

Melody Maker

AUGUST 24, 1957 World's Largest Sale EVERY FRIDAY 6d.

Presley's
new pic

See Page 3

Soundtrack Girl



JERI SOUTHERN FOR BRITAIN

JERI SOUTHERN—the "Fire Down Below" girl—has accepted an offer to come to Britain for TV and Variety dates in October.

Agent Leslie Grade told the MELODY MAKER on Wednesday: "Jeri is scheduled to open on October 14. Cables have been exchanged and she has confirmed that the date is acceptable to her."

Song star and pianist Jeri is the girl whose calypso-styled recording of "Fire Down Below" was used on the soundtrack of the film.

This will be her first visit to Britain. Apart from her recording activities in the States, she has already established a name for her club appearances.

Farewell set for Jimmy Rushing

The last date of American singer Jimmy Rushing's British tour has been altered.

Instead of appearing at the Odeon, Barking, on September 30, Rushing will give a concert at the Odeon, Romford.

DESIGNERS OF LATE-NIGHT DANCING



Tuesday's late-night BBC band spot "Design For Dancing" featured the Eric Delaney and Paul Brouse orchestras. Here Eric and Paul (r.) take a rest during rehearsals with Delaney vocalists Vicki Anderson and Cab Kaye.

SISTER ROSETTA SET FOR

21 DAYS

AMERICAN gospel singer and guitarist Sister Rosetta Tharpe opens her British tour at Chiswick Empire on November 24.

As exclusively reported in the MELODY MAKER last week, she will make a nationwide tour with the Chris Barber

Band, ending on December 15. Dates already fixed include Wolverhampton (November 26),

AT LAST! IT'S JUDY GARLAND

Four weeks in London

THE on-off visit to Britain of Judy Garland is now definitely on. "Miss Show Business" starts a four-and-a-half-week season at the Dominion Theatre, London, on October 16.

July will bring over the lavish all-star package that ran for thirty weeks last year at the Palace, New York, and is now touring the major cities.

Once nightly

For the Dominion, Judy will play once-nightly shows, but on Wednesdays and Saturdays special matinées will be staged.

Judy Garland will arrive a week before the opening for intensive rehearsals. Accompanying the show will be a British orchestra — "the best that money can buy," said one official.

A spokesman for CMA told the MM: "She will not be appearing on TV, as her Dominion show will be too strenuous. She is on stage for one and a half hours."

A Seaside Skiffle Session



Film starlet Joan Cross is cast as a skiffle in the forthcoming "Oh, You Beautiful." To find out all about skiffle she went along to Margate the other day to ask skiffle leader Chas McDevitt. She had her first lesson in skiffle by the sea. With her are (l. to r.) Bill Bramwell, Chas, Lennie Harrison, Maro Sharratt and Tony Kohn.

The Elvis Presley that never was

MOST disappointed fans today are Elvis Presley admirers in Scotland. They were all ready to buy tickets to see the rock-'n'-roll king at concerts next month in Edinburgh, Dundee and Glasgow.

COUNT BASIE DAY

The Count Basie Band is most likely to make its return visit to Britain on October 26, says London agent Harold Davison.

The biggest halls in each city had been booked.

Local newspapers carried the news and pictures of Presley.

Inquiries

Fans flooded the ticket agencies with inquiries.

But it was all a mistake. He is definitely not coming.

Said an official of Caird Hall in Dundee: "The hall was booked for two concerts starring Elvis Presley. Up to now there has been no confirmation of the booking. We thought it was genuine."

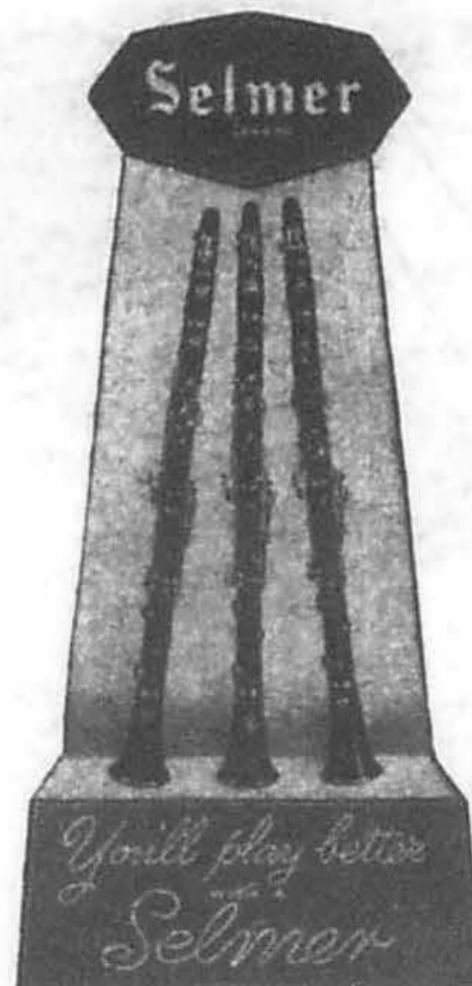
ALAN LOMAX ON SKIFFLE

ALAN LOMAX, world authority on folk music, has just finished an investigation for the MELODY MAKER.

For over a year he has been studying the modern phenomenon of British skiffle—its beginnings and, more important, its future. You MUST read the first of his two vital articles

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NEWSBOX

Reward from Vera Lynn

VERA LYNN has donated a trophy for one of the races at Odsal Speedway, Bradford, tomorrow (Saturday).

The event will be the Vera Lynn Challenge Competition. Vera is a friend of Odsal captain Ron Clark.

ROTHERHAM.—The Mike Taylor Jazzmen, appearing weekly at the White Swan Hotel, start two more weekly sessions next week. They begin at the Plough Inn, Armthorpe, on Tuesday and at the Winning Post, Thorne Moorlands, on Wednesday. The group has been joined by trombonist Cyril Preston from the Gloriand Jazz Men.

CHICKSANDS.—Mike Ibbot and his Rockets play each week at the Chicksands USAF base, not at Cheltenham as reported last week.

YARMOUTH.—The Benny Hill Show "Light Up The Town" at the Wellington Pier Pavilion has been extended for a fortnight.

CORNWALL.—Currently playing his third season at the "Ship and Castle" Hotel, St. Mawes, is bassist-vocalist George Pears. With him are Alex Sadler (pno.), Les Beavers (el. gtr.) and Doreen Gayson (vcl.).

LITTLEHAMPTON.—Renovations completed, the Top Hat Ballroom reopens tonight (Friday) with the Ronnie Smith Orchestra and the Chix Cheeseman Four. Every Sunday, Littlehampton Jazz Club will feature the Art Parker Quartet.

BRIGHTON.—The Gloriand Jazz Men, resident at Coney Hill Club, will play at Brighton's Jazz Band Ball tonight (Friday) at Bedford Hotel Ballroom. . . . The Hippodrome Theatre resumes Variety on September 16 with Mel Tormé as top-of-the-bill.

YORKS.—Bands due at St. George's Hall, Bradford, include Chris Barber (September 8), Jack Teagarden (October 4) and Dave Brubeck (December 12). Guitarist Les Hague and his Quartet have replaced the resident Johnny Ashcombe Group at Leeds Mecca Locarno. . . . Trumpeter Bushey Thompson has joined the Derek Sinclair Band, also resident at Leeds Mecca.

BIRMINGHAM.—A new modern jazz club, "Club Adam," meets on Tuesdays. The George Watts Group provides the music.

NEW YORK CALLING

RUSS HAMILTON HITS IT BIG

From REN GREVATT
NEW YORK, Wednesday. —Russ Hamilton's Kapp (Oriole) disc of "Rainbow," flipside of the British hit, "We Will Make Love," is runaway hit in the States.

The record has been steadily climbing on the trade charts and this week is number seven in The Billboard best-selling pop listing.

Dick Gabbe, of the personal management firm of Gabbe, Lutz, Heller and Loeb, is setting up dates in this country for Hamilton.

No definite dates have yet been set, because British commitments already made for Hamilton will have to be switched around to permit the trip.

At the moment it's indicated he will fly here for the Patti Page "Big Record" show on September 25 and personal appearances.

Daily date

BRITISH bandleader Ray Martin, of Capitol Records in New York, will take over on NBC Radio's daily "Bandstand" show during the weeks of September 2 and 16. Martin is substituting for the vacationing Skitch Henderson.

MM is best

PUBLISHER Howie Richmond, of Cromwell Music here and the British firm of Essex Music, has a new disc by a group known as "The Melody Makers."

Richmond is releasing the group on the first disc for his Hollis label on the tune "Carolina Moon," for which he has obtained renewal rights.

During a rehearsal break, Richmond spotted a copy of the MM on a table. Being dissatisfied with the name selected by the group for themselves, Richmond picked the name Melody Makers. Disc is getting heavy initial reaction.

Nat Cole again

"WE hope to have Nat Cole tour Britain early next year," an official of General Artists' Corporation told me this week.

Cole's return to Britain has been widely rumoured, following an absence of two years.

On the domestic scene, Cole's TV show on NBC, which continues unsponsored, has been given new life.

Originally set to be cancelled in September, the show will now run through November.

The network wants to find a sponsor courageous enough to buck the danger of a Southern boycott of his product.

In a lead editorial this week, titled "Long Live the King," Variety said that "Sentiment is snowballing in favour of perpetuating the talents of Nat

'King' Cole on TV." Cole has been cast to play the title rôle in the upcoming film biography of W. C. ("St. Louis Blues") Handy.

No Frankie Lyman

THE Teen-Agers have no intention of breaking up and will shortly record four new sides—minus the services of Frankie Lyman.

A new lead singer is being sought for the group.

Meanwhile Lyman is going out as a single and is currently doing one-nighters on the West Coast. On September 5 he joins a big package rock-'n'-roll show featuring Pats Domino.

Haley setback

BILL HALEY'S Continental tour, originally set to start September 30, has been set back almost two months.

Reason is the shooting schedule of a new film to feature Haley, the Platters and deejay Alan Freed. Film goes before cameras October 22, and the Haley Comets will now open the European junket November 20.

NEW YORK CALLING DUKE ELLINGTON TURK MURPHY

Marian, Shearing hit the top note

From

BURT KORALL

NEW YORK, Wednesday. —Marian McPartland and George Shearing continue to cut a healthy swath on the jazz piano scene

here. Both are riding at the peak of popularity with new albums just released on Capitol.

Miss McPartland continues to draw packed houses as she moves back and forth between various out of town dates and relatively long stays at both The Composer and The Hickory House in Manhattan.

Shearing, on the other hand, is building himself via the outdoor route with appearances this summer at Newport, the New York Randall's Island Jazz Festival on August 23 and 24, and at Central Park's "Jazz Under the Stars" concerts.

Ellington date

IN recognition of his contribution to jazz over the last 30 years, Duke Ellington will be honoured with a night devoted to his music and orchestra at the Newport Jazz Festival in 1958.

Seeing stars

A DELEGATION of visiting Soviet artists attending the Stratford Shakespeare Festival in Stratford, Ontario (Canada), will attend Count Basie's concert there in late August.

Story in jazz

MONTE KAY and Pete Kameron, who produced a three-week run of "Jazz Under the Stars" in New York's Central Park for Michael Grace and Chris Anderson, are preparing something entirely new for jazz audiences.

It will come under the category of "Jazz Theatre," incorporating a jazz concert presentation with theatrical values. It is said to be a cross between a jazz presentation seen in night clubs and in concerts.

What a premiere!

BENNY GOODMAN, Carol Channing and Stubby Kaye are the latest additions to the star-packed cast of "Crescendo," the DuPont Show of the Month premiere on CBS Television, Sunday, September 29.

Rex Harrison, currently starring in the Broadway hit, "My Fair Lady," heads the cast of "Crescendo," in which, as a visiting Englishman, he is introduced to American music.

Already cast in this musical kaleidoscope are Ethel Merman, Louis Armstrong, Diahann Carroll, Eddy Arnold, Peggy Lee, Mahalia Jackson, Lizzie Miles, Tommy Sands, Dinah Washington, and Turk Murphy and his Dixieland band.

'Moulin Rouge' is going on tour

Singer Ronnie Harris starts a 12-week tour of Moss Empires at Chiswick Empire on Monday with the revue "Moulin Rouge." The show has been resident for six weeks at Portsmouth Empire. Its immediate moves after Chiswick will be Leeds, Hull and Manchester.

Dates with the Stars

(Week commencing August 25)

- BILLIE ANTHONY**
Week: Empire, Liverpool
- WINIFRED ATWELL**
Season: Hippodrome, Brighton
- KENNY BAKER**
Season: Central Pier, Blackpool
- BEVERLEY SISTERS**
Week: Pavilion Torquay
- JUNE BIRCH**
Week: Empire, Newcastle
- EVE BOSWELL**
Week: Winter Gardens, Margate
- MAX BYGRAVES**
Season: Palladium, W. Bournemouth
- PETULA CLARK**
Week: Winter Gardens, Bournemouth
- JILL DAY**
Season: Hippodrome, Blackpool
- TERRY DENE**
Week: Empire, Newcastle
- LORRAE DESMOND**
Week: Empire, Leeds
- ROBERT EARL**
Season: Derby Baths, Blackpool
- FOUR BUDDY'S**
Season: Arcadia Theatre, Scarborough
- FOUR GUYS**
Saturday: USAP, Chicksands, Bedford
- FOUR JONES BOYS**
Season: North Pier, Blackpool
- FRASER HAYES Four**
Week: Regal Great Yarmouth
- MORTON FRASER'S Harmonica Gang**
Season: North Pier, Blackpool
- GAUNT BROTHERS**
Week: Empire, Finsbury Park
- NAT GONELLA**
Season: Palace, Dundee
- THE GOOFERS**
Season: Palladium, W. Bournemouth
- CHARLIE GRACIE**
Week: Globe, Stockton
- KAREN GREER**
Season: Winter Gardens, Blackpool
- OLGA JAMES**
Sunday: Opera House, Blackpool
- Week: Pavilion, Bournemouth
- KING BROTHERS**
Season: King's, Southsea
- DAVE KING**
Week: Palace, Manchester
- KORDITES**
Week: Palace, Manchester
- CHAS. McDEVITT Skiffle Group**
Week: Empire, Newcastle
- RUBY MURRAY**
Season: North Pier, Blackpool
- JOHNNIE RAY**
Sunday: Granada Woolwich
- Monday: Colston Hall, Bristol
- JOAN REGAN**
Season: Palladium, W. Bournemouth
- MARION RYAN**
Week: Empire, Finsbury Park
- JOAN SAVAGE**
Season: Winter Gardens, Blackpool
- ANNE SHELTON**
Season: Queen's, Blackpool
- TANNER SISTERS**
Season: Palace, Blackpool
- THREE DEUCES**
Season: Central Pier, Blackpool
- THREE KAYE SISTERS**
Season: Palladium, W. Bournemouth
- MEL TORME**
Week: Hippodrome, Birmingham
- DICKIE VALENTINE**
Week: Empire, Glasgow
- VIPERS Skiffle Group**
Week: Hippodrome Derby
- HEDLEY WARD Trio**
Sunday: Pier Pavilion, Cromer
- Season: Pavilion, Bournemouth
- DAVID WHITFIELD**
Sunday: Opera House, Blackpool
- Season: King's, Southsea
- YANA**
Sunday: Pier Pavilion, Llandudno
- Season: Opera House, Blackpool

STATES DRUMMER JOINS BRYCE

American drummer Bruce Gaylor has joined the Owen Bryce Band in place of Phil Rey who is now with Sonny Stewart's Skiffle Group.

Another change brings in ex-Ian Bell trombonist Geoff Hoare for John Goddard. Today (Friday) the band appears at the RAF Camp, Wittersham, on Saturday at Maidstone Jazz Club and at Oxford on August 31.

Wylie Price plans Coventry 10-piece

Bandleader Wylie Price will present a 10-piece band at CMA's new Majestic Ballroom, Coventry, when it opens early in October.

Wylie Price is at the Kings Hall and Central Bandstand, Herne Bay, for the summer.

BILLY LONG QUARTET RESIDES AT MAXIM'S

The Billy Long Quartet is now resident at Maxim's Restaurant, Wardour Street. Billy, on drums, leads Tommy Hart (alto), Kenny Baldoak (pno.) and Lennie Williams (bass).

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THEY HAD A NERVE MAKING THIS ELVIS PRESLEY FILM



Above—Wendell Corey plays a bandleader and Elizabeth Scott a publicity agent. Below—Elvis in action. The film laughs in the face of Joe Public, says Tony Brown. See also picture on page 8.

HOW in the world did the handlers of Elvis Presley come to let him make "Loving You"? The film may not be strictly biographical—but it's certainly going to seem so to thousands of filmgoers and Presley fans. Someone, perhaps, decided to indulge in an orgy of confession. Frankly, I'm astonished. But if the time has come for a little plain speaking, I'm all for it.

"Loving You" gets off to a lively enough start. "I sing a quarter of a tone sharp and stomp my feet," says one character, bewailing his lack of success. "What else can I do?" If you think that's an explosive line to toss into a film written around a pop idol, the follow-up is even more so. "Your Country-and-Western songs," says a publicity agent, "are the heart-beat of the nation."

"Then the nation should get its head examined," is the response.

That dialogue takes place between what I regard as the two leading characters in "Loving You"—the publicity agent and her ex-husband. Elvis is the puppet who dances between them.

He plays Deke Rivers, a small-town hick who can "beat up a storm" with a song. He is discovered by the publicity agent (Elizabeth Scott). And that's where "Loving You" sardonically laughs in the face of Joe Public once again.

Deke is brought up off the floor at various one-night-stands. "Here's a local boy made good," is the cry, and the "discovery"

climbs on to the stand and regularly asks to borrow a guitar. After gazing calculatingly at the ecstatic girl fans, the publicist sends a couple of matrons in among them to sniff at the Presley performance. A photographer is at hand to record the ensuing fracas.

When he is involved in a fight with a lout who has criticised his lank and oily sideburns, the publicist is gleeful. She buys him one of those monstrous American cars and puts around the story that it is the gift of a rich Texan's widow ("She always wanted a son like Deke...")

The singing rage gets a bit sickened by the phoney life he's leading and shapes up to escape. They reason with him. ("I gave him the usual lines—Gratitude, Loyalty.")

TONY BROWN tells why he is astonished at Elvis Presley's new film, "Loving You"

Very believable

The publicist sees that sex has its own reasoning power and starts to work on the boy. After all, she has a contract that says that 50 per cent. of her singing protégé belongs to her anyway. . . . All this is so very believable. The intermingling threads of sentiment (our singing hero is a poor, lonely orphan) and excuses that extinguish the drama before the fade-out are transparently false.

So is that tiresome rock-'n'-roll apologia that we have already heard in "Don't Knock the Rock." Exactly the same arguments are used: "You middle-agers did the Charleston



JEFF ELLISON

—Back from MOSCOW

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PARIS REPORT

PARIS, Wednesday. WITH the end of the holiday season in sight, Paris is preparing for a busy jazz season. Errol Garner and Judy Garland are the season's certainties, but others are expected. It isn't yet sure whether Olympia will be able to stage its projected jazz festival, expected to last one month. There is a possibility that Duke Ellington's Orchestra will come over.

★ THE return of Jacques Hellan and his band from the Villa Rosa cabaret, Madrid, is likely to start a flow of French jazzmen to Spain.

"We were so well received," said trumpeter Bernard Vitet. "I am sure there is a great jazz future in Spain."

The record shops do not stock jazz, apart from a few Sidney Bechet discs and one "no rock-'n'-roll recordings."

I am assured that the future will not be exclusively open to French jazzmen. If Spain cannot pay the tip-top prices asked by the Americans, fans will probably be ready to meet the demands of British jazzmen.

—Henry Kahn

and Black Bottom in your day. The kids are just letting off steam." Any disturbers of the public peace might claim that they were doing just that.

Victim

But none of the arguments has to be taken seriously. In the film, as in life, the singer's promoters only start making excuses when performances are banned. Up to that point, sensational publicity is their stock-in-trade.

Not that "Loving You" is going to do Elvis Presley any harm. He is presented as a simple victim of circumstance and he answers the elementary demands of the part admirably.

But "Loving You" amounts to a pretty hefty indictment of the publicists of the pop world. This kind of exposure is going to cause as many gasps, I fancy, as Presley's knee-trembling and noticeably-tight trousers.

I applaud Paramount for exposing the sham and deceit. They certainly had a nerve making this film.

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WHITTLE SIGNED FOR SHOW BAND

This car is O. Kaye

LOTIS & DUNCAN IN PEAK-HOUR L'BOURG SERIES

SINGER Dennis Lotis and Johnny Duncan and his Blue Grass Boys have been signed for a peak-time 26-week series on Radio Luxembourg starting on September 8.

The series, titled "Your Sunday Valentine," will be heard every Sunday evening at 9.30 p.m.

This is the Duncan group's first long-term radio series.

Donald Peers plus Johnny Franks 4

Hot violinist Johnny Franks has formed a quartet to join the "Donald Peers Show" which starts a variety tour on September 2 at the Manchester Hippodrome.

The show then visits the Sheffield Empire (September 9), Leeds Empire (16th) and Nottingham Empire (30th).

Johnny's quartet is completed by Brian Gilboy and Stan Waterman (gtrs.) and Alan Fiddler (bass).

HARRY ROY BAND DEPS FOR OSCAR RABIN ORK

Harry Roy and his 14-piece band opened at London's Strand Lyceum on Tuesday for a fortnight while the Oscar Rabin Orchestra is on holiday. His vocalists are Geraldine Farrar and Johnnie Webb.

Harry takes an eight-piece band into the Locarno, Leeds, for a season from September 16. "I am looking for local musical talent," he says.

Tour of cinemas

TENOR-SAXIST Tommy Whittle, one of the "founder members" of the BBC Show Band, has been signed by Cyril Stapleton for the new Stapleton Show Band which starts an eight-week tour of Rank Cinemas on September 29.

Cyril is currently fixing the full personnel of his 17-piece band. "I have several well-known musicians joining me," he told the MELODY MAKER, "but I can't announce any names until contracts are signed. Tommy Whittle is definite, however."

Coming of age

Cyril and his new Show Band make their bow to BBC televiewers on September 7 in a programme celebrating twenty-one years of BBC-TV.

Guests on the programme include Alna Cogan, Ronnie Hilton, Swedish jazz singer Alice Babs, the Four Dene Boys, The Londonaires with Marie Benson, and the Show Band singers.

Cyril recommences his "Saturday Show" series of midday airings on both the BBC Home and Light programmes on October 5. The programmes will be pre-recorded before he goes on his cinema tour.

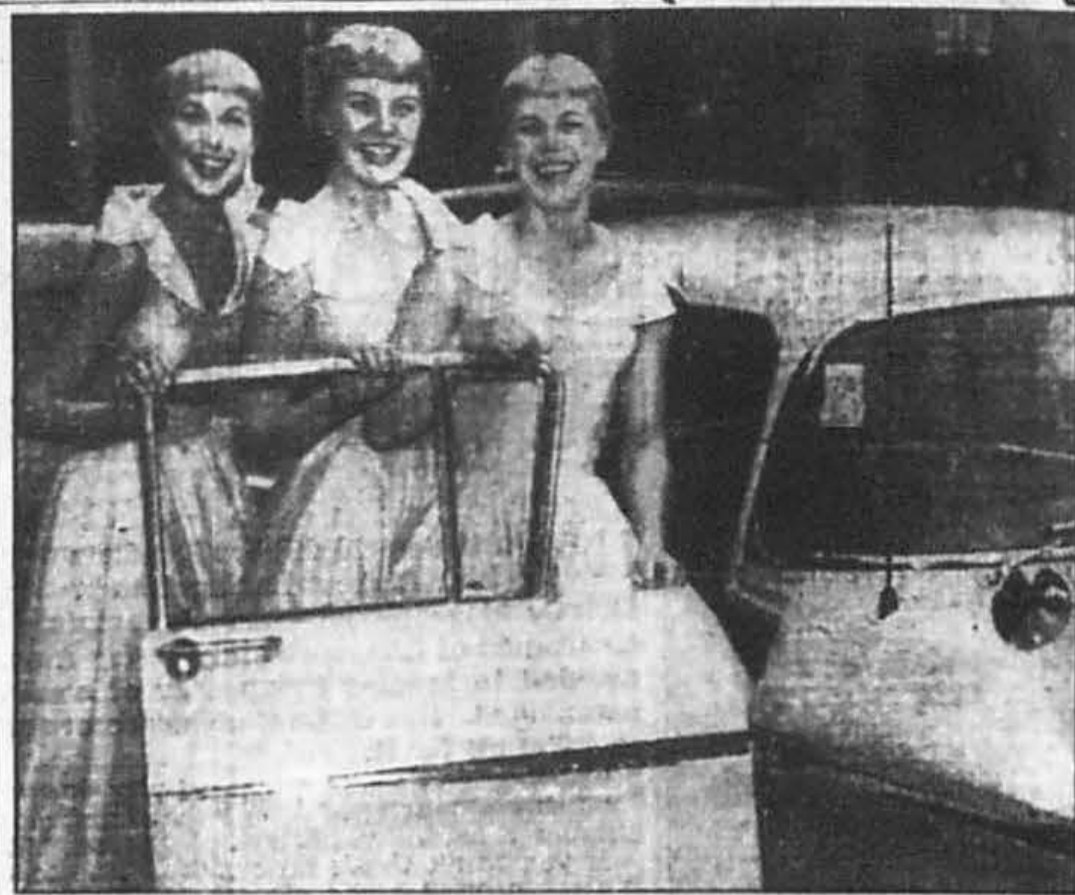
Don Fox makes his first recording

Singer Don Fox last week made his recorded bow—for the Decca label.

Titles he cut were "Be My Girl" and "You'll Never Go To Heaven." Accompaniments were by Roland Shaw's Orchestra and a vocal group. The record is being issued on August 30.

BBC's Top Two

The BBC's two most popular programmes are "Two Way Family Favourites" and the "Billy Cotton Band Show," according to figures released this week.



The Kaye Sisters had their first car delivered this week to the London Palladium, where they are currently playing. About to take their first drive in it are (l-r.) Sheila, Shan and Carol.

Customs 'seize' American discs

CUSTOMS and Excise officers last week "raided" record dealer Doug Dobell's Brighton branch and took 39 American discs from the shop.

CAMILLERI DISC ON PARLOPHONE

ACCORDIONIST Camilleri made his Parlophone recording debut on Friday, on the eve of a two-month European tour.

Titles are the theme music from the Rank film "Seven Thunders," for which he recorded the sound-track, and another British composition, "Traffic in Paris."

Camilleri was backed by Frank Donnison (bass), Ike Isaacs (gtr.), Vic Ash (clt.) and Bobby Kevin (drs.).

His tour will take him to his birthplace Malta, and to Italy, Spain and France. He is due back on October 7.

News in Brief

SINGER Shirley Western will be fronting the Don Smith Band at the Cresta Ballroom, Luton, for the next two weeks while Don is holidaying in Spain.

Shirley disbanded her own group last month to join the Smith Band in place of Shirley Wilson.

The new Basil Kirchin Orchestra last week waxed "White Silver Sands" and "Robert E. Lee" for Parlophone.

Clarinetist-leader Bernie Stanton opened on Monday at Winston's Club, W., with a quintet comprising Don Riddell (pno.), Jimmy Walker (tr.), Derek Fairbrass (drs.) and Johnny Taylor (bass).

Tenorist Stan Richards has become engaged to Ann Laine, waitress at Butlin's Ocean Hotel, Saltdean, where he is resident with Don Darby's Band.

Lionel Herbert, Louisiana jazz fan and ex-professional musician, has won the 1957 U.S. Professional Golfers' Association Championship.

Brighton's Grand Theatre, one of Britain's oldest variety houses which closed in 1954, is to become a furniture factory.

American film actress Ann Southern has signed with Tops Records and will cut two 12-inch LPs for the label shortly.

A skiffle contest starts on September 8 at the Playhouse Cinema, Feltham, Middlesex.

Two more programmes in Peter Noble's deejay series "Ebony Express" can be heard in the Home Service on Tuesday next and on September 3.

The Tanner Sisters air again in "Blackpool Nights" next Wednesday (28th).

Skiffle singer Bob Cort has written a book, "Making The Most Of Skiffle," to be published by McGibbon in September.

Freddy Randall opens with a 12-piece at Green's Playhouse, Glasgow, on Monday for two weeks.

Sneak raid on the Harry Leader Band

Thieves forced the lock of the Harry Leader bandroom at Butlin's Pwllheli Holiday Camp and stole valuable instruments and personal belongings.

The band has had its contract extended for an extra week. It will now be finishing on September 14.

Clarinetist Wally Fawkes was injured in a car accident at Church Street, Kensington, on Saturday. He is in St. Mary Abbot's Hospital, Kensington, with a cracked chest bone.

Laws of cricket

David Whitfield and the King Brothers were in a team of show business stars who took part in a comic cricket match at Southsea on Friday in aid of the Police Widows and Orphans Fund. The match, against a police team, was drawn.

WALLY FAWKES HURT IN CAR SMASH

Clarinetist Wally Fawkes was injured in a car accident at Church Street, Kensington, on Saturday. He is in St. Mary Abbot's Hospital, Kensington, with a cracked chest bone.

Joined ABC

He had been general musical director of the Associated British Picture Corporation since 1948.

The many films he was associated with included "The Dancing Years," "The Dam Busters," "The Good Companions," and the Vera-Ellen pictures "Happy Go Lovely" and "Let's Be Happy."

One of his last film assignments for Associated British was "The Moonraker," starring Sylvia Syms, George Baker and Marius Goring.

'Dicky Bird Hop' composer dies

Pioneer broadcaster Ronald Gourley, the blind pianist entertainer, who died this week in Surrey, was perhaps better known as the man who wrote "The Dicky Bird Hop."

Ronald, who was sixty-one, began broadcasting in 1922.

Cremation is at Streatham Vale today (Friday).

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"Mean-Woman Blues" "Lonesome Cowboy"
... "Let Me Be Your Teddy Bear"
... "Let's Have A Party" and "Hot Dog"...

ELVIS PRESLEY
LIZABETH SCOTT WENDELL COREY
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From a Story by Mary Agnes Thompson

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10.50: 1.12: 3.38: 6.04: 8.30
(Suns. 4.30: 7.20)

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Supplement No. 5, 1957

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I FEEL LIKE A NEW MAN

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EPV 1180 Everybody loves my baby; Wild cat rag—I don't know where I'm going.

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EPV 1201 Pretty—Listen bear;
KEN COLYER IN NEW ORLEANS

EPV 1202 Gravier St. blues; That's a plenty—Winter wonderland; Frankie and Johnny.

CHICO HAMILTON QUINTET

EPV 1206 Jonah's; The wind—Sleep; The swamp.

MUGGY SPANIER

EPV 1215 Eccentric; A good man is hard to find; Muskrat ramble; Lonesome road.

DON'T JUDGE US ONLY ON OUR RECORDS

says
**HUMPHREY
LYTTELTON**



TWO weeks ago I wrote something about the "British - jazz - can - do-no-right" brigade. In doing so, I came perilously close to indulging in the popular sport of Bashing the Critics. Since I have dabbled in criticism myself this is referred to within the trade as Lyttelton's Dog-Eating Act. As an ink-swilling musician, I regard it as quite healthy that my right hand should occasionally take a swipe at my left.

fraught with difficulty and hazard—and while it's all too easy to be a bad one (and earn good money at it, too) it's very, very hard to be a good one. To begin with, since the breed began—and don't let's forget that jazz flourished for 30 years, culminating in its first Golden Age, without the help of any critics—most critics have been forced to confine their judgments to gramophone records. Immediately you have a potentially ludicrous situation. For what to the critic is the be-all and end-all of jazz is to the artist almost a sideline, which he indulges in at odd moments

to supplement his income. Hence we find ourselves writing sentimentally about Louis Armstrong's "Hot Five Period" and conveniently overlooking the fact that, over a space of three years, the entire output of the Armstrong Hot Fives and Sevens took just 17 days to record. What's more, experience of Basie and Armstrong in person has shown that, even with

modern equipment, recorded sound is still a poor shadow of the real thing. Jazz lovers of pre-war vintage will remember all the critical discussion about Armstrong's "cloudy tone"—

which, as Mezzrow revealed with some scorn in his I.C.A. lecture here, was the work of the recording engineer and had nothing to do with any change of style on Armstrong's part. All this makes it difficult for a critic to do a responsible job. There are plenty who don't even try. And it's largely through their efforts that, in jazz more than any other field of art or entertainment, the artist regards the critic with such savage contempt. There are "critics" who regularly review my records and pontificate at length about my band—but who have not been to hear it in the flesh for years. To them, it's the records that count—the work in jazz clubs, playing for dancers, is not considered important.

Frivolous

Yet to me, recording is a pure frivolity—highly remunerative, I concede, but a frivolity nonetheless. Record reviewing is like trying to judge a beer by sampling the froth. For people who, for one reason or another, can only drink froth, it no doubt fulfils some useful function. As a performer, I can only suggest to anyone who wants to air their views about my band that they should try and hear it first. In the flesh, I won't bite them—I haven't bitten a critic for years.

Jazz in Central Park

AN unprecedented illustration of the intense current popularity of jazz in the U.S. is made in a dazzling setting, in the heart of Central Park.

A few months ago, on a site occupied in winter by a skating rink, a theatre was opened and a series of shows presented.

The promoters tried a revival of Rosalie, they tried a miscellany of music and dancing, they tried a Cotton Club-type revue with Cab Calloway. Nothing happened. Business went from bad to worse.

Then Virginia Wicks, who was handling publicity for the theatre, suggested: "Why don't you try some jazz?"

The promoters, Michael Grace and Chris Anderson, responded favourably and fast. An all-star show was presented with Erroll Garner, Gerry Mulligan, Miles Davis, George Shearing, Lester Young, Billie Holiday and Jo Jones. In subsequent weeks various others came and went for odd periods.

The transformation was amazing. At weekends thousands were turned away. Even on midweek nights the 3,800-seat theatre was packed.

Last week, just back from a trip to California, I dropped in to watch this phenomenon in action.

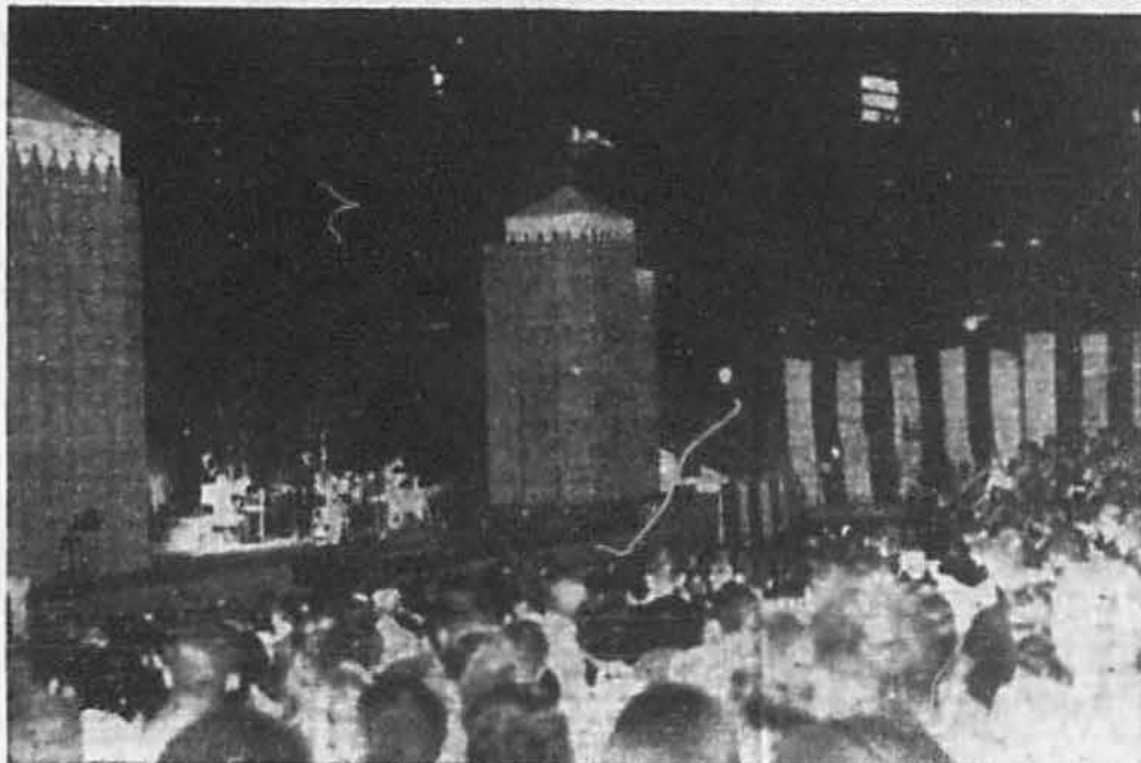
I don't think anyone will ever enjoy jazz under more delightful conditions. The vast theatre nestles in a setting of giant trees. A quarter of a mile away, looming in the background on either side, are ranged dozens of skyscrapers, with office and hotel window lights twinkling. Topping it all off was a new moon.

Response

In this atmosphere Jimmy Giuffre's trio opened the show with a moody, wistful set of originals.

Believe it or not, the audience reaction both to this group and the equally cerebral Modern Jazz Quartet, which followed, was uniformly favourable. There was a reasonably kind response, too, for Billie Holiday, even though this was definitely one of Lady Day's off-nights.

But the big reaction, as you might suspect, was re-



"The setting is delightful," says Leonard Feather.

LEONARD FEATHER

reports from New York

served for the drum battle between Buddy Rich and Jo Jones, which closed the first half.

After a brief intermission the show resumed with a delightful set by Kal Winding's septet, which includes trombonists Carl Fontana and Wayne Andre, Dick Lieb on bass trombone, and a swinging rhythm section, with, on this occasion, Wendell Marshall playing bass.

Dinah Washington ended the programme, accompanied by Eddie Chamblee—ex-Hampton tenor man and her latest husband—and his seven-piece band.

Run out

The "Theatre Under The Stars" has used so many other jazz attractions in such a short time—among them Stan Getz's Quartet, the Hi-Los, Maynard Ferguson's band, Chris Connor and Slim Gaillard—that they have already run out of talent.

Unable to book any big box-office jazz names to follow three weeks of the best business they have had all summer, they decided to coast with popular music for a couple of weeks, then return to jazz on August 26 with the Lionel Hampton orchestra, the Brubeck quartet and the Garner trio.

All in all this looks like another highly successful venture in the increasingly intense effort to draw jazz away from the smoke and obscurity of night clubs.

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Now we'll have a gallop...

"As a matter of fact," said the MC, "I've written out a programme for the evening. It's a kind of fixture list." He laughed shortly, and his voice echoed round the empty ballroom like a dropped hymnbook in church.

The bandleader raised his eyes momentarily to heaven and took the sheet of paper from the MC. It was torn from a ruled exercise book, and on it was written:

8 p.m. Quickstep. 8.09 Waltz. 8.21 The Pokey-Dokey. 8.39 Progressive Three-step. 8.54 Excuse-Me Tango. 9.01 Waltz. 9.17 Paul Jones. 9.32 Boompser Daisy. 9.41 Elimination Waltz.

9.53 Rock And Roll. 10.17 Vellita. 10.32 Barn Dance. . . .

The bandleader ran his eye swiftly down the list until he came to "11.30: Intermission," followed by "11.40: Ladies' Excuse-Me Palais Glide."

"Just one small point," he began.

The MC was instantly on the defensive. His bright red jacket, the dyer's label still affixed to the rear, bristled with defiance. "Oh!" he asked sharply. "And what's that?"

The bandleader pointed to the 10-minute intermission. "After three and a half hours playing could we make that 15 minutes?" he asked, in a thin voice.

Eight pairs of eyes turned with hatred to the MC. "Don't

worry," he said with infinite scorn. "There'll be a bottle of beer for the band every hour, and I'll have some fish-paste sandwiches at the back if you'd like to give the musicians a break one by one."

The bandleader let the moment slip. "OK," he said weakly. "I'll send them off one at a time."

Flushed with victory, the MC unbent a little. "Any alterations in the programme you'd like to suggest?"

"Well," said the bandleader. "You haven't got a quickstep down between 8 tonight and 2.30 tomorrow morning. Do you think perhaps . . ."

But the MC wasn't listening. Taking out an enormous pocket watch he had turned to the drummer. "Give me a bang on the drum," he commanded, wagging his hands up and down by way of demonstration. The drummer complied.

QUICKSTEP

"My Lords, Ladies and Gentlemen!" cried the MC at four teenagers sitting in the far corner. "Pray take your partners for . . ."—he drew himself up to his full height—" . . . a quickstep!"

"4, 27 and 103," murmured the bandleader to the front-line.

"I can't hear you, Dave," called the pianist, who had once had a band of his own. "Did you say 47?"

"No, four!" the bandleader shouted, adjusting his alto reed. "NUMBER FOUR: 'Avalon'."

"It's always four," the pianist mumbled to the drummer. "That's the only sax part he can play." Hastily, he banged his foot four times on the floor and the band began to play.

TEMPO

The bandleader, foot poised to set the tempo himself, jammed the mouthpiece between his lips and joined in. One of the couples got up to dance.

A few seconds later the MC was back at the rostrum, watch in hand. "This is about 46 bars a minute," he shouted over the uproar. "Speed it up a bit." The bandleader stood up to face the band, beating exaggerated minims with one hand and trying to finger his sax with the other.

The tempo gained with a rush and the couple left the floor.

"See? They can't dance to it," bellowed the MC, flushed with excitement. "Take it from me, Men!" Eyes glued on the second hand of his watch, he conducted like one beating a carpet.

Preoccupied with the effort of following two conductors, half the band took the first time bar and the other half went straight on. "Letter C!" cried the bandleader, pushing the MC aside, and assuming control of the sinking ship. "1, 2, 3, 4; 2, 2, 3, 4; 3, 2, 3, 4."

In a flurry of polytonality the band ground to a halt. One of the teenagers came up to the stand. "Could we have a quick-step next?" he asked sweetly.

The MC smiled, teeth clenched. "I'm afraid it's a waltz next, sir," he replied. "But we'll be playing another quickstep at 2.27 a.m." He raised his voice. "Take your partners for a waltz," adding under his breath to the bandleader, "and no vocals."

The bandleader, who had just found the song copy of "Love Is All," fumbled for the 1st alto part. "Give that MC a bonus," said the pianist in a penetrating whisper.

GOODNIGHT

It was 3 a.m. The band had played. "Goodnight, Sweetheart." "Goodnight My Love." "Goodnight To You All." "Goodnight Ladies" and sung a set of bawdy lyrics to "Auld Lang Syne" without any of the customers appearing to notice. The MC, his red jacket wet with perspiration, bore down once again upon the bandstand.

"I think we'll have a gallop," he said. The band responded with "John Peel" while the 300 customers tore full tilt around the floor shouting "Yoicks!" and "Hullo, Hullo!" Eyes shining, they called to each other. "What fun!"

"And now . . ." the MC's



Bertice Reading, ex-Hampton vocalist, with drummer Jeff Ellison in the Kremlin grounds.

Contrasts in the USSR

WELL, the flag-waving is over and we have just moved out of earshot of the brass band playing us out of the station.

When we arrived we were rather overwhelmed by the tumultuous reception and it was difficult to get a clear picture of what life is like for musicians under normal conditions.

It is impossible to compare their cost of living with ours, owing to the vastly different standards of values.

One must also bear in mind that artists are among the favourite few and benefit accordingly.

For all Muscovites rent is fixed at 9 per cent. of their income and this includes gas, electricity and central heating in the newer buildings. There is no income tax and they get a month's free holiday with free travel each year.

Against this, there are certain essentials such as food and clothing that cost at least six times as much as in England.

Musical education, for those who show capability, is free and comprehensive from school-leaving age until finding a place in an orchestra.

They are given instruments by the State, but do not necessarily have the use of the same instrument all of the time. They are quite upset about this.

For jazz or dance musicians it is a different story. Not for them free instruments and education. They have to buy their own out of a limited choice of appallingly poor instruments.

Fantastic

Jazz records are unobtainable, except at a fantastic black-market price.

I heard of no groups getting together to play jazz, though I met many jazz-keen members of hotel and symphony orchestras.

I was invited home by one of the symphony musicians—one of the younger generation who was comfortably placed.

We were discussing Western music and he was explaining to me its growth and development in Russia. To illustrate a point he played a record of what he called Russia's most popular band, led by a trumpet player named Eddie Rosner.

It was made, he added, on Rosner's release from gaol in 1953.

Then he played the side and I heard a Jamesish trumpet playing an Ellington number, "Blue Prelude." He was backed by an orchestra with strings and a rather wailing, wobbly vibrato-ed sax section, voiced in a poor imitation of Ellington scoring.

Some time later I asked: "What did he go to gaol for?" He looked embarrassed, hesitated, and with a nervous giggle said: "For playing jazz."

Stan Wasser

STEVE RACE this week touches on a subject near to the heart of every dance band musician . . .

voice was pregnant with emotion—" . . . the last waltz." The customers, gay to the last drop of blood, responded with cries of disappointment. The MC wagged his finger. "Now, now," he said, chidingly. "Work in the morning!"

The band played a chorus of "Three O'clock In The Morning," overlapped the last chord with a drum roll and tossed off six bars of the National Anthem in six seconds flat. Jostling for places in the cloakroom queue, the couples set off for home. The bandleader sighed, and thought about the money.

"By the way," said the MC as the musicians dismantled their steaming instruments. "There's a couple of fish-paste sandwiches left in the buffet if any of you would care to take some home. . . ."



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New deal for the housewives?

THE days when BBC record announcers spoke about Gene "Kruppa," Sidney "Beckett" and Count "Bassie" are nearly over. Today's DJs, as the Americans might say, are hip and gassed.

Laddies like A. Mandell, J. Payne, D. Jacobs, S. Brooke, B. Matthew, W. Thomas and the new boy, Michael Jackson, know their stuff. There are others, alas, who know their jazz but would fain forget.

But let us talk a bout Wilfrid Thomas, of "Let's Settle For Music" fame. On that programme he introduced a new slant by talking about the composers, an idea which has been copied by all and sundry.

Wilf has just finished his chore on "Housewives' Choice." Due to the nature of the requests, one hardly ever hears a jingle of jazz or a sliver of style.

Yet Wilf, I estimate, managed to include about 25 per cent. of the goodly gear in his programme, including Duke, Basie, Herman, Ella and Brubeck.

How was this done? How, I asked, could Thomas do it and not others? It was done quite simply by the open-card system.

Most postcards ask for a definite request, but some others merely say, for example: "My newly-married daughter's birthday is next week. Could you play something for her?"

That is what is called an open card, and while most chappies on the Choice play safe and dart in and out of the Hit Parade, Wilfred goes straight to the Jazz.

He is wise in his generation. First, because he makes his programmes different; second, because he pleases the jazz-minded of the goodly matrons, and third, because he is only doing what everyone will eventually have to do if they don't want the programme to lapse into inertia.

THE BAND WAGON

Joe Loss And His Orchestra
Ronnie Keene And His Orchestra
10.15 p.m. 12/8/57

WE had a bass player in a band I worked with who was the soul of contrived impartiality. If an argument broke out between the leader and one of the boys, and our bass man was appealed to for justice he, being the oldest, would invariably come out with the phrase, "It's not for me to say."

Naturally, I grabbed this phrase and found it very useful when, for example, my married friends entered into a state of war and asked me to intercede. Frankly, it got me out of many a scrape.

The memory of all this was evoked when Miss Marion Keene, on this broadcast, sang very sweetly a diplomatic ditty entitled "It's Not For Me To Say."

In this case it is for me to say, and I'll add that Ronnie Keene's band is improving.

I liked his warm commercial tenor, Frank Gillespie's lead alto and Jock Scott's flute and arranging. I also liked his attempt to play a good programme.

What he needs now is a cleaner, brighter ensemble and a lighter, swingier rhythm section.

As I have recently reviewed

the Loss lads, I will add that his band remains constantly good.

ALSO HEARD

"Guitar Club" (6 p.m. 12/8/57) a specialist show for guitarists but good listening for everybody who likes music.

BURMAN'S BAUBLE

... goes to Wilfrid Thomas—a splendid announcer and a devotee to the cause.

THE DUKE.
Wilfrid Thomas may have helped "Housewives' Choice" from lapsing into inertia by playing his records.



COLLECTORS' CORNER

edited by Max Jones and Sinclair Trail

Blues singers

THIS week we end the list of blues singers' pseudonyms. Additions and queries will be

dealt with when we have had a chance to sort out readers' letters.

- Sam and Oscar—Sam Theard and John Oscar.
- Sammy Sampson—William Broonsy.
- Shelley Armstrong—Leroy Carr (some sides).
- Scrappier Blackwell—Francis (Frankie) Black.
- Smiley Lewis—Overton Lemon.
- Smokehouse Charlie—Thomas A. Dorsey.
- Son Joe—Joe Lawler.
- Punny Paper Smith—J. T. Smith.
- Ira Smith—Leola Grant.
- Mandy Smith—Lizsie Miles.
- Thunder Smith—Wilson Smith.
- St Louis Jimmy—James Oden.
- Sunnyland Slim—Albert Luan-drew.
- Springback James—James Hair-ston.
- Sonny Boy Williamson 2—Race Miller.
- Sonny Terry—Sanders Terrell.
- Southern Blues Singer—Matthew McClare.
- Speckled Red—Rufus Perryman.
- Steamboat Bill—Willie Baker.
- Stovpipe No. 1—Sam Jones.
- Tennessee Gabriel—Brownie McGhee.
- Texas Tommy—Thomas A. Dorsey.
- Texas Slim—John Lee Hooker.
- Rambling Thomas—Willard Thomas.
- T-Bone Walker—Aaron Walker.
- Tippy Barton—Josh White.
- Too-Tight Henry—Henry Towns-end.
- Viola Bartlett—Ozie McPherson.
- Violet Green—Clara Smith.
- Washboard Sam—Robert Brown.
- Washboard Pete—Pete Sanders.
- Sonny Boy Williamson—John Lee Williamson.
- Willie Barnes—Wiley Barner.
- Willie Bee—Willie B. James.
- Willie Jones—Willie Baker.
- Chuck Willis—Charles Willis.
- Kid Sox Wilson—Wesley Wilson.
- Yas Yas Girl—Merline Johnson.
- Za Zu Girl—Eton Spivey.

Jazz on the Air

(Times: BST/CET)

- SATURDAY, AUGUST 24:**
10.0-10.30 a.m. DL: Vipers, Dickie Bishop Quartet.
12.30-1.0 p.m. A 1: Young-Gray-McGhee, Turner-Johnson, Basie.
12.45-1.15 DE: Jazz Band Ball.
1.0-1.15 A 1 2: Spirits of Memphis, Five Blind Boys.
2.0-2.25 C 1: Mainly Modern.
2.30-2.40 C 2: Down Town Jazz Band.
3.0-3.45 Z: Champs-Elysees Jazz.
8.0-10.0 T: (1) Glen Gray, Hetti, Elgart, etc. (2) Mulligan, Louis, Bud Powell, B.G.
9.0-9.25 J: Basin Street Jazz.
9.20-9.35 B: Bolling plays Django
9.30 W: Jamboree Jazz Time.
10.0-10.30 J: Hollywood Music.
10.10-10.55 F 1: Jazz Party.
10.40-12.0: 12.10-2.0 a.m. I: Rhythm.
11.0-1.0 a.m. T: Repeat of 8.0 p.m.
11.5-12.0 J: Red Nichols.
11.10-11.30 Y: Jazz 1957.
12.5-1.0 J: D-J Shows.
12.10-12.45 H: Combs.
12.30 app.-1.0 Q: Jazz.
1.0-2.0 E-Q: Saturday Night Club.
2.5-3.0 H-Q: Hollywood-New York.

- SUNDAY, AUGUST 25:**
8.0-10.0 p.m. T: (1) Miller, Anthony, Christy. (2) Zurke, Winding, Johnson, Ellington, Wiley, Puente, Andy Kirk, etc.
10.0-11.55 S: For Jazz Fans.
10.11-11.0 P 2: Palladium Heath.
11.0-11.15 Z: Hank Jones, Les Jazz Modes, Wess.
11.0-11.55 F 1: Jazz For Sunday Night.
11.0-1.0 a.m. T: Repeat of 8.0 p.m.

- MONDAY, AUGUST 26:**
8.0-10.0 p.m. T: (1) Terms, Lee, 30 Minutes of Artie Shaw. (2) Phineas Jnr., Dankworth, Joe Mooney, T. Parker, Giffre, Herman.
9.15-9.30 W: Les Brown.
10.10-11.0 S: For Jazz Fans.
10.30 app. K: Jazz Hour.
10.35-11.15 Z: Shank, Hi-Lo's, Niehaus, Peterson.
11.0-11.30 I: German All Stars 1957, NJC Hannover, Hipp, etc.
11.0-1.0 a.m. T: Repeat of 8.0 p.m.
11.5-1.0 J: D-J Shows (nightly).
11.15-11.40 C 1: Ray Anthony.

- TUESDAY, AUGUST 27:**
1.50-2.0 p.m. C 2: Peterson Trio.
5.15-5.30 K: Jazz Club '57.
6.0-6.15 J: Buddy Weed.
7.45-8.0 C 1: Pia Back.
8.0-10.0 T: (1) California Suite, Ellington, B.G. T.D. Miller, Shaw, Peterson. (2) Ellingtonia, New Giffre Trio, Doc Evans, Knocky Parker, Hines.
9.20-9.45 H 2: German Jazz Festival '57.
9.30-9.45 W: Ella and Louis.
10.10-11.0 S: For Jazz Fans.
10.11-10.55 F 2: Modernaires, Harry James.
10.15-10.45 B-258m: The Real Jazz.
11.0-1.0 a.m. T: Repeat of 8.0 p.m.

- WEDNESDAY, AUGUST 28:**
6.30-6.55 p.m. F 1: Modern Jazz '57.
8.0-10.0 T: (1) B.G. Shaw, Hi-Lo's, T.D. (2) Stuff Smith, Lizzie Miles, Caillard, MJO, M.L. Lewis, Paich, Tatum, Hamp, Herman, etc.
9.30-10.30 F 3: Jazz For Everyone.
10.10-11.0 S: For Jazz Fans.
11.0-1.0 a.m. T: Repeat of 8 p.m.
11.15-11.35 C 2: Erroll Garner.
12.5-1.0 O: Jazz Journal.
12.10-1.0 I: German Jazz Festival '57.

- THURSDAY, AUGUST 29:**
8.0-10.0 p.m. T: (1) Tribute to Paul Whiteman. (2) Hodges, Lunceford's Men, Ventura, Randy Brooks, Dankworth, Haff, Farlow, Eddie Costa, etc.
10.0-10.30 J: Instrumental Mood.
10.10-11.0 S: For Jazz Fans.
10.20-11.0 I: German Jazz Festival '57.
10.45-11.0 J: B for Blues.
11.0-1.0 a.m. T: Repeat of 8.0 p.m.
11.35-12.0 H 1: Kenton.

- FRIDAY, AUGUST 30:**
4.0-4.30 p.m. I: German Jazz Festival '57.
5.0-5.30 K: For Hep Cats.
5.5-5.25 C 1: Pete Schlipperoot.
5.40-6.0 L: Jazz Festival.
8.0-10.0 T: (1) Lena Horne, Hi-Lo's, T.D. Miller, (2) Scooby, Rogers, Tyrse Glenn, Hug, Baudue, Hank Jones, etc.
9.30-9.55 H 1: German Jazz Festival '57.
10.0-10.35 J: Mostly Dixie.
10.0-10.15 W: Billy Maxted Band.
10.10-11.0 S: For Jazz Fans.
10.20-11.0 Q: Louis Armstrong.
10.35-11.15 Z: Jazz à la Carte.
11.0-1.0 a.m. T: Repeat of 8.0 p.m.

KEY TO STATIONS AND WAVELENGTHS

- A: RTP Paris-Inter: 1—1829m, 48.39m, 2—193m.
- B: RTP Paris: 280, 218m, 318m, 359m, 445m, 498m.
- C: Hilversum: 1—402m, 2—298m.
- D: BBC: E—464m, 30, 23, 19m bands. L—1500m, 247m.
- E: NDR/WDR: 309m, 189m, 49.38m.
- F: Belgian Radio: 1—484m, 2—325m, 3—267m.
- H: RIAS Berlin: 1—303m, 2—407m, 49.94m.
- I: SWP Baden-Baden: 295m, 363m, 195m, 41.29m.
- J: APN: 344m, 271m, 547m.
- K: SBC Stockholm: 1571m, 255m, 246m, 306m, 506m, 49.46m.
- L: NR Oslo: 1378m, 337m, 228m, 477m.
- O: BR Munich: 375m, 187m, 48.7m.
- P: DDR Stuttgart: 522m, 49.75m.
- Q: HR Frankfurt: 506m.
- S: Europe 1: 1647m.
- T: VOA Washington: 41, 31, 19m bands. 12.0-1.0 a.m. only (2) on 1734m.
- W: Luxembourg: 308m, 49.28m.
- V: SBC Lugano: 565.6m.
- Z: SBC Geneva/Lausanne: 393m, 21m band.

—F. W. Street



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If your ears are assailed by noise and distortion don't blame the record—it's probably the needle.

When did you change it last?

Hear that rock 'n' roll, skiffle, calypso or trad. exactly as recorded. You'll be delighted at the difference. For perfect tonal quality fit the new

B.M.B. Sapphire NEEDLE

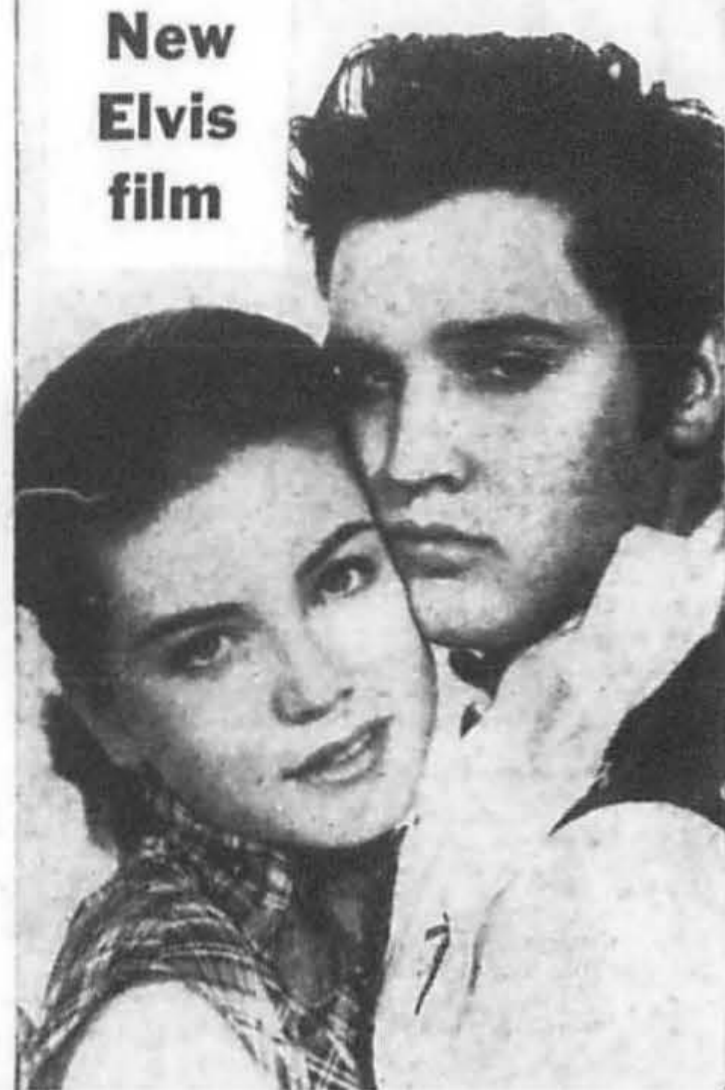
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B.M.B. (Sales) Ltd
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New Elvis film



KENTON CAN HIT JACKPOT WITH HIS MODERN MEN

"THE new 'Kenton With Voices' album is receiving more air play than anything Kenton has ever recorded," the Capitol promotion man told me last week (reports Howard Lucraft).

Actually, the LP should be called "Voices With Kenton"—it's practically all voices and hardly any Kenton. Nevertheless, the Kenton stamp is unmistakably present as Stan did all the arrangements, both for the vocal group and the backgrounds.

The "Voices" in question are those of "The Modern Men" quartet, joined, on three tracks, by Mrs. Kenton (Ann Richards), Margaret Sharp, Stan's pretty, vivacious secretary, discovered the quartet and is now its manager.

Stan Kenton (centre) with the Modern Men l-r, Al Oliveri, Bob Smart, Paul Salamunovich and Tony Katias.

re-forming the Pastels vocal group. The Modern Men only sang a few bars for Stan and they were signed.

Despite a little intonation trouble, the quartet has had fine initial public acceptance.

Margaret informed me: "For a long time now I've been a member of the famous Roger Wagner Chorale here. These four boys are also members and had been rehearsing, on the quiet, as a jazz vocal group. One day I chanced to hear them and thought that the boss should listen at once."

Few bars

"Stan had decided months ago to do some commercial records to get more DJ play. He had been thinking about

re-forming the Pastels vocal group. The Modern Men only sang a few bars for Stan and they were signed.



Instrumentalists "They're like a higher sounding Four Freshmen," one teenage girl told me in Hollywood's famous Music City record store. Actually, all four members of the group are instrumentalists.

Road tour The full Kenton instrumentation was not used on this "Kenton With Voices" LP.

She sings too! THE lady on the left is 17-year-old Gladys Zender, better known as Miss Universe after winning the title recently in California.

Summing-up COUNTRY-and-Western fans may not have detected an extra-high falsetto note among Johnny Duncan's blue yodelling during his "Rhythm and Blues" programme last Friday.

Wait for it! ONE of the most original to come along in years. That's how pianist Marian McPartland describes girl singer and electric piano player Jean Hoffman.

Blue-blooded ALTOIST Bruce Turner epitomised the lack of jazz appreciation in Russia when he returned with the comment: "Too many Red Squares, dad."

DUKE ELLINGTON presents Summertime; Laura; I can't get started; My funny valentine; Everything but you; Frustration; Cotton tail; Day dream; Deep purple; Indian summer; Blues LTZ-N 15078

Art Pepper and Bob Cooper record for Lucraft

STREET BALLADS

FOR the nearest thing to authentic traditional native blues singing from the British Isles, all you have to do is take a London Tube train to Camden Town.

Tremendous voice Though Margaret's roots are deep in Ireland's open-air singing tradition, her phrasing, vocal range and attack have much in common with the best of the blues singers.

Regret? Does he regret being the most heard, yet least-known man behind-the-voice?

CONNEE BOSWELL and the ORIGINAL MEMPHIS FIVE in Hi-Fi

HAL MCKUSICK QUINTET Down and dirty; Alone together; Criss cross; Gone with the wind; When your lover has gone; Pen-sis; Makin' whoopee; Isn't it romantic; For Art's sake; Old devil moon LVA 9062

THE DECCA RECORD COMPANY LTD 1-3 BRIXTON ROAD LONDON SW9

HOLLYWOOD HEADLINES

DAVE BRUBECK told me, on the phone, from Oakland: "I've just completed a new studio quartet album. This will follow my second piano solo LP and the 'Jazz Goes To Junior College' release."

Zardi's closed NITERY NEWS... The Australian Jazz Quintet is at Peacock Lane.

For Ella F. FILM CLIPS... Julie London has revealed that her "Cry Me A River" hit song was actually written for Ella Fitzgerald.

appear in Success. "Sweet Smell Of Success."

Disc DATA... Beryl Davis, Jane Russell and Connee Haynes have a new religious vocal trio LP titled "The Magic Of Believing."

He's America's jingle giant

JINGLE singing isn't as simple as it sounds. The singer sells the lyrics, not himself. The sponsor may be up in the recording box screaming "I can't hear the words!"

Bill started off as a trombonist with Red Nichols and got off with a vocal chorus or two without getting ideas about a singing career. In fact, after war service he tried to be a music teacher.

Bill Lee should know what he's talking about. He's reckoned to be America's Jingle King—the man of a hundred voices behind a thousand advertised products. He has sung the praises of over 60 brands of cigarettes alone.

Bill Lee should know what he's talking about. He's reckoned to be America's Jingle King—the man of a hundred voices behind a thousand advertised products.

Bill Lee



Bandleader Ray Anthony and his film star wife, Mamie Van Doren, pictured in Hollywood before leaving for London.

shortly by Decca Records, both in the USA and Great Britain.

Gibbs goes West IN BRIEF... British drummer Sid Raymond is returning shortly to live in London.

Lucraft session THE first in a series of jazz LPs with music directed by yours truly, will be released

signed for LPs with the new Mode company.

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Bill Lee

ON THE BEAT

SATCHMO. You don't have to qualify it, explain it, add to it. There's only one Satchmo.

There's Fats (Waller, Edwards, Navarro, Domino), Earl (Hines, Bostic), King (Oliver, Cole), dozens of Lords in the Land of Calypso.

First it was to be "Saga Of Satchmo." Then "Ambassador Satchmo." They finally settled for "Satchmo The Great."

25 years ago "SATCHMO The Great" comes to the London Pavilion next month. In it you'll see shots taken during his Empress Hall concerts earlier this year.

After all this, there should be no need for one of the daily newspapers to "translate"

THE word for its readers (as happened during his last visit) as: "More satchel."

Title Tattle THE American A&R men are still at it. Among new album titles that have caught my eye are:

"Dinner Music For People Who Aren't Very Hungry" (Mercury)

with Pat Brand

think twice about Woody Herman's latest on Capitol. It's called "Music For Hip Lovers"

Pioneer LAST week I suggested that Ray Martin was probably the first British artist to feature on the non-stop coast-to-coast NBC radio show "Music Marathon."

ONLY TWO CONTROLS!



Here's the tape recorder for YOU! says JACK JACKSON

Take a tip from Britain's most popular TV and Radio taster—"If you haven't heard the Walter 303, you're in for a pleasant surprise... it has the performance of a machine 10 times its size!"

Try it yourself on our stand at the Radio Show

39 gns Walter 303

CARLTON DRUMS He's America's jingle giant. DANNY CRAIG Dill Jones Trio. WRITE FOR THIS NEW CATALOGUE. Dallas BUILDING CLIFTON STREET LONDON E.C.2

SONGSHEET

by Hubert W. David

PLAGIARISM is described as "the act of appropriating and giving out as one's own the writings, inventions and ideas of another." It is a word which many unknown writers seem to fear, but in the popular song world much too much is made of it.

Let us clear the air at once. There is no copyright at all in the actual title of a song. So, on the face of it anyone can set down and write a number called "Around The World" or "Mr. Wonderful." Getting such a song published would be quite another matter.

While there is no copyright in the title itself, there is what is known as "colourful imitation," and if one publisher's exploitation is taken advantage of by another publisher to sell a similar song that is where the fireworks start.

I say that it all depends on the type of title. For instance, over the years we have had a dozen songs all with the same title "When I Fall In Love." No one song has affected the other because enough time has elapsed between publication. Moreover, anyone could have thought of "When I Fall In Love."

Specialised titles

BUT I am sure you would never dream of sitting down at your piano to compose a number with the title "Riders In The Sky." Here is a whole specialised idea which has been moulded into a complete story. So no matter how much water passes under the bridges, you will still never again be able to use the title "Riders In The Sky."

So much for the title itself. Among publishers plagiarism is an acknowledged thing, for however vast their knowledge may be of what has been published in the past, nobody is infallible. I can assure you that a publisher very rarely takes such a matter to court. It can be a very expensive business and, with Queen's Counsel and the rest, a publisher may find it will cost him more than he is likely to get in damages.

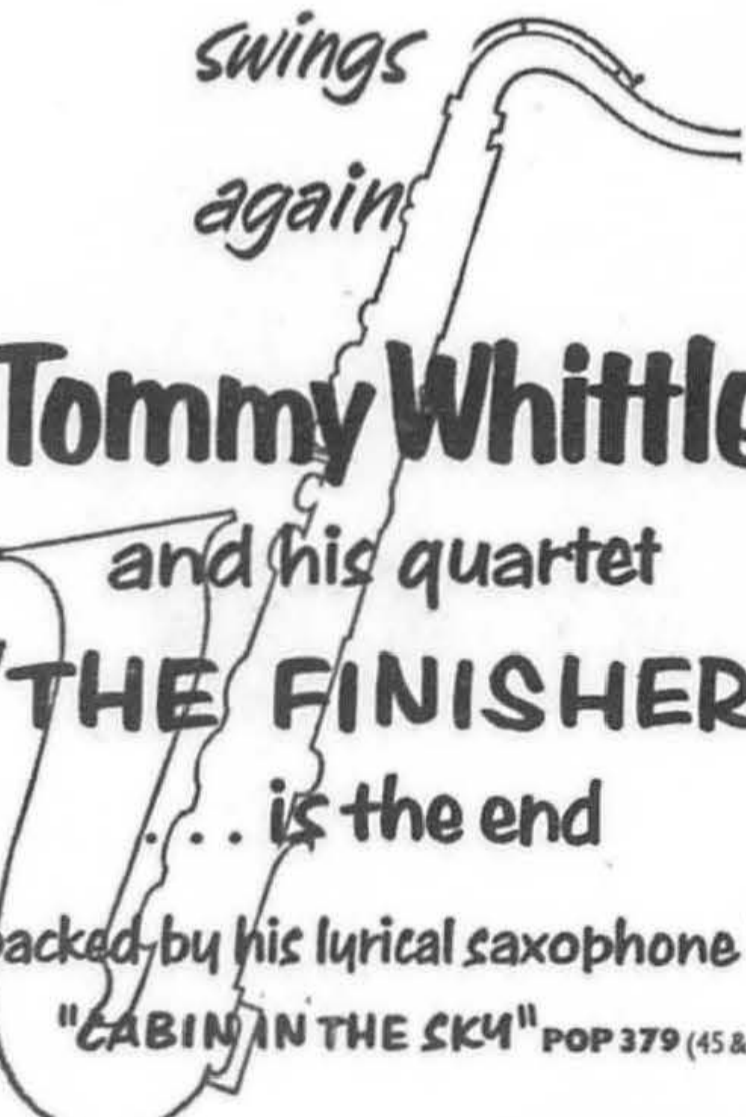
Damages? Well, if a song doesn't make the grade it earns no money. So how can a publisher claim damages from another in such a case? If a song nets £5,000, then, perhaps, the publisher whose work has been plagiarised might feel justified in going ahead with an action. But it is far simpler to approach the matter on a friendly basis, and I know of many incidents where an amicable settlement has been arranged on a small royalty basis, at the cost of a few postage stamps.

Kill the bogey

IF you suddenly hear a song on the radio with a snatch of melody similar to one reclining in your desk drawer at the moment, don't jump to the conclusion that you have a traitor in the camp and that someone who has seen your song has stolen a march on you.


After all, the piano keyboard has only 12 notes to provide all the variations of all the songs that have ever been written. That your own melody is still lying dormant in your writing desk is just pure bad luck. So please dismiss this bogey of plagiarism from your minds. It occurs far more by accident than design, and, believe me, publishers are far too busy to ever worry about picking your brains.

Tommy
swings
again



Tommy Whittle
and his quartet
"THE FINISHER"
... is the end
backed by his lyrical saxophone in
"CABIN IN THE SKY" POP 379 (45 & 78)

"HIS MASTER'S VOICE"
for the TOPS in POPS



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E.M.I. RECORDS LTD., (Controlled by Electric & Musical Industries Ltd.)
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BRITAIN'S TOP DISCS and TUNES

A GUIDE to the best selling discs for the week ended August 17, derived from information supplied by 23 leading record stores *

This week	Last week	Title	Artist	Label
1	(1)	ALL SHOOK UP	Elvis Presley	HMV
2	(2)	ISLAND IN THE SUN	Harry Belafonte	RCA
3	(3)	LOVE LETTERS IN THE SAND	Pat Boone	London
4	(4)	TEDDY BEAR	Elvis Presley	RCA
5	(5)	DIANA	Paul Anka	Columbia
6	(6)	BYE BYE LOVE	Everly Brothers	London
7	(7)	LAST TRAIN TO SAN FERNANDO	Johnny Duncan	Columbia
8	(8)	WE WILL MAKE LOVE	Ross Hamilton	Orion
9	(9)	LITTLE DARLIN'	Diamonds	Mercury
10	(10)	PUTTIN' ON THE STYLE	Lonnie Donegan	Pye-Nixa
11	(11)	WITH ALL MY HEART	Petula Clark	Pye-Nixa
12	(12)	FABULOUS	Alma Cogan (HMV); Steve Lawrence (V-Cor)	Parlophone
13	(13)	START MOVIN'	Donald Peers (Ori); Larry Page (Col); Terry Dene (Decl)	Philips
14	(14)	BUTTERFINGERS	Tommy Steele	Decca
15	(15)	WATER, WATER	Tommy Steele	Decca
16	(16)	LUCILLE	Little Richard	London
17	(17)	DARK MOON	Tony Brent	Columbia
18	(18)	GAMBLIN' MAN	Lonnie Donegan	Pye-Nixa
19	(19)	HANDFUL OF SONGS	Tommy Steele	Decca
20	(20)	AROUND THE WORLD	Ronnie Hilton	HMV

* STORES SUPPLYING INFORMATION FOR RECORD CHART
LONDON—A. V. Ebbelwhite, E.C.3; W. A. Clarke, S.W.6; Popular Music Stores, E.6; Leading Lighting, N.1; Imhof, W.C.1; Rolo For Records, E.10; MANCHESTER—Duwa Wholesale, Ltd., 1; H. J. Carroll, 18; LIVERPOOL—James Smith and Son, 1; Nons, Ltd., 4; BLACKWOOD—Glyn Lewis, HULL—Sydney Scarborough, Ltd. NEWCASTLE—J. G. Windows, Ltd., 1; WORTHING—J. W. Mansfield, Ltd. BOLTON—Engineering Service Co. SLOUGH—Hickies, EDINBURGH—Handparts Music Stores, Ltd., 1; TORQUAY—Pash and Co., Ltd. BIRMINGHAM—R. C. Mansell, Ltd., 2; CARDIFF—Royds, MIDDLESBROUGH—Sykes' Record Shop, GLASGOW—McOormack's, Ltd., C.2. SOUTH SHIELDS—Staville Bros., Ltd.

THIS copyright list of the 24 best-selling songs for the week ended August 17, 1957, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

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

Two titles "tied" for 12th and 16th positions.
A—American; B—British; F—Others.
(All rights reserved.)

TOP JAZZ DISCS

Week Ended August 17, 1957

This week	Last week	Title	Artist	Label	London	Glasgow	Belfast	Manchester	Birmingham	Newcastle	Liverpool	Cardiff	Points
1	—	CHICO HAMILTON QUINTET IN HI-FI (LP)		Vogue	2	1	2	4	—	—	4	—	42
2	1	CHICO HAMILTON QUINTET (LP)		Vogue	1	—	—	—	3	9	1	1	40
3	5	CONCERT BY THE SEA (LP)	Errol Garner	Philips	—	4	6	10	—	2	3	10	26
4	3	PUTTIN' ON THE STYLE	Lonnie Donegan	Pye-Nixa	—	3	1	5	—	—	—	—	25
5	4	MEL TORRE SINGS FRED ASTAIRE (LP)		London	—	6	—	—	10	—	3	3	22
6	5	Ella SINGS THE RODGERS AND HART SONG BOOK—Vol II (LP)	Ella Fitzgerald	HMV-Verve	—	3	4	—	—	—	5	—	21
7	7	LAST TRAIN TO SAN FERNANDO	Johnny Duncan	Columbia	—	—	3	1	—	—	—	—	18
8a	—	BIRTH OF THE COOL (LP)	Miles Davis	Capitol	3	5	—	—	—	—	—	—	14
8b	19	ART PEPPER QUARTET (LP)		London	6	—	—	—	—	—	—	2	14
10a	—	SONNY ROLLINS PLUS FOUR (LP)		Equipe	4	—	—	—	5	—	—	—	13
10b	2	MAINSTREAM OF JAZZ (LP)	Gerry Mulligan	Emarcy	—	7	—	—	—	—	2	—	13
12a	13	BRASS IN HI-FI (LP)	Pete Rugolo	Mercury	—	9	—	2	—	—	—	—	11
12b	10	BLUES IN A MISSISSIPPI NIGHT (LP)	Alan Lomax	Pye-Nixa	—	—	—	—	—	—	6	5	11
14a	—	GEORGE LEWIS AND HIS NEW ORLEANS MUSIC (EP)		Vogue	5	—	—	—	7	—	—	—	10
14b	19	THE JAZZ SKYLINE (LP)	Milt Jackson	London	—	—	—	—	1	—	—	—	10
14c	—	BASIE'S BACK IN TOWN (EP)	Count Basie	Columbia-Clef	—	—	—	—	—	1	—	—	10
17a	10	BAD PENNY BLUES	Humphrey Lyttelton	Parlophone	—	—	9	—	—	4	—	—	9
17b	—	JAZZ IN THE STREETS OF LONDON (LP)	Happy Wanderers	Equipe	—	—	—	—	2	—	—	—	9
19a	—	GEORGE LEWIS RAGTIME BAND (LP)		Tempo	—	—	—	3	—	—	—	—	8
19b	13	THE ONIONS	Humphrey Lyttelton	Parlophone	—	—	—	—	—	3	—	—	8

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

CALL SHEET

(Week commencing August 25)

Hennis ALDRICH and Squadronaires
Season: Palace Ballroom, Douglas, IoM

Ivy BENSON and Orchestra
Season: Villa Marina, Douglas, IoM

Joe DANIELS and Band
Season: Butlin's, Skegness

Johnny DANKWORTH and Orchestra
Sunday: Spa Royal Hall, Bridlington
Wednesday: USAF, Southorpe
Friday: Cresta Ballroom, Luton
Saturday: Regency Ballroom, Bath

Eric DELANEY and Band
Sunday: Esplanade Theatre, Bognor Regis
Friday: Savoy Ballroom, Southsea
Saturday: USAF, Bovingdon

Ray ELLINGTON Quartet
Tuesday: Royal, Tottenham
Wednesday: Royal, Tottenham
Thursday: Royal, Tottenham
Friday: Royal, Tottenham
Saturday: Royal, Tottenham

GERALDO and Orchestra
Season: Empress Ballroom, Winter Gardens, Blackpool

Lena KIDD Seven
Monday: Embassy Ballroom, Skegness

KIRCHIN Band
Sunday: USAF, Southorpe
Thursday: Corn Exchange, Colchester
Friday: Palace, Stockton
Saturday: Unity Hall, Wakefield

Cy LAURIE and Band
Sunday: Manchester
Monday: Perth
Tuesday: Dundee
Wednesday: Aberdeen
Thursday: Inverness
Friday: Ice Rink, Falkirk
Saturday: Ice Rink, Kirkcaldy

AMERICA'S TOP DISCS

As listed by "Variety"—issue dated August 21, 1957

- (2) TAMMY ... Debbie Reynolds
 - (1) TEDDY BEAR ... Elvis Presley
 - (3) LOVE LETTERS IN THE SAND ... Pat Boone
 - (4) GONNA SIT RIGHT DOWN ... Billy Williams
 - (5) IT'S NOT FOR ME TO SAY ... Johnny Mathis
 - (7) SEND FOR ME ... Nat "King" Cole
 - (6) BYE BYE LOVE ... Everly Brothers
 - (13) THAT'LL BE THE DAY ... Crickets
 - (9) DIANA ... Paul Anka
 - (11) SHORT FAT FANNY ... Larry Williams
 - (11) AROUND THE WORLD ... Mantovani
 - (17) AROUND THE WORLD ... Victor Young
 - (19) WHISPERING BELLS ... Dell-Vikings
 - (-) WHOLE LOT OF SHAKING ... Jerry Lee Lewis
 - (17) HONEYCOMB ... Jimmy Rodgers
 - (8) SEARCHING ... Coasters
 - (-) STARDUST ... Billy Ward
 - (10) SO RARE ... Jimmy Dorsey
 - (19) TAMMY ... Ames Brothers
 - (14) OLD CAPE COD ... Patii Page
- Two records "tied" for 13th, 16th and 18th positions.
Reprinted by permission of "Variety"

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," 159, High Holborn, London, W.C.1.

The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until September 7, 1957, for readers in Britain; until October 7, 1957, for foreign and Colonial subscribers.

Vic LEWIS and Orchestra
Sunday: Granada, Woolwich (with Johnnie Ray)
Monday: Colston Hall, Bristol (with Johnnie Ray)
Thursday: Winter Gardens, Ventnor, IoW

Terry LIGHTFOOT Jazzmen
Sunday: Shakespeare Hotel, Woolwich
Tuesday: British Legion Hall, Harrow
Wednesday: Royal Oak Hotel, Dagenham
Saturday: Fishmonger's Arms, Wood Green

Freddy RANDALL and Band
Sunday: Cragburn Pavilion, Gourock
Week: Green's, Glasgow

Lita points the way

LITA ROZA: You've Changed/I Need You (Decca 45-F10921).

LITA ROZA comes through with a real winner in "You've Changed," one of the titles from an LP of standards recorded by Lita and entitled: "(For Lonely Hearts) Love Is The Answer" (Decca LK4171).

This song has been used to back "I Need You"—considered to be the "A" side of this single release. Frankly, I prefer "You've Changed."

The song was written back in 1943 by Carl Fischer, the late pianist who accompanied Frankie Laine. It enjoyed some success in America, but was only recently published over here.

If ballads are truly coming back, then this is one that well deserves to herald the trend away from the cacophany of rock-'n'-roll. Lita gives it a beautifully expressive rendering to a sensitive accompaniment from the Roland Shaw Orchestra.

I hope this release will find the appreciative audience it deserves.

JUNE RICHMOND: Call Of The Wild; I Hadn't Anyone Till You/Corner To Corner; Lover Come Back To Me (Felsted ESD 3045).

JUNE RICHMOND, of course, is the rotund singer who once enlivened the ranks of the Andy Kirk band in the States. Since 1948 she has been a high-voltage attraction in the leading night spots on the Continent.

"Call Of The Wild," "Corner To Corner" and "Lover Come Back To Me"—particularly this one—reveal June's innate feeling for jazz. And, for Continental orchestras, the accompaniments back her in jazz-worthy fashion. The intonation of the orchestra on "I Hadn't Anyone Till You" is suspect, but June handles this Ray Noble ballad with her usual skill.

I would certainly endorse Nigel Hunter's sleeve comment that this singer has "a voice with a very wide range, perfect intonation, sensitiveness and artistry."

LITTLE RICHARD: "Here's Little Richard"—Tutti Frutti; True, Fine Mama; Can't Believe You Wanna Leave; Ready Teddy; Baby; Slipin' And Slidin'/Long Tall Sally; Miss Ann; Oh Why?; Rip It Up; Jenny Jenny; She's Got It (London HA-C2055).

THE semi-hysterical blues shouting of Little Richard is OK in small doses, but I find 12 tracks of his bleating, croaking and hissing rather too much at one sitting.

But doubtless the dwindling rock-'n'-roll element will welcome this release.

FARON YOUNG: Love Has Finally Come My Way (C a p. 45 - CL 14762).

HERE'S another one for the same faction. But Faron's voice is more acceptable than many singers who go out on a rock-'n'-roll limb.

(Backing unavailable at press time.)

SAMMY DAVIS: French Fried Potatoes and Ketchup / Good-bye, So Long I'm Gone (Bruno, 45-05694).

NOT the best material for Sammy Davis. He finds little scope for his talents in these riffy pieces.

THE McGUIRE SISTERS: Interlude/He's Got Time (Vogue-Coral 45-072272).

"INTERLUDE" is a pleasant song, and the McGuire Sisters handle it with their customary competence. Reverse has something of a hill-billy motif.

FESS PARKER: The Ballad Of John Colter/Wringin' Wrangle (Oriole CB1378).

FILM star Fess reveals that he has a pleasant, unaffected style. Both songs are from the film, "Westward Ho The Wagons."

LITTLE ABNER: Not Here, Not There/You Mean Everything To Me (Oriole CB1380).

LITTLE ABNER sounds like a mild version of Little Richard. Another one for the rock-'n'-rollers.

THE KING SISTERS: "Aloha"—My Little Grass Shack In Kealahou, Hawaii; Sand; My Tane; Sweet Leilani; Hawaiian Wedding; Song Of The Islands/Hawaii Is Calling Me; Hawaiian War Chant; Farewell; On The Beach At Waikiki; Beyond The Reef; Aloha Oe (Cap. T208).

BEST of this batch of Hawaiian-styled numbers are "My Little Grass Shack," "Hawaiian War Chant" and "Beach At Waikiki."



pop discs
by
Laurie Henshaw

If ballads are really coming back, this is a record that well deserves to herald the trend away from rock-'n'-roll.

Fraser Hayes Four

TRANSATLANTIC acts have often barnstormed into top billing on British music halls with little more to commend them than the transient appeal of a best-selling record.

They have often revealed a paucity of talent that has made a mockery of eulogistic publicity notices.

Yet, here in Britain, several musical acts have been going the rounds with barely a muted claxon call.

As long ago as June 9, 1956, the MM's Tony Brown wrote of the Hedley Ward Trio: "If this act were American it would surely be topping at the Palladium."

And only last month MM Editor Pat Brand added the endorsement: "Regular readers of MM reviews will not have to be reminded that this comedy-instrumental act is quite the best of its kind in the country."

Well, the Ward Trio now has a rival in the Fraser Hayes Four.

This group, currently at the Pinner Park Empire, on Tuesday achieved the remarkable distinction of offering a slick, polished act that blended a high degree of musicianship with the type of "mass" comedy that registers with a suburban variety-going audience.

The Four consists of vocalist Kerri Simons, Jimmy Fraser (gtr.), Tony Hayes (bass) and Nicky Welsh (accordion).

The act was well dressed and the group's combined movements made a happy contrast with some of the ill-drilled shambling of so many acts.

The Fraser Hayes Four seem a natural for "Six Five Special." But they have never appeared on the programme. When one considers the run of mediocrity that has appeared on the show, it is perhaps not such a surprise.—LAURIE HENSHAW.

Capsule reviews

JULIAN "CANNONBALL" ADDERLEY (LP)
Dog My Cats; I'm Glad There Is You; Blues For Bohemia; Junior's Tune; Between The Devil And The Deep Blue Sea; Casa De Marcel; Little Girl Blue; Y's Tune; Broadway At Basin Street; Just Norman; I Don't Care. (EmArcy 12 in. EAL1261.)

A SOLIDLY swinging rhythm section; good solos by trombonist Jimmy Cleveland.

But so far as the Adderley brothers—Julian (alto) and Nat (cornet)—are concerned, while both play robust, riding, uninhibited jazz, neither has yet developed into a major jazz force.—E. J.

RED NICHOLS (LP)
"Hot Pennies"—Louisiana; Mood Indigo; Maple Leaf Rag; Peg O' My Heart; Marchin' With The Saints; Mama's Gone, Goodbye; Ida; Farewell Blues; Blues At Midnight; Row, Row, Row (Capitol 12 in. T775). 7 and 10/9/56.

THIS Nichols studio orchestra offers danceable, period-sounding arrangements of old tunes, mostly with Five Pennies associations. Some are on the corny side but tracks like "Louisiana" and "Ida" should attract Golden Age connoisseurs.

Red's Bix-inspired cornet has changed little. Many bright moments are furnished by Joe Rushton, Wayne Songer and Abe Lincoln.—M. J.

JOHNNY WINDHURST QUARTET (EP)
Back In Your Own Back Yard; You Do Something To Me. (Esquire EP136.)

NOT a great record, but it serves to introduce Johnny Windhurst, a trumpeter who, despite not too good recording balance and one or two bluffs, shows up as an economical, lyrical and rhythmical player who can swing solidly in the mid-period style. A man to be watched.—E. J.

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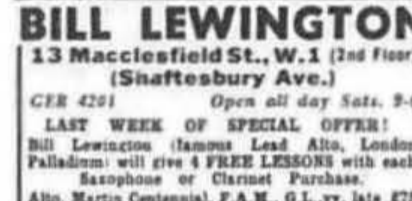
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COUNT BASIE IS TOPS AMONG THE U.S. BIG BANDS

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HELLO AND GOODBYE



IT was hello and goodbye to British vocal stars in London this past week. MM photographer Al Ferdman was on platform 8 of Paddington Station on Tuesday to catch the husband-and-wife team of Teddy Johnson and Pearl Carr (top), who arrived from their eight-week business-holiday Stateside trip. They may return next summer for American TV and night-club work.

Below, Steve Martin says goodbye to his wife Sheila at London Airport. Steve was recently signed by U.S. bandleader Lawrence Welk for appearances on his coast-to-coast TV show.

Just beats the Duke

THERE are few surprises in the results of the International Critics' Poll organised by the American magazine "Down Beat." Highest individual vote was accorded Milt Jackson, who won the Vibes section with 212 points against Lionel Hampton's 37.

Top combo

Count Basie, with 110 votes, beat Duke Ellington's 85 for the Big Band crown, and the Modern Jazz Quartet were winners of the Combo section with 66 points over Gerry Mulligan (40) and Chico Hamilton (28).

Other winners were Dizzy Gillespie (tpt.), J. J. Johnson (trb.), Lee Konitz (alto), Stan Getz (tr.), Gerry Mulligan (bari.), Tony Scott (clt.), Erroll Garner (pno.), Oscar Pettiford (bass), Tai Parlow (gtr.), Max Roach (drs.), Frank Sinatra (male singer) and Ella Fitzgerald (female singer).

New stars

In the New Stars section, winners were Donald Byrd (tpt.), Frank Rebak (trb.), Art Pepper (alto), Sonny Rollins (tr.), Pepper Adams (bari.), Eddie Costa (pno. and vibes), Leroy Vinnegar (bass), Kenny Burrol (gtr.) and Philly Joe Jones (drs.).

Four British critics took part—the MELODY MAKER's Max Jones and Steve Race, with MM contributors Stanley Dance and Albert McCarthy.

A CLEF DISCOGRAPHY

A complete discography of records issued in the Columbia Clef series will be on sale on Monday, price 1s. 3d. at record shops. It has been compiled by Ken Palmer, of EMI.

GRACIE TOUR TO END IN LONDON

AMERICAN disc star Charlie Gracie makes the final appearance of his current British tour at the Granada, Walthamstow, on Sunday, September 29. There will be two shows, accompanied by Ronnie Aldrich and the Squadronaires.

On Sunday, September 15, Charlie is at the Colston Hall, Bristol, with Sid Phillips and his Band and the following Sunday (22nd) at the De Montfort Hall, Leicester, with Ted Heath and his Music.



A non-stop Mel Tormé

AMERICAN singer Mel Tormé was taken ill during his act at the Palace, Manchester, on Monday.

He collapsed from heart trouble and was carried to his dressing-room but, against doctor's orders, insisted on going through with his act for the second house.

Mel did not miss a performance during the week and on Monday starts a week at Birmingham Hippodrome.

No rock-'n'-roll

Five weeks ago Tormé was advised by his doctor not to make the trip to Britain, but felt he couldn't "let everybody down." His 25-minute act includes a strenuous drum solo which he refused to cut this week.

Missing from Tormé's act this week was his latest Philips recording, the rock-styled "Ev'ry Which Way."

Mel has stopped singing it because he doesn't like rock-'n'-roll.

"I'm very pleased with the record," he comments, "but I don't feel happy singing rock-'n'-roll before a live audience. It's just not my type of music."

ISOW'S TURN TO STAR JAZZ

Norman Isow is introducing an all-jazz policy at the Doric Room of Isow's Restaurant, Brewer Street, London, from Thursday, September 12.

Top solo guest stars and three bands will be featured on Thursdays and Saturdays. MM radio critic Maurice Burman will compare the opening.

Tommy Steele switched from jeans to tuxedo last weekend to star in ATV's "Sunday Night At Blackpool." Tommy ditched rock-'n'-roll for this TV show. Pictured with him at rehearsals are dancers Lois Dainty, Prudence Rodney, Marilyn Stevenson and Janette Woolacott.

PET CLARK DISC GOES UP AND UP

SINGER Petula Clark's recording of "With All My Heart" on Pye-Nixa has this week zoomed to twelfth place in the British best-selling lists.

The disc made its first appearance in the list last week.

Pet completes a long tour for Harold Fielding next week at the Winter Gardens, Bournemouth.

She has turned down a part in the new British film "Operation Murder," which stars Mel Tormé, because of other commitments.



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