester agent, who booked the Hippodrome show.

"Do they think I'd be foolish enough to pay big money for an unknown boy called Colin Hicks?

"I am paying £300 per week

ill-chosen. And assures me that the pictures were taken by a *commercial* photographer.

They appeared in the papers only because Russ lent them out.

What difference all this makes, I cannot see. The result was the same. Headlines that must have embarrassed the girl—and which certainly dented my

Les Girls and Gene Kelly

ing as a victory of the mind over matter. Yet, as always, Kelly's huge grin and tripping feet successfully carry his vocal deficiencies.

At one hearing I wouldn't judge this as Cole Porter's most distinguished score, but the songs might grow on one.

Tony Brown

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Shake, wrastle and roll?

Cash difference

IT takes some performers years before they reach the position of being able to argue about billing; 16-year-old Colin Hicks has done it in one—day!

Rushed into Hulme Hippodrome last week to dep. for Terry Dene, he found himself billed as "Tommy Steele's brother"—and threatened to walk out if this was not removed.

Prince of wails
Elmer Schoebel's Friar's Society. Orch.
Muskrat ramble
Benny Goodman and his Boys
Farewell blues
Venuti-Lang All-Stars
East St. Louis toodle-oo
Duke Ellington and his Orchestra
LAT 8166

South Rampart Street parade
Bob Crosby and his Orchestra
Moonlight bay
Glenn Miller and his Orchestra
Roseland shuffle
Count Basie and his Orchestra
Swanee River
Jimmie Lunceford and his Orchestra
LAT 8167

Somebody loves me
Eddie Condon and his Orchestra
How high is the moon
Eddie Heywood and his Orchestra
Flying home
Lionel Hampton and his Orchestra
Perdido
Woody Herman and his Orchestra
LAT 8168

Elmer Bernstein and his Orchestra
Cool cat on a hot tin roof
Ralph Burns and his Orchestra
Mulliganesque
John Graas
One o'clock jump
Les Brown and his Band of Renown
LAT 8169

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From Ma Rainey to Chris Connor

Stan Kenton's vocalist, Chris Connor, favours out-of-the-rut songs that give scope for her musicianship.

pop discs by Laurie Henshaw

CHRIS CONNOR: "He Love Me, He Love Me Not"—High On A Windy Hill; Round About; Angel Eyes; You Stepped Out Of A Dream; Why Can't I; Suddenly It's Spring/About The Blues; Oh! You Crazy Moon; But Not For Me; I Guess I'll Hang My Tears Out To Dry; I Wonder What Became Of Me; Thursday's Child (London HA-K2066).

THE sleeve-writer of this LP traces a direct line from early blues singer Ma Rainey to Chris Connor—like June Christy, an epitome of the cool school.

This may make the purists boggle, but the author of the note pursues his thesis with logical—if wordy—reasoning.

He points out that it was Christy who introduced Chris Connor to Kenton. And, as we know, Chris's style closely parallels that of the incomparable June.

Some even consider that Chris Connor is superior to her predecessor. I could never agree with that. But successive recordings indicate that she has vastly improved since she first came on the scene.

As earlier LPs have shown, Chris is a singer who favours out-of-the-rut songs—songs that provide full scope for her essentially musicianly performances. Her discerning choice is again evident on this latest LP release, and her accompaniments—from arranger Ralph Burns and his Orchestra—provided a perfect foil for her voice.

My only criticism is that the tracks exclusively showcase Chris Connor in melancholy mood. A change of pace would have enlivened the release. Still, the discerning listener will find much that is stimulating—and this applies essentially to the backings from Burns.

SUE RANEY: Please Hurry Home/Don't Take My Happiness (Cap. 45-CL14792).

MAYBE Sue Raney's "The Careless Years" (MM 17/8/57) was too musicianly. For Sue now offers an encore in more "popular" vein.

Better of the two is "Please Hurry Home," which has a driving beat from the Warren Barker Orchestra. This alone may help along the sales.

THE JOHNNY OTIS SHOW: Ma/Romance In The Dark (Cap. 45-CL14794).

JOHNNY OTIS'S show—described as one of America's "best rock-'n'-roll shows"—is obviously organised Bedlam on the Grand Guignol scale, judging from "Ma (He's Making Eyes At Me)."

This concoction is replete with screams from an audience of teenagers. As such, its appeal should strike home at the same element here.

The reverse features the sort of dedicated howling associated with Little Richard.

PEGGY LEE: Uninvited Dreams/Listen To The Rockin' Bird (Cap. 45-CL14795).

THESE will disappoint those who know the capabilities of Peggy Lee. They have saddled Peg with a rock-'n'-roll beat on the new-style version of "Listen To The Mocking Bird." She handles it effectively to a beat backing from Nelson Riddle.

THE FOUR ACES: When My Sugar Walks Down The Street/Half Of My Heart (Bruns. 45-05712).

THE Four Aces deliberately corn it up in "Sugar," a revival from the twenties.

Reverse, from the film "Jeanne Eagels," gets the big treatment.

ELMER BERNSTEIN ORCHESTRA: "Sweet Smell Of Success" (from the film soundtrack) (Bruns. LAT8195).

THIS LP arrived too late for review in the last MM LP Supplement.

Composer Elmer Bernstein has brilliantly underlined the brutal story theme of the film, and there are some first-rate contributions by Pete Candoli (tpt.), Ted Nash (alto), and Shelly Manne (drs.).

This is a prime example of the type of evocative theme music at which Hollywood excels.

JEFF CHANDLER: Half Of My Heart/Hold Me (London 45-HL-U8484).

JEFF CHANDLER, probably a better singer than most film actors (excluding, of course, the obvious singers-turned-actor), turns in listenable performances of these songs. "Hold Me" is another oldie—this time from 1933.

ELVIS PRESLEY: Lawdy, Miss Clawdy/Tryin' To Get To You (HMV 45-POP408).

THIS one goes without saying. Except that it has a better beat than some of Presley's discs.

JOHNNY DUNCAN: Last Train To San Fernando; Jig Along Home; Blue, Blue Heartache; Ella Speed (Col. SEG7733).

ANOTHER one for the same market. "San Fernando" is still the best of the batch.

PATIENCE AND PRUDENCE: You Tattletale/Very Nice In Bali Bali (London 45-HLU8493).

THOSE coy sweetshop cuties Patience and Prudence blend voices for another disc that will undoubtedly register with their admirers. The accompaniment to "Bali Bali" suggests they made this side in a Chinese restaurant.

Crickets are all under 21

LATEST record rave, the Crickets, follow the pattern of so many recent big disc-sellers. They're young (average age about 19), they write their own material, and they are relatively new to the recording field. "That'll Be The Day," in fact, was their very first recording. And sales have now passed a million.

Veteran of the group is 21-year-old Buddy Holly, a singing guitarist who not long ago went back to his home town of Lubbock grieving that he had failed to register with his first two solo records on the American Decca label.

Song-writing

He met up with young Jerry Allison, a drummer who had just left school to turn professional. They felt that they might make more progress if they formed a vocal group. While looking out for others with similar ideas, they got down to song-writing and produced "That'll Be The Day."

Another Texan soon happened along—guitarist Niki Sullivan. Buddy Holly took him home to hear a spot of tape recording and sold him on joining the vocal group. Joe Mauldin, the bassist, joined shortly afterwards.

His own trio

That was the easiest part of their bid for fame. The real work started when they went down to Clovis, in New Mexico, and looked up Norman Petty, who owned the best recording studio thereabouts. He had his own recording trio and spoke with the authority of a man who had even written a hit song, "Almost Paradise."

He became the Crickets' manager, took their song and kneaded and kicked it into Hit Parade shape. He then pushed the boys into a long series of rehearsals. Finally, he recorded them.

Snapped up

The test record was sent off to key men in the recording industry, and it was Bob Thiele, of Coral Records, who snapped up the bait.

More, he gave Buddy Holly a solo recording contract.

The rest is history. The Crickets made it, collected their Golden Record and its almost inevitable concomitant—a trip to Britain as Variety stars in their own right.

They make their début here just after Christmas.

Tony Brown

You'll come running when you hear 1957's brightest star

SUE RANEY

SINGING

'Please Hurry Home'

b/w 'Don't Take My Happiness'

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• SATURDAY •

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HARRINGAY JAZZ CLUB: BOURBON STREET RAMBLERS.—See Wednesday.

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WOOD GREEN: SANDY BROWN JAZZBAND.

• SUNDAY •

AFTERNOON SESSIONS, Club Contemporain, 5, Whitehorse Street, Mayfair: **PETE BATTEN'S CHICAGOANS.** 2.30-6 p.m. Nearest Tube: Green Park.

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• MONDAY—contd. •

SOUTH ESSEX RHYTHM CLUB, "Greyhound," Chadwell Heath: **KENNY BALL JAZZMEN.**

• TUESDAY •

AGAIN, SOUTHALL, "White Hart": **"JAZZ COURIERS"** with Tubby **HAYES,** Ronnie **SCOTT.**

AT THE SKIFFLE CELLAR, 49, Greek Street, 7.30-11 p.m.: **THE FABULOUS CITY RAMBLERS** and The Clay County Boys. Also **RUSSELL QUAYE'S TALENT HOUR,** 7-8 p.m. All skiffiers welcome

BARNET JAZZ CLUB, Assembly Hall, Union Street (High Barnet Underground): **TEDDY LAYTON JAZZMEN** with **TREVOR WILLIAMS,** plus **STUDIO TOWN SKIFFLEMEN.**

BROMLEY, KENT, "White Hart," 7.30-10.30: **TERRY LIGHTFOOT'S** Jazzmen.

CROYDON JAZZ CLUB, 8 p.m.: **OWEN BRYCE** and his Band with Lyn Trent.

CY LAURIE Jazz Club: **BILL BRUNSKILL'S JAZZMEN,** 7.15-10.45.

FINSBURY PARK Jazz Club, Stroud Green Road: **BILLY DENTON'S JAZZMEN.**

GERRY GERMAIN Jazz Club, **"THE CROWN," MORDEN** (opposite Morden Tube Station): **MIKE PETERS' JAZZBAND** and **THE JERICHO SKIFFLE** Group, 7.30 to 10.30.

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• WEDNESDAY •

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DAGENHAM JAZZ CLUB, Royal Oak Hotel, Green Lane: **PAT HAWES' BAND.**

DICK CHARLESWORTH'S Jazzband, Purley Hall.

• WEDNESDAY—contd. •

ST. ALBANS JAZZ CLUB, Market Hall, St. Peter's Street: **BOURBON STREET RAMBLERS,** plus **ART CUMMINS' PARKSIDE JAZZMEN.**

• THURSDAY •

ACTON MODERN Jazz Club presents at the "White Hart": The Len Best Quartet, 8-10.30 p.m.

AT THE SKIFFLE CELLAR, 49, Greek Street, 7.30-11 p.m.: **THE DICKIE BISHOP SKIFFLE GROUP** and The Barrons. Guests: **REDD SULLIVAN** and **JOHN HASTED.**

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

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FRANK SOCOLOW (LP)
"Sounds By Socolow"
Miss Finegold (a); But Not For Me (a); Swing Low, Sweet Socolow (c); How About You? (a); My Heart Stood Still (b); Little Joe (b); Farfel; I'll Take Romance (b); I Love You; I Cried For You (a).
(London 12 in. LTZ-N15080)

Socolow (alto, tnr.); **Eddie Bert** (tmb.); **Eddie Costa** (pno.); **Sal Salvador** (gtr.); **Bill Takus** (bass); **Jimmy Campbell** (drs.); arrangers: **Manny Albam** (a); **Bill Holman** (b); **Salvador** (c). November, 1956. New York. (Am. Bethlehem.)

MAYBE you think there is not much an arranger can do for a group that has only two front-line instruments—or occasionally three when the guitar is brought in. If so, you will be wondering why I have bothered to list the arrangers' names.

The reason will be clear when you hear this record. It is not that the writing attempts to achieve anything spectacular or intricate. But it has certainly helped to keep the party clean, neat, tidy and flowing.

And if you should feel it is also responsible for the construction of many of the rhythmical phrases and link passages which are among the highspots of the proceedings, you probably won't be far wrong.

Confident of having a clear guide not only to what he had to do but to what the man in the next chair would be doing, each player gives a good account of himself.

Especially Eddie Costa, who comes up as one of the most sparkling of the newer pianists to arrive in the recording firmament.

But the record's success is due mainly to the combined efforts of the group. They seem such a cheerful bunch, and swing along so easily and merrily that you cannot help catching their happy spirit.—**Edgar Jackson.**

● **Sal Salvador** *plays guitar with the Frank Socolow group. Each player gives a good account of himself, but the record's success is due mainly to the happy spirit on the session.*

LENNIE NIEHAUS (EP)
Vol. 3—The Octet (No. 2)
Blue Room; You And The Night and The Music; Bunko; Love Is Here To Stay; They Say It's Wonderful; Rick's Tricks; Rose Room; Cooling It; Yes, Yes, Honey; Debbie; Nice Work If You Can Get It; Circling The Blues.
(Contemporary 12 in. LAC12054)

Niehaus (alto); **Bill Holman** (tnr.); **Jimmy Giuffre** (bari.); **Stu Williamson** (tpt.); **Bob Enevoldsen** (valve-tmb.); **Pete Jolly** (pno.); **Monty Budwig** (bass); **Shelly Manne** (drs.). 11, 26/1/55, 15/2/55. Hollywood. (Am. Contemporary.)

THIS is another instance of Vogue's apparent inability to issue their American recordings here within a reasonable time of their having been made.

Not that it would have exactly broken my heart if they had never issued it.

Sleeve note writer John S. Wilson's statement that Lennie Niehaus is "one of the very few saxophonists who has not only mastered the Parker manner but developed it and given it a new stature" must be one of the most exaggerated claims of all time.

I believe it was American critic Nat Hentoff who said the essence of Parker's supremacy was his irresistible emotional appeal, and that to compare Niehaus with him was equivalent to comparing Morton Gould with Bela Bartok.

But it isn't merely Niehaus's playing that on this record is so lacking in heart appeal. He wrote all four of the "originals" and did all the scoring, and his writing is almost as devoid of warmth of feeling as his playing.

The most that can be said of both is that they are mentally clever and technically proficient. All of which has not been able, despite proficient sidemen, to produce a record that has done anything more than leave me cold.—**Edgar Jackson.**

DAVE LEE TRIO (EP)
"Piano Moods—Vol. 9"
Excuse For The Blues; On The Alamo; I Must Have That Man; Salt Air.
(Nixa Jazz Today NJE1038)

Lee (pno.); **Lennie Bush** (bass); **Allan Ganley** (drs.). 29/5/57. London. (Nixa.)

JOHNNY DANKWORTH'S Dave Lee makes his record debut as a solo artist.

It seems a *sine qua non* that all British jazz men take their cue from some or other American counterparts. In Dave Lee's case they are the usual pianists' idols and models—all of them, from Waller onwards.

Despite this limitation, Dave is an artist who can produce very attractive music, especially when playing his own compositions. I particularly liked his "Excuse For The Blues" and "Salt Air."

A pity the recording is not nearer worthy of him. Or is that cracked bottle edge on the high notes the fault of the piano?—**Edgar Jackson.**

STAN LEVEY'S SEXTET (LP)
"Grand Stan"
Yesterdays; Angel Cake; Why Do I Love You?; Grand Stan; Hit That Thing; Blues At Sunrise; A Gal In Calico; Tiny's Tune.
(London 12 in. LTZ-N15100)

Levey (drs.); **Richie Kamuca** (tnr.); **Conte Candoli** (tpt.); **Frank Rosolino** (tmb.); **Sonny Clark** (pno.); **Leroy Vinnegar** (bass). November, 1956. Hollywood. (Am. Bethlehem.)

THOUGH this studio pick-up sextet is presented under drummer Stan Levey's name, he confines himself mainly to the normal functions of a rhythm section man which, laudably, he carries out with more discretion than valour.

For the most part the same may be said for Stan's team mates. In consequence it is the front-line men who get most of the limelight. But that does not mean that they always shine too brilliantly under it.

Conte Candoli does a delightful job with Sonny Clark's "Blues At Sundown," which helps to make it about the best track.

But too many of the other items suggest that he had one of those days when he wasn't quite sure whether he wanted to be himself or someone else. The result is sometimes Gillespie, sometimes Miles Davis, but not often good red Candoli.

Runner-up to "Blues At Sundown" is another Sonny Clark tune, "Angel Cake," partly because it has one of the best solos I have heard from Richie Kamuca—simple but convincing.

Sonny Clark's solos are good as well as his rhythm section work. Note his very nice chorus in "Why Do I Love You?"

On the whole, however, my money, in this swinging and generally very fair exposition of free-style, is on Frank Rosolino. He takes quite a number of solos, and makes all of them good.—**Edgar Jackson.**

BUD FREEMAN (LP)
Newport News (a); At Sundown (a); Exactly Like You (a); Let's Do It (a); But Not For Me (a); Stop, Look And Listen (b); Hanid (b); Dave's Blues (b); I Remember You (b); Perdido (Lost) (b); You Took Advantage Of Me (b).
(London 12 in. LTZ-N15030).

(a)—**Freeman** (tnr.); **Ruby Braff** (tpt.); **Ken Kersey** (pno.); **Al Hall** (bass); **George Wettling** (drs.). July, 1955, USA. (Am. Bethlehem.)

(b)—Same personnel except minus Braff, and **Dave Bowman** (pno.) replaces Kersey. Do. Do. (Do.).

NOT many examples of contemporary Freeman are available here, and the arrival of an LP teaming him with the poll-winning Braff looked most promising.

In fact, only the five titles on side one feature Braff. Though both men play well, in styles which are about as distinctive as any, they are not quite in peak form.

"Newport News," a Freeman blues, has excellent solos by Bud, Braff and Kersey; Freeman rolls happily through "Sundown" and "Exactly," and plays gentle, breathy tenor on "But Not For Me." And there are tasteful duets.

Side two features six "tenor quartet" pieces. "Perdido," "Dave's Blues" and that Freeman favourite, "You Took Advantage," contain choruses of brisk, swinging tenor.

"Hanid," which alert readers will recognise as "Dinah" backwards, is an engaging original that Bud also used on his Weathers "Hi-Fi Rhythms" album. This and "I Remember You" show his less attacking, "lowered voice" manner—casual but not limp.

Few of these are performances to bowl you over. In the main they amble along pleasingly and almost peacefully, well paced by Wettling and team mates.—**Max Jones.**

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See Pages 2 and 3

ARADE STER

(SIX-FIVE) DEBUT

"I'M thrilled to bits," said Tommy Steele after he had been presented to the Queen on Monday at the Royal Film Show.

Prince Philip said to him: "Are you stuck in this film business now? I hope you're not going to stop making records."

Standing next to Steele (above) at the presentation is actor Kenneth More.

The Film chosen for the Royal showing was "Les Girls."

Breakfast with the song stars

THE Royal Festival Hall is again the setting for the Annual Film Ball, which tonight (Friday) bids fair to rival the Tin

THE BANDS —Sunday is The Day

SUNDAY is All-Britain Day.

At 2 p.m., a fanfare from the trumpeters of the Fairey Aviation Works Band will herald the grand battle of dance bands at Manchester's mammoth Belle Vue area.

And to determine the new All-Britain champions of 1957, a star panel of experts has been lined up by the MELODY MAKER.

Under the chairmanship of MM Editor PAT BRAND, the panel comprises

● ERIC DELANEY—drummer-leader whose own band will help round off the afternoon's grand bill of musical entertainment.

● LESLIE EVANS — famous saxophone teacher and band coach.

● STEVE RACE—TV and radio celebrity whose controversial and informative articles are featured each week in the MM.

● MAURICE BURMAN — MM radio critic who has been judging MM contests since the "thirties."

TV personality and disc-jockey David Jacobs will compère the All-Britain, and—in addition to the Delaney Band—the popular Hedley Ward Trio and vocalists Cab Kaye and Vicky Anderson will also appear.

The 11 contesting bands comprise the present champions, Ted Needham (from Sheffield) and last year's runners-up, Ken Stevens (Cambridge), the Beavers (Glasgow), Bev Patty (Birmingham), Jack Mann (Leeds), Kim Cordon (Stoke-on-Trent), Paul Hurst (Ilford), the Music Masters (Barrow), Freddie Pottage (Liverpool), Ronnie Smith (Worthing) and Jimmy Heyworth (Burnley)—who came third last year.

Tickets are still available from the Belle Vue Box Office, or from Lewis's, Ltd., Manchester. Prices range from 3s. to 10s. 6d.

Late (MJQ) Extra

Extra dates for the Modern Jazz Quartet, which tonight (Friday) bids fair to rival the Tin

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