

Melody Maker

AUGUST 17, 1957 World's Largest Sale EVERY FRIDAY 6d.

Everly Brothers

See Page 3

LYTTELTON AND DANKWORTH IN BAND SWOP

Second engagement!



Ruby Murray, the "Softly, Softly" song girl, proudly shows the £100 diamond ring presented by her fiancé Bernard Burgess, a member of the Four Jones Boys. The couple announced their engagement on Monday. Both are appearing in "Show Time" at the North Pier Pavilion, Blackpool. And another "engagement" for the couple may soon take place, for plans are under way to present Ruby with the Four Jones Boys on record.

JOHNNY DANKWORTH is joining the Lyttelton band, Humphrey Lyttelton is joining Dankworth. But only for two records.

The unusual partnership will be effected next week for a series of four sides on Parlophone.

Apart from providing controversial material for jazz fans, it will benefit non-European musicians in South Africa.

Aid to music

Dankworth and Lyttelton are donating their royalties to the Africa Music Trust—"established to help non-European musicians in Africa to develop their talents and receive musical training, and to help in the provision of instruments." One of the trustees for the fund is Father Trevor Huddleston.

Johnny Dankworth, who rejected a South African tour two years ago on political grounds, told an MM correspondent:

"We asked Parlophone if they would consider donating the

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This shot of Lyttelton (l.) and Dankworth (r.), with singer Mel Tormé, was taken on Saturday while they were rehearsing for the BBC-TV's "Six-Five Special".

Sister Tharpe to sing with Chris Barber

SISTER ROSETTA THARPE—famous American gospel singer and guitarist—is being lined up for a three-week tour of British concert halls in November. She will be accompanied by the Chris Barber Band.

Sister Tharpe, who is 47, first came into prominence with Cab Calloway in a Cotton Club Revue in 1938.

She later worked with Lucky Millinder and as a soloist at Café Society and other well-known clubs.

Among her best-known British releases are "Up Above My Head" and "Didn't It Rain" (with Marie Knight) and "Lonesome Road," "I Looked Down The Line" and "Trouble In Mind."

MARIO LANZA FOR BRITAIN?

HEART-THROB tenor Mario Lanza plans to visit Britain to make a film. He told the MM on Wednesday in Rome: "England is my greatest fan country. It's where I get my largest fan mail from."

GARLAND DATES —YES OR NO?

Sid Luft, husband of Judy Garland, arrived in London by air on Wednesday.

The Rank Organisation—which last week told the MM that the seven-week Autumn season for Judy Garland at the Dominion, W., was off—this week said: "We have no statement to make."

MELTORME SIGNED FOR BRITISH FILM

AMERICAN singing star Mel Tormé is to make his screen acting debut next month in a British picture.

Mel, who is currently touring in Variety, will be cast as an FBI agent. The film will also feature Petula Clark.

Tentative title is "Operation Murder" and shooting starts at Brighton on September 16.

Film No. 2

Mel is also in line for another British film during his present trip. Hollywood script-writers Joyce and Bob Angus, who are over here working on the picture, are endeavouring to write in a part for Mel as a Canadian.

Mel's first record for Philips, featuring his own composition, "Ev'ry Which Way," backed by "Time Was," is now released. Accompaniment is by Wally Stott and his Orchestra.

Two jazzmen leave for U.S. Trad Band

Trumpeter Sonny Monk and his brother pianist Owen Monk, leave Britain for New York early in September to join Benny Snyder and his Band in Trenton, New Jersey.

The move is at the recommendation of the band's trombonist, with whom Sonny played during his two years in Toronto.

Sonny Monk formed his Dixie-lauders in 1948. He is now with the Tuxedo Jazz Band, Owen with Eric Silk's Southern Jazz Band.

ALMA COGAN HAS TO CUT TV SHOW

ALMA COGAN missed a TV appearance for the first time when she was unable to take part in last week-end's "Sunday Night At Blackpool."

Although she went through with rehearsals at the Winter Gardens Pavilion, her voice gradually disappeared, due to a severe cold. Yana deputised for her.

Alma's doctor also ordered her not to appear this week at Cheltenham Gaumont. Penny Nicholls and Kirk Stevens are deputising.

Everlys tour plans may wait 3 months

New York, Wednesday.—The Everly Brothers may have to defer their pending visit to Britain owing to present U.S. commitments.

It now seems unlikely that they will be able to make the trip until late December or January next.

STOP PRESS

Ramoured in the West End on Wednesday that Pye-Nixa artists Dennis Lotis and Edmund Hoekridge signed for Columbia.

CHARLIE GRACIE TAKES A BREAK



Charlie Gracie left London last week-end to top the bill in ATV's "Sunday Night At Blackpool" show. When MM cameraman Arthur Hallas went to rehearsals he found the American top disc seller resting backstage after his journey.

It was announced this week that singer Fredye Marshall is to play four Provincial dates with Charlie. These are at Glasgow, Manchester, Liverpool and Birmingham.

W. C. HANDY FILM

Paramount is to make a film based on the life of famous blues composer W. C. Handy.

Mr. B.'s pianist here

Billy Eckstine's pianist-accompanist Bobby Tucker arrives in London on Monday for a short holiday.

NEW YORK PREMIERE FOR VAUGHAN FILM

Frankie Vaughan's film "These Dangerous Years" will have a gala premiere in New York in the Autumn and will be shown in South America, Latin America, Australasia and Italy.

NEW YORK CALLING GENE KRUPA EARTHA KITT LES PAUL
BENNY GOODMAN VAUGHN MONROE

DONEGAN ABSENT IN U.S. LINE-UP

From REN GREVATT
NEW YORK, Wednesday. Another British import—"Puttin' On The Style"—may be on the way to big things here. Although an American ditty, it took British skiffle king Lonnie Donegan to make it a smash hit in Britain before Stateside record men began to take another look at revival possibilities. London have released Dickie Valentine's Decca version and other sides just released—and strong entries, too—are Rudy Hanson's on Decca and one by the Neighbors on ABC-Paramount. But the strangest mystery is why Mercury has failed to release the smash-hit Lonnie Donegan Pye-Nixa version.

Moving
POPULAR movie star Anthony Perkins, formerly on Okeh Records, a Columbia subsidiary, has been signed to a recording pact by RCA Victor.

Glenn Miller echo
THE Glenn Miller Band, under Ray McKinley's baton, continues to rack up big, impressive grosses. The band drew 2,700 fans at Hershey Park, Pa., for a \$4,000 gross. The band continues its one-nighter trek until August 30, when it opens a nine-day stand at the New York State Fair in Syracuse.

Smash hit
DRUMMER-BANDLEADER Gene Krupa escaped serious injury when his car was in collision with another on 14th Street. Krupa's car overturned and came to rest right side up. Occupants received only minor bruises.

Summer treks
A NUMBER of America's top disc artists are on the barnstorming trail this summer, to play legitimate roles in summer theatres.

The barn and tent circuit, which not only revives recent Broadway entries, but also is a widely used testing ground for pre-Broadway sampling, has attracted such stars as Tony Bennett, Eartha Kitt, Julie Wilson, Sylvia Sims, Vaughn Monroe and Lillian Roth. Meanwhile, Les Paul and Mary Ford and Art Mooney's Band are on tap for New York's Central Park "Music Under the Stars" this week. Artists find this is an excellent way to promote TV dramatic work for themselves as well as to promote their new records. Plugs for their discs are made before and after performances, and reports show that sales definitely pick up in those areas where the stars are appearing.

Swinging round
BENNY GOODMAN'S music literally went "round and round" last week, when the famous King of Swing had his day in his home town of Stamford, Connecticut.

POPS

The band was to play a concert in the local high school stadium. Since the stadium was enclosed on all sides in oval style, the problem was: How could everybody get to see and hear the band from the front? This occasioned the first known outdoor concert on a turntable. Throughout the night, the band kept going round and round. No one fell off!

NEW YORK CALLING LIONEL HAMPTON EDDIE CONDON
RUBY BRAFF BOBBY SCOTT

Louis, Garner, Shearing wow top 21,000

From BURT KORALL
LOUIS ARMSTRONG, George Shearing and Erroll Garner collectively have added another feather to the jazz cap.

Final tallies show that their jazz concert on July 6 at Lewisohn Stadium here drew by far the biggest crowd of the season for the annual series of 29 outdoor concerts. The interesting point is that this was the only jazz concert of the entire series. All others were classical, light classical or musical comedy types of programmes. The Armstrong concert drew 21,000 fans while the runner-up, a programme of Spanish Dances by the well-known Jose Greco, drew less than 16,000.

JAZZ

NEW DISC MD
BETHLEHEM Records, one of the larger independent disceries, has signed TV personality and one-time DJ Ted Steele to be Musical Director for the label. In addition to handling artist and repertoire for Bethlehem, he

MM saves Jazz

Into the "Melody Maker" office this week came this letter of thanks from a reader in Poland. Proof—if any is needed—that the MM really goes round the world.

BEING closely connected with the organising of the recent Polish Jazz Festival, may I enlarge on the story that was printed in the MELODY MAKER on July 29 ("Poland says 'No' to Polish Jazz Festival").

RULE BRITANNIA —AT YARMOUTH

THE Britannia Pier Theatre at Gt. Yarmouth, destroyed by fire in 1954, is to be rebuilt this winter. Steelwork is to start going up in September, and it is hoped that the theatre will be ready by next June," said Mr. Prince Littler, Chairman of the Yarmouth New Britannia Pier Company.

The theatre will seat more than 1,500 and there will be a full view of the stage from every seat. There will be no pillars. Two previous theatres on the pier have been destroyed by fire.

The pier's summer shows have continued at the Royal Aquarium, where this year Al Reid and Janie Marden are the stars of "Right Monkey."

We originally planned to have bands from Britain, Germany, Italy, Czechoslovakia and Poland, but this was vetoed by the Polish Ministry of Culture. We finally managed to bring over a group of West German musicians together with a revival group from Italy.

Success
I am glad to say that the Festival was a great success and may I thank the MM for its help. When the Minister of Culture vetoed the Festival I showed him copies of the MM with a story about it.

This was our trump card and the officials, seeing that the news had leaked out overseas, finally agreed to a compromise.

One can safely say that the MM played a big part in saving our Festival, and I thank the paper in the name of all jazz enthusiasts in Poland.—H. Trachtenberg, Warsaw, 12.

STORYVILLE MEN JOIN LIGHTFOOT

Banjoist Hugh Rainey and drummer Ginger Baker—both ex-members of the Storyville Jazzmen—have joined Terry Lightfoot's Jazzmen. They replace Martin Boorman, now freelancing, and Johnny Richardson, who has joined the Alex Welsh Band.

Gracie Cole girls take the lead—1

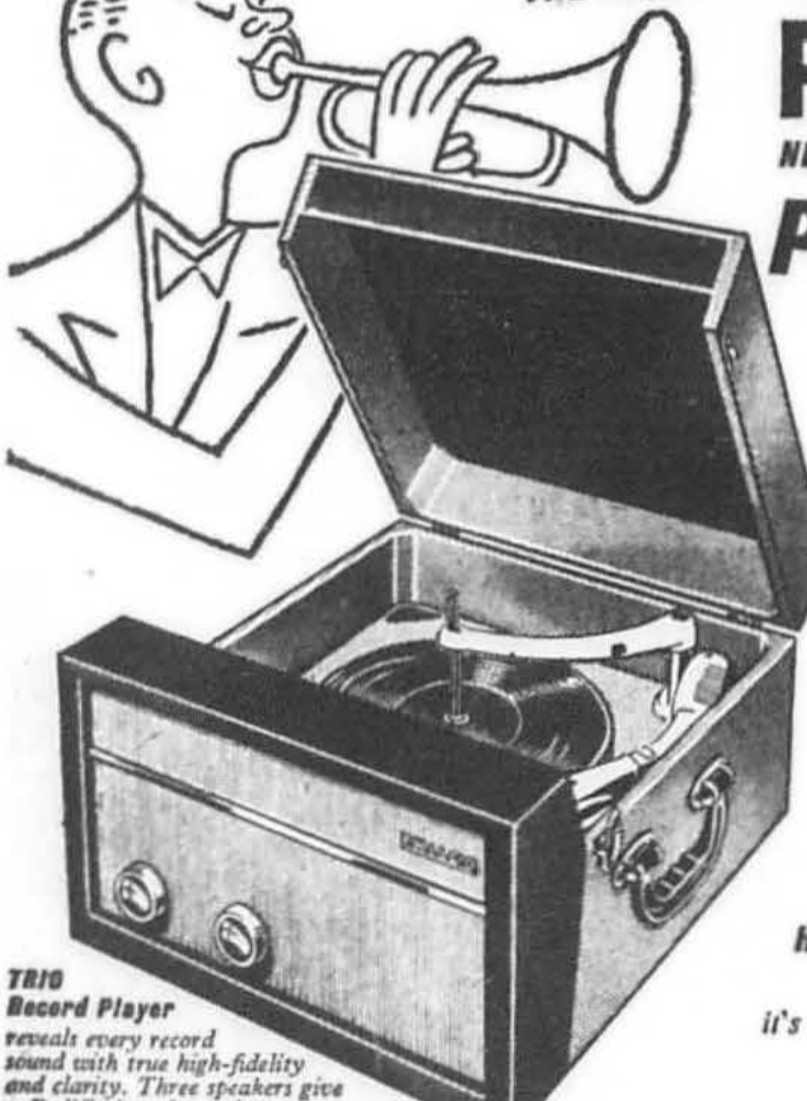
Ex-Gracie Cole saxist Mary Lou is fronting a trio at Shanklin's Channel View Hotel for Isle of Wight bandleader George Wilkinson. It is completed by Alan Lloyd (drs.) and Peter Bridges (pno).

George Wilkinson is leading an eight-piece at Shanklin Pier Ballroom and has supplied quartets at Shanklin Hotel, Tenerife Hotel (Sandown) and Gloster Hotel (Cowes).

... and Number 2

Former Gracie Cole pianist Margaret Mason is now resident at the Park Ballroom, Southampton, with a quintet. She leads Ron Lewis (gtr.), Tony Sheldon (bass), Rod Crump (drs.) and Steve Burton (tnr.). Margaret also doubles on vibes.

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CHARLIE GRACIE GOING ON TOUR

AMERICAN singer Charlie Gracie this Sunday starts his provincial tour with two concerts at Blackpool Opera House.

He then plays a week at the Coventry Theatre, a concert at Morecambe Winter Gardens (25th), and weeks at Stockton Globe (26th), Glasgow Empire (September 2), Manchester Palace (9th), Liverpool Empire (16th) and Birmingham Hippodrome (23rd).

EAST COAST.—Johnny Dankworth Orchestra appears at the Spa Royal Hall, Bridlington, this Sunday (18th). . . . Peter Legh and his Orchestra, resident at the Olympia Ballroom, Scarborough, broadcast in the Northern Home Service at 6.30 p.m. on Tuesday (20th).

BRIGHTON.—Terry Lightfoot's Jazzmen, the Avon Cities' Jazz Band, and the Ray Bush and Dick Bishop Skiffle Groups will be at the Dome on August 24. . . Brighton Jazz Club presents a two-band concert and dance with the Vanguard and Storyville Jazzmen at the Bedford Hotel Ballroom on August 23.

LEWES.—Jazz violinist "Snatch" Snashall plays three nights a week with Ron Ansell's Trio at "The Lamb," and guests every Wednesday with the Barbican Jazzband at Seaford Jazz Club.

ISLE OF WIGHT.—At Ventnor's Winter Gardens Ballroom, Johnny Wickham (drs., bass, voc.) leads Jimmie Burns (gtr., bass), Ken Clayton (pno., clav., voc.) and Jack Thomas (tnr., vin., voc.).

YORKSHIRE.—Bradford's Blue Star Jazz Group is to play at Shipley Jazz Club this winter. . . Bradford Textile Hall leader Les Garratt is currently convalescing in Bradford Royal Infirmary following an operation.

BELFAST.—Vocalist Margaret Ross has joined the Trevor Jenkins-Ted Darragh All Stars.

OXFORD.—Drummer Reg North has left the Eric Tolly Orchestra after six years. He has been replaced by Harry Kayler, from the Stan Simms Trio. . . Oxford's Latin Quarter Restaurant is to reopen as the Coconut Grove, with music by the Harry Richmond Latin-American Trio.

RAMSGATE.—Organist Harry Potter, supported by Glyn Willis (drs.), is spending the summer at the Duke of Kent Hotel.

NEWSBOX... by Jerry Dawson

SHEFFIELD.—MM 1956 All-Britain Champions the Ted Needham Quartet will be among the bands playing at the Dance Cavalcade at the City Hall on September 10 in aid of the MU Benevolent Fund. Also featured will be the bands of Stan Davies, Freddie Gray, Stan Hardcastle, Frank Payne, Bernard Taylor and the Embassy Ballroom Orchestra.

FOLKESTONE.—Drummer-leader Les Jones leads a quartet at the Marina Ballroom completed by Frank Richardson (pno.), Laurie Thatcher (acc.) and Gordon Spruddell (saxes).

BEDFORD.—Mick Ibbott and his Rockets play weekly at the USAF Cheltenham base.

EASTBOURNE.—Le Panorama Urchins Skiffle Group may play two weeks at a Geneva ballroom in October.

WE'RE CRAZY ABOUT THE BLUES

say the **EVERLY BROTHERS**



A BIT out of breath, the slightly built performer left the floor of the Glen Park Casino in Williamsville, near Buffalo, to take a late phone call from New York. "Hello, this is Don Everly," he said. "Sure, I'd love to answer questions for the MELODY MAKER."

"My brother Phil and I hope to take a trip to England this year. I'm going to take the whole family—on the *Queen Mary*, I hope—and see everything to be seen in England. It must be a wonderful place."

The Everly Brothers, of Brownie, Kentucky, are on a tour of club dates, three months after skyrocketing to national prominence on their very first disc, "Bye, Bye, Love." The record has been on "The Billboard's" best-selling pop list for 12 weeks.

What kind of music do the Everlys favour?

"We like any kind of cool, modern jazz, especially if it's got a gl-tar, like Barney Kessel's. We never did get to Birdland but we're figuring on that next trip to New York."

Respect

What about Dixieland?
"That's something we just don't understand!"

As most people know, the question of segregation in

Ren Grevatt

in New York, sends an exclusive interview with America's latest record stars

the southern United States has deep roots. In some areas of the music business, however, there's an unexpected acceptance of what the other fellow stands for.

The Everly Brothers have great respect for the southern Negro's rhythm and blues traditions. "We're crazy about the blues, and it doesn't matter who sings it. Somehow, country blues and Negro blues must have started out together, way, way back."

"Skiffle? It's a unique and stylised music and we both like it. And how about that Nancy Whiskey? She sings great, doesn't she? Lonnie Donegan's good, too. When's he coming to the States again?"

Country

The boys consider themselves basically country artists, not rock-n-roll nor rockabilly.

"Our Daddy, Ike Everly, was a wonderful country singer and he was a guitarist in the old style—playing both the melody and the rhythm. He taught us and we sang all thru high school for our friends."

Is there a Hawaiian trend?

"If there is, we must have been out on the road when it started. If it has started, it may be because of the popularity of country music right now. Hawaiian music uses the steel guitar and so do the country artists. Anyway, we prefer the real authentic country music to Hawaiian or calypso or anything else."

No hayseeds

"Take Hank Williams. There was the greatest artist and writer the country field ever saw. He's like a god to us. Someday we hope to record a whole album of Hank Williams' greatest songs."

Despite their love of country music, 18-year-old Phil and 20-year-old Don display a very sharp knowledge of modern trends in the record business. A few weeks ago, they paid a

call at the weekly record session held by the music staff of "The Billboard."

The slim, bushy-haired lads are no bashful hayseeds even though they are mountain boys. "The Billboard" critics as well as Martin Block and other prominent disc jockeys they visited in New York were amazed at the knowledge the boys exhibited on current music trends.

Another disc

Next week, after a short stop in Indiana, the boys return to meet Archie Bleyer, of Cadence Records, in Nashville, world-wide capital of country music.

There they will cut another record to be released in September.

It's the town that sparked many great country and western careers, including that of Kitty Wells. "Kitty Wells recorded one of the songs we wrote about five years ago," said Don Everly: "a song called 'Thou Shall Not Steal'."

"Kitty's a great artist and we like Ferlin Husky, Carl Smith and Lefty Frizzell just as much. Red Foley? Well, he was our Daddy's favourite."

"Please tell our friends in England we'll be over to sing for them just as soon as we can. It must be wonderful over there."



● Eddie Sauter—he rehearsed the new German radio band for six months.

Europe's best big band

FRANKFURT, Wednesday.—The best big band ever heard in Europe was presented by American Eddie Sauter at the German Radio and Television Exhibition here last Friday. The band is the one Eddie formed six months ago for the German South West Broadcasting Corporation in Baden-Baden.

He has been rehearsing the group for six months behind locked doors. The result was a sensation. The music is very modern, but with a swing second to none in Europe.

The line-up is three trumpets, three trombones, tuba, five reeds (including flute and bass clarinet), harp, piano, bass, drums and percussion.

The soloists are Rolf Schneebiegl (tpt.), Otto Bredt (tmb.), Hans Koller (tr.), Werner Drechsler (pno.), Dave Moore (bass), and Dave Hildinger (percussion).

The highlight of the performance was a number for a dozen percussion instruments only. — Walter Kwiecinski.



● Barney Kessel—the Everly Brothers like his guitar playing

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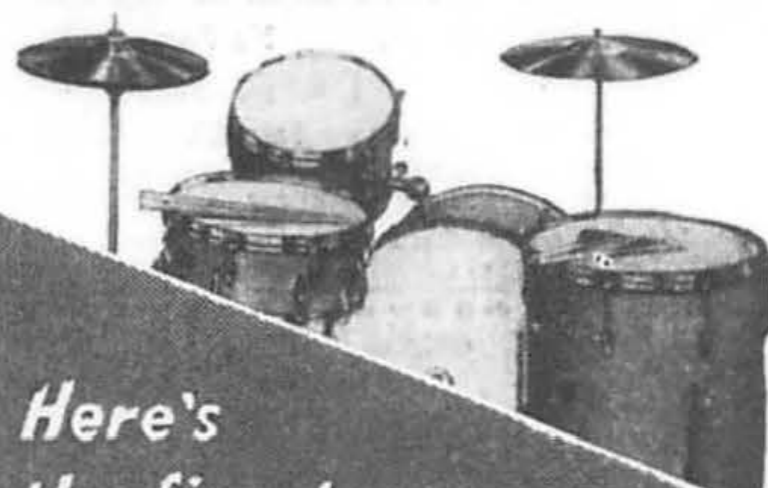
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In Ideal Company

GOOFERS GOING TO VEGAS

—for three-year date!



AMERICA'S crazy instrumentalists the Goofers have signed a three-year contract to appear at the Flamingo Hotel, Las Vegas. They return to the States in December after their current season in "We're Having A Ball" at the London Palladium.

First booking on their arrival is the Perry Como TV show, tentatively arranged for December 29.

Early in January they go to the Americana Hotel at Miami Beach, Florida, with Dean Martin for four weeks.

They then start their contract at the Flamingo, playing 29 weeks a year for three years. They open with Jack Benny.

Lawsuit

Off-stage, the Goofers have a vital lawsuit to deal with when they get back to the States. They are suing New Frontier Hotel, Las Vegas, for \$150,000, alleging breach of contract.

During the next month, the Goofers will be making two albums and several single records for Coral at Decca's London studios.

Film stars

Two of their films are due in Britain within a fortnight. One is a 28-minute Universal International "short" featuring the act. The other is a musical called "Hop Girl Goes Calypso."

Line-up of the Goofers is Tommy Terry (bass), Jack Halliday (piano and trumpet), Frank Nicholas (trumpet), Jimmy Vincent (drums) and Jimmy Dell (trombone).

Ex-MM contesting group the Ideal Four is currently playing a seven-week season at London's Windmill Theatre. The group—(l-r.) Vic Sephton, Ken Wright, accordionist Mark Cohen and Denny Martin—is seen with Windmill girls Cynthia Pearl, Sandra Penders and Lisa Peters.

RAY MARTIN LP FOR U.S. LABEL

NEW YORK, Wednesday.—British composer-arranger Ray Martin this week-end conducts the first session of a Jubilee Records LP entitled "Witchcraft," due for release this autumn.

Included are such standards as "It's Magic," "Old Devil Moon," "That Old Black Magic," etc., and a Martin original entitled "The Witch."

This number will be issued as a separate recording—with Martin lyric—under the title of "C'mon, C'mon."

Meanwhile, Eartha Kitt's RCA-Victor recording of "Yomme Yomme," written by Ray in collaboration with Bill Shepherd, of the Coronets vocal team, was issued last week.

Bert Weedon has a busy TV time

PARLOPHONE recording artist Bert Weedon, whose guitar solos were a feature of the BBC Show Band, is increasingly busy as a solo artist. He has regular appearances in ATV's "Slater's Bazaar," as well as numerous BBC and other ITV sessions.

Tonight (Friday) he appears in the BBC "A-Z of Show Business," on August 29 he will be in "Emney Enterprises," and on September 15 in "Autumn Prelude."

He has two albums of Guitar Solos on the market, and has just completed a Guitar Tutor which is being published next month.

News in Brief

WHEN Lonnie Donegan and his Skiffle Group visit Plymouth for a week's Variety on August 26 they will appear at ABC's Theatre Royal, which normally shows films.

The Three Monarchs are considering offers from Italy and Spain when they finish their run at London's Prince of Wales Theatre.

The Ken Stuart Band is currently playing at the Dolphin Club, St. Mildred's Bay, Westgate-on-Sea, Kent.

Singer Julie Dey, now holidaying in Germany, is to marry wire-walker Brian Andro in September at Caxton Hall.

The Graham Stewart Seven and singer Neva Raphaello will be featured on Wednesday at the first of weekly sessions at the Tigers Head, Catford.

The Dennis Daniels Band opened a new jazz club on Wednesday at the Station Hotel, Sidcup.

American singers Eydle Gorme and Steve Lawrence have formed their own music publishing firms.

Pianist-leader Harry Kahn opened with a 10-piece band and vocalist Mae Cooper at Brighton's Regent Ballroom on Tuesday for two weeks while Syd Dean's Band is holidaying.

Saxist Freddie Somerville last week swam 100 yards to the beach when his canoe capsized at Sandown, where he is resident with Johnny Fuller's Band at Sandringham Hotel.

Harlow's Seax Jazzmen, an eight-piece led by pianist Mike Cowley, televises on August 28 in a BBC programme on Harlow New Town.

Midlands bandleader Wylie Price is to present a 10-piece band at CMA's Majestic ballroom, Coventry, which is due to open early in October.

Syd Dean drummer Frank Marshall marries Miss Jean Mewsom, of Redcar, at Gulsborough (Yorks) tomorrow (Saturday).

MAX BYGRAVES DRUMMER JOINS PALLADIUM ORK

DRUMMER Martin Aston, who has been accompanying comedian Max Bygraves in "We're Having A Ball" at the London Palladium, has now joined the theatre's resident orchestra, conducted by Cyril Ornadel.

Martin, who takes over from Sid Bartle, has worked for Max and his pianist Bob Dixon for just over a year. He played on Max's recent Decca release, "We're Having A Ball" and "The Cricket Song."

Hedley Ward Trio for U.S. Forces

The Hedley Ward Trio, resident for the summer at Bournemouth Pavilion, is to appear in cabaret for the U.S. Forces at Wiesbaden, Germany, for two weeks starting on September 23.

On November 11, the trio joins the Dudley Hippodrome Birthday Show bill which will run for one month. It includes Eve Boswell and Ken Dodd.

... and also the 'Four Guys'

The Four Guys vocal group, currently playing USAF Camps in Britain, did overtime the other night at East Kirkby.

Down to do a 12- to 14-minute act, audience reaction kept them singing for 35 minutes.

TORONTO TELEGRAM

Just like Britain!

From Helen McNamara

COUNT BASIE'S band and singer Joe Williams were in top form at the Stratford Music Festival's 1957 jazz concerts last week. So, apparently, was the audience.

Said the Count: "This audience is wonderful... reminds me very much of audiences in England. A real listening audience."

The first Basie concert attracted 800 people, the second one a capacity house of 1,000.

Around Town

Billie Holiday started a week's engagement at the Town Tavern on Monday. Last week the Stage Door featured The Australians, a newly organised group that includes bassist Jack Lander, a member of the Australian Jazz Quintet until a week ago. Tired of road tours, Lander decided to return to Toronto. The group includes Stan Loughlin, drums, Doug Foskett, tenor sax, an vocalist Bonnee Montgomery who, like Lander, were all born in Australia.

British spell

Bonnee worked on Australian radio before moving to England in February, 1956, where she sang in British radio, TV and clubs. She arrived in Canada last April. Only non-Australian in the group is pianist Jerry Devillers, of Hull, Quebec. Latest club to adopt jazz policy is The Famous Door. House group will be the Bill Goddard Quartet, who will back such visiting jazzmen as Thelonius Monk, Kenny Dorham and Sonny Rollins.

SID PHILLIPS BAND ON THE BALL

The Sid Phillips Band makes its second appearance at the Tin Pan Alley Ball when the annual event is held on October 24 at the Dorchester Hotel. Also playing will be the Al Leslie Band.

The Ball is organised by the Music Publishers' Contact Personnel Association.

Dates with the Stars

- (Week commencing August 18)
- Billie ANTHONY Week: Empire, Liverpool
 - Winifred ATWELL Season: Hippodrome, Brighton
 - Kenny BAKER Season: Central Pier, Blackpool
 - BEVERLEY SISTERS Week: Winter Gardens, Margate
 - Terry BURTON Week: Empire, Chiswick
 - Max BYGRAVES Season: Palladium, W
 - Ronnie CARROLL Week: Empire, Finbury Pk.
 - Petula CLARK Sunday: Opera House, Blackpool Week: Pier Pavilion, Llandudno
 - Alma COGAN Week: Odeon, Llandudno
 - Jill DAY Season: Hippodrome, Blackpool
 - Terry DENE Week: Hippodrome, Birmingham
 - Betty DRIVER Week: Theatre Royal, Hanley
 - Robert EARL Season: Derby Baths, Blackpool
 - FOUR BUDDY'S Season: Arcadia Theatre, Scarborough
 - FOUR JONES BOYS Season: North Pier, Blackpool
 - FRASER HAYES Four Week: Empire, Finbury Pk.
 - Morton FRASER'S Harmonica Gang Season: North Pier, Blackpool
 - Max GELDRAY Week: Alhambra, Bradford
 - Nat GONELLA Season: Pavilion, Bournemouth
 - The GOOFERS Season: Palladium, W.
 - Charlie GRACIE Sunday: Opera House, Blackpool Week: Coventry Theatre, Coventry
 - Karen GREER Season: Winter Gardens, Blackpool
 - Ronnie HILTON Week: Empire, Sunderland
 - Olga JAMES Season: Pavilion, Bournemouth
 - KING BROTHERS Season: King's Southsea
 - KORDITES Week: Empire, Newcastle
 - Desmond LANE Week: Regal, Gloucester
 - Chas. McDEVITT Skiffle Group Sunday: Winter Gardens, Margate Week: Hippodrome, Birmingham
 - Bill McGUIFFE Week: Empire, Chiswick
 - Ruby MURRAY Season: North Pier, Blackpool
 - Johnnie RAY Tuesday: Clapham Wednesday: Walthamstow Thursday: East Ham Friday: Sutton
 - Joan REGAN Season: Palladium, W.
 - Tommy REILLY Week: W. Gardens Margate
 - Lita ROZA Sunday: Floral Hall, Scarborough Week: Empire, Glasgow
 - Marion RYAN Week: Alhambra, Bradford
 - Joan SAVAGE Season: Winter Gardens, Blackpool
 - Anne SHELTON Season: Queen's, Blackpool
 - The SOUTHLANDERS Week: Empire, Glasgow
 - Tommy STEELE Week: Regal, Gloucester
 - TANNER SISTERS Season: Palace, Blackpool
 - THREE DEUCES Season: Central Pier, Blackpool
 - THREE KAYE SISTERS Season: Palladium, W.
 - THREE MONARCHS Season: Prince Of Wales, W.
 - THREE QUAYERS Season: Hippodrome, Eastbourne
 - Mel TORME Week: Palace, Manchester
 - Dickie VALENTINE Week: New Theatre, Oxford
 - Frankie VAUGHAN Week: Winter Gardens, Bournemouth
 - VIPERS Skiffle Group Week: Metropolitan, W.
 - Hedley WARD Trio Sunday: Ocean Hotel, Brighton Season: Pavilion, Bournemouth
 - David WHITFIELD Season: King's, Southsea
 - YANA Season: Opera House, Blackpool

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Moscow, Friday.

IT is difficult for anyone not on the spot to appreciate the fantastic situation here regarding Western music.

The Russian people, despite a cultural policy which until now forbade the import of jazz records and music, have been influenced by the "Voice of America" programmes. And now, with the final admittance of three jazz groups to this city, they have gone completely overboard for it.

Flowers

We were met at Moscow Belorussian Terminus by a crowd of several thousand people, brass bands, officials, youth choirs, and teams of young athletes, who presented every member of the party with flowers, as well as badges which conferred on us the title of "Artists of the Soviet Cultural Council (Hon.)."

The scene at the concerts has been the same. Each performance was televised and broadcast, and at the end of every show each member of the three bands was introduced to Russian artists in the audience.

These included members of the Symphony Orchestra of the Soviet Union, dancers of the Bolshoi Ballet, and artists and

Ivor Mairants was one of the judges of the guitar competition held as part of the recent World Festival of Youth in Moscow. Seen here, outside the Moscow Conservatoire Club, are (from left) Mrs. Mairants with the judges—A. Ivanov-Kramskoy, Lauriat Guitarist of the Soviet Union and Professor of Guitar at Moscow Conservatoire; Ivor Mairants; (Interpreter); Bruno Henze, German guitarist and harpist; Ugo Calise, Italian singer, composer, guitarist; (Interpreter); (Interpreter); Wim Gaffel, formerly guitarist, now bassist in the Amsterdam Opera.

Soviet takes to jazz



executives of Mosfilms, which is the main film concern out of several State-run companies.

There are 15 British musicians here:

The Jeff Ellison Quintet, with Jeff on drums, Joe Temperley (bar.), Harry Robbins (tr.), Jean Pierre Guigon (pno.) and myself on bass;

The Bruce Turner Band, with Bruce leading on alto, Terry Brown (tpt.), Dave Keir (tmb.), Stan Greig (pno.), Danny Haggerty (bass) and Derek Coleman (drs.);

The Soho String Quartet, comprising Bob Clarke leading on violin, Denny Wright (gtr.), Denny Pursod (gtr.), and George Robbins (bjo.).

Through our meetings with the Russian artists we have been presented with tickets for their performances, but it is impossible for us to see them all.

Ulanova

So far we have seen Ulanova dancing in Prokofiev's "Romeo and Juliet" at the Bolshoi Theatre, and a performance by the Symphony Orchestra of the Soviet Union—one of the best orchestras I have ever heard—of Khatchaturian's Second Symphony, conducted by Ratan Pahlin.

At the end of this concert we

Honesty doesn't pay



STEVE RACE

"NEVER explain," wrote an American philosopher. "Your friends will understand and your enemies will not believe you anyhow."

Despite this advice I think the moment has come to do a little explaining.

Let's begin 10 years ago when I first started writing weekly articles on jazz. I decided then that I would play fair with my readers, tell them exactly what I thought and stand by for a few knocks if honesty got me into hot water.

The thing I didn't bargain for was the occasions on which I would be misquoted, misunderstood and generally attacked for the things I didn't quite say. Humph, I notice, has been having the same trouble.

The history of each incident is roughly the same. I listen, let us say, to an All-Star record in which Lester Young takes a solo. I am disappointed. Seeking to pinpoint the trouble, I wrote: "Lester Young's solo somehow lacks conviction."

On the Friday morning a Lester fan reads that line in the MM and promptly blows a gasket.

Then he gets a gleam in his eye. "Why, I remember him writing a year ago that Lester was one of the jazz greats. The guy's not consistent." He turns up the appropriate issue: "Lester's great," says Steve Race.

Colour

Working through the last dozen MELODY MAKERS, he finds I have mentioned 37 white jazzmen and only 23 coloured ones. This is more serious; the Editor must be informed.

At white heat he dashes off a letter to "Mailbag."

"Steve Race's latest savage attack on Lester Young is yet another example of colour prejudice.

This imaginary story may seem rather far-fetched, but, believe me, the minds of a good many MM readers work that way.

Hence the theory—entirely incorrect—that since visiting America I have had no time for British musicians.

"Why doesn't Steve Race encourage British musicians for a change?" someone writes. I reply that to point out their shortcomings is itself a most practical form of encouragement.

Thick skin

The fact is, I suppose, that after writing frankly about musical matters for 10 years I ought by now to have developed a thick, impenetrable skin.

All right. As the next 10 years begin, I give an undertaking. I'll continue to say only what I mean. Perhaps in return you, the reader, will accept the simple fact that I mean only what I say.

to by STAN WASSER

were introduced to Khatchaturian himself, who expressed his interest in jazz and questioned us about improvisation and jazz harmony.

Since then we have had several get-togethers with the members of the orchestra, playing for each other and discussing the difference between conditions for musicians in our respective countries.

Mosfilms

The Russian audiences themselves we have found attentive and interested, and the Russian people in the street very easy to speak to.

Biggest impression of the Festival has been made by ex-Lionel Hampton vocalist Bertice Reading, who is singing with the Jeff Ellison Quintet.

With her we are making a film for Mosfilms, and have been invited to play for the students and staff of the Conservatoire of Music.

We have been fortunate to hear the great folk musicians of Bulgaria, who play a wonderfully rhythmic and harmonically highly complex form of music, with strange flute-like instruments and goatskin bagpipes. We heard, too, the fantastic productions of the famed Shanghai Opera Company and other Chinese groups.

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DISNEY

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TROUBLE ON TV

by
Humphrey Lyttelton

THE other night I got home after a TV show. "What happened?" asked my wife as she opened the door.

"How d'you mean?"
"In the second number—the saxes were right off. Who started in the wrong key?"

Bewildered, I cast my mind back. The second number was the one which, in the usual dressing-room post-mortem, the band had voted the most successful in the show.

With growing alarm, I cross-examined two friends who had come round to see the programme. They confirmed that the impression conveyed through the speaker was that half the band were playing a different number in a different key—and in a different room.

Disaster

Throughout the week similar reports drifted in. It became quite clear that, somewhere between the studio and the loudspeaker, disaster had occurred.

This is not a unique experience for a televising band. I recall a recent Ted Heath screening in which one number—something about Big Ben—was completely sabotaged by some irresponsible knob-twiddling. Once again, to those not in the know, it sounded as though the band had suddenly fallen apart.

Other bandleaders with whom I have discussed this problem have shrugged and said: "Oh well, there's nothing you can do about it." Indeed, one producer said to me last week: "We have to face the fact that it may be impossible to get satisfactory sound on television."

Agitate

If this is the case—and those who have seen American bands on TV tell a different story—then it becomes a matter of crucial decision whether it is safe for a band to televise at all.

But is there really nothing to be done about it? Has anyone tried? I see little sign of it. Sound balance still plays an insignificant part in rehearsals. No time is set aside for it. The balancer just has to do what he can during camera rehearsals.

If a bandleader wants special attention paid to sound, he must agitate for it—it won't happen automatically. And if he does get up into the control room to hear tapes and discuss balance, he will find himself giving the engineer a lecture on jazz.

Questions

It's not the poor man's fault. He's no jazz fan—he probably hates the stuff. How should he know that it's all-important to hear the bass, or that background riffs should not be louder than the soloist? (I quote from my own case-book.)

With their resources, is it beyond the powers of the BBC to train a team of engineers who know something about the music they are supposed to be balancing?

Is it really necessary, on a series like the Six-Five Special, to have a different sound crew every week? Is there any sense in balancing a band through a speaker which is immeasurably bigger and better than that of the average TV set?

George Lewis is well

AFTER a number of conflicting stories about George Lewis's health we were glad to hear from the source, as it were, that the clarinetist is well on the way to recovery.

Miss Dorothy Tait, Lewis's personal manager, writes to say that George suffered from a blood clot in the artery of one of his legs on the way back

If the producer is not concerned with the sound that goes out from a musical show, would it not be a good idea to have someone in the studio, of equal status, who is?

All these questions, and no sign that anyone at the BBC is in the least concerned that the standard of sound is absolutely abysmal. (ITV isn't much better on the whole, though it's easier to get results and co-operation.)

Only one thing will bring about an improvement—constant nagging by bandleaders and artists concerned, on all occasions. It's no good saying: "There's nothing we can do about it." If we don't do anything, it's quite clear that nobody will.



COLLECTORS' CORNER

edited by Max Jones and Sinclair Traill

from England. He left the ship for home in a wheelchair.

"At home he was ordered to keep off his feet," writes Miss Tait, "to cut down his engagements for several months and not to attempt consecutive concert dates requiring hours of work on his feet."

"He is now much improved, has played a few dates and should be okay before very long. Talking to him on the phone the other day I was amused to hear him say: 'Folks think I'm crazy when I say I'm homesick for England.'"

"I must tell you that a tired but supremely happy George Lewis left Great Britain too moved by the experiences of the previous three weeks to be able to express the gratitude he felt."

No words

"Countless times on the tour he said to me: 'What can I do to show these folks how I feel about them?' To which I could only answer: 'There is no way.'"

"Attempting to discuss the tour with friends after our return, we always ended on the note: 'There are no words to describe it.'"

Miss Tait ends by wishing it were possible for George to visit England and travel about without playing—"just meeting and becoming better acquainted with the many, many friends he made there."

While on Lewis, we should mention the clarinetist's first records, made in New Orleans with Lee Collins.

We asked George about these, but he could not remember the other players—only that the band was a six-piece

composed of trumpet, trombone, clarinet and three rhythm.

"I know they were made in a music shop in New Orleans one year before they came down and recorded Sam Morgan," said Lewis.

This would place the session in 1926. Would the company have been Columbia? Have readers any theories, we wonder.

Blues singers

And now on with the giant list of blues singers' pseudonyms.

- Memphis Jim—(Georgia) Tom Dorsey.
- Memphis Joe—Joe Byrd.
- Memphis Minnie—Minnie McCoy (later Lawler).
- Memphis Slim—Peter Chatman.
- Miss Frankie—Jane Howard.
- Mildred Fernandez—Lyllin Brown.
- Mississippi Moaner—Isiah Nettles.
- Miss Blues—Wynonie Harris.
- Miss Cleanhead—Eddie Vinson.
- Miss Memphis Minnie—Ernest Lawler.
- Monkey Joe—Joe McCoy.
- Gatemouth Moore—Dwight Moore.
- Mud Dauber Joe—Joe McCoy.
- Muddy Waters—McKinley Morganfield.
- Oak-Cliff-T-Bone—Aaron Walker.
- Old Man Odum—James Oden.
- Papa Emzshell—Lawrence Casey.
- Peetie Wheatstraw—William Bunch.
- Piano Red—Willie Perryman.
- Pinetop—Aaron Sparks.
- Pinetop Burke—Cornish Burks.
- Pinetop Smith—Clarence Smith.
- Pinewood Tom—Josh White.
- James Platt—Teddy Moss.
- Pleasant Joseph—(see Brother Joshua and Cousin Joe).
- Poor Bill—William White.
- Rambling Bob—Robert Lee McCoy.
- Robert Nighthawk—Robert Lee McCoy.
- Rose Tate—Katherine Baker.
- Rev. Rimson—Rev. Kelly.
- Ruby Rankin—Ivy Smith.
- Sadie Jones—Ella Christmas Lee.
- Sally Sad—Ivy Smith, Ethyl Smith.
- Hattie Snow and Mae Glover.
- Sally Taylor—Alura Mack.

(TO BE CONTINUED)

KING COLE versus JIM CROW

New York, Wednesday.

THE Nat "King" Cole show, though rapidly rising to the top as one of America's most popular musical television shows, cannot find a sponsor.

The programme has been on the air for several months on a sustaining basis, paid for by NBC, which gives Nat \$2,500 a week—an extremely modest salary by his present standards.

It has been expanded from 15 minutes to 30. It is on no less than 77 stations, 18 of them in the South.

It has gradually crept up in the ratings until now it has almost as big an audience as the "64,000 Question" quiz show with which it competes on the opposite network (CBS) at the same time—10 to 10.30 p.m. every Tuesday.

Leonard Feather reports

Jim Crow

Jim Crow is the only reason Nat Cole has not found a sponsor. True, the network and the advertising agency executives have made various excuses.

They point out that TV audiences are smaller in the summer, that agencies hate to buy shows when many viewers are away on holiday and that other popular shows, such as Helen O'Connell's, are also unsponsored.

It is still a fact that Nat Cole did not even get his own show at all until many years after he had risen to national popularity, while other less important and less popular singers were featured in regular TV series of their own.

Cancelled

Last week, when Louis Bellson and Pearl Bailey were scheduled as guests on the show, it was cancelled by the local station in Birmingham, Alabama—the same city where Nat was born and where he was attacked by a member of the White Citizens' Council at a concert during his tour with Ted Heath last year. It is believed that the show will no longer be screened at all in Birmingham.

Nat has ventured the opinion: "The advertising agencies are afraid of the dark. They don't want to take any chances. I think the show can be sold if the agency men look at it from a money point of view rather than at the race issue. The network likes me, and so do the television viewers."

Nevertheless, after some of the biggest stars in the country—people who normally get from \$10-\$50,000 for a single television appearance—have appeared as guests on Nat's show for a nominal fee of a few dollars just to help bolster its popularity, the entire sales staff at NBC has been unable to find a sponsor for Nat Cole.

● Nat King Cole—he has one of America's top TV shows but he can't get a sponsor.

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JAZZ on the AIR

(Times: BST/CET)

SATURDAY, AUGUST 17:
 10.0-10.30 a.m. DL: Skiffle Club.
 12.30-1.0 p.m. A 1: Domino, Chevallier, Swedish-American Stars, Dizzy.
 12.45-1.15 DE: Jazz Band Ball.
 1.0-1.15 A 1 2: Jubilee Singers, Wings Over Jordan.
 2.0-2.25 C 1: Mainly Modern.
 3.0-3.50 Z: (1) Champs-Elysees Jazz. (2) For Trade.
 4.35-4.50 C 1: Pete Schilperoord Quartet.
 6.35-7.0 DL: Steve Race.
 8.0-10.0 T: (1) Popular. (2) Crosby Bob Cats, Montrose Sextet, Puente, Kenton, Napoleon, Basie, etc.
 9.0-9.25 J: Basin Street Jazz.
 9.30 W: Jamboree Jazz Time.
 10.10-10.55 P 1: Jazz Party.
 10.40-12.0; 12.10-2.0 a.m. 1: Combos, Pops, etc.
 11.0-1.0 a.m. T: Repeat of 8.0 p.m.
 11.5-12.0 J: America's Pop Music.
 11.10-11.30 Y: Jazz 1957.
 12.5-1.0 J: D-J Shows.
 1.0-2.0 E-Q: From Dr. Jazz's Library.
 2.5-3.0 H-Q: Hollywood-New York.

SUNDAY, AUGUST 18:
 3.45-4.30 p.m. C 1: Skymasters, Pia Beak Trio.
 5.45-6.0 P 2: Shorty Rogers.
 8.0-10.0 T: (1) Marlerie, B.G. (2) Bechet, Dodds, Elman, F. Henderson, Rogers, P. Newborn, Jnr., Louis, Hines, Hamp, Eugene Chermoly.
 10.0-11.55 S: For Jazz Fans.
 10.10-10.40 B: Willie Smith.
 11.0-11.55 P 1: Jazz For Sunday Night.
 11.0-1.0 a.m. T: Repeat of 8 p.m.
 11.35-12.0 P 2: Brookmeyer, Django-H.C. de F. Hamp.

MONDAY, AUGUST 19:
 8.0-10.0 p.m. T: (1) Shaw, Hi-Lo's, May, Ella, T.D., J.D., Teagarden, B.G. (2) Norvo, Louis, Ory, Dizzy, Jimmy Smith, Jackie Paris, McGarity, George Lewis, Thad Jones, etc.
 9.0-9.30 W: Deep, May.
 9.0-9.45 Z: Champs-Elysees Jazz.
 10.10-11.0 S: For Jazz Fans.
 10.30 app. K: Jazz Panorama.
 11.0-1.0 a.m. T: Repeat of 8.0 p.m.
 11.5-1.0 a.m. Z: D-J Shows (nightly).

TUESDAY, AUGUST 20:
 12.34-1.0 p.m. F 2: Spike Hughes All-American Band.
 6.30-7.0 Z: BBC: Kirchin Band.
 8.0-10.0 T: (1) James, Ella, Miller, Glen Gray, Louis. (2) Traditional, Mainstream and Modern Jazz.
 9.20-9.45 H 2: Ella and Sarah.
 10.10-11.0 S: For Jazz Fans.
 10.15-10.45 B-358m: The Real Jazz.
 11.0-1.0 a.m. T: Repeat of 8.0 p.m.
 11.35-12.0 H 1: Werner Müller Orch.

WEDNESDAY, AUGUST 21:
 6.30-6.55 p.m. F 1: Modern Jazz '57.
 7.15-7.30 C 1: Glenn Miller.
 8.0-10.0 T: (1) May, James, Shaw, S-F, T.D., Butterfield. (2) Hamp, Tatum, Edison, Lawrence Brown, Gluffre, Lou Levy, Babe Russin, Nappy Lamare, Mahalia Jackson, Hi-Lo's, etc.
 8.30-9.0 W: Hoagy Carmichael Big.
 9.30-10.30 P 3: Jazz For Everyone.
 10.10-11.0 S: For Jazz Fans.
 11.0-12.0 I: Edelhagen, Schneehiegl, Müller Trio.
 11.0-1.0 a.m. T: Repeat of 8.0 p.m.
 12.5-1.0 O: Panassié: Guide to Jazz.
 12.10-1.0 I: Cohn-Newman, Kenny Drew Quartet, Babs Gonzales, Stitt.

THURSDAY, AUGUST 22:
 6.45-7.0 p.m. Z: Swiss Jazz.
 7.0-7.40 C 1: AVRO Jazz Club.
 7.40-7.50 F 2: Pete Kelly's Blues.
 8.0-10.0 T: (1) 30 Minutes with Billy May, Nat Cole, Ella, etc. (2) George Lewis, Sonny Terry, Louis, Milt Jackson, Cecil Taylor, Mucko, B.G. Rosolino.
 10.0-10.30 J: Instrumental Mood.
 10.10-11.0 S: For Jazz Fans.
 10.15-11.0 B: Basie, Lewis, Holiday, JATP, Pfeiffer.

CRICKET, RACING AND MRS. DALE

Maurice Burman



examines the BBC's holiday fare

I SPENT Bank Holiday Monday with friends in their garden. Just after lunch they brought out a radio and we settled down for some music on the Light Programme.

But we found we had a cricket commentary on our hands, and so we thought we'd wait a while. But this was followed by Motor Racing, and then, strictly one after the other, into

Athletics, Cricket, Athletics, Motor Cycling and the Girl Guide World Camp.

"Now we'll get some music," we thought. But, oh no. The next items were Motor Cycling then Motor Racing, a short break for Mrs. Dale and merrily back to Motor Cycling, Cricket, Athletics, Cricket, Motor Racing, Cricket, Motor Cycling, Athletics, Cricket!

We had hoped for some music at 2 p.m. It was now 6.35 and we thought ourselves extremely lucky when we got 10 minutes of Donald Peers on records.

Home was wonderful on Tuesday. You got a tune each from the four stars above, then an announcement followed by another four tunes. I don't see how a radio vocal-record show can be bettered.

True, you might prefer Jimmy Rushing to Joe, or Bessie Smith to Carmen, but that's merely a difference of taste and not of standard or quality. Congratulations to the Gramophone Department for this inspired step forward.

by F. W. Street

FRIDAY, AUGUST 23:
 4.0-4.30 p.m. I: Drum Suite.
 5.30-6.0 L: Jazz Review.
 5.52-6.10 C 2: Jazz Music.
 8.0-10.0 T: (1) Hi-Lo's, T.D., Mahalia Jackson, Lunceford, S-F, Gormo, (2) Bennie Green, Ralph Sutton, Powell, Roach, Bonano.
 9.30-9.55 H 1: Ella and Sarah.
 10.0-10.15 W: Pee Wee Erwin.
 10.0-10.25 J: Mostly Dixie.
 10.10-11.0 S: For Jazz Fans.
 10.20-11.0 Q: New Names in Jazz.
 10.35-11.0 Y: Brubeck Trio.
 10.35-11.15 Z: Jazz Actualities.
 11.0-1.0 a.m. T: Repeat of 8.0 p.m.
 11.35-12.0 H 2: James (R).

There were, in fact, 19 separate sports programmes and snippets between 1 p.m. and 7.30. If we had waited for dance music we would have had to hang on until 10.15 p.m. (We gave up at 6.45 p.m. when the Archers came on.)

Bank Holiday, we know, is the day for sport, and many millions of people enjoy listening to it. But there are also a few millions who want to hear some music.

It's no good saying why didn't you turn to the Home Service—there was no dance music on there either!

DESIGN FOR DANCING
 Johnny Dankworth and his Orchestra
 Dave Shepherd Sextet
 10.15 p.m. 6/8/57

SPEAKING or announcing, on the air calls for technique. And while it is true that in general conversation a person has to say is more important than how he says it, the reverse applies when one is merely announcing tunes and names of performers.

The idea on this broadcast of Johnny, Dave and Cleo Laine doing all the announcing without the help of a professional studio man is full of promise.

Nevertheless, one needs plenty of experience in public speaking before one can speak with technique in front of the mike. Johnny spoke well but Cleo and, particularly, David seem to need more practice.

Musically, of course, it was another matter. Shepherd is a

first-rate clarinet and had a fine group to back him up. But it soon became apparent that not only was he emulating Goodman—and, incidentally, doing it brilliantly—but he was playing most of the old tunes that BG had recorded. In short, Shepherd needs to strike out and lead his flock to more original pastures.

Dankworth was different again. If there is a more original, swinging big band in Europe I'd like to hear of it. The band is musicianly, has ideas of its own, is always tasteful, has fine dynamics, and has a few startlingly good soloists, particularly Johnny and trumpeter Dick Hawden.

Dick's beautiful jazz feeling, I'm sure, can be attributed to the fact that, like Dankworth and others, he started out as a traditional man and went through the necessary process of evolution to become a moderno. Everyone connected with this broadcast can be congratulated.

BURMAN'S BAUBLE
 ... to Hawden and his hot trumpet.

ALSO HEARD
 ... the imaginative modern dance music of Vic Lewis with trumpet work by the extremely promising Joe McIntyre.

SHOW SONGS BY RODGERS AND HART
 Sung by Ella Fitzgerald
 Carmen McRae
 Frank Sinatra
 Joe Williams
 12 noon. 6/8/57

IF the Light Programme was hard on us on Monday, the

Fabulous Artistes

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'Love is the thing' LCT 6129
- FRANK SINATRA** 'This is Sinatra' LCT 6123
'Songs for Swingin' Lovers' LCT 6106
- JUDY GARLAND** 'Judy' LCT 6121
'Miss Show Business' LCT 6103
- 'TENNESSEE' ERNIE FORD**
'Tennessee' Ernie Ford Favourites' T941
'This Lusty Land' LC 6825 (1st LP)



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TWO FROM TOPIC

PEGGY SEEGER (LP)
 Cumberland Gap; The Lady Of Carlisle; The Deer Song; Come All Ye Fair And Tender Maidens/I Never Will Marry; Devilish Mary; The Fair Maid By The Shore; Soldiers' Joy; Georgia Buck; The Wife Of Usher's Well. Topic 10T.9.

NOT since the Jean Ritchie LPs has there been such a must for folk collectors.

Her material is intelligently chosen, without too much stress on "standards." And, as one would expect from the sister of Pete Seeger, her accompaniments—all but four by banjo—are impeccable.—J. N. S.

JOHN GIBSON'S DISC (LP)
 Another Man Done Gots; Can't You Line 'Em; John Henry; Stakolee / Tru Religion; You're Going To Leave Me, Baby; Kansas City Blues; Corina. Topic 10T.11.

JOHN GIBSON is hard to assess on only a couple of hearings. His singing style is unpretentious—almost casual—but his negroid-sounding guitar is sometimes almost startlingly good.—J. N. S.

Singing . .



Busy Day in Pajama Game musical

"DORIS DAY hasn't danced so far or sung so much since she first became a musical star in pictures, over six years ago," say all the critics. For as Babe Williams, in "The Pajama Game," she dances in the park, sings at a sewing machine and romps all over the pyjama factory. And she cuts a sleeve and negotiates a union contract with the same facility as she belts out a song and makes love on a porch.



from Howard Lucraft

with Ivy

Patsy Blair, 21-year-old singer with the Ivy Benson band, relaxes on the Isle of Man where the band is playing its summer season. Patsy joined Ivy last April. She made her first stage appearance at 12. At 16, she appeared in a radio feature. Patsy once sang with the Ted Heath band, and has also been featured on Radio Eireann.

Broadway star

The object of Doris's affection is leading man John Raitt, who, they say, "sings from his heels and has been known to chatter chandeliers with his jet-propelled voice." Raitt was the star of the Broadway stage production of "Pajama Game" for two years.

Boss's office

Doris Day sings nine of the 12 Richard Adler-Jerry Ross numbers and dances to most of these. In the "Once A Year Day" number, filmed in Los Angeles' Hollenbeck Park, she covers more territory than the squirrels. Inside, Doris sings and

dances in the factory's sewing room at the boss's office. Then she slithers into "Bernando's Hideaway," described as a "corny night club." Finally, she clambers on to "Irry for the rousing '71 cents" number.

Knife-thrower

You'll love Carol Haney, who sings her Broadway role of Gladys, the girl with the pixie face and the "idiot boy" haircut. Carol not only is superb in the "Bernando's Hideaway" number but is especially great as the amusing girl friend of a jealous knife-thrower Eddie Foy Junior.

Oh, and in case you're interested by used 1,800 pairs of pyjamas in making this picture.

ON THE BEAT

THE Moscow Festival of Youth is over—and those who protested that this would merely be a propaganda stunt are thinking again.

For the greatest impression retained by all the visiting British musicians is the complete freedom with which they were able to meet and discuss with the Russian man-in-the-street.

And the outcome of these discussions is the realization of the overwhelming interest in jazz among the mass of the Russian people—discouraged until recently from listening to this type of music.

Stan Wasser, bassist with the Jeff Elliston Quintet, gives his impressions on page 5. Ivor Mairants, who was invited over to judge in the International Guitar Contest, added his when I met him on his return last week-end.

"Jazz? There really isn't any, except for what you hear over the AFN. There are some quite competent instrumentalists, but there's no real conception yet of what jazz is all about."

Nevertheless, the respect accorded musicians is enormous. Leonid Utyesov, leader of Russia's foremost dance band, is looked up to with admiration by all the people. You might almost call him the King of Moscow. Ivor tells me.

Well off

AND the best-dressed man in Moscow? "Leonid's very fine lead trumpet player, V. Tartakovsky," says Ivor.

This is probably because musicians and artists are among the most highly privileged people in the country.

A musician in Utyesov's band earns about 4,000 roubles a month (approximately £330). About 7 per cent. of this goes in rent, and 24 per cent. in tax—which includes union dues, health services, etc.

He can live very nicely on the remaining £75 a week. . .

Who?

IVORISMS: Who selected the bands to represent British jazz? Who combined Variety-type orchestras, jazz and light music in the one "Jazz Concert"? Who said they don't still play "The Volga Boatman"? Who would have thought "Lullaby Of Birdland" would be the most popular jazz piece in Russia?

In brief

"WHEN" I innocently asked last week, "will they make brief-cases large enough to hold 12-inch LPs?"

Horrified at this suggestion is Brian Harvey, who manages Dobell's record shop in Charing Cross Road.

"EPs unfortunately fit into pockets," he points out. "Ten-inch LPs and 78s fit snugly under coats. But as yet only record cases hold 12-inch LPs."

"The day brief-cases are made to hold a 12-inch LP we'll either have to ban them from the shop—or engage our own police force."

Sorry I mentioned it, Brian. And shame on you record collectors!

Surprise, surprise!

HOME to Stuttgart, where he edits "Jazz Podium" and runs the German Jazz Federation, went Dieter Zimmerle last Monday—surprised by what he had witnessed during his first visit to the London jazz scene.

SURPRISE 1—The relaxed atmosphere of British recording and radio studios. "We take it all much too seriously in Germany."

SURPRISE 2—The qualities of the Dankworth Orchestra. "We know of Heath, of course, but Dankworth was a revelation, both in his arranging capabilities and in his use of the orchestra."

SURPRISE 3—The number of small, experimental groups.

Nevertheless, the respect accorded musicians is enormous. Leonid Utyesov, leader of Russia's foremost dance band, is looked up to with admiration by all the people. You might almost call him the King of Moscow. Ivor tells me.



with PAT BRAND

"Most of our bands are of the big, powerhouse type."

SURPRISE 4—The amount of "live" broadcasting. "We use a tremendous amount of pre-recorded stuff."

SURPRISE 5—The camaraderie between musicians of all schools of jazz. "Quite unlike Germany or France."

Eh?

DEREK ROY is calling his new tabby Skiffle. He explained to me: "It's because he's the cat that digs the most. . ."

Wrong John

I REALLY must start carrying a notebook, like the reporters you see in films. The back of the hand-out John Carlsen produces for each new show at the Palladium, Prince of Wales and London Hippodrome really isn't large enough.

Which is why, after checking on the spelling of the name of his new assistant, John Ne man, I found it next day among my notes on Freddie Marshall's excellent performance at the Hippodrome—and credited Ne man with her piano accompaniment.

Man to whom credit must go is 22-year-old John Constable. John (Constable—not Ne man, or even Carlsen) did his National Service as pianist in the Band of the Life Guards, and at 19 was playing under Cyril Ornadel at the Stoll Theatre for "Kismet." At the end of the run, he coached the tour chorus and principals.

BRILLIANT BRILHART

PLAYED WITH PRIDE

Leases from: ROSE, MORRIS & CO. LTD., 79/85 Paul Street, London, E.C.2



Doris Day and John Raitt, stars of the film version of "The Pajama Game," this has not sung or danced so much as she became a musical star in it.

TOMMY STEELE

With *almy heart*

JODI SANDS

Water, water

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Back to the Jungle

BILLY WILLIAMS

I'm gonna sit right down and write myself a letter

DAVE KING

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HOLLYWOOD HEADLINES

THEY SAY THAT . . . Artie Shaw's next, Evelyn Kagan, tells friends that they'll merge in September. . . . Ann Richards' first solo Capitol LP will be titled "The Morning After" and is to have a sexy picture of Ann on an old-fashioned brass bed.

FILM CLIPS . . . Andre Pravin was musical director for Cole Porter movie "Six Steegers" that features Fred Astaire and Cyd Charisse. . . . Nat "King" Cole is slated to star in "The St. Louis Blues," the life story of W. C. Handy. . . . Milti Gaynor finally won the lead role in "South Pacific" after the Hersect competition with Doris Day. Jean Simmons and Ginger Rogers. . . . Nelson Riddle is arranger and conductor for the Danny Kaye picture "Merry Andrew."

Cole Porter's newest, "Les Girls," stars Kay Kendall, Milti Gaynor and Taina Elg.

THE very enterprising Pacific Jazz Record Company has some special new releases following the return of President Richard from his European travels.

First LP is "Music From The James Dean Story." The film background themes are played by the Bud Shank Orchestra with arrangements by Bill Holman, Johnny Mandel and Russ Freeman.

Another fascinating LP (I heard the tapes last week) is titled "Traditionalism Revisited." This combines two-thirds of the Jimmy Giuffre Trio (the leader and guitarist Jim Hall) with three-quarters of the Gerry Mulligan Quartet (Bob Brookmeyer, Bassist Joe Benjamin and drummer Dave Bailey). The album title comes from the material used—great jazz tunes associated with earlier periods such as "Trunkin'," "Ja-Da," "Santa Claus Blues," etc.

Third album release is "Zen—The Music Of Fred Katz," featuring the Chico Hamilton Quintet (cellist in a recital of orchestral and chamber music).

Another LP to be released by Pacific Jazz is the music by Gary Crosby in Germany, with Bud Shank and the Kurt Edshagen Orchestra.

STOP PRESS . . . Victor Feldman just 'phoned. He's set to play vibes on four forthcoming LPs—with Buddy de France, Bob Cooper, Frank Rosolino and Leroy Vinnegar. He's also been playing piano with the Ritchie Kamuka Quartet.



"Les Girls"—Milti Gaynor, Kay Kendall and Taina Elg



Carol Haney—you'll love her, says Lucraft. She plays the same role as she had in the Broadway production.

Music in Montreal

MONTREAL, Wednesday.

THE El Morocco Club on Classe Street, owned by Peter Van Der North, has announced a sensational line-up of talent to appear at this downtown club between now and next June.

Johnny Hartman was there in August. Billy Daniels and Sammy Davis Junior will be there in September. The Delta Rhythm Boys and Patachou in October. Alan Dale and Johnnie Ray in November, with others to follow, such as Don Cornell, Tony Bennett, Frankie Laine, Eartha Kitt, Vic Damone, Edith Piaf, Billy Eckstine and Sarah Vaughan.

DON ELLIOTT, man of many talents and instruments, made a very dismal and flat showing on the CBC-TV show "Summertime '57" in August.

His try at singing couldn't be described any other way than deplorable. His melophone solo was fluff-filled and erratic. All in all, not a very encouraging boost for modern music.

TORONTO-BASED Phil Nimmons, an arranger-composer-cianetist, has had his first Verve LP issued here and in the United States. Titled "Canadian Scene" and with liner notes by Oscar Peterson, it nevertheless neglects to list the personnel that plays a total of eight tracks. —Henry F. Whiston.



PARIS REPORT

THE girl above is Fortunina from Haiti, former star of the Folies Bergere, who has just set out on a singing and dancing tour of Europe. Fortunina was set to star in the Folies Slim but broke her leg and missed the part. Now her leg is mended and she is dancing as well as ever. The girl below is Carina Neim, who opened at the Casque Theatre in Paris this week. She gave the hottest Charleston songs and dance numbers I have heard and seen in ages. Carina is British but, ironically, is better known on the Continent. She is an Ella Tan.—Henry Kahn.



The man beneath the coat is singer Johnnie Ray getting into his stride during a recent appearance in an Italian night club. He returns to Britain on Tuesday for more dates.

Back to the Jungle

BILLY WILLIAMS

I'm gonna sit right down and write myself a letter

DAVE KING

DECCA RECORDS

78 or 45 r.p.m.



Songsheet

by Hubert W. David

BACK to "lessons," and this week I want to deal with some points of copyright as they apply to the pop song. This is a matter which seems to worry many songwriters.

You should realize that the copyright in your own song is a valuable thing, and until such time as that song is about to be published you have complete jurisdiction over your own work.

I think it would be as well if we now defined the word "publication." I have often warned you about the song shark publishers. If you are invited to contribute a sum of money towards the cost of producing your song, then this is not publication at all. You should steer clear of this sort of thing entirely, for beyond a few poorly printed black and white copies of the song, this is the last you will hear of it.

This whole set-up panders to an amateur songwriter's vanity. It may be very nice to see your own name on a printed copy, but apart from the solid hard cash prised from your pocket you are then at a great disadvantage. The copyright in your song becomes quite nebulous. You will have assigned your copyright to this shark and from then on you are precluded from making any other plans for your song.

BLANDISHMENTS

YOU will remember I warned you a few weeks ago about having any dealings with American song sharks. I'll guarantee there are quite a few songs floating about the States at this present moment which have been written by British songwriters. Foolishly, by subtle blandishments, these writers have been induced to part with their copyright. Those songs are probably being used for some financial gain in the States, but the writers over here will never see a penny piece of the earnings. You have no way of knowing what has happened to your song.

PUBLISHING PROPER

IF you are dealing with a reputable firm of music publishers—and we can always supply a list of these—you need not worry about assigning your copyright. I do think myself, however, that there should be some limitation of use included in every song contract. The Songwriters' Guild have been striving for this with their standard contract for many years and I am glad to say that more and more publishers are toeing the line in this respect. If a publisher takes your song and, by some stroke of fate, cannot immediately exploit it, then after three years the copyright in that song should revert to the writers.

PROTECTION

SO really if you are dealing with a reputable firm, there is little to worry about over your copyright. I am often asked about songs in manuscript form. It seems that so many writers fear that someone else will steal their brain child. If it makes you any happier, there is a way of gaining some protection.

Strictly speaking, a song is copyright directly you write it down on paper. Though there is no actual copyright in a title itself, for the purpose of establishing when a song was written, you can register the song and its title at Stationers' Hall, London EC4. There are certain fees in connection with this and a word to the registrar at that address will bring you the particulars.

But don't think that every Tom, Dick and Harry is looking over your shoulder as you write, awaiting the chance to steal your opus. Plagiarism is another bogey which frightens the unknown songwriter. I shall deal with this next week.



Ray Ellington (left) is at Sale Locarno for a week. Ronnie Aldrich has a season at Douglas (10M) Palace.



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BRITAIN'S TOP DISCS and TUNES

A GUIDE to the best selling discs for the week ended August 10, derived from information supplied by 23 leading record stores.*

This week	Last week	Title	Artist	Label
1	(1)	ALL SHOOK UP	Elvis Presley	PMV
2	(2)	TEDDY BEAR	Elvis Presley	RCA
3	(4)	LOVE LETTERS IN THE SAND	Pat Boone	London
4	(7)	ISLAND IN THE SUN	Garry Miller (P-Nix)	
5	(6)	PUTTIN' ON THE STYLE	Harry Belafonte	RCA
6	(3)	WE WILL MAKE LOVE	Lonnie Donegan	Pye-Nixa
7	(5)	LITTLE DARLIN'	Russ Hamilton	Oriole
8	(8)	BYE BYE LOVE	Jerry Grant (Embi); Kathie Kay (HMV); Johnny Southern (Mel)	
9	(11)	LAST TRAIN TO SAN FERNANDO	Johnny Duncan	Columbia
10	(9)	BUTTERFINGERS	Tommy Steele	Decca
11	(13)	YES TONIGHT, JOSEPHINE	Johnny Ray	Philips
12	(-)	WITH ALL MY HEART	Petula Clark	Pye-Nixa
13	(-)	DIANA	Paul Anka	Columbia
14	(12)	AROUND THE WORLD	Bing Crosby	Brunswick
15	(17)	START MOVIN'	Sal Mineo	Philips
16	(20)	GAMBLIN' MAN	Lonnie Donegan	Pye-Nixa
17	(10)	LUCILLE	Little Richard	London
18	(18)	ALL STAR HIT PARADE, No. 2	Beverly Sisters	Decca
19	(-)	FABULOUS	Alma Cogan (HMV); Steve Lawrence (V-Cor)	
20	(16)	A WHITE SPORT COAT	Terry Dene (Decc); Johnny Desmond (V-Cor); Marty Robbins (Phi); Victor Silvester (Col)	

Two records "tied" for 7th, 12th and 17th positions.
* STORES SUPPLYING INFORMATION FOR RECORD CHART
LONDON—A. V. Ebbelwhite, E.C.3; Eolo for Records, E.10; Popular Music Stores, E.6; W. A. Clarke, S.W.6; Leading Lighting, N.1; Imhof, W.C.1; A. R. Tipple, S.E.15. LIVERPOOL—James Smith and Son, 1. MANCHESTER—Dove Wholesale, Ltd., 1; H. J. Carroll, 18. WORTHING—J. W. Mansfield, Ltd. SOUTH SHIELDS—Saville Brothers, Ltd. HULL—Snyder Scarborough, Ltd. TORQUAY—Palsh and Co. MIDDLESBROUGH—Bykes' Record Shop. ELOUGH—Hickies. EDINBURGH—Handparis Music Stores, Ltd., 1. CARDIFF—Boyd's. BIRMINGHAM—R. G. Mansell, Ltd. 2. GLASGOW—McCormack's, Ltd., G.2. BLACKWOOD—Glyn Lewis, Ltd. BOLTON—Engineering Service Co. NEWCASTLE—J. G. Windows, Ltd., 1.

THIS copyright list of the 24 best-selling songs for the week ended August 10, 1957, is supplied by the Popular Publishers' Association, Ltd. (Last week's placings in parentheses.)

1.	(1)	AROUND THE WORLD (A)	Bing Crosby
2.	(4)	LOVE LETTERS IN THE SAND (A) (2/-)	Francis Day
3.	(2)	MR. WONDERFUL (A)	Chappell
4.	(3)	WE WILL MAKE LOVE (B) (2/-)	Melcher-Toff
5.	(5)	WHEN I FALL IN LOVE (A) (2/-)	New World
6.	(6)	FORGOTTEN DREAMS (A) (2/6)	Mills Music
7.	(7)	A WHITE SPORT COAT (A) (2/-)	Frank
8.	(10)	ISLAND IN THE SUN (A) (2/6)	Feldman
9.	(9)	WONDERFUL, WONDERFUL (A) (2/-)	Leeds
10.	(8)	PUTTIN' ON THE STYLE (B) (2/-)	Emex
11.	(11)	ALL SHOOK UP (A) (2/-)	Belinda Music
12.	(16)	DARK MOON (A) (2/-)	Francis Day
13.	(13)	I'D GIVE YOU THE WORLD (P) (2/-)	Marmelodes
14.	(14)	WITH ALL MY HEART (A) (2/-)	Bron
15.	(19)	START MOVIN' (A) (2/-)	Bradbury Wood
16.	(12)	CHAPEL OF THE ROSES (A) (2/-)	Victoria
17.	(15)	BUTTERFLY (A) (2/-)	Aberbach
18.	(22)	BYE BYE LOVE (A) (2/-)	Acutt-Rose
19.	(23)	FIRE DOWN BELOW (A) (2/-)	Daah
20.	(18)	FREIGHT TRAIN (B) (2/-)	Pan-Musik
21.	(17)	YES TONIGHT, JOSEPHINE (A) (2/-)	Berry
22.	(21)	THE GOOD COMPANIONS (B) (2/-)	Peter Maurice
23.	(24)	LITTLE DARLIN' (A) (2/-)	Campbell Connelly
(-)	(-)	SCARLET RIBBONS (A) (2/-)	Mills Music

Two titles "tied" for 23rd position.
A—American; B—British; P—Others.
(All rights reserved.)

TOP JAZZ DISCS

Week Ended August 10, 1957

This week	Last week	Title	Artist	Label	London	Glasgow	Belfast	M'ncaster	B'ming'm	Newcastle	Liverpool	Cardiff	Points
1	1	GHISLA HAMILTON QUINTET (LP)	Gerry Mulligan	Vogue	2	3	5	1	2	2	2	2	25
2	2	HEADSTREAM OF JAZZ (LP)	Gerry Mulligan	Emarcy	5	2	5	1	2	2	2	2	25
3	3	PUTTIN' ON THE STYLE	Lonnie Donegan	Pye-Nixa	5	2	2	2	2	2	2	2	24
4	4	MEL TORNE SINGS FRED ASTAIRE (LP)	London	London	4	2	2	2	2	2	2	2	23
5a	4	CONCERT BY THE SEA (LP)	Erroll Garner	Philips	1	4	4	4	4	4	4	4	21
5b	4	ELLA SINGS THE RODGERS AND HART SONG BOOK—Vol. II (LP)	Ella Fitzgerald	HMV-Verve	3	6	6	6	6	6	6	6	21
7	6	LAST TRAIN TO SAN FERNANDO	Johnny Duncan	Columbia	1	1	1	1	1	1	1	1	20
8	5	CHESS BARBER IN CONCERT (LP)	Philips	Philips	4	4	4	4	4	4	4	4	18
9	13	AFTER MIDNIGHT (LP)	Nat "King" Cole Trio	Capitol	10	10	10	10	10	10	10	10	11
10a	—	CHET BAKER SINGS (LP)	Vogue	Vogue	1	1	1	1	1	1	1	1	10
10b	13	BLUES IN A MISSISSIPPI NIGHT (LP)	Alan Lomax	Pye-Nixa	7	7	7	7	7	7	7	7	10
10c	9	BAD PENNY BLUES	Humphrey Lyttelton	Parlophone	1	1	1	1	1	1	1	1	10
11a	—	KID ORY'S CREOLE JAZZ BAND, 1944-45 (LP)	Good Time Jazz	Good Time Jazz	2	2	2	2	2	2	2	2	9
11b	—	BRASS IN HI-FI (LP)	Fete Ragole	Mercury	7	7	7	7	7	7	7	7	9
11c	13	GEORGE LEWIS NEW ORLEANS RAGTIME BAND—Vol. III (LP)	Esquire	Esquire	9	9	9	9	9	9	9	9	9
12a	13	GERRY MULLIGAN QUARTET (EP)	Vogue	Vogue	2	2	2	2	2	2	2	2	9
12b	13	THE ONIONS	Humphrey Lyttelton	Parlophone	2	2	2	2	2	2	2	2	9
12c	—	IN A TENDER MOOD (LP)	Johnny Hodges	Columbia-Clef	2	2	2	2	2	2	2	2	9
13a	—	ART PEPPER QUARTET (LP)	London	London	3	3	3	3	3	3	3	3	8
13b	—	ELLA SINGS THE RODGERS AND HART SONG BOOK—Vol. I (LP)	Ella Fitzgerald	HMV-Verve	3	3	3	3	3	3	3	3	8
13c	—	OSCAR PETERSON PLAYS GEORGE GERSHWIN (EP)	Columbia-Clef	Columbia-Clef	3	3	3	3	3	3	3	3	8
14a	15	THE JAZZ SKYLINE (LP)	Milt Jackson	London	3	3	3	3	3	3	3	3	8
14b	15	HIGH SOCIETY	Chris Barber	Pye-Nixa	3	3	3	3	3	3	3	3	8

STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART
LONDON—Foyles, Ltd., W.C.2; GLASGOW—McCormack's, Ltd., G.2; BELFAST—The Gramophone Shop; MANCHESTER—Hime and Addison, Ltd., and Record Rendezvous; BIRMINGHAM—The Diskery, 5; NEWCASTLE—J. G. Windows, Ltd., 1; LIVERPOOL—Beaver Radio, Ltd., 1; CARDIFF—City Radio (Cardiff), Ltd.

CALL SHEET

(Week commencing August 18)
Ronnie ALDRICH and Squadronaires
Season: Palace Ballroom, Douglas, IoM
Ivy BENSON and Orchestra
Season: Villa Marina, Douglas, IoM
Johnny DANKWORTH and Orchestra
Sunday: Pavilion, Bournemouth
Thursday: Winter Gardens, Ventnor
Friday: Town Hall, Cheltenham
Saturday: Festival Hall, East Kirby
Eric DELANEY and Band
Sunday: Pier Pavilion, Herne Bay
Thursday: Gaiety Ballroom, Grimsby
Friday: Palais de Danse, Mansfield
Saturday: Windmill Club, Rushden
Ray ELLINGTON Quartet
Week: Locarno, Sale
GERALDO and Orchestra
Season: Empress Ballroom, Winter Gardens, Blackpool
Lena KIDD Seven
Sunday: Burtonwood
Thursday: Amesbury
Saturday: West Ruxton
KIRCHIN Band
Friday: Southsea
Saturday: Stamford
Vic LEWIS and Orchestra (with Johnny RAY)
Tuesday: Clapham
Wednesday: Walthamstow
Thursday: East Ham
Friday: Sutton
Terry LIGHTFOOT Jazzmen
Tuesday: Mack's, Oxford Street
Wednesday: Market Hall, St Albans
Friday: Star Hotel, Croydon
Saturday: Dome, Brighton
Freddie RANDALL and Band
Monday: Perth
Tuesday: Dundee
Wednesday: Aberdeen
Thursday: Inverness
Friday: Falkirk
Saturday: Kirkcaldy
Eric SILK and Southern Jazzband
Sunday: Palais, Hammersmith
Friday: Southern Jazz Club, Leytonstone

Songwriters

This coupon entitles you to free advice on any one song or lyric you may have written, or an answer to a songwriting query.
MS must bear name and address of the sender, and must be accompanied by s.a.s. Post to Songwriters' Advice Bureau, "Melody Maker," 189, High Holborn, London, W.C.1.
The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until August 31, 1957, for readers in Britain; until September 30, 1957, for foreign and Colonial subscribers.

AMERICA'S TOP DISCS

As listed by "Variety"—issue dated August 14, 1957.
1. (1) TEDDY BEAR Elvis Presley
2. (6) TAMMY .. Debbie Reynolds
3. (3) LOVE LETTERS IN THE SAND .. Pat Boone
4. (2) GONNA SIT RIGHT DOWN Billy Williams
5. (4) IT'S NOT FOR ME TO SAY Johnny Mathis
6. (5) BYE, BYE LOVE Everly Brothers
7. (10) SEND FOR ME Nat "King" Cole
8. (15) SEARCHING .. Coasters
9. (12) DIANA .. Paul Anka
10. (9) SO RARE .. Jimmy Dorsey
11. (7) AROUND THE WORLD Mantovani
(8) SHORT FAT FANNY Larry Williams
12. (-) THAT'LL BE THE DAY Crickets
14. (11) OLD CAPE COD Patti Page
15. (-) RAINBOW .. Russ Hamilton
16. (17) AROUND THE WORLD Bing Crosby
17. (-) AROUND THE WORLD Victor Young
(-) HONEYCOMB Jimmy Rodgers
19. (15) TAMMY .. Ames Brothers
(14) WHISPERING BELLS Dell-Vikings
Two records "tied" for 11th, 17th and 19th positions.
Reprinted by permission of "Variety."



SUE'S TOPS



Impressive Newport Festival LPs

JAZZ impresario Norman Granz has edited his Newport tapes down to a total of 11 LPs. These will be issued simultaneously here by Granz' Verve label, with a picked group of five LPs in a single separate package, on or about November 1.

The impressive line-up is: Volume 1. "Dixieland at Newport," with George Lewis, Turk Murphy, Red Allen and Kid Ory. Volume 2. "Ella and Billie at Newport," Ella Fitzgerald and Billie Holiday. Volume 3. "The Teddy Wilson Trio and the Gerry Mulligan Quartet with Bob Brookmeyer. Volume 4. "Dizzy Gillespie at Newport," with Mary Lou Williams. Volume 5. "Count Basie at Newport," with Jimmy Rushing, Joe Williams, Lester Young, Illinois Jacquet, Jo Jones and Roy Eldridge.

TOSHIKO

Volume 6. Performances by Toshiko, Mat Mathews, Eddie Costa, Rolf Kuhn and Dick Johnson. Volume 7. Gigi Bryce-Don Byrd Jazz Lab and the Cecil Taylor Quintet. Volume 8. "Jackie Paris, Don Elliott and Leon Sash at Newport." Volume 9. Oscar Peterson Trio plus Roy Eldridge, Sonny Stitt and Jo Jones. Volume 10. Coleman Hawkins, Roy Eldridge, the Pete Brown All-Stars and the Ruby Braff Octet with Pee Wee Russell. Volume 11. "Spirituals at Newport."

Notably absent are Armstrong, Kenton, Mahalia Jackson, Brubeck, Giuffre, Teagarden, Sarah Vaughan, Chris Connor, Bobby Hackett and Erroll Garner. Reasons offered for this were threefold.

PAYMENT

First, some artists could not get releases from their regular disc labels. Others demanded unreasonable payment and still others, including Louis Armstrong, insisted on playing material they had already recorded.

In Erroll Garner's case his management wants him to be identified more with the pop field. The Newport tag would tend to stamp him completely in the jazz field.

In some other cases personality clashes were a block to discing rights.

In return for recording rights Granz picked up the talent personal appearance costs for all those whom he recorded.

Ren Grevatt

SUE RANEY: The Careless Years/What's The Good Word, Mr. Bluebird (Cap. 45-CL14757).

SUE RANEY. Note the name. This is the first Capitol release featuring 16-year-old Sue (who incidentally sings "The Careless Years" in the United Artists' film of the same name).

Arthur Muxlow, sales manager of Capitol Records, rightly regards Sue as a big discovery. He heard her in person during his recent business visit to Capitol's HQ in Hollywood, and lost no opportunity of releasing this disc upon returning to Britain.

Sue has a clear "cool" voice of remarkable musical maturity. "The Careless Years" is a song of unusual quality, and she projects it in arresting fashion to a brilliantly conceived accompaniment from MD Bob Bain.

The backing is simplicity itself, for it consists primarily of guitar and drums. But here again is an example of the Americans' ingenuity in tailoring an accompaniment to a song and singer.

On the strength of this one side I anxiously await further recordings by this talented newcomer.

SOMETHIN' SMITH and The Redheads: Lullaby Of Broadway/Manhattan (Philips PB717).

THERE is an effective banjo obbligato to "Lullaby," but this vocal version of the old favourite otherwise lacks any particular distinction.

In "Manhattan," Somethin' Smith, likewise offers little that seems likely to sweep the established pop music favourites from a top spot on the hit parade.

MITCH MILLER: Who Will Kiss Your Ruby Lips/Java (Philips PB716).

"RUBY LIPS" is one of those military style marching songs that is ready-made for the gusty orchestral style of Mitch Miller. The boys in the Forces should go for this one.

"Java" is an atmospheric piece featuring a harpsichord. The reverse is the better bet.

MURRAY CAMPBELL: Gypsy Trumpet/Mandolin Serenade (Philips PB718).

TRUMPETER Campbell turns in an effective Tzigane styling of "Gypsy Trumpet." His tone is full, and his phrasing suggestive of an innate jazz feeling.

Reverse is a plaintive treatment of the tune from Chaplin's "A King In New York."

SONNY STEWART and his Skiffle Kings: The Northern Line/Black Jack (Philips PB719).

"THE NORTHERN LINE" is not—as the title might suggest—another saga of London Transport. Both this and the reverse display enthusiasm, if little else.

SHIRLEY BASSEY: You, You Romeo/Fire Down Below (Philips PB723).

SHIRLEY BASSEY is an artist to watch; on record, her powerful visual salesmanship is, of course, missing. But even so she contrives to project her dynamic personality to the maximum effect on these sides.

Both earn full marks. If I had to make a choice it would fall on "You, You, Romeo," which strikes me as being a song of uncommon ingenuity and strong melodic content.

The nuances Shirley contrives to insert in the lyric reveal that she is an artist well worthy of her position in the world of entertainment.

Only one small point of criticism: Wally Stott's accompaniments are up to his usual high standard, but the orchestral balance tends to be too "forward" in relation to the soloist.

TONY BENNETT: In The Middle Of An Island/I Am (Philips PB724).

TONY BENNETT turns in an effective swiny version of "Island."

The treatment of "I Am," with its stained-glass window overtones, is too overpowering for me to stomach. I can only compliment Tony on the apparent conviction of his interpretation.

This should certainly register with those who favour the "I Believe" type of song.

SARAH VAUGHAN and BILLY ECKSTINE: The Door Is Open/Passing Strangers (Mercury MT164).

Mrs. B. discovered Sarah Vaughan. Only fitting that the pair should be partnered on wax.

"The Door Is Open" is of the "Baby, It's Cold Outside" genre and affords the duo some scope for light comedy.

In more serious vein, "Passing Strangers" is a good quality ballad and features some fine singing by the participants.

RALPH MARGERIE and his Orchestra: Tricky/Travel At Your Own Risk/Bob A Doo-Bop A Doo; Shish-Kebab (Mercury MEP9517).

BY American standards, I find Ralph Margerie a somewhat mediocre band. And mediocre is the only way to describe his contributions on this EP.

VIVIAN BLAINE: "Sings Songs From The Ziegfeld Follies" — A Pretty Girl Is Like A Melody; Row, Row, Row; I Can't Get Started; You'd Be Surprised; What Is There To Say; Shaking The Blues Away Hello, Frisco!; My Man; I Like The Likes Of You; The Last Round Up; Suddenly; Mandy (Mercury MPL6518).

VIVIAN BLAINE, star of "Guys And Dolls" introduces this LP selection with a breathlessly reverential tribute to, among others, the "man who glorified the American girl"—Flo Ziegfeld.

This is obviously aimed at those who rush to the box-office when an American musical bursts on the theatre scene, and as such it should make an immediate appeal.

Personally speaking, I find Miss Blaine's voice a trifle on the hard side, but she handles her musical chores with the skill of a seasoned trouper.

DON LANG and his Skiffle Group: A Rag, A Bone And A Lock Of Hair; Roll The Cotton Down; Poor Old Man; The Roving Gambler; Raccoon And Possum; Sarah Kelly From Plumb Nelly Whiskey; New York Gals; Fightin' Men; The Cattle Train; This Train; By And By (HMV DLP1151).

ANOTHER one for the skiffle enthusiasts — particularly those who tune in regularly to "Six Five Special," the BBC-TV programme featuring Don Lang and his group.

RICHARD HYMAN and his Orchestra: "Love Is A Many Splendored Thing" — Ruby; Love Is A Many Splendored Thing; Sade Thompson's Song; Gini; Eyes Of Blue; Hi-Lili, Hi-Lo-I'll Cry Tomorrow; Terry's Theme; Vera Cruz; Anna; Joe's Theme; The High And The Mighty (Mercury MPL6514).

HARMONICA player Richard Hyman and his Orchestra offer a plushy selection of "All Time Motion Picture Favourites."

POP PARADE, VOL 4: The Diamonds — Little Darlin'; Sarah Vaughan — Mr. Wonderful; The Platters — He's Mine; Dick Contino — Pledge Of Love; Felicia Sanders — The Boy On A Dolphin/Rusty Draper — Freight Train; The Platters — I'm Sorry; David Carroll — Li'l Steel Band; Joy Layne — Your Wild Heart; Chuck

● Sue Raney has sung professionally since she was eight. She had her own TV show at 15.



● Mary Lou Williams

Miller—Me Head's in De Barrel (Mercury MPT7523).

ANOTHER "value for money" LP from Mercury. One sure to appeal to the pop paraders.

THE FONTANE SISTERS: "The Fontanes Sing"—If I Didn't Have You; Happy Days And Lonely Nights; Hearts Of Stone; Rock Love; You're Mine; Most Of All/Put Me In The Mood; Rollin' Stone; Playmates; Seventeen; If I Could Be With You; Bless Your Heart (London HA-D2053).

THE Fontane Sisters fail to match many of the more advanced vocal groups around these days, but they turn in competent performances on this selection of their best-sellers.

But I would hardly endorse the sleeve note that the Billy Vaughan arrangements are "superb and exciting."

Capsule reviews

DON SHIRLEY AND RICHARD DAVIS (LP)

Sometimes I'm Happy; But Not For Me; Tenderly; What Is There To Say?; Autumn Leaves; Atonal Ostinato Blues In B Flat; When I Fall In Love; Over The Rainbow; Let's Fall In Love; Walkin' By The River. (London 12 in. HA-A2948.)

FIRST reaction to this third LP by Don Shirley is that here falling between the two stools of jazz and "straight" music. But if you end up believing startlingly original, brilliantly executed and exciting innovation in piano music, I won't quarrel with you.

All of which just about goes also for Richard Davis's base accompaniments.—E. J.

BIG MAYBELLE

All Of Me; I Don't Want To Cry (London 45-HL-05447)

IHAD heard of Big Maybelle but had not previously heard her. "All Of Me" features a very broad style and powerful voice, also good clean rhythm and a tenor with Wess-like tendencies. The second is straight, slow R-and-B belted by a singer who sounds like Pearl Bailey and Dinah Washington combined and expanded. A worthwhile oddity.—M. J.

Reissues

SIDNEY BECHET—Everybody Loves My Baby/I Don't Know Where I'm Going/Wild Cat Rag. (Prev. Inc. in Vogue LP LAE12010.) Now also EP EPV1180.

KEN COLYER—Frankie And Johnny/Gravier Street Blues/That's A Plenty/Winter Wonderland. (Prev. Inc. in Vogue LP LDE161, revd. 19/9/1953.) Now also EP EPV1202.

MUGGSY SPANIER—A Good Man Is Hard To Find/Eccentric/Lonesome Road/Muskrat Ramble. (Prev. Inc. in Vogue LP LDE015, revd. 19/9/1953.) Now also EP EPV1215.

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 ★ **Terrific Tennessee Ernie Ford**
 sings 'IN THE MIDDLE OF AN ISLAND' backed with 'Ivy League' ★

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jazz records

KENNY BAKER HALF DOZEN (LP) How's This (c); Love Me Or Leave Me (b); If I Could Be With You (a); Keepin' Out Of Mischiefs (d); How Can You Face Me? (e); Part 2: On The Beach (f); Mr. Paganini (g); Doo-dee (c); St. Louis Blues (c); Honolulua Blues (c). (Nixa Jazz Today 12 in. MJ110)

AT times I have criticised Kenny Baker for being brash and tasteless. No such accusation can be levelled against him here. His behaviour is beyond reproach and, in his well-mannered way, he manages to be consistently lyrical, expressive and often quite intriguingly inventive.

George Chisholm not only lives up to his reputation as Europe's finest jazz trombonist, he yet again proves himself to be a stylist to be ranked beside the best Americans.

His '60s in "If I Could Be," "How Can You Face Me?" and a Spanish-tinged "St. Louis" seem quietly sober, but underlying is often an almost frustrated anger.

Dick Williams' Jazzmen with new Blues Star Holly Simpson 11 p.m.-2.30 a.m. 4/-.

WEST 5 and MELK SKIFFLE GROUP TUES. AUG. 20, 2/-.

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jazz records

Weather Sunday: Sweet Lorraine; After You've Gone; I Lived For You; There's A Lull In My Life; Where Or When I Love You; Leave Me; All Of Me; Dixieland Band. (London 12-in. HAU203)

KAY STARR was never my idea of a jazz singer, though the first time I heard her—on Manon's "If I Could Be With You"—she sounded a fairly jumpy reproach.

What makes the record, so far as I am concerned, is the encouraging instrumental work going on behind her.

Dickenson makes gloriously ripe sounds on "Love Me Or Leave Me" (along with Willie Smith), "Honey-suckle" and "Who's Foolin' 'Em."

MANY types of jazz can be called Dixieland. The restful sounds created on this curiously titled LP, apart from having no obvious association with anything called the Dixie Blue Blazers, are a far cry from the aggressive and highly traditional music on Spanier's record.

Eight of the pieces are agreeable piano, guitar, bass and drum versions of nice tunes like Carmichael's "New Orleans," Spencer Williams' "Tishomingo Blues" and Waller's "Black And Blue," plus some originals and more out of the way things.

When Matlock joins in for a very attractive "Blue Turning Grey," brightly swung, a slow and contemplative "Bayou Lullaby" and tasteful treatments of "Basin Street" and "Do You Know What It Means?"

MUGGSY SPANIER AND HIS DIXIE-LAND BAND (LP) Lazy Piano Man (a); Dixie Flyer (a); Sweet Georgia Brown (a); Feather Brain (a); Home (a); It's A Long, Long Way To Tipperary (a); Caution Blues (a); Alabama Jubilee (a); South (a); Sunday (a); Tiger Rag (b); Blue Room (b); (Mercury 12 in. MPL6516)

THESE six and seven-year-old sessions produced some characteristic Spanier Dixieland. It isn't ambitious music, but it has life and drive.

THIS is not quite so good as the "Wardell Gray Memorial, Vol. 2" on Equibre 32-016 reviewed 26/8/57.

MUSIC SERVICES 1/- per word. ALL MAKES 2/6 in 2 deposits. No interest charges.

CONCERTS 1/- per word. CHRIS BARBER BAND SHOW. Friday, August 23, CIVIC HALL, CROYDON.



George Chisholm and Derek Collins and Kenny Baker. The story, told by Johnny and illustrated musically by the band playing Johnny's arrangements, is that of the development of jazz, from its New Orleans days, through sweet society music, pre-war swing, big-band boogie and bebop, up to the present day.

JOHNNY DANKWORTH AND HIS ORCHESTRA Big Jazz Story (Parlophone RA321, 45R4321) Dankworth's (alto); Danny Moss (tr. cl., bass-cl.), Alex. Leslie (bar., cl.); Derrick Abbott; Dickie Hawdon; Bill Metcalf; Stan Palmer; Colin Wright (tpns.); Ted Barker; Garry Brown; Danny Elwood; Laurie Monk; Tony Russell (tubs.); Dave Lee (b.); Eric Dawson (bass); Kenny Starr (dr.). 15/5/57. London. (Parlophone)

GEORGE GIRARD AND HIS NEW ORLEANS FIVE (LP) "Stompin' At The Famous Door" Mahogany Hall Blues Stomp; Chintown, Mr. Chintown; Do You Know What It Means To Miss New Orleans? (V); That Da Da Strain; Original Dixieland One-Step; Dark Eyes; Wang Wang Blues; Mama Don't Allow It; Please Don't Talk About Me When I'm Gone (V); Beale Street Blues. (HMV GLP1123)

Girard (tp. voc.); Harry Shields (cl.); Bob Havens (tr.); Bob Discom (p.); Emile Christian (bass); Paul Edwards (dr.). 12/6/56. Parisian Room, New Orleans. (Am. Victor)

EVERYONE goes flat out most of the time on this New Orleans recording, and the results are likely to suit only those with the strongest stomachs.

The interpretations, if you can call them that, are over-stressed emotionally, too loud and fussy, and carelessly played. "Do You Know What It Means?" "Sweet Hearts," "Mama Don't Allow" and "Please Don't Talk," having vocals, are fairly subdued until the blasting starts in the finales.

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Hats off to Gracie! Cheers for Lyttelton!

HATS off to Charlie Gracie! How refreshing to see a pop singer who can really play his guitar. And this boy's audience appeal is great enough not to need the assistance of contortions or war dances to put his numbers over.

It is to be hoped that he will inspire a return to sanity in the presentation of pop numbers that rock, although some of his courtiers seem too far gone for recovery.—Patrick Shaw, Chesham, Bucks.

I would like to draw attention to the well-known fact that bands such as Freddie Keppard's possessed drummers, or "rhythm men," whose entire recording kit consisted of two wooden blocks.—John Mole, Kingston St. Mary, Somerset.

LETTERS TO THE EDITOR

Back to 1947

WITH reference to the "hand-jive" correspondence in your columns recently, may I corroborate the remarks of Mr. T. Smith in that the Graeme Bell Band was almost certainly the first to introduce it into a jazz context in this country.

However, may I point out that they featured it regularly during their first visit to this country in 1947-48. They did it extremely well, too, improvising little

Proud

MANY thanks for Johnny Dankworth's broadcast last Tuesday night (6th). At last Britain has a band to be proud

of. It really rides.—Dennis Walker, Ashton-under-Lyne, Lancs.

Britain's finest

A FEW weeks ago I had the pleasure of listening to Dill Jones and Johnny Parker having a ball on board the "Royal Daffodil" as it pulled into Margate. We were all impressed by the musicianship established by the pair while giving out with some really exciting jazz.

This excitement was produced by Dill and his Trio later on BBC-TV. Joined by Tommy Whittle's tenor and Jo Searle (a wonderful singer), they gave us 15 minutes of swinging music which brought them right into the room with us.

All this leaves me with the final impression that the Jones boy is Britain's finest jazz pianist, one who can play in any surroundings, in a style neither modern nor trad. He is simply a JAZZMAN.—Geoffrey White, Cobham, Surrey.

D.S.N.

I MUST agree with Maurice Burman: the music of Oscar Rabin's band is deeply satisfying. If this band went on tour, it would I am sure, rate in the top three bands in the country.

I take great pleasure in visiting the Lyceum just to listen, and I am appalled by the complete indifference with which they seem to be received by the crowd there.

A wonderful performance of Ellington's "I Got It Bad And That Ain't Good" sung by Marion Williams, was received in silence except for the quiet applause of the band and "those who know"—who, I regret to say, were very few.—A. J. Haines (Tony Haines and his Music), Kings Langley, Herts.

'Ricky-ticky'

THREE cheers for Humphrey Lyttelton! At last a certain style of criticism has been attacked on a large scale (10/8/57).

I would like to draw attention to a phrase that has been used a great deal lately—"ricky-ticky drumming." Presumably this refers to the frequent accompanying of a trad, clarinetist by a drummer using a block.

Back to 1947

WITH reference to the "hand-jive" correspondence in your columns recently, may I corroborate the remarks of Mr. T. Smith in that the Graeme Bell Band was almost certainly the first to introduce it into a jazz context in this country.

However, may I point out that they featured it regularly during their first visit to this country in 1947-48. They did it extremely well, too, improvising little

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VALENTINE WILL 'EXPLORE' U.S

DICKIE VALENTINE flies to America on September 21 for a month's visit.

First he will have a sightseeing holiday, and after looking round New York, expects to go to California and Las Vegas.

He will also discuss some of the TV invitations he has received, including the Guy Mitchell, Ed Sullivan and Laurence

... and TV offers

Welk Shows. Dickie has now fixed his pantomime appearance this Christmas. He will play Buttons in "Cinderella" at the Theatre Royal, Newcastle.

Preparations

Currently at Brighton Astoria, Dickie goes on to Oxford New, Glasgow Empire and possibly Leeds, before preparing for his trip to the States.

TWO BLACKPOOL 'OPERA' STARS



Blackpool "opera" singers caught backstage are Lita Roza and David Whitfield. Both were starring in a Harold Fielding concert on Sunday at the Opera House.

STEELE WITHOUT ROCK-'N'-ROLL

TOMMY STEELE makes his second appearance in ATV's "Sunday Night At Blackpool" this weekend—this time without rock-'n'-roll.

Also on the bill will be Jill Day, currently appearing at the Hippodrome Theatre, Blackpool. Tomorrow (Saturday), Tommy Steele completes his four-week season of matinee performances at Blackpool's Palace Theatre.

Jack Geller dies

Hammond organist Jack Geller—brother of bandleader Harold Geller—has died in South Africa. He was 38.

For the past year Jack had been playing at a hotel in Pietermaritzburg.

Holiday in London



Who wouldn't envy the vocal stars with such company as this around! The boy? Michel Holliday, who opened on Monday at Finsbury Park Empire. The girl is acrobat Eleanor Gunter, who is also on the bill.

Carmel invited back by ATV

IRISH singer Carmel Quinn has been invited to return to Britain to appear in two Val Parnell ATV shows, "Saturday Spectacular" and "Startime."

The offer, cabled to Carmel by agent Leslie Grade this week, was prompted by the success of her appearance in "Saturday Spectacular" last week-end.

Less than an hour after the end of the show, at Wood Green Empire, Carmel was flying from London Airport back to the States.

Carmel's first British record is expected to be released shortly, probably on MGM. Chief title will be "Who Are You Foolin' Now," orchestrated and conducted by Pat Boone's MD-arranger, Mort Lindsay.



A smile from Carmel Quinn during her spot in "Saturday Spectacular" last weekend.

BANDS RETURN FROM RUSSIA

THE Bruce Turner Band, traditional leader Graham Stewart and Ivor Mairants flew back from the World Youth Festival in Moscow this week-end.

The remainder of the British contingent to Moscow—the Jeff Ellison, Bob Clark and Russell Quayle Groups and singer Bertrice Reading—were scheduled to return by rail yesterday (Thursday).

Mairants broadcast

A modern jazz group, formed by guitarist Ivor Mairants during his visit to Moscow to adjudicate in the Guitar Contest, is to be broadcast over the Russian home and overseas radio.

For the occasion, Ivor arranged "Laura," "Frenesi," a slow Blues, "Lullaby Of Birdland" and his own special composition, "London-Moscow Flight," for a quartet comprising himself, Stan Wasser (bass), Stan Greig (dr.) and Jean-Pierre Guigon (pno.).

This special composition is likely to be published in Moscow. Ivor also recorded a 20-minute interview in which he summed up his impressions of the Festival and Russian dance music.

RICHARDS JOINS THE BOB MILLER BAND

Trombonist Billy Richards has joined Bob Miller's Band at Streatham Locarno.

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NON-STOP MUSIC STARTS THE DAY

Six bands have been fixed for a special introductory show on September 3 when the BBC's Light Programme starts at 7 a.m. instead of 9 a.m.

They are the Big Ben Banjo Band, the BBC Variety Orchestra, the Hedley Ward Trio, the Norris Paramor Orchestra, the Clansman Dixielanders and Country Cousins Skifflers.

In addition, Eddie Palmer (Novachord) and organist Sandy MacPherson will also be featured. The series will be titled "Good Morning Music."

Pearl and Teddy leave for home

Husband-and-wife team Teddy Johnson and Pearl Carr left New York aboard the s.s. "Flandre" on Wednesday after their State-side business-cum-holiday visit and are due at Southampton next Wednesday (21st).

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EARL HINES IS JOINING BIG T

Earl "Fatha" Hines will now definitely join the Jack Teagarden Band for its tour of this country, which starts on September 28 at the Royal Festival Hall.

This was announced by Jack Higgins, assistant secretary of the National Jazz Federation, on Wednesday. He added: "At one time we thought he would not make it, but he has now definitely agreed."

Another London date has been set for Teagarden. It is a double concert on October 8 at the London Coliseum.

Full personnel of the Teagarden Band, with Hines (pno.), is Cozy Cole (dr.), Max Kaminsky (tp), Peanuts Hucko (cl.) and Jack Lesberg (bass).

Four Others debut at Jack of Clubs

Playing this current week at the Cabaret Club in Manchester the "Four Others" vocal group makes its West End debut on Monday next at the Jack of Clubs.

The four are Val Williams, Vincent Hill, Len Beadle and Bobby Blaine, all former members of the Teddy Foster Orchestra. They left the Foster Band in February and made their debut as a group in March.

BAND DISC-SWOP

From Page 1
profits from this venture to the fund. The board declined.
"They stated that we could do whatever we liked with our royalties, however, and the company is quite excited about the musical possibilities of the venture."
"Humph will record with my band, probably next week. We are going to write original numbers so that the royalties from these, too, can go to the fund."
It is likely that the Dankworth-Lyttelton royalties will provide a scholarship, enabling a South African musician to train in London. "I shall help him all I can," said Johnny.

THERE'S NO PLACE LIKE HOME—PATTI

SINGER Patti Lewis is still adamant about returning home to Canada next month, despite some enticing offers since she announced her intention to quit Britain after a three-year stay.

"I'm going stale as a pop vocalist," Patti told the M.M. on Wednesday. "There is no future in it. I hoped for a break in musical comedy, but either the parts or the music did not appeal to me."

"Anyhow, I miss my family very much, and want to see them. I have been offered TV and cabaret work in Toronto when I get back."

Ivor Kirchin Band for Locarno, Sale

Ivor Kirchin is forming a 13-piece to take up residency on September 16 at the Locarno Ballroom, Sale.

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