

Melody Maker

Lyttelton
in U.S.

September 12, 1959

FOR THE BEST IN JAZZ

Every Friday 6d.

See Page 20



On the spot picture by "New York Mirror" cameraman.

THIS IS WHAT THEY DID TO MILES DAVIS

THE battered, bleeding figure on the left is trumpeter Miles Davis, one of the great names of modern jazz and the idol of a million disc collectors and fans. This dramatic picture, flown to the MELODY MAKER from New York, shows Davis, still bleeding from head wounds, being marched into the city's West 54th Street Police Station House by Patrolman Gerald Kilduff.

BEATEN

A few minutes earlier he had been taking a breather between sessions at the world-famous jazz-haunt, Birdland, when he was told to move on by Kilduff.

Miles alleges that the next thing he knew he was being beaten over the head by a detective who came up behind him.

HEARING FIXED

Police Commissioner Stephen Kennedy has ordered a full

investigation into the beating. Local magistrate Morton R. Talbot has fixed September 18 for the hearing of a charge of disorderly conduct against him.

Because of his injuries, Miles was forced to cancel the rest of

his week's engagements at Birdland, and at press time was still resting at his New York home.

A member of his group, alto sax, Julian "Cannonball" Adderley, talks about Miles Davis on page 12.

RECORD BOSSES UNDER FIRE

BRITAIN'S record bosses were this week accused of driving many retailers into "near-bankruptcy." And the accusation came from one of their best customers—Peter Cadbury, Chairman of

'MUSIC SHOP' IS OPEN ON SUNDAY

TEDDY JOHNSON returns to ATV this Sunday with another "Music Shop" series. For the first six weeks, "Music Shop" will be screened at 11 p.m., but will then revert to its usual Sunday afternoon spot, starting on October 25. The guest stars for this week-end will be Anne Shelton, Gary Miller, Rosemary Squires and Jimmy Linn.

The accompaniment, as before, will be by Jack Parnell's Counter-Hands.

'Disc Break' move

"Disc Break"—ATV's weekly display show—moves to a 11.05 p.m. slot on Tuesday. Appearing in next week's show are: Lita Ross, Russ Hamilton, Dixie Bell, Sylvia Banda and Adam Faith.

From Peter Cadbury

Keith Prowse, Ltd., which has a turnover of some £4 million a year.

"It has become essential to start an association of record retailers," he told a Press conference on Tuesday. "It is a crusade I should love to start but, unfortunately, I haven't the time to do so."

He said the four worst problems for the retailer were:

● The uncontrolled issue of

Hollywood fêtes
Frankie Vaughan

HOLLYWOOD Wednesday—Many celebrities turned up to welcome Frankie Vaughan at a cocktail party at the Beverly Hills Hotel on Tuesday.

Among the famous were James Mason, Jack Benny, Mel Tormé, Louella Parson, Hedia Hogarty, Fernando Lamas, Ariano Bali and Barbara Nichols.

Frankie opens his season at the famous "Dunes" Hotel, Las Vegas, tomorrow (Thursday).

new labels." To stock just one copy of each month's new records in each of Keith Prowse's 30 showrooms would mean an order of 9,000 records a month.

● The refusal of the manufacturers to allow "sale or return" agreements.

● The reduction in purchase price, which cost the retailers thousands of pounds on records they had in stock.

● The new cut-price labels.

"There should be facilities for the return of redundant records," declared Mr. Cadbury.

"In the 'pop' field, particularly, retailers are left with stock that is quite worthless to them."

They are manufactured for something like 4½d. and all the rest of the price is made up from royalties, tax and various

● Back Page, Col. 5

SAMMY TURNER—whose current best version of "Lavender Blue" is in the No. 4 spot in the American charts—has been booked for two shows on ABC-TV's new "Boy Meets Girls" series. He will headline the show on October 11 and 21.

Other definite American

HAYES minus SCOTT = NEW 4



The new Tubby Hayes Quartet made its debut at the Flamingo Club on Friday. Pictured with Tubby are drummer Phil Seaman and bassist Spike Heatley. Pianist Terry Shannon completes the group. They were all members of the disbanded Jazz Couriers, co-led by Tubby and Ronnie Scott.

SAMMY TURNER IN ABC-TV

'BOY MEETS GIRLS'

bookings are C&W singer Johnny Cash on September 19 and Capitol rock star Gene Vincent in December.

The near-definite bookings include Jerry Keller, Bobby Darin and Frankie Avalon.

"Boy Meets Girl" kicks off tomorrow (Saturday). (See also the centre pages.)

THE KING OF THE BEGGARS

by GILBERT KING

ing around in my Cadillac, chain' girls and givin' riotous parties through the night.

"Somehow I'd like you to make this clear to everyone you can. There never have been any big parties at my place, not even before my Mom died. Most of my time at home was spent restin' after tours and makin' movies.

"As for girls—I like 'em. But I've never had time to date many.

"So OK, my picture is taken with dozens of girls I meet for a short while. And when they

lucky, but I've done a heap of work for it too.

"It sounds ungrateful though if I say some of the things that were wonderful about it don't feel quite so wonderful any more. After the first few dozen times it's not so easy to stand and let people strip the clothes off you.

How has all the adulation affected me? Well, I've changed in quite a few ways.

Nice home

"My clothes are a little more conservative for a start. I don't wear my white leather jacket as much as I used to. Can't remember the last time I looked at that pink satin mandarin type shirt and the shiny leather type with the orange leather inserts.

"I've got a few more designer clothes now. I'm growing up, I guess. After all, I'm 24 now. You outgrow a lot of things.

"Luxurywise, I don't think I live too high off the hog. I bought my parents a nice home, but after my Mom died I asked Dad to come over to Germany so I could see more of him. There are the cars, I guess, but I've left them back in Memphis.

"When I started makin' money I didn't find a sudden taste for night clubs or high class restaurants.

"When I was a kid we could never afford steak, and later on when I could I never went mad about it. I much prefer hamburgers and fried chicken or banana and peanut butter sandwiches.

"Oh, I forgot. We had a pool put in back home, which could be called luxury, but we seldom use it. The place is surrounded by railings to keep sightseers out, but it doesn't stop 'em lookin' in, and the family get kinda self-conscious swimmin' with a crowd of people always watchin'.

Line of fans

"The people who live on Aurlinton Drive near us grouped together once and asked to buy our house so they could get rid of the continual line of fans, and have some peace and quiet.

"When my Dad told me about it, I said: 'Why didn't you ask them what they wanted for all their houses, and I'd have bought 'em.'

"But when I finish with the army, we'll probably get a farm some place where we won't bother anybody, and put up a high wall around it.

"One way I haven't changed is over girls. I keep reading I'm going steady with this and that person. The only time

I'll go steady with a girl is if it's the real thing. That's different. Otherwise, going steady just for the sake of going steady, is out.

"My favourite singer?" he asked. "Still the same—Frank Sinatra, Dean Martin and Pat Donahoe. And I still love that number 'You'll Never Walk Alone'.

Vulgar? Me?

"I don't get mad as often as I used to. Maybe that's because it's been some time since I performed anywhere, so it's some time since I've been called disgusting.

"I don't know how many times or how I can explain that I don't think I behave vulgar when I sing. I just can't get the heat if I stand still.

"What really makes me burn though, is when critics take it out on the audience. I can take anything they have to say, but when they pick on the people who've put me where I am I really get hot.

"The world's highest paid entertainer cleared his throat and, bringing his legs up on to the couch, curled up into a ball.

"I asked him if he ever missed the continual round of tours and audiences very much now.

"So much, so much," he answered softly. "This is going

"I've changed in quite a number of ways"

to sound kinda corny, but I only completely come to life when I'm out on a stage, performing. I always think they don't like me unless they start screaming.

"Once I played a night club in Las Vegas, and it was terrible. There were none of the kids there as they couldn't afford the prices, and to me, the audience seemed practically dead.

"I love applause, but it's not enough if it's not backed up with some other kind of enthusiasm. I'd rather people throw things at me instead of just sit-

ting there. Some guys do, sometimes.

"It was never unusual, off-stage, for fellas to want me to fight them. Some jealousy, a only natural, I guess.

"Maybe if I was them and my girl kept goin' crazy over some character, I'd feel the same. But to be on the safe side, I took bodyguards with me. Sounds like Chicago in the twenties, doesn't it?"

"The army has been real good to me in this way, too. When I first arrived in Ger-

continued overleaf



With Carolyn Jones in "King Creole."

print all these pictures across a page in a magazine, maybe it looks as if I'm tryin' to be a lady killer.

"As for Cadillac? Cars are one of my weaknesses, I guess. When I was a kid I'd sit out on the porch and watch those low cars flash by. On one of these days, I told myself, when I got grown up, I'm gonna have two Cadillacs.

"Well, I done better than that. At last count there were five different makes.

"Probably a psychiatrist could get a lot out of the fact that back home I don't keep them in the garage, but I leave them outside in the driveway of our home so everyone can see.

"I guess it's my way of sayin' to people who said I wouldn't get anywhere—and there were a few—'This kid didn't do too badly.'

"I know I'm lucky, darn

The real life Elvis Presley. He's been in the army another six to do. Contrary to many people's expectations, Presley made a good soldier. But records made before he was called up ensured the fans didn't forget him.



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On to London



HOW'S this for hustle? Singing singer Dinah Kaye (seen here with Les Brown) arrived back in London on Monday morning after six years in the States. She told me she had "I feel like a complete stranger. It'll take me weeks to get accustomed." She was wrong. Eight hours later she was singing on BBC's producer Johnny Kingdon's "Ten-Forty Club" programme!

Presley—the living legend

from previous page

people to my floor whom they recognize.

"I'm pretty sure I won't be doing any shows till I'm a civilian again next year. But when I am, one of the first things I want to do is play to a British audience and get to know some of the people who write to me from England."

"The only trouble is, when I meet the fans I often get kinds carried away. When some of the girls rush up and hug and kiss me I've been known to kiss them right back."

"Do you think the English girls would mind that?"

many, they assigned two MPs to help keep me in one piece.

"Really, I have a much freer life now. I know the mob isn't always the same wherever I go but I have my evenings free quite a bit now where I never did before.

"Of course, there are always requests for interviews, but I've made it clear I can't spend all my time talking to the Press. There are so many of them."

Making an open spectacle of his two hands, Elvis pointed his thumbs and fingers against one another. "So really I'm enjoying myself in the army."

Living off base and having my Dad and friends around me helps a lot. And I'm not bothered too much here as the reactor operators only bring

LAST week's Top Rank International Convention (nicely coinciding with a Top Disc) ended with banquet and speeches at the Dorchester. And one speech in particular remains in my memory. It was made by the man who has been described as "the architect of Top Rank International." New York attorney Paul Marshall.

He said, in effect: "People look upon this as a light-hearted kind of business, and upon us as light-hearted kind of people. And, of course, we mostly are. We don't make tractors or build railroads or motor cars. "Nor do we make tanks or H-bombs or poison gas.

"We make records."

"And people all over the world listen to them, and relax, forget their loneliness, perhaps. Perhaps and themselves stimulated."

"And sometimes experience that all-too-rare feeling of pure happiness. . . ."

Petty

THE stresses and strains of Show Business certainly aren't very petty when one is reminded of what it, after all, the basis of its existence.

Nico

THE Littleton boys have already caught up with the Ellington Band during their Stateide tour. The date was in a tent theatre, with the Duke's men playing in the centre, seated in a circle.

"I like this," said trombonist Quentin Jackson. "You find yourself face to face with musicians you haven't seen for years."

Odd

SAD to see so excellent an American's "Jazz Review" apparently being taken for a ride. How can one explain the inclusion, in the current issue, of a piece on "Britain's Skiffle Intelligentsia"? With passages like:

"A year ago there were only about 20 (skiffle) groups around London. Now there are nearer 200. . . ."

reference to "the newly opened Skiffle Cellar, in Creek Street. . . ." (How many a year ago did it drop them from his list?)

But America isn't the only country (apparently) suffering under the delusion that London still belongs to the tench-bass. On the morning "Jazz Review" hit my desk, I asked a student from New Orleans on holiday in Britain to study the skiffle scene. . . .

Settled

FREDDY DIXON was settling the virtues of jazz during rehearsals for the Eddie Fisher show last Sunday. Something of an expert himself, he reckoned he could deal with any boxer.

with out Brand

Rusty

JUST before interviewing Parlophone singer Jerry Angelo on the BBC's Grandstand at the Radio show last week, Ken Sykora inquired if there were any special facts about himself he'd like mentioned.

"I really couldn't say," was the reply. "You see, I'm not very well up on my biography at the moment."

Guess who said . . .

" . . . E member of the orchestra changing his embouchure."

OFF-BEAT

THE current strictly-for-musicians story concerns the discovery, in the wilds of Central Europe, of a blind violinist who was absolutely out of the world.

Snag was that he and the villagers spoke a language no one else could understand, and sole contact with the boy was through sign language and the use of musical terms.

Like *com ira* and *poppeio* and *si*.

Booker had intended to undertake an American tour. His debut was at Carnegie Hall, and he took New York by storm. The same happened in Boston, Hollywood, Chicago and eventually was invited to play at the White House.

But he never turned up at the White House.

The moment he landed and saw the words "Washington—D.C." he took the next plane back to New York and presented himself again at Carnegie Hall.

NEW YORK NOTEBOOK

Platters publicity wrecks tour plan

NEW YORK, Wednesday.

The tour of Britain by the Platters, which only a week ago was seen as a certainty, has been cancelled out.

Booker in England cabled the cancellation to Jack Glazer, who had been planning here, explaining that his divorce newspaper publication was behind the decision.

In one point, several weeks ago, the matter of transatlantic travel was the only remaining point to be worked out.

This was subsequently agreed upon. . . . then came a lion.

Whether the tour might change its main in the reasonable future apparently depends on the scene in Britain to future developments.

Platters in Cincinnati, arising out of police charges lodged against them, because of aiding and abetting prostitution.

MONEY SPINNERS

PHINOLL GARNER's manager, Martin Glazebrook, told me this week that they had been offered a big body to play in England.

But the hope soon faded to the time several years ago when Glazer, a great in London, was refused permission to perform in public by the city.

According to Miss Glazer, one of the problems arose from the lack of possibilities for an exchange and the lady manager believe she may be the only one.

Erroll is booked in America by Bill Haruo, who books strictly on the concert circuit and mainly for classical artists on the coast or another. Perhaps we could work out some change with a British concert agent, but the only one who comes here when Erroll goes to England. . . .

STILL HOPING . . .

BOOKER Joe Glazer, who whose Associated Booking firm has often been

identified with jazz and big band names, has taken a firm more in another direction.

This week Glazer signed Tony Martin and the sultry Betty Dandridge to exclusive booking pacts.

Keith R. Clark's booker, Hotel in Miami Beach for 10 days extending to New Year's Christmas and New Year.

Glazer's booking for Martin will be a cool \$20,000.

Miss Dandridge has been set for the Palmer House, Chicago, and the Waldorf in New York.

VIP INVITATION (1)

THE impending visit here of Soviet Premier Nikita Khrushchev has brought about a flurry in the American business circles.

Of particular interest is the invitation to the Soviet official, through the Soviet Embassy in Washington, to attend a party at New York's Town Hall, which will feature not a group of Newport jazz stars, but the great, but unknown, New Humphrey Lyttleton and Humphrey Lyttleton.

The invite was extended by Louis Lortillard, who runs the Soviet head has expressed the desire to witness truly representative facets of American culture.

Embassy has acknowledged the invitation and said it is being considered.

VIP INVITATION (2)

ON another front, River side Records, leading American record group, has invited Khrushchev to attend a recording session.

Recording secretary Bill Greaser said that both Thomas Mops and Julius Cannonball's Adzerrey are scheduled to record with someone during September and in the next few weeks he will be really arranging to fit the Premier's schedule.

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Bruce Turner's band is good by any standard—but it is currently out of fashion, says Humphrey Lyttelton.

The curse of conformity

WHEN I read in a contemporary paper recently that Bruce Turner was thinking of giving up jazz, due to lack of support from promoters, I decided it would be a wanton waste of saliva even to spit on a jazz scene which could allow such a thing to happen.

However, I am happy to say Bruce is not leaving the scene — though I concede that he is perhaps not every promoter's short cut to the contented and well-ordered life.

For instance, I can well imagine that his wife Pat is quite used to receiving communications on the lines of G. K. Chesterton's "Am in Market Harborough stop where ought I to be?"

Escentrics

But despite Bruce's own efforts, in a recent MM article, I persuaded us that jazzmen are really as stolid and reliable as civil servants, the whole history of jazz in liberty peppered with nonconformists and eccentrics of the most entertaining kind.

Somewhere along the line there must have been agents and promoters ready to put faith in the extraordinary Bix — with the green suit and cornet wrapped up in brown paper.

From my knowledge of his work if there were no discerning impression ready to overlook the eccentricities.

Indeed, if we are to apply the yardstick of reliability and eagerness to handle to the great names of jazz the majority of those with something valuable to say would never have been given the chance to say it.

From my knowledge of him, Bruce's eccentricities amount to little more than an addiction to chocolate and an occasional tendency to read "Brussels" and "England Place" on his band card.

Yet here we have this nonsense about his contemplative giving up because, despite good receptions everywhere, promoters seem unwilling to book his band.

Scintillating

I have heard his band on several broadcasts.

By any standards it is good, and by contrast with some of the dreary, stunted notes which are currently churned out in the name of jazz, it is positively scintillating.

But—and it's a big BUT—it is currently out of fashion. And jazz today, more than at

Humphrey Lyttelton's column



any other time, has become enslaved to fashion.

Gorged like pythons, and snooting in the aftermath of the jazz boom, our agents and promoters are quite happy to concentrate their flagging energies on the ready-made market.

Why, too, time, energy and hair, building up an original and unfamiliar commodity like Bruce Turner's Jump Band when there are plenty of tame, off-the-peg bands to provide the old, familiar noises?

Originality

If there is one impresario on the local scene interested in encouraging originality and making a long-term investment in talent, let him stand up and declare himself.

He could do worse than open his books with Bruce Turner and his band.

If, as I gloomily predict, this challenge is met with deafening silence, says for an alcohol-rustling of cheque-books, then I can resign myself to a jazz scene largely populated by untaunted and pitiable-minded nincompoops who share with canned peas and toilet rolls the safe quality of conformity.



© Jonah Jones

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Jonah Jones crashes a colour bar

HENRY KAHN reports from Paris

TRUMPETER Jonah Jones—who crashed through the pop barrier with his swinging jazz and is now selling thousands of Capitol records—broke through a colour bar in Paris last week.

On his way back from Monaco, where he had been playing at the famous Sporting Club for two weeks, Jonah decided he wanted to stay at a nice hotel. So his manager, Sam Berk, booked him in at a place usually frequented by American millionaires.

"I took care to get a confirmation by post," says Berk, "but when we arrived a representative of the management said he did not know we were artists. When I replied 'So what?' he was full of apologies."

When I walked into Jonah's suite he was listening to Tchaikovsky's "Patetique."

"Do you enjoy serious music?" I asked.

"I enjoy anything that's well played—and that goes for rock-'n'-roll, too," replied Jonah.

I last met the trumpeter star in 1944. Since then his disc sales in the States have made him a national figure.

Has this changed his playing style?

"Yes," he answered. "I now use mutes exclusively."

The conversation turned to cool jazz and Jonah commented: "I don't play it, so I don't suppose I should say much about it. But I think

that some players should give the audience the melody before slipping into their improvisations. And I think they should never lose the beat."

Jonah is now a business corporation like most big jazzmen in the States. His manager takes great care of him and never lets his name fall below a certain price level, which, over here, is around £1,900 a night.

Manager Berk was sorry that Jonah could not play in Paris during his stay. "He was due to blow at the Blue Note," said Berk, "he is tired and needs a rest. I don't want to have the same trouble that Louis Armstrong had in Italy."

MM TWO-PAGE

'Morgen' gets pop treatment

THE German song "Morgen" ("One More Sunrise") has already been discussed in the High Court, following a disagreement over release dates.

Now that recordings of the song are rolling off the presses, it seems set for even bigger publicity.

If ever there was a natural for the number one spot, this is it, for the song has the haunting quality that made "Lili Marlene" a hit during the last war.

The American hit version of "Morgen" is sung in German by 24-year-old Ivo Robic, the number one pop singer in Yugoslavia. It is released here on Polydor.

In Britain, Robic will have plenty of first-class competition. Transparencies Eddie Calvert makes his bid for a share in the sales with an effective instrumental setting (Columbia D19484). And he gets fine backing from the Norris Panamora Orchestra.

Then there are versions of "Morgen" for one more sunrise by Cliff Adams and the Adams Singers (RCA 7N25053), Dickie Valentine (RCA 7N15521) and Vera Lynn (Decca 11157).

Dr. Mr. Robic may not have things all his own way.

Shan Romero
THE HIPPIY HIPPIY SHAKE-IT-IT I Had a Way (Columbia 238 4151). Hippiy is as rocky as the title suggests. Romero sounds suitably frenetic. Backing is one of those loose, drool items that

POP SINGLES



Ivo Robic



Cliff Adams



Vera Lynn



Eddie Calvert



Dickie Valentine

Jaye P. Morgan

SOMEBODY ELSE IS TAKING MY PLACE, Somebody Loves, somebody Wins (MGM-1039). Sounds as though Jaye P. Morgan is trying to do a Connie Francis on this theme.

Both are ballads with a rock beat. Somebody Else, which dates from 1937—it was revived with some success in 1942—is the one that is likely to capture the spot. With the right touch, this could again be a hit.

Jaye P. Morgan was always a good singer; she again scores here with her clear diction and sense of beat.

Johnny Nash

AND THE ANGELS SING, Baby, A Baby, Baby (HMV POP 651). Angels was the hit made famous by trumpeter Ziggy

Elman back in 1939. Vocalist Johnny Nash here resurrects it against a driving cha-cha-chaed backing. This one certainly packs a bite.

Nash's jazz delivery finds another effective outlet in Baby, which is taken at a swifter tempo.

Jim Reeves

PARTNERS/I'm Beginning to Forget You (RCA1144). First title is a Western song about a gold hunter, who killed his partner. Jim Reeves has a powerful voice, and he projects this doomy song in arresting fashion to a compelling beat.

Backing is a so-so O'W ballad.

Jan and Dean

BABY TALK, Jeannette, Get Your Hair Done (London NL2698). Baby already climbing in the States, is one of those sizzling rockers that score with the teenage livers. But it follows a well-tried and somewhat tedious pattern.

Backing is in similar rock vein.

The Coasters

POISON IVY/I'm A Hog For You (London, NLE 5928). I've never felt with individual group sound.

Terri Stevens

BONNIE, Vieni, Vieni (Fontana AAF 126). Another on the narrow teenage beam, with echo, cooing vocal group and electric

guitar. But Vieni has genuine Italian flavor and Terri is obviously a singer worthy of more adult achievements.

Billy Fury

ANGEL FACE, Time Has Come (Decca F 11158). Choir in Angel has appropriately celestial sound, in contrast to singer's homely style. Lyrics are in line with juke box hit.

Flo Sandon

LA STRADA DELL'AMORE, or "Passing Flower" (Parsons 150 10641). Italian vocal star delivers her English lines more understandingly than most rockers. Song has strong melodic appeal and Italian charm. Could go strong. Miss Sandon quaintly pronounces accents as pajamas.

Ron Sone

JENNY, Why Do They Doubt Our Love (Decca 11159). Pleasant warbling with boy-next-door quality. Heavily formalized, but sincere sentiments. No original spark to distinguish this from dozens of similar releases.

Buddy Holly

PEGGY SEE GOT MARRIED, or "I'm a Fool" (Mercury/Columbia Q 22316). The much-lamented Buddy Holly looks like having another Posthumous Hit Parade entry. The "A" side,

POP PARADE

is edited by LAURIE MENSCHAW with disc reviews by the MM Pop Panel

DONEGAN DOES IT AGAIN!

"SAL'S GOT A SUGAR LIP" — "CHICKAPEAZE BAY" (Pop 7N15223). The Battle of New Orleans over and won, Louie Donegan resumes his Hit Parade victory campaign with two sides absolutely made for the charts.

"SAL'S GOT A SUGAR LIP" is a powerful O'W number, while "Chickapeaze Bay" is an end-of-out Dixie number with Donegan and the Jan Mennies Clyde Valley Stringers.

You can't blame everybody, but Donegan has at least tried with this coupling.

Rusty and Doug

HEY MAE/WHY DON'T YOU LOVE ME (Gracie CH 1510). Rusty and Doug are the armory of the best names of Top Ten. Although Rusty and Doug are nearly drowned in a sea of amplified guitar, the disc delivers. The powerful guitar of Johnny Dickworth's band generates great heat.

Dickie Pride

PRIMROSE LANE, /Lively (Columbia DD4160). Lively off an unusual approach likely to attract attention of the fans.

Ted Heath

JAZZBOB, MAE JONES (Decca CH 11160). Two instrumentalists played with tremendous punch and precision. MAE JONES is an atmospheric piece by Ralph Dickmore. Throughout both, the powerful guitar of Johnny Dickworth's band generates great heat.

Connie Francis

YOU'RE GONNA MISS ME, /Pretty Little Thing (MGM 1036). The determined Miss Francis belts out another rockabilly ballad with the Hit Parade look. Backing is Plenty Good Lovin', a punky sort of beat number which beats her name as contemporary 100. A certain Hit Parade.

The Tradewinds

FURRY MURRAY, /Frodo (RCA 1341). Furry Murray, at first heard, sounds like a reincarnation of Charlie Brown. This time the theme is a college boy with a girl. The Tradewinds which now provides a "rollin' rock for the '50s" is a real thing. It is ridiculous but just ridiculous enough to rock the way into the charts.

Little Willie John

I LEAVE MY KITTEN ALONE, /I Let Nobody Love You (RCA 13407). Billed as one of America's most successful 24-7 rockers, Little Willie John's coupling has better lyrics and so too for listening. But it's worth a try.

Harry James

BALLAD FOR BEATNIKs, The Blues (A & M Manhattan MGM1028). Welcome back Harry James! The old trumpet maestro and his orchestra offer a top group performance from the fam, Jack And Girl. Beatniks is cool-styled,itty bitty ballad of James' trumpet in the Gilmore tradition. The five-shouting horns are in the Backing is one of those convulsive, monkey-punch, hip-jive over the Manhattan scene.

FRANKIE VAUGHAN v DEAN MARTIN

TWO heavyweights singing it out for Hit Parade honors on "I Ain't Gonna Lead This Life" — and the verdict goes to the Britisher by a long way. For once, Dean Martin throws the contest away by taking it too easy. Vaughan puts more heat into her song. And if you care to treat the disc sides as a return match, Frankie emerges again as the "Hot" "Wash" "Tall" state every dynamic accompaniment from Wally Stott. Martin's "Mojave" is suitably jazzy. (Vaughan—Philips PPS1; Martin—Capitol CL1064.)



Thank You All Very Much for Your Great Help!

Memories, Memories

I AM Never (Capitol 4062, 15065). Memories is smooth and sunlit. Neither sexies (they don't start a rush).

Marty Robbins

CAP AND GUN, Last Night About This Time (Fontana N 213). Schoolboy romance aimed at juveniles. Robbins sings something like a professional, which may not help to engage the attention of his audience.

Jerry Lee Lewis

LET'S TALK ABOUT US, The Ballad of Holly Joe (London NL 5941). The almost forgotten Jerry Lee Lewis has another crack at reviving the popular among teenagers. But there's nothing here. In either side, and which will almost certainly draw blanks in Britain.

Harry James—see right.



Harry James—see right.

DISCS TO WATCH

- ANTHONY HEWLEY, "Someone To Love" (Decca). Tony Hewley could offer with this rock-cited ballad from his forthcoming film, "Jazzbo" (Release September 15).
- TOMMY STEELE, "You Were Mine" (Decca). Recorded at a session only last week, Decca are rushing out this record for sale this week. (Release September 15).
- BOBBY DARIN, "Walk The Night" (London). Originally an LP, "Walk The Night" has already made its way into the American charts as a single. Bound to move. (Release September 15).

© might ought to

POP PARADE

Marty Wilde says—I worry all the time!

OUTSIDE the youth club in Marylebone, swarms of children and teenagers were milling and shrieking. Inside, in the large gymnasium, rehearsals for the "Boy Meets Girls" TV show were in progress — the cause for the milling and shrieking.

In a corner, leaning against a ladder, producer Jack Good looked on serenely as two girls and a tall youth were being taken through a dance routine.

The music came from a record player. The Vernon Girls, in various groups and poses were draped around the walls. A punch ball stood mute and unobtrusive.

The tall youth, Marty Wilde, the very crux of the cause of the milling and shrieking, disengaged himself from the dance and came slowly over.

With his blue and white striped shirt, fawn slacks, long side burns and ambling walk, he looked like a young copper-puncher welcoming me to his ranch.

His alert blue eyes gave me a quick once over and he sat down. "I'm worried," he said. "I'm worried about the show. I've got to sing, dance and act as

'I study records on dictation to improve my speech'



host and I'm scared of letting everybody down."
"But you're a success..."
"Success doesn't affect me at all. I'm just a worrier. I worry about my private life too. It's perfect and I don't want it to change."
"But I want to change though. I want to be a nicer person all round. And I want to be liked."

Look at Dame Sybil Thornley. She's had all the success in the world and she's got time to talk to everybody."
"They tell me you're moody."

"In the distance over the music, the shrieking continued. "Yes," he said loudly. "I'm mo o o d y, but I don't think about things like people, religion and how to improve myself."

"Considering that three years ago, Mr. Wilde was earning £4 a week as an office-boy-cum-let-bringer and that now, at 20, he commands a weekly sum of £1,000, one might say he has improved."

Considering, too, that he could be booked six times over, and that in his new film "Jet Storm" he appears with Dame Sybil Thornley, Dickie Attenborough and other stars, that his records are hits, that he has bought his parents a new house; considering all this, one might be forgiven for saying he has improved somewhat. But, no.

GOOD JOB

"M h y," says Marty "doesn't move me. If I signed a £2 million contract, I wouldn't go mad with delight. I get more satisfaction doing a good job."

"And when I say 'improve,' I mean improve myself. I usually listen to records on dictation so that I can improve

my speech. I don't say 'Mar-lee,' anymore—it's 'Marleh.' We got on to music.
"Do you still want your own musicians for your records?"
"I've gotten," he said with a triumphant grin.
"You mean, 'I have got them,' Marleh."

MEANS THANKS

He punched me lightly three times on the shoulder, I punched him back and asked him what the game was.

"It means thanks," he said laughing for the first time. "Music," he continued, "is getting better. 'Lonely Boy' by Paul Anka, is good and has a good backing. I like Presley, Mathis, Sinatra, Peggy Lee and Connie Francis."

He suddenly rested his leg on a chair, his arm on his leg and his face on his arm. A cigarette dropped from his free hand. He looked weary.

"I do want to improve and do want to be liked and be nice to people," he said slowly.

"Why do you keep saying that?" I asked.
"Because," he said, "when I was an office boy, people took the rise out of me."

NICE BOY

"They used to say cutting things that hurt me. And when I first came into show business, other performers wouldn't talk to me and I was lonely." — his voice really jangled. And I wouldn't do that to anybody.

We had to part there and, as I was making my way out, his Press representative said: "You know, Marty is liked by everybody and he is a very nice boy."

And do you know what? I agree.

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BOBBY JACK Tempting Me

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THE CROOKED MILE

THE great strength of original cast albums of musical plays is their quality of evoking the glamour of the actual show. Now and again, of course, such a show has an ingratiating score—a guarantee of public interest, whether the show survives or not.

"The Crooked Mile" (HMV CLP 1294) will leave the casual listener unimpressed. Much of the material is difficult to follow without having seen the show.

No single song impresses as a prizeable popular hit. Peter Greenaway's score is varied to degrees that are bound to offend some ears—but it is so full that even the most discerning tracks improve on each hearing.

The Peter Greenaway score is ambitious and frequently shrewd. Elizabeth Welch is excellent voice on all her tracks and Alan Thomas sings with beautiful lyric quality. Millicent Martin projects a cockney stidency that is obviously in character.

The recording quality and balance are superb.

FOOTNOTE: The show opens at London's Cambridge Theatre tonight (Friday).

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Pete Murray

EVERLY BROTHERS, "Th I Kissed You," London. (Personal choice: Johnny Nash, "And the Angels Sing," HMV.)

Kent Walton

BOBBY RYDELL, "Kissin' Time," Top Rank. (Tony Raymont, "Brighten - Heard Me today," Fontana.)

Gerry Wilmot

THE BROWNS, "The Three Bells," RCA. (Johnny Nash, "And the Angels Sing," HMV.)

Ray Orchard

BEA and DEE, "Wishing Time," Capitol (Frank Sinatra, "All My Tomorrows," Capitol).

Tony Hall

EVERLY Brothers, "Th I Kissed You," London (Bob McFadden and Doris, "The Mummy," Coral).

David Jacobs

EVERLY Brothers, "Th I Kissed You," London (Arthur Lyman Group, "Taboo," Vogue).

Let's hear more of Lennie

LAST Thursday's "Jazz Club" broadcast gave me my first hearing of the Lennie Felix Trio. It is surprising that this accomplished pianist isn't more widely known, for his trio achieves a most pleasing sound and could make a significant contribution to the British jazz scene.—*F. W. Morgan, Bristol.*

● LP WINNER.



HERE, for reader D. Murphy, of 26 Merden Road, South Whitley Bay, Northumberland, is Horace Silver. Incidentally, Mr. Murphy is anxious to open correspondence with any reader who is keen on jazz, especially someone who knows something of its technicalities.

MAILBAG

Early Heath

SINCE the advent of LPs and EPs, many American records of the Swing Era have been released.

Yet our own Ted Heath has virtually no microgroove recordings available from the band's first five years, 1945-50. I'm sure present-day fans would appreciate Ted's early arrangements, such as "Tika Moor" and "Deep Forest"—*F. R. Worde, Liverpool.*

● LP WINNER.

Stereo, too

HOW long will it be before record companies release stereo and mono versions simultaneously? It is expensive to buy the mono version and then find the same record released in stereo two or three months later.—*M. Burrows, Cambridge.*

● LP WINNER.

Gloomy Sunday

WHY does the BBO not present a worthwhile programme on Sunday afternoon? Surely this is the ideal time to hear records by the greatest—Sinatra, Ella and Anita O'Day.

for instance—A. Crivello, Götteshead.

Jazz on TV

I SEE that jazz has at last got a programme to itself on TV. The Granada-TV series is something the jazz follow-up has been awaiting a long time and the BBC would do well to get out a rival to "Bandstand".

After two or three years of such trash as "Dig, Toot" and "Oh Boy!" the jazz fan deserves a regular series of his own.—*D. J. Williams, E.T.*

Progressive?

AS a newcomer to jazz, I am curious to know how rock-n-roll can be considered the same as progressive music—a some of my friends insist.—*R. Wakefield, Birmingham.*

Pete Murray ...

AUNTY BBC does it again! Having watched the first "Come Here" without Pete Murray, I wonder why they had virtually to sack their best and only knowledgeable juror. The last panel consisted of a seaman, a comedian and two members who consider today's popular music decadent.

So where is the constructive content and criticism of case?—*A. W. Toole, Newcastle.*

... and Cleo Laine

BY courtesy of the BBC we enjoyed half an hour of Cleo Laine's company on Saturday night TV. With the help of Ed Robinson, she fought a gallant rearguard action against the creeping disease known as popular music. But it is appalling to think that if we want to see or hear anything of British jazz personalities on TV we have to watch either "Juke Box Jury" or "Sunday Break"—*G. G. Robbe, Kirmuir.*

"Just Jazz"

DURING the break in transmission of a recent "Just Jazz" programme, did the BBC have to play interlude music from "Gig" by the David Rose Orchestra? The least they could have done was to retain the interest of the listener by playing a jazz record.—*C. A. Stapleton, Peterborough.*

Missing man

WHERE are the new male singers? We have had a new crop of notable girl singers—Eddie Gorme, Keely Smith, Donna Lightower and Dakota Slaton. For instance, but no man of equally high standard. Much as we like Sinatra, it would be nice to hear a new voice.—*P. Magenty, Bedford.*

PLAGIARISM by HUBERT W. DAVID

PLAGIARISM! What a bogey this always seems to be for the unknown songwriter.

You will not nearly so rifle as most might expect and, in any case, the fact that someone may have copied a few notes from your opus still does not mean that you are going to make a fortune from this so-called "cheat."

To start legal proceedings for a "steal" in the music business can be a dangerous and costly affair, for unless you employ a solicitor with vast experience of such cases (and there aren't many around) you will find that you spend far more in legal costs than you can hope to get in damages.

Plagiarism is defined as the appropriating and using as one's own of any idea, writings or inventions belonging to another.

Performance

But although maybe you can prove that your song was written before the offending one, it is not much good trying to get any damages unless the other song has already earned some royalties.

To become known today, a song has to have a vast number of copies made for use on radio, TV, dance halls, records, etc. This brings to us the all-important point of what constitutes a public performance.

As a result of this progress, the public performance of a song can be regarded as an advertisement for the song. And so, for practical application, the public performance concerning advertising is that particular "advertisement" would reach.

Band parts

In assigning his copyright to a publisher, a songwriter contemplates that his work will be played and performed. And although his performing rights are considered entirely apart from ordinary publication, nevertheless a publisher binds to provide a band part by spreading copies of the song and by issuing band parts.

By coming on the market which you think bears some marked similarity to your own, you are well advised to consult your publisher before getting tied up with another.

You can safeguard your songs to some extent before publication. A song and its title can be registered at Stationers' Hall, F.C.4—the Copyright Registrar at that address will bring you particulars.

There is no copyright in a title itself. This is why we have dozens of songs published called "I'm Falling in Love With You."

Specialised

Such a title would hardly be worth registering, but if you strike some really original idea it would be well to register it.

For instance, "apocryphal" titles (a good example is "Where Were You On Our Wedding Day?") are well worth safeguarding, but even then anyone can still copy them and use your title.

But if your song has had some measure of performance, and you are claiming plagiarism, then your prior registration might swing the balance in your favour in assessing the claim. But registration is not to law. It is a very expensive business. Tread warily and let your publisher decide what to do.

Songwriters

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

MS must bear name and address of the sender, and must be accompanied by a 6p. Post to Songwriters' Advice Bureau, 11, Hickley Market, 10, Abchurch Lane, London, E.C.4.

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MORRIS

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Miles Davis's band is a laboratory

"JAZZ has no place for stagnation," declared alto star Julian "Cannonball" Adderley, as the Miles Davis band left the stand at Birdland. "I know one thing for sure," he went on. "You can't repeat your self night after night when you're working with Miles Davis. Miles and John Coltrane are creating all the time and the challenge is tremendous."

The first set by the Davis unit at the world-famous jazz club was testimony to this fact. Adderley, obviously stimulated by his colleagues, truly gave of himself.

"Miles's group is as it should be," Adderley continued. "It's a laboratory. New and exciting music is played each night. Why? Because we're always trying. Development is our chief concern, both on group and individual levels."

Worked hard

Since Adderley gave up teaching a few years back and jumped into the centre of things, he has listened, played and worked hard. Rarely, if ever, has he basked under the warmth of past accomplishments.

"Jazz is constantly changing," he said. "You can't afford

'CANNONBALL' ADDERLEY —at Birdland—tells BURT KORALL

to become smug or self-satisfied. 'Straight ahead' should be the credo of the jazz musician.

Of course, you must have encouragement. Recognition is important to the musician who is trying. "I was most gratified when Halpin Hloanson, a critic of stature, wrote in one of his columns that I had developed to a point where I was valuable."

"There have been certain things written about me, however, that are misleading. Being lagged 'The New Bird' is quite unrealistic. Bird was Bird, a genius. He turned the whole jazz world around. A musician of his calibre has not yet come along to replace him. I just want to be me. Maybe one day I'll be able to contribute something of lasting value."

Articulate on his horn, "Cannonball" is obviously



"Cannonball" Adderley with Milt Jackson recording "Things Are Getting Better," at the Riverside company's studios.

spark and complete personality of the artist may be lacking. "Ahmad Jamal, for instance, ran only by appreciation to the fullest in a relaxed club atmosphere."

A fan, sitting at a nearby table, excused himself and entered the conversation: "Mr. Adderley, on each record you seem to sound a little different. Why is that?"

"Well, it's a matter of development, for the most part," answered Adderley. "But that's not the whole story. Things might not have been going well the day of the session. A musician or two could have been out of sorts. The music played might have been difficult."

"On the other hand, everything might have been right, in any event, a combination of

many elements goes into making a record.

Critics should take into consideration all the elements when reviewing a record. The market for the record and its purpose are often not even mentioned in a review. Unfortunately, critics are too prone to generalisation in their discussion of records.

Free hand

"My records? I'm contracted to Riverside. I have a free hand, and am permitted to select the material and the men for my sessions. Thus far, the affiliation has been satisfying. I hope the records reflect my happiness."

I questioned him about recording with a big band.

"As you know, I have recorded almost exclusively with small groups. However, I would like to do more big-band recordings."

"My most recent big-band session, with Gil Evans for World Pacific Records, was, indeed, fulfilling. Gil has so much soul. He's one of the most creative jazz writers around."

"The time was growing short; Adderley would soon return to work. I questioned him about the future. He wasn't too sure

... but:

"I'd like to stay on with Miles for a while," he responded. "I learn so much being around him."

READERS WRITE

Are big bands dying?

I DON'T know what sort of band Vic Lewis has, but unless it is a jazz band of reasonable quality, I don't think the right he has to talk about "outside musical trash" in the Tony Brown feature. "Have big bands had it?" (MEM, last week).

If, by "trash," he is referring to rock-'n'-roll, possibly he doesn't realise how many teenagers rock has brought to the fold of jazz. It is the big bands, disliking out their noisy, soulless, mass-produced bludge, that are ruining not only themselves but well-meaning jazz bands.

He also says that show business is controlled by teenagers. But it is these teenagers, who are largely responsible for supporting show business.

In the same article MU Assistant Secretary Harry Francis claims that young-



• VIC LEWIS

sters are rarely to be found at jazz concerts.

But in my experience of more than a few concerts, at least half the audience consists of youngsters.

But perhaps by "jazz" Mr. Francis means his stretched big-band and soloists—J. E. Bullock, Entertainer and Catering Manager, Fokstone Borough Council.

IN FROM my personal experience in presenting name bands for dancing at the Leas Cliff, Bathroom, Fokstone, I have come to the conclusion that there are not enough of them.

I have to book as far as nine months ahead to secure some of the bands sought by the public.

And, from the reaction of our dancing public, I would say the most popular bands are those with a line-up of featured vocalists and soloists—J. E. Bullock, Entertainer and Catering Manager, Fokstone Borough Council.

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DALLAS BLDG., CLIFTON ST., LONDON, E.C.2

Highbrow Post-remembers Dixie 30 years later

NEW YORK CITY may not be the land of your dreams, but if you're an inveterate jazz fancier, interested in the unpublished as well as the ballyhooed aspects of jazz, it offers many rewards.

On arriving in the USA, I went first to the highbrow city of Boston and found it nearly dead so far as jazz is concerned. Even Wein's Storyville was closed for summer vacation.

However, I did find a jazz exhibition at the Boston Public Library. It was certainly comprehensive. Books, films, portraits, instruments, recordings and other jazz memorabilia were featured.

Among the portraits were Bostonian John Brooks' photographic studies, among the examples of applied art, a Burt Goldblatt album cover; among instruments from three decades, the horn last used by Dixie.

Lent by Mrs. Theodore Shoemaker—Beiderbecke's sister—

is a burnished gold Bach cornet-trumpet engraved "Bix Stradivarius" model (facially anno 1927 Vincent Bach Corp.).

Beside the horn, the corduroy bag in which Bix carried it.

Since settling in New York I have visited all the regular jazz spots and journeyed to jamborees and festivals.

Now I am working at Sam Goodie's well-known record shop on West 49th between 8th Avenue and Broadway, as assistant to the one and only Harry Lin.

Although Goodie's is not strictly a jazz shop, it is the only place in New York since Commodore closed its doors.

Every musician in town seems to buy here; those I've served include George Weating, Hank, Zutty, Joe Thomas and George Duvivier.

Jeff Atterton

(British collector, now in New York) takes over this week's

WORLD OF JAZZ

This is a burnished gold Bach cornet-trumpet engraved "Bix Stradivarius" model (facially anno 1927 Vincent Bach Corp.).

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He knows more about jazz records than anyone I've ever met, and knows not only liner notes and dates but the actual numbers of any discs you care to name.

Barrelhouse Baron

Timme Rosenkrantz, like Lin, is a man who could be doing more than he is on the current jazz scene.

He knows just about every musician, and has been making records for years (remember the Barrelhouse Barons of 1938?).

He sort of discovered Errol Garner, and I would call him the Norman Grant of his day.

One night Timme took me on a nostalgic trip uptown. We stopped at several Harlem bars, one run by the Billy Burns who played trombone for Sam Wooding and Willis Lewis.

Timme showed me where his old record shop used to be, and told how Louis Armstrong was his first customer. Then we went to the Theresa Lounge, to hear the Noble Watts Trio, and on to Branker's Cocktail Lounge to listen to Hans.

I've never heard anyone play organ like Sam Ramirez—a strange guy who never comes downtown and very seldom gets recorded. Timme has an idea he would like to record Sam and Rex Stewart.

Bobby Hockett with Ernie Caceres (dr.) while Hockett was dipping for Mugsy Spomer at Nick's, in July, 1947.

Teddy was still playing "Just One Of Those Things," "Driving Me Crazy" and "Blomping At The Bayou," but his refreshing style—always close to the melody—is okay with me whatever he plays.

Also dropped in on Wild Bill's All-Stars at the Roundtable. The men, with a couple of exceptions, did not come up to the standard set by Davison, who gets better and better.

Shawker Bonanno making his first New York appearance since he was at Nick's in the late thirties, now holds sway at the Roundtable.

I recently heard Woody Herman upstairs—with Zoot Sims, Gus Johnson and Nat Acedery—and Bobby Hockett's Quartet. Hockett is a brilliant musician whose superb cornet has provided some of my biggest kicks.

Cozy Cole has a likeable quintet—George Kelly (tenor), Jay Cole (piano), Ralph Williams (guitar), and Ivan Holle (bass).

He lately cut 16 titles for King and is shortly to open his own club. He has changed hold to holding both sticks in the same way—says it's less tiring.

Downtown, Red Allen still has the spotlight. You have to see Red up on the stand to appreciate him right. He is very happy to play England at long last.



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(Times: MET-CET)
SATURDAY, SEPTEMBER 12:
 12.30-12.45 P.M. A: Sim Cooke.
 1.15-1.45 C: 1: Dutch Swing College.
 2.35-3.15 C: 1: Jazz Music.
 3.55-4.30 Z: Swing Serenade.
 4.55-5.7 D.L.: 1901 Jazz Jests.
 6.15-6.7 P: Popular.
 6.45-7.0 W: Jazz Time.
 7.5-10.0 J: Mally Matka.
 9.55-10.2 T: Jazz.
 10.5-10.55 J: Bandstand USA.
 10.55-10.58 P: 1: Johnny Hodges.
 10.58-11.0 V: Jazz Gallery.
 11.2-11.5 a.m. J: Dancing on the Continent.
 12.30-1.15 T: Repeat of 8.15 (nightly).
 1.15-2.0 E: Luncheon, T.D., Barnet.

Sun. Greater, Carter, Shaw, Kenton, Brass.
SUNDAY, SEPTEMBER 13:
 9.30-9.9 p.m. J: Hollywood Music Views.
 8.15-9.0 T: Popular.
 9.15-10.0 T: Jazz.
 10.10-10.15 J: Jazz Workshop.
 10.20-10.30 P: Erwin Lehn, Walter Quir group, etc.
 10.35-11.0 H: Hugues Panassié.
 11.4-11.25 P: 1: Joseph James Quartet.
 11.4-11.30 J: International Bandstand.

MONDAY, SEPTEMBER 14:
 11.15-11.30 a.m. H: Jazz Stravinsky.
 8.15-9.0 T: Popular.

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SIDNEY BECHET (LP)
 Concert at the Grand Indiana Society Shows, St. Louis. Stars: In A Sentimental Mood. All of Me. Swannee River. What The Saints Go Marching In. (Price 12 in. NPL1388—36, 14.5)

Bechet (top 1): Buck Clayton (top 2): Vic Dickenson (top 3): George Wein (top 4): Arvell Shaw (back): Kansas Field (dr.). July/August, 1958. Riverside.

SIDNEY BECHET AND TEDDY BUCKNER (LP)
 - Festival de Jazz 1958 -
 Recordings by A. A. Sweet. Georgia Blues (top 1): St. Louis. Stars: Sunny Side Of The Street. Sister Kate. I'm Coming, Virginia. (all 4)
 (Price 12 in. LAK1388—36, 14.5)

(LP)—Bechet: Dickenson: Shaw: Buckner (top 1): Sammy Price (top 2): J. C. Meard (dr.). 1-7 St. Katherine. (all—discs performed by Joe Foweraker's orchestra replaces Meard. Cannon. 10.1 St.

There is a sadness about listening to the records of an artist recently dead, a sadness intensified when the artist was of Bechet's stature.

For a period, during the 'thirties, Bechet was almost completely overlooked by the recording companies, which led to Pate's very early on, writing: "Perhaps the name should be spelled 'Bachay'." Since his rediscovery, around 47 or 50 Bechet, was recorded pretty consistently, and today we can be glad of that—even though so many of his accompanying groups of the past 10 years were far from adequate.

One thing stands out, when I look through Bechet's superb stand-out discs, how little his own work was affected by the standard of those around him.

We would love to have heard him, of course, with Armstrong again, with Hodges and Hawkins, with a few of the great rhythm sections of the 'thirties. These discs can never be good, but we have scores of examples of his masterly approach, including undeniable masterpieces, and dozens of excellent clarinet performances—though not enough.

The album, his last it seems, are additions to the discography which take on prominence because they mark the end of the line, and because Bechet is heard in the company of fellow Americans.

Bechet, though poised and successful, was not a happy man, witness the odd uncertainties "Once In A While" (in particular—and Buckner strikes up comfortably in several of his powerful solos).

The ensemble jamming accom-

times sounds muddled, and the strains of solo which seem inseparable from concert presentations, though technically spot-on, even the dependable Dickenson and Clayton are not at their best.

On the credit side of the young are the anonymous swing of Hoard's drumming (except on "Virginia"), the shambles of Bechet's improvisations on "St. Louis," "Sweet (only on "Sister Kate" and "Virginia"), sudden facilities from trombone and trumpet, and the rhythmic command shown in "St. Louis."

The five albums had a more restrained ensemble approach and a sophisticated Bechet and Dickenson. There are deficiencies in the rhythm team, though, and a less intense mood.

Bechet solos handsomely on "St. Louis" and "Indiana," and Clayton and Dickenson express themselves characteristically in "Society Blues," on which Bechet inserts some very familiar variations.

This is "Bechet" faster than the other, is different—and less driving than the duplicate underlines the unmissable choice of tunes.

"Mood" is a vehicle for Vir's weirded trombone, swannee river sequence, and All of Me—Bechet's lightly weighted trumpet—Max Jones.

Great Britain

KEITH CHRISTIE (EP)
 "The Major Blues—Ain't Goin' With The Wind; The Loners Man; Malt, Major Blues Ahead."

Keith Christie (top 1): Eddie Harvey (top 2): Pete Bluenon (top 3): Eddie Taylor (dr.). London, 20/12/54.

KEITH CHRISTIE'S trombone

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Since the days when he was easily Britain's best traditional 'taligait' man, he has gone through about six-and-a-half decades period and is now settled somewhat between the two.

He has lost none of the warmth and emotion of his traditional days, and has a comforting logical turn of phrase.

Occasionally reminiscent of Kai Winding, as on his own "Malt, Major Blues Ahead."

On all three tracks he plays typically unburied, getting excellent support from the rhythm section, and on piano, Harvey also contributes a neat original in "Lantern."

The only criticism is that "Malt" is too long and fails to hold the interest right to the last bars—Bob Dawson.

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1. Top France 1-1-1820, 48.30, 2-195.

2. NTP Paris 2: 280, 218, 200, 200, 485, 488.

3. O. Wiffersien: 1-482, 2-498.

4. SWB: 2-464, 1-1,200, 291.

5. MDL: WDR: 309, 189, 438.

6. P. Belgian Radio: 484, 2-334, 2-391, 4-189.

7. SWP: B. Baden: 280, 385, 195, 413.

8. APG: 344, 271, 947.

9. RFR: Ost: 129, 291, 427, 19, 20 or 31 bands.

10. BR: Munich: 373, 187, 48.7.

11. PH: Norddeutscher: 322, 48.73.

12. MR: Frankfurt: 504.

13. Europe 1: 1820.

14. VOX: 815 and 215-13, 16 or 19.

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16. Saarbrücken: 211.

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19. SBO: Geneva-Lausanne: 303, 31, 340.

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ROYAL FESTIVAL Hall - Sat. 19th Sept. 3 p.m. 3/6 to 12/6 from R.F.H. and Agents

MANCHESTER Free Trade Hall - Sun. 20th Sept. 7.30. 2/6 to 12/6 from R.F.H. and Agents

LEEDS Town Hall - Tues. 22nd Sept. 6.15, 8.30. 5/- to 12/6 from Lewis's
EDINBURGH Odeon - Wed. 23rd Sept. 6.15, 8.30. 2/6 to 10/6 from Lewis's

GLASGOW St. Andrew's Hall - Fri. 25th Sept. 6.15, 8.30. 2/6 to 10/6 from Lewis's

SHEFFIELD City Hall - Sat. 26th Sept. 6.10, 8.40. 2/6 to 10/6 from Wilson Peck

LIVERPOOL Empire Theatre - Sun. 27th Sept. 5.45, 8. 2/6 to 12/6 from Wilson Peck

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● NEW ORLEANS BIG BAND!
● TERRY BIRD and the WANDER HOUSE
● "Don't just sit in for jazz!"
● JAZZ AT NICKS: Hugh Leslie Trio, 10.15 p.m. Admission Free. — "Old Time's Best" —
● NEIL MILLETT'S JAZZBAND, The Victoria, City Road, 10.15 p.m.

● RED LION JAZZ CLUB, Grosvenor Gardens Hotel, PANAMA JAZZMAN
● RED LION Gaiton, Johnny Rivers, 10.15 p.m. Admission Free
● ROBECK, Tottenham Court Road, 10.15 p.m. Admission Free
● THE WOOD GREEN, 10.15 p.m. Admission Free

● ST. LOUIS, Elm Park Hotel, Harrogate; DICK CHARLESWORTH, 10.15 p.m. Admission Free
● W. M. & E. V.; The Famous Grouse, 10.15 p.m. Admission Free
● "The North Westem Station"

● **SATURDAY**
● AGAIN: THE TWO TRUMPETS OF DAVE NELSON'S
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● ANNE, see below last week's card
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● GROVEDAY JAZZ CLUB; Jim Wright's Jazzman

● KID SONNY'S FROZENIE JAZZMAN
● "Don't just sit in for jazz!"
● NEW ORLEANS RAVEE—See
● TUESDAY
● NEXT SATURDAY: NEW TOWN
● BIRKMAN'S JAZZMAN
● SOUTHERN — STOMPERS — "Old Time's Best"
● ROYAL FOREST Hotel, Clonsford; Parkers Jazz

● SONNY MORRIS Jazzman, Park Road Six—Thames Hotel, Hampton
● STORVILLE JAZZMAN, Bredas, 10.15 p.m. Admission Free
● THE GEORGIAN Jazz Club, High Street, Coventry; Terry Lightfoot's
● WOOD GREEN: MIKE DANIELS BAND with DORREN BEATTY!

● **SUNDAY**
● ASTON: "WHITE HART"; Mr. ROBECK QUINETS
● TERRY BIRD and the WANDER HOUSE
● "Don't just sit in for jazz!"
● BRITANNIA EDMONDTON, 10.15 p.m. Admission Free
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● CHINGFORD
● ROYAL FOREST HOTEL
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● ALAN GREEN, 10.15 p.m. Admission Free
● "Don't just sit in for jazz!"
● DICK CHARLESWORTH and HIS
● "Don't just sit in for jazz!"

● JAZZ AT NICKS: BRUCE TURNER, 10.15 p.m. Admission Free
● "Old Time's Best" —
● "White Bird's Band" —
● "Don't just sit in for jazz!"
● MIKE DANIELS DELTA JAZZMAN with DORREN BEATTY
● ST. LOUIS, Elm Park Hotel, Harrogate; KENNY BALL, 10.15 p.m. Admission Free
● MICKY ASHMAN, 10.15 p.m. Admission Free

● **MONDAY**
● DORRILL REGGOLD REGITAL
● "Don't just sit in for jazz!"
● KINGSWAY JAZZ CLUB, 10.15 p.m. Admission Free
● "Don't just sit in for jazz!"
● LAURIE

● **TUESDAY**
● A hotel club, 10.15 p.m. Admission Free
● "Don't just sit in for jazz!"
● JAMES JAZZ
● "Don't just sit in for jazz!"
● WOOD GREEN: ALEX. WELSH!

● **TUESDAY—contd.**
● BOWLEY, RENT, "White Hart"
● "Don't just sit in for jazz!"
● PARAMOUNT JAZZBAND
● CAT FORD, "The Best"
● "Don't just sit in for jazz!"
● LAURIE CLUB: Benny Morris
● JAZZMAN, 10.15 p.m.
● GEOFF FOSTER'S JAZZBAND,
● "Don't just sit in for jazz!"
● HARRAW JAZZ CLUB, British
● "Don't just sit in for jazz!"
● LIGHTFOOT NEW ORLEANS JAZZ
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● MODERN: GUY LAURIE JAZZBAND,
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● THE TERRIFIC K. BERRY'S FROM
● "Don't just sit in for jazz!"
● WEATHER-BROWN ALL-STAR!

● **WEDNESDAY**
● "TIGER'S HEAD"
● "Don't just sit in for jazz!"
● LAURIE CLUB: GUY LAURIE BAND,
● "Don't just sit in for jazz!"
● DAGHERMAN JAZZ CLUB, Royal
● "Don't just sit in for jazz!"
● PUTNEY BRIDGE, "Star and
● "Don't just sit in for jazz!"
● SIDGUL, Gaiton Hotel, Deans
● "Don't just sit in for jazz!"

● **THURSDAY**
● AT THE PINE: Bill Brent
● "Don't just sit in for jazz!"
● BLUES and BARRELHOUSE
● "Don't just sit in for jazz!"
● LAURIE CLUB: GUY LAURIE BAND,
● "Don't just sit in for jazz!"
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● **OCTOBER/OCTOBER**
● STORVILLE JAZZMAN, Maidstone
● SYDENHAM, "F. and H.", Kent
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SUN, SEPT. 20, 8.15 & 8.30
GLOUCESTER, Regal
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WED, SEPT. 23, 8.15 & 8.30
WESTON-SUPER-MARE
Odeon
THURS, SEPT. 24, 8.15 & 8.30
SALISBURY, Gaumont
FRI, SEPT. 25, 8.15 & 8.30
GUILDFORD, Odeon
SAT, SEPT. 26, 8.15 & 8.30
DERBY, Gaumont
SUN, SEPT. 27, 8.15 & 8.30

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WORLD NEWS

SEPTEMBER 12, 1959 EVERY FRIDAY 6d.

Sidney Simone is new 'Town' MD

SIDNEY SIMONE has been appointed Musical Director of London's mammoth 'Talk Of The Town.' He takes over on September 24 from Gerald, who has been responsible for the music there since last September.

Sidney told the Mirror: "For the past four months I have been conducting at 'Talk Of The Town' with a 19-piece orchestra supplied by Gerald. But from September 24, I shall have my own brand new 14-piece band."

Big change
"This is my biggest MD job in 21 years of bandleading as I will be responsible for the musical policy of London's biggest and costliest showplace. In the Hermanos Denis Cuban Big Band which has been rejected for the past year, will continue in residence."

Vocal discovery

The line-up of the Simone Orchestra's Jack Collins (soprano), Rayven Jackson (soprano), Laurie Newby (alto), Teddy Brown, Bill Lamb and Les Grogan (sax), Tony Hoag and Roy Brown (trumpet), Jimmy Richmond, Stanley Platts, Ronnie Brown and Roy Smith (trombone). Featured singer with the band will be the 17-year-old Yorkshire recent discovery of music publisher Alan Butler and Jack Heath.

Deep leader ill—Southlanders dep

Harry Douglas, of the Deep River Band, was taken ill with laryngitis at Farnham Park Empire on Sept. 10.
On Sept. 10 and Wednesday the Deep's just sang solo before introducing their deep—the Southlanders. It was hoped Douglas would be better yesterday (Thursday).

THE Humphrey Lyttelton Band is giving British jazz quite a boost in America.

The band is on tour in a package which includes Britain's Jazzmakers as well as the groups of Enlonias Monk, George Shearing and Lennie Tristano. And it has been acclaimed by both American fans and critics.

STOMPING INTO LONDON



London's leading traditional group, the Clyde Valley Stompers, opened their first extensive tour of the South last week. Pictured in action at the Humphrey Lyttelton Club on Saturday are (l-r) John Little, leader Jim Messer, Malcolm Higgins and Jerry Curtis. They are on TV's "Jazz Club" on Sept. 16 and AT's "Star-time" on Sept. 17.

Al Meek will wed agency secretary

Al Meek, leader of the Rio Ranch Boys, who have appeared many times on the BBC's "Scribble Club" series, is being married, a secretary in a major advertising agency, at Kensington Register Office on Sept. 11. Al, a former jet pilot in the Canadian RAF, reads Harry Williams (vib.) Dennis Brown (saxophone, etc.), Ronnie Williams (tr.) and Jack Fallon (bass).

TV GUEST STAR

Max Jafta will guest on AT's Saturday Speculator, this week-end.

Audiences won over

Typical of Press reaction was the Cleveland "Plain Dealer," which reported: "Littellton proved to be a very good, first trumpet player with a very well-constructed band."
In a letter to his manager, Peter Burnham, Humphrey wrote: "For the opening concert at Buffalo we opened the second half to a new Cuban show."
The audience received as warmly at first but Kenny Graham's "One Day I Met An African" broke it up. We have come down extremely well and the reactions really surprised us."

Interviews

In New York, Humphrey appeared on Ed Kapp's "Coffee Hour" radio show and was interviewed for 30 minutes on the midnight to 1 a.m. New Orleans show.
"He has also been interviewed by Quincy Halliday on the "New Yorker" and John S. Wilson for the "New York Times."

TWO MORE DATES FOR 'NEWPORT'

TWO more London dates have been fixed for the Newport Jazz Festival package which opens at the Royal Festival Hall on September 13.
The last two dates of the tour will be at the New Victoria Theatre, on October 3 and the Dominion, on the 4th, on October 4.

The package—The Dave Brubeck Quartet, Dizzy Gillespie Quintet, Buck Clayton All-Stars and singer Jimmy Rushing—arrives in London next Friday, completing the Newport in Britain's Vis Ash Quintet.
Tickets for the 11-day tour have been sold on a Sunday basis according to Jack Higgins and the Newport Office.

NEXT WEEK
BOB DAWBARN
talks about who's who in the Newport package

MICK MULLIGAN IS BACK AT WORK

Back from his annual holiday, the Mick Mulligan Band with George Melly, is booked for jazz 151, Southam 18th, September 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1959) and Liverpool (20th).

DISC STAR

Pat, wife of record supervisor Bob, Denis Preston, gave birth to a daughter, to be named Tracey, on Sunday. She is the first of a second child and first daughter.

The 17-day tour ends on September 23 and there is to be a welcome home reception for the Lyttelton Band at the Royal Festival Hall on October 1, followed by a public BBC "Jazz Club" airing from the Royal Room.

Although the Humphrey Lyttelton band will have a good down by the time the band returns, it will still have a busy West End residency at the N.J.'s Margaret Club, Oxford Street, W. on Tuesdays.

BUT STAN JONES IS LEFT BEHIND IN NEW YORK

STAN JONES, pianist with the Jazzmakers, is in an American hospital.
Stan had been ill, suffering from nervous exhaustion, before the tour, but two London doctors felt he would improve once the tour was over. Stan himself was adamant about "not letting the doctors worry."
In New York, Stan felt worse and it was arranged for him to be flown to New York. He was taken to hospital in Boston, where he was able to telephone his mother at Ashford, Middlesex, on Monday.

Max Wasserman, wife of the Jazzmakers' bassist Stan Wasserman, remained in London to look after the pianist.

£50 of help

Over £50 was raised at the Benefit session held at the Ken Colyer Club on Saturday for New Orleans trumpeter Kenny Bell, who is ill and in need of money.
Donating their services were the bands of Ken Colyer, Ken Lightfoot, Kenny Bell, Ian Bell, Bob Willis and the Davonin Street Six.

DISC CRITIC

From Page 1
mark-ups. We only make 35 per cent profit, and we can't afford to make more.

Manufacturers should force the number of records issued to take into account stock or to allow them to be sold cheaply.
"As it is, we are not allowed to have a size of odd stock—at least, the first time it has ever been allowed was with decca's last year.

"But Stan did try to have a sale and he had a letter of the companies with 24 copies.

Restrictive?
Asked if he considered the manufacturers were operating a restrictive cartel, Mr. Cobby replied: "I suppose it is not very far from that."

"The new cheap labels, he said, "complicated matters dreadfully. We have already in stock about 200,000 worth of records."

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Vol. 34 No. 1343
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4 Colindale Avenue, London, N.9