ody Maker

JUNE 28, 1958

World's Largest Sale

EVERY FRIDAY 6d.

Don Lang exclusive See Page 4



CHICO HAMILTON

HERE are just some of the talking points in this week's issue:

GIMMICK DISCS

Swamp the U.S. Top Ten (P. 2)

INTERNATIONAL

BARITONE saxist Ronnie Ross is pictured leaving

London Airport for the New-

port Festival. Ronnie is Britain's representative in the

International Youth Band,

made up of musicians from 15 European countries.

val, the band will appear on the Continent. Its European début will be at the small Dutch farming village of Blok-ker on July 27.

Following the Newport Festi-

KENNY BAKER I'll stick to jazz (P. 5)

DISC SLUMP

The truth (P. 4)

ELVIS PRESLEY

New film (P. 8)

WHAT IS JAZZ?

Read Steve Race (P. 10)

COLOUR BAR

MU ban (P. 16)

Laurie London goes 'West'

NEW YORK, Wednesday.—
Laurie London is likely to
follow his tour of America's
Southern States Coast
Southern States Coast trek on the West Coast.

A spokesman for the William Morris Office, American bookers of the tour, says that the West Coast trip is almost definite, although no dates have yet been

Laurie, with his parents, sails to New York next Friday (4th) and starts his two-week tour of the "Deep South" on July 19 at Logan, West Virginia.

He then visits the States of Kentucky, Virginia, North Carolina, Tennessee, Georgia, Alabama, Texas and Mississippi

Whisky Galore

London's Storyville Jazzmen won the five-hour jazzband ball organised by Brighton Art Col-lege at the Corn Exchange on Friday. They won a crate of whisky and a silver trumpet trophy.

CHICO HAMILTON DN-OFF

"HICO HAMILTON, "wonder boy" of modern jazz, on Wednesday seemed certain to top the next American package. But just before presstime, negotiations

struck a hitch. The package—titled "Jazz From Carnegie Hall"—will definitely star the famous trombone disc team of J. J. Johnson and Kai Winding.

Powerhouse Three

With them will be a powerhouse rhythm section comprising Horace Silver (pno.), Oscar Pettiford (bass) and Kenny Clarke (drs.).

The unit will open in London with two concerts at the New Victoria Cinema on Saturday, September 6. Sixteen days of one-night stands throughout the country were being fixed as we closed for press.

Exchange plan

Lined up for an exchange tour of the States are clarinettist Vic Ash and his Music—the new group which had its BBC audition on Monday.

A second British group—a quartet will also make the trip to the States.

Says Jack Higgins, of the Harold Davison Office: "These Anglo-American exchanges are, of course, subject to the approval of the Musi-cians' Union, the Ministry of Labour and the American Federation of Musicians."

'Going Steady'



Johnny Mathis, Everlys talking terms

TWENTY-two-year-old American disc star Johnny Mathis may be visiting Britain in the Autumn.

Sydney Grace, of the Lew and Leslie Grade Office, told the MM on Wednesday that Mathis is in line for TV and a tour, "But nothing firm is yet fixed," he added.

Bids by the Grades for the Everly Brothers and Connie ("Who's Sorry Now") Francis to appear in Britain are still being considered in the States.

sidered in the States. Top spot

The Everlys this week hit the No. 1 spot on the MM's Top Twenty chart with their discing of "All I Have To Do Is Dream."

It now seems unlikely that the Mills Brothers will be able to visit Britain. Comments Grace: "We find that they have heavy Stateside com-mitments for the rest of the year, but we are hoping something can be arranged for next year.'

Two newcomers to join the Vipers

BASSIST Jet Harris and 16-year-old guitarist Hank Marvin have joined the Vipers. They replace Tony Tolhurst and Freddie Lloyd

Tomorrow (Saturday) the Vipers air in the BBC's "Skiffle Club" and from Monday top the bill for a week at Birming-

The concert will be staged at Blokker's auction hall by 23-year-old Ben Essing, the local youth club leader who last month surprised professional promoters by packing 6,500 fans into the hall to hear Benny Goodman.

Harry Belafonte will give two concerts in Paris on September 15 and 18 concerts in Paris on September 15 and 18.

up in marriage.

Edna told the MM on Wednesday: "I am extremely fond of Terry and we have been seeing a lot of each other.

"Marriage is a very serious step and I don't want to rush into

and I don't want to rush into

THE Show Business duo of

Savage, who this week top the bill at Finsbury Park

Empire, may soon be teaming

Terry Dene and Edna

Proposals? "I'm not saying." The twosome are pictured (above) on Monday looking through Terry's holiday snaps,

Next week they finish their eight-week tour at Leeds.

MONDAY WAS HIS GUEST NIGHT



Winifred Atwell and clarinettist leader Donald Purchese were the guests of Henry Hall last Monday. They starred in his BBC-TV series "The Henry Hall Show." They are pictured (above) with Henry during a break in rehearsals. Among stars appearing in the show on July 7 are Bertice Reading and Barbara Young.

(Week commencing June 29.) Winifred ATWELL Bearon: Hippodrame, Black-Eve BOSWELL

Beason: Queen's Theatre, Blackpool Shella BUXTON

Beason: South Pier Black-Aima COGAN
Week: Winter Gardens,
Bournemouth

FOUR JONES Boys
Season: Weilington Pier.
Great Yarmouth Karen GREER

Season: Alexandra Gardens, Weymouth Rennie HILTON

Season (Monday): Puturist Theatre, Scarborough Michael HOLLIDAY Season: Hippodrome, Black-

Eddle CALVERT Week: Empire Chiswick KENTONES

Sunday: Opera House, Blackpool Week: Winter Gardens, Bournemouth KING Brothers

Season: North Pier, Black-Der LANG

Season: Central Pier, Blackpool GUY MITCHELL Week: Empire, Newcastle

MUDLARKS Season: Alexandra Gardens, Weymouth Ruby MURRAY

Beason: Wellington Pier, Great Yarmouth Danny PURCHES Beason: South Pier, Black-

(Times: BST/CET)

SATURDAY, JUNE 28:
12.19-12.45 p.m A 1: Jefferson,
Lester Y.-Buddy Rich, Parker,
Brown-Roach.
1.20-1.35 A 1 2: Geo. Lewis, Kelsey,
2.0-2.25 C 2: Down Town Jazz Band,
5.25-6.30 Z: Swing Serenade.
5.45-6.10 B—218m.: Kings Of Jazz.
6.45-7.0 D L: Just Jazz.
8.0-10.0 T: (1) Popular. (2) Jazz.
9.0-9.30 W: Jazz Time.
9.0-9.55 J: America's Pop Music.
10.8-10.38 B: Johnny Hodges.
11.5-11.56 P 1: Carlos de Radzitzky,
11.5-12.0 P 2: Goodman Carnegie
Concert.

11.10-11.30 Y: Jazz Gallery.

11.30-10 a.m. J: D-J Shows, 12.30-1.0 Q: Nelson Riddle, 1.0-2.0 Q-E: Saturday Night Club. 2.5-3.0 H-Q: Hollywood-New York.

1.15-2.15 p.m. A 1 2: Champs-Elysees

5.42-6.15 A 1 2: Stan Getz in Paris,

8.0-10.0 T: Wallington, Peterson, Herman, B.G. (2) Dukes of Dixie-land, Winding, Levey, Tjader, Gain-Kral, MJQ, Quincey J., Paul

Togawa. 10.10-11.0 S: For Jazz Fans (news

11.0-11.55 P 1: Jazz Microgrooves.

10.15-11.0; 11.5-12.0 P 2; Festival.

Concert.

SUNDAY, JUNE 29:

break 10.30)

Jazz.

Joan REGAN Season: North Pier, Blackpool Marion RYAN Week: South Parade Pier, South-

sea Anne SHELTON (Tuesday): Beason Theatre, Southsea THE KAYE Sisters Beason: Hippodreme, Blackpool

Sarah VAUGHAN Week: Empire, Glasgow David WHITFIELD Season: Opera House, Blackpool

with the Stars FIT'S LAUGHTER YOU'RE AFTER

NEW YORK, Wednesday.— The arrival in New York of the Newport International Youth Band was the top-priority jazz story of the week.

Landing at International Airport, the band was warmly received by the Press, representatives from the Voice of America, the Festival, and television and news-reel units.

Benny Goodman, Jimmy Rushing and the whole Goodman orchestra arrived at the field shortly after the International Band.

Pressmen and camera crews moved en masse to meet Benny and his men, and finally

ONDAY, JUNE 38:
2:30-2:45 p.m. C 1: Raiph Sutton.
8:0-10.0 T: (1) Shaw, James, Bushkin. (2) Krupa, de Franco,
Wailer, Chaloff, Gil Evans, etc.
10:10-11.0 S: As Sunday,
10:10-11.0 E: Jazz Programme.
10:30-11:30 app K: Liet Anderson;
Carl-Erik Lindgren,
11:5-1.0 a.m. J: D-J Shows (nightly
to Thursday).

TUESDAY, JULY 1: 4.5-4.30 p.m. F 1: Modern Jazz 1958. 5.15-5.53 K: Jazz For Youth.

8.0-10.0 T: (1) Basie-Williams: Ella, Duke, Jonah Janes. (2) Miles D., Parker, Zurke, Pettiford, Condon,

Waller, James. 10.0-10.30 J: Modern Jazz 1968. 10.8-10.35 B-258m.: The Real Jazz.

10.10-11.0 S: As Sunday. 10.30-11.0 N: dazz Programme. 10.30-11.15 I: Basie, Diz, Miles D.,

6.15-6.45 p.m. D E: Jazz Session, 7.10-7.30 C 2: Concert Jazz, 8.0-10.0 T: (1) Miller, Willian

0-10.0 T: (1) Miller, Williams, Sinatra. (2) Ella, Washington, Staton, Holiday; Mal Waldron;

Hamp. Henderson, Basis. '

9.30-10.30 F 3: Jazz for Everyons.

10.20-11.0 Q: Jazz Glants 1968.

10.10-11.0 S: As Sunday.

azz on the

MONDAY, JUNE 30:

Ferguson.

WEDNESDAY JULY 2:

for pictures and comments.

The band was toasted at a

cocktail party in their honour, many of them taxi-ing to Tony Scott's apartment for further refreshment upon conclusion of the cocktail hour.

Tony Scott party

The day ended with a party thrown by Tony Scott at Minton's Playhouse in Harlem. A few of the less tired Youthband members attended. Miles Davis, Ben Webster, "Cannon-ball" Adderley were among the American jazzmen on hand.

The band is currently re-hearsing and seeing the sights around New York.

12.10-1.0 a.m.I: Ray Charles Combo. Al Cohn, Ferguson Dream Band.

8.0-10.0 p.m. T: (1) Kenton, T.D., James, etc. (2) Herman, Peter-son, Waller, Dickenson, Parker,

10.40-11.15 D L: Jazz Club. 11.0-12.0 P: German Jazz Festival. 11.25-12.0 A 1 2: Jazz At All Levels.

AFN celebrates its 15th Anniversary

AFN celebrates Hs 15th Anniversary today. Special programmes can be heard between 8.5 a.m. and 11.30 p.m. from all their stations. 3.15-3.46 p.m. I: Diz Big Band. 5.35-6.5 L: Jazz. 8.0-10.0 T: (1) The Music of America's 1920's. (2) Chubby Jackson Band, Hamp-Cole, Tyree Glenn, Hodges-Sears, Wettling, Louis, Garner.

10.15-10.45 P 2: The Living Jazz.
10.15-11.0 N: Jazz Programme.
11.15-12.0 C 1: Brubeck Quartet.
12.5-1.0 a.m. J: D-J Shows.
Programmes subject to change

The 8.0-10.8 VOA Transmission is re-peated nightly between 11.0 and 1.0 a.m.

KEY TO STATIONS AND

WAVELENGTHS IN METRES RTP Prance 1: 1-1829, 4839 RTF France 2: 280, 218, 318, 359

379, 445, 498. Hilveraum: 1-402, 2-298, BBC: E-464, L-1500, 247, NDR/WDR: 309, 189, 49.38.

306, 506, 49 band.

or 31 bands.

Monte Carlo: 205.

SDR Stuttgart: 522, 49.75.

plus 1734 from midnight.

Belgian Radio: 1—484 2—324. 3—267. 4—198.

RIAS Berlin: 303. SWP B—Baden: 295, 363, 195.

APN: 344, 271, 547, SBC Stockholm: 1571, 255, 245,

NR Oslo: 1376, 337, 228, 477, 19,

HR Frankfurt: 506. Europe I: 1622. VOA: 8 p.m.: 13, 16, 19, 31, 41 bands. 11.0 p.m. 19, 25, 31 bands

Luxembourg: 208, 49.26. SBC Lugano: 568.6. SBC Geneva/Lausanne: 393, 31

Glenn, Hodges-Sears, Louis, Garner. 10.10-11.0 S: As Sunday.

Pepper Adams. 9.30-10.0 P 1: White Notes . . .

Black Musicians. 10.5-10.30 P 3: Sacha Distel. 10.10-11.0 S: As Sunday. 10.30-11.0 P 4: Willie Smith.

THURSDAY, JULY 3:

FRIDAY, JULY 4:

Burt Korall

NEW YORK, Wednesday -America seems to be on a special kind of wacky. humour kick as the summer season gets under way.

The most talked-about records of the day are the novelties. "Purple People Eater" still rides at the top, with a fantastic sale, "Witch Doctor" is just a few steps behind, while "Yakety Yak," a new novelty by the Coasters, moved fast this week into the Top Ten.

THE CHORDETTES

TV hit

THE Chordettes' record of "Zorro," which extols the hero of the TV series remains a strong chart record.

"No Chemise, Please," by Gerry Granahan, is another funny disc which deals with current fashions in women's apparel.

The latest humour record to hit paydirt is a disc called "Splish Splash," by Bobby Darin on Atco label.

TONI CARROLL

Colony booking

TONI CARROLL, attractive MGM Record thrush, will open at London's Colony Club on August 25. This will be her début in Britain.

Her new release is "I Never Felt This Way Before" and "You Belong To Me."

DEL VIKINGS

Demob happy

THE Del Vikings may soon return to activity on the record and personal appearance scene. All the boys are now out of the Army.

Already they have made four new sides, with two set for early release

GAC executives say that they have an option on the group for European work.

NEWPORT JAZZ

Beamed to Britain?

FOR the first time the Newport Jazz Festival will have live on-the-air coverage.

air one-hour portions of the concerts on July 3, 4, 5 and 6, with Columbia Records A&R chief Mitch Miller as the moderator.

be beamed to Britain for short-

PAT BOONE

Yet another hit

THE hot new records to

CBS radio has contracted to

Portions of these shows may

wave rebroadcast.

watch: Pat Boone with "If Dreams Come True" and F. W. Street "That's How Much I Love

MOUTHPIECES An important announcement

Of all the subjects which from time to time justify serious thought and investigation by Brass instrument players there are surely few of more significant importance than the problems relating to the choice of THE RIGHT MOUTHPIECE.

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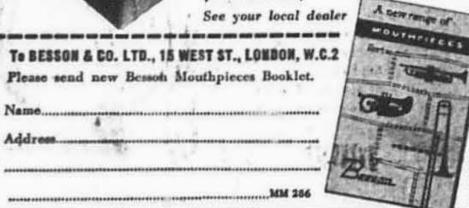
rim, thus enabling the player to choose one virtually "tailor-made" to his

The new Besson Mouthpieces Booklet contains much advice on the choice of the correct model and an easyreference selection guide. Send for your FREE copy today.

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IIS weekend two more Blackpool shows open for

the summer season.

Tonight (Friday) "Light Up
The Town" starts its run at the
Hippodrome with Winifred Atwell, Michael Holliday, the Kaye
Sisters, and Sid Millward's Nit-

wits.

Tomorrow at the Opera House,
David Whitfield and Arthur
Haynes make their first appearance in the "Big Show Of 1958."
while at the South Pier, Sheila
Buxton starts in "Hey, There!"

GLASGOW. — Pianist John Murray, bassist Lex Millen and a drummer still to be named, will deputise for the Tony Maxwell Trio at the Locarno Club, Glas-gow, during the first fortnight of August.

EASTBOURNE.—New jazz club at Dickens Hall on Wednesday features the Dolphin Jazz Band.

WEYMOUTH.—The Mudlarks are to be featured in Bernard Delfont's "Showtime" at Alexandra Gardens,

Hulme Orchestra and the Art Collins Trio will play for this year's Gala at the Palais de Danse on July 10.

LLANDUDNO. — Manchester trombonist Stan Worthington is spending the summer season with Waldini at Happy Valley.

BRADFORD. - Eric Winstone and his Orchestra and the Howard Douglas Band will play for dancing at Bradford Press Ball at the Windsor Halls on October 31. . . . Name bands due at Bradford Majestic ballroom include Ray Ellington (July 15) and Sid Phillips (29th).

DEVON.—Humphrey Lyttelton and his Band will play at Barnstaple and Exeter during the Devon Arts Festival, starting on September 25. Ralph Jubb and his Band have opened for the summer season at Newquay's Headland Hotel.

Jerry Dawson

MEET THE STARS with REN GREVATT

You"; Paul Anka with "Ver-boten" and "Midnight," and Ricky Nelson's "Poor Little

Round the Resorts

THE holiday season is now well

THE holiday season is now well under way, with thousands of musicians providing music at resorts all over the country. Here are a few news items from the MM's staff of correspondents:

MORECAMBE. — An innovation this year at Morecambe is a show at the mammoth Winter Gardens Theatre which opens on July 7. It stars Alma Cogan, Semprini, Ken Platt and Morecambe and Wise.

Playing at the Floral Hall is a nine-piece band fronted by Cyril Burnett, who replaces Norman Robinson, now at Morecambe Bay Holiday Camp. ISLE OF MAN.—On Monday, Ronnie Aldrich and the Squadronaires open at the Palace Ballroom, Douglas, while Basil Kirchin opens at the Basil Kirchin opens at the

Strand Palais.
FLEETWOOD.—Jack Stone and his 10-piece band have opened at the Marine Hall and Gardens for their second CLACTON. - The ACTON. — The Vic Allen Quintet has opened at Butlin's Camp for the summer.

This week's





The world's greatest single influence in Jazz ! Harnessing a "legitimate" musical training to express his ultra modern ideas, Johnny engenders the respect of musicians throughout the world by lifting dance music out of the rut. After trying them all Johnny pins his faith in Selmer. Learn about Selmer saxes by sending for folder S.W.15, to:-

114 Charing Cross Road, London, W.C.2

Has Britain produced a good pop singer?

may have that incidents so

common in South Africa and

the Southern States of America

could never occur in this coun-

coloured people should be for-

and fans will enforce a strong

boycott on any dance halls which try to introduce apartheid into the British Isles.—

John Dankworth, Cleo Laine, Raymond Horricks, Dave

Lindup, Vic Bellerby, London,

N.W.6.

• We agree.

seems ludicrous that



Michael Holliday (left) and Frankie Vaughan are the two most popular singers in Britain according to "MM" readers. Dozens wrote in to say this after one reader had said Britain had no pop singers.

AST week reader Joyce Fisken said Britain hasn't produced one pop singer of any real quality. I think she must be hard of hearing. I'm sure I speak for many when I say Frankie Vaughan is as good a pop singer as any American. - B. R. Richardson, Brighton.

SIBERIA?

HAS Joyce Fisken been in Siberia for the past ten years? Has she never heard of some of our own excellent singers, namely, Frankie Vaughan, Dickie Valentine, Alan Dean, Cleo Laine, Rosemary Squires, Lita Roza, Maxine Daniels, and Max Bygraves? — Arthur Frankham, Liverpool 5.

COME!

HASN'T Joyce Fisken ever listened to Mike Holliday's leisurely renderings or Frankie Vaughan's more spirited ver-satility? And what about Alma Cogan! Come now, Miss Fisken, what do you want for your money?-Miss P. J. Calvert, Newcastle-on-Tyne, 5.

AGREE that Britain has no I pop singers of any merit. I suggest Joyce Pisken turns her interests to the jazz field where she will find quite a few female vocalists of quality, e.g., Cleo Laine and Rosemary Squires.—George M. Campbell, RAF. Lyncham, Wilts.

• Joyce, you can take it from us, having waded through literally dozens of letters, that your viewpoint is not shared.

Colour bar

THE issue of the Scala Ball-room, Wolverhampton, room, shakes any complacency we

Well said!

Do let's have more tolerance and less thoughtless condemnation in our jazz critifor almost 30 years, and love it all—Joe Oliver to the MJQ—Nat Gonella to Tony Kinsey.

It really annoys me to hear old die-hards calling "modern" unmusical, and

the young fans grinding underfoot those old Jazz Greats. — Mrs. Margaret Hall, Shipley
LP WINNER

bidden to dance to a music originated by them. But such a ban has been imposed, and can gradually spread all over the country. We applaud the stand taken by the Musicians' Union, and trust that musicians and fans will enforce a strong To me, Frank Sinatra is the I greatest entertainer in the world, both as a singer and actor. It makes me mad when members of the Press insist on asking him personal questions.

-Miss J. Raske, Croft, nr Leicester.

e Him, too.

Doesn't dig

-SAY DOZENS OF MELODY MAKER READERS!

SIMPLY fail to understand why so many people kick up such a ballyhoo about singers like Sarah Vaughan, Ella Fitzgerald and June Christy, I cannot believe that people actually go to listen to such inane caterwauling.—

Roger Jones, Warwick.

You'd better hire a bodyguard, Roger.

Disgrace

THE disgrace of the year in the jazz world is the marketing of the five Charlie Parker LPs, containing tracks which Charlie himself had rejected.—G. J., Prestwich.

Other readers share this view.

Too late

HERE am I, sixteen, swotting for my GCE, and when I wish to relax at about 10 p.m. with some good jazz, what do I find? Auntie BBC has promoted jazz to that "peak-listening" time of 10.40. Who in heaven's name stays up that late? name stays up that late?— Hugh Taylor, Cardiff.

OA few of us old stagers do manage to hang on! But we agree, it could be earlier,

Rubbish

LONG listening to pop music "Readers Letters." MELODY MAKER, 189 that it never gets much better. Helborn, London, W.C.1.

The Top Twenty will always carry its heavy quota of rub-bish whatever the mode of the moment. — John Dunne, Birmingham 7.

That's not the attitude, old chap. . . .

HOPE I win an LP with this letter as I am only 12 and my money will not 12 and my money will not run to buying one for quite a while yet. I would just like to say that when it comes to singing, my pet budgie Peter can beat ALL the latest pop singers!—
Jean Steward, London, E.2.

• You should put Peter on record. Jean! We're delighted to give you your first long-player, LP WIN-

Thanks

WOULD like to thank the MELODY MAKER for the excellent coverage given to the recent tour by Sonny Terry and Brownie McGhee. — Peter J. O'Brien, Headington, Oxford.

• We can only try. . . .

REMEMBER-The MM gives away LP discs for interesting letters. The address is: "Readers Letters, MELODY MAKER, 189 High

HOW these "purists" who kick at Humph make my blood boil. If they would read his column with an unbiased viewpoint they might find that it contains a lot of commonaminiminiminiminiminiminiminimi sense.

As for his music, even the tracs will be forced to agree that his is surely the finest band of its kind in Europe.—M. Insley, Pres-

Humph's attacks on dogma in jazz can lead to a truer appraisal of the work of Braff, Clayton, Dickenson and their like, then long may his "roaring attacks" continue.—T.
Moore, Upminster, Essex,
LP Winner.

THE consistent variety Humph's articles are, to me, one of the MM's many high spots. He is also a great musician and his band is just about the best in the country. — Brian Goddard, Swindon.

I THINK Humphrey Lyt-telton deserves a knight-hood for his services to British jazz.—J. Strawker, Mansfield, Notts.

To hell with Humph. It's about time he realised he's had his day. At one time he was good, but now he covers up by criticising others.

And as for you agreeing with him—if you think Lyttelton's advice is sound. you're going to lose a lot of trad purist readers.-Roger Barnes, Hillingdon, Middx.

You seem to be on your own, friend, against over 30 who side with Humph!





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OPPOSITE BELL ACCORDIONS.

164 EWELL RD., SURBITON, SURREY

THE difficulty in trying to form a clear picture of the state of the record business is that the companies are reluctant to discuss any figure less than a million.

There is an understand-

savs

subject of sales drops. A brave nonchalance along the lines of I don't know how badly the others are doing, Jack,

able cau-

but our figures are up." Pigures can, I've dis-covered, mislead. One daily paper published a graph last week showing that the sale of 78s was down by 25 per cent. LPs were up by 24 per cent. and 45s were zooming by

At a glance it would seem, then that LP sales

out the 45s ne were ting get-the

business back to boom condi-That just isn't true in the immediate sense. In compari-

son to 78s, only a few 45s are sold. To double the sales of a few still doesn't add up to much. The upward trend, however, is there and the 78 is moving slowly back into history.

Over-sold

What happened to burst the 78 balloon?

"Rock and skiffle were over-sold," says Denis Preston "The public for it was sated and sales just dropped off."

Crazes for this and that were forecast, but nothing to compare with skiffle and rock as teenage vogues has been forthcoming.

Preston, as an independent record producer, is also free to add a few words on the Hit Parade delirium that seized everyone:

50 NEW BOND STREET

LONDON, W.1

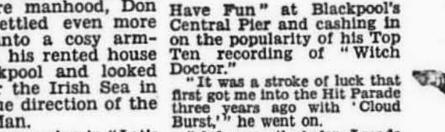
GLAD I STILL AY TROMBON

Don Lang

"THE trouble with this recording lark is the feeling that your current hit disc may well be your last!"

That amiable hunk of Yorkshire manhood, Don Lang, settled even more deeply into a cosy armchair in his rented house at Blackpool and looked out over the Irish Sea in the vague direction of the Isle of Man.

Don is appearing in "Let's



"A few months before I made the record I had left Ken Mackintosh and was doing quite nicely as a freelance trombonist and singer.

"I was with the Wilfrid Johns Singers in a Harry Secombe TV series and when I received the first acetate I took it along for the rest of the boys and girls to hear.

"Harry joined the listening circle and immediately called over producer Bill Lyon-Shaw.
When Bill told me that he wanted me to sing the number in the following week's programme I thought he was kidding.

"But he wasn't. And the disc jockeys took it up and it sold more than 100,000 copies."



" vocalese " gimmick seemed to have clicked and Don made several discs in similar vein. They sold all right—but not well enough to reach the The Top Ten.

He tried several rock-'n'-roll numbers and they, too, moved along nicely, but didn't quite hit the jackpot.

Then, less than eight weeks

ago, he recorded "Witch Doctor" with still another new gimmick, and this one caught on right away.

By then Don was able to help himself in a big way by plugging the number in "6,5 Special." When he arrived in Blackpool five weeks ago it naturally went straight into his programme. But the burning question at the moment is—what next?

By now the die is cast. Last

By now the die is cast. Last Tuesday, after an overnight journey from Blackpool, Don spent the morning at the HMV studios with the Frantic Five and his recording manager Wally Ridley. A disc was cut for issue in July.

What will be the result? A

fast - moving, tongue - twisting
"Cloud Burst"? Another
rocker? Another crack at the
"Witch Doctor" gimmick—or a new one?

Neither Don nor Wally Ridley will disclose their secret, so intense is the competition

enough to reach the public favour via the Top Ten. But staying there is ten times harder—and much more worrying. Before—you have everything to gain. After—you have everything to lose.

everything to lose.
"Thank goodness I can still play the trombone. . . .



"A couple of years ago Tin
Pan Alley wasn't dominated
by best-selling charts. A few
records enjoyed a spectacular
success and from then on
everyone accepted it as the norm."

"boom" and "slump" are expressions of an extraordinary state of affairs. And at the moment business is neither slumping nor boom-ing. It is nearer to normal than we've seen for some time.

But it is fluid-and despite fluctuations, the pattern for the future is rapidly emerg-

Specialists

Record buyers are being won over to 45s and LPs. The recording artists of real stature figure less and less in the 78 Hit Parade. Bela-fonte made his reputation on LPs and Sinatra, by wide

~~~~~~~

acclaim the greatest enter-tainer in the world, re-estab-lished his disc career as an album specialist.

There are several factors that affect the sale of 78s. 1. The collapse of teenage

crazes lops the peak off sales. 2. An increasing percentage of record buyers buy an occa-sional LP instead of the weekly single. And remember that six or eight songs heard at one sitting don't pall as rapidly as the latest hit song repeated ad nauseam.

3. The increasing output 45 rpm singles — now approaching a third of 78 issues—soaks up many sales.

Bear in mind also that every buyer who walks into a shop and asks for a 45 single is already equipped with a three-speed player. His record library will include more and more EPs and LPs as his tastes develop.

The public is beginning to those any more. . . ~~~~~~

catch on that much of the best in popular music (and that includes jazz), most of the really worthy performers are less and less to be found on the twin three-minute tracks. And the stage-musical repertoires can't be accom-modated on the old six-minute platter.

#### Amateurs

"So many of the Hit Paraders," comments Preston, are amateurs recorded in back-street garages by tape recorder enthusiasts."

Perhaps that's what Patti Page meant when she gazed at me uncomprehendingly last year. The point I'd been making about records had eluded her. Then suddenly understanding illuminated her features.

"Oh, you're talking about singles," she said.
"We don't worry about



# chamber to padded cell

THE STORY SO FAR: Gordon Sperry, destitute songwriter, is token in hand by recording executive Charlie Muggart. Under his guidance Gordon immediately turns out a million-record hit. But the first twitches are heginning to first twitches are beginning to show in his cheek muscles. Now read on:

BRILLIANT MEN," said the Chairman of the Bloopaphone Record Company, "are unquestionably entitled to some degree of eccentricity. But one must draw the line somewhere."

"Just what are you imply-ing?" demanded Charlie Muggart, who by this time was Vice-Chairman as well as Treasurer.

as Treasurer.

The Chairman took the plunge. "I think it is high time Gordon Sperry moved out of the echo chamber. Let him take a suite at the Savoy."

Charlie spoke with quiet dignity. "I hardly think," he said. "that they would take very kindly to installing his concrete three-plece in the Savoy. You hadn't thought of that, had you?"

"There were a whole lot of

"There were a whole lot of things I never thought of until I met Gordon Sperry. Anyway, those screams of his are becom-

ing a bore."

"They sell the records," said Charlie. "That maniacal one at the end of 'Ta for the Cha-Cha' put it in the Top Ten."

Acoustically, an echo chamber differs radically from a padded cell, but Gordon made the change with equanimity. For by this time his problems weren't so much acoustic as psychotic. Actually, I am visiting Gordon this afternoon. He promised. among his other ravings, to lend me some money. Well, you gotta be commer-

cial, haven't you?

Christopher-Hodder-Williams

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WOULDN'T IT BE LOVERLY WITH A LITTLE BIT OF LUCK THE RAIN IN SPAIN

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ACUFF-ROSE

ALL I HAVE TO DO IS DREAM

OH LONESOME ME - IN THE PRESS -

NEW WORLD

FROM THE NEW FRANKIE VAUGHAN ASSOCIATED BRITISH PATHE FILM. "WONDERFUL THINGS"

WONDERFUL THINGS

- IN THE PRESS -VICTORIA

TWILIGHT TIME

- IN THE PRESS --

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SOME ENCHANTED EVENING Arranged by JACK MASON Price 4/- per set

BALI HAI

YOUNGER THAN SPRINGTIME Price 4/6 per ant Arranged by JACK MASON

WONDERFUL GUY IM GONNA WASH THAT MAN RIGHT OUTA MY HAIR

Arranged by JACK MASON Price 4/6 per set MORRIS

INDISCREET A WONDERFUL TIME

FRANK

**UP THERE** 

LITTLE PIXIE

SUGAR MOON - IN THE PRESS -

SHELDON

RING ON A RIBBON

I DIG YOU BABY

- IN THE PRESS -



# I'LL STICK TO JAZZ

# Janie Marden says: 'I want to be myself' KENNY BAKER Sat smoking a huge pine. In the last smoking a huge pine. In the last smoking a huge pine.

"WHY aren't you record-ing?" I asked willowy singer Janie Marden into the bowl. I "Because no one wants me," she replied with admirable candour.

"Even if they did they would no doubt want to turn me into a cheap imitation of someone else. Nobody will ever let me be Janle Marden."

Eyeing her shapely figure and sampling her singing style, I was forced to admit surprise.

"After a year with Decca I told them it was not doing either of us any good," she explained with a sigh.

"I'm essentially a ballad singer and when I am able to sing what suits me I can use

sing what suits me I can use my strange kind of voice, which has two qualities — one a soft tone, the other rather harsh and vibrant — I enjoy mix-

What else irked her during her 12 months on the blue label for which she

on the blue label for which she recorded about 12 titles?

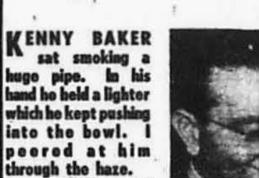
"Almost everything I did was copied from American recordings, vocally and musically," she complained. "I became the poor man's Doris Day, Kay Starr, Patti Page, Rosemary Clooney!

"I got so frustrated in the end, because they just wouldn't let me be myself. The trouble is that I've a natural flair for is that I've a natural flair for mimicry. When I'm in Variety I do several impersonations and

they go down splendidly.

"But it's no good on radio and records. No one ever sang my songs, but I've had to do it all the time. What chance of a hit did I have in those circumstances?

How is Janie faring in her revue début at Brighton, 'Living With Pleasure''? Is she getting better treatment?



by Maurice Burman

"I saw the last show and I was disappointed. Stan Getz. of course, is a genius at extemporisation and Stitt is very exciting. Ella was wonderful.

"Kenny, what did you think of

He puffed

thoughtfully.

JATP?"

"And Dizzy?"
"He didn't knock me out at all. But knowing how he can

"Decidedly yes," she answers happily. "It's a big step in the right direction, though I'd still like to do more acting and sing-ing. That's my ultimate aim: an all-rounder."

When "Living With Pleasure" reaches London, Janie hopes that a recording executive will come along and accept her as she is meant to be.





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| MALLE  |   |     |    |    |    |         |   |     |     |   |       |    |       |

ADDRESS.

M.M. 286/58

count."

"Technically, how do you compare with Dizzy?"

"Hey!" he said indignantly. "That's a very unfair question. Who am I to say? I might be able to play the 'Carnival Of Venice' but I can't play jazz the way Dizzy does. I wasn't brought up wasn't brought up in that school." "When you talk of 'Carnival Of

Venice, do you mean the Harry James way?"
"NO!" he exploded. "No, I

mean the technical brass band variations. If I hadn't gone into the jazz field, I might have been a good straight man—I had a proper academic train-ing."

ing."

Kenny, I think you are a most brilliant trumpet player. but why do you lack origin-

ality?"

"I think you are a big liberty taker, Burman," he shouted, giving me a biff on the shoulder.

#### Handy, foo

"Just because I can turn on James, Berrigan, Bix or Louis, when the mood takes me. I can still play without copying

"Anyway, you're only jealous because you've got a beat-up old cornet."

Thirty-seven-year-old Kenny Baker was born in the fishing village of Withensea, York-shire. His mother taught him plano at 10 and he started on cornet at 11.

He is also gifted with his hands and has made a cocktail cabinet, bar, and built-in cup-boards for his home. He is sanguine by temperament—fun-loving with a chubby appearance and the eyes of an

"Are you still as playful as you were when we worked in the same bands?"

"I'd like to be, but if you mess around as a bandleader it's catching and difficult to

"What's the difference between being a sideman and a bandleader?"

#### Confident

"Well, first of all"—broad smile—"there's a lot of differ-ence financially. But there's a lot more headaches, too." "How much do you earn as a leader?"

"That varies. I can earn much more as a solo com-mercial artist playing rubbish.

But I get far greater enjoyment out of the Dozen and staying in the jazz field."

"You look and sound a supremely confident player. Do you really feel that inside?"

"On the whole, yes. But the mental condition is important. Sometimes it comes easy and everything falls into place. Other times I've got to

work really hard to produce the same results."

"Kenny," I asked, "who is your favourite trumpet player?" "I haven't got one. Any-one who plays good-known or not-I like to listen to-even you, if you play good Bix as you used to.

#### Abandon

"Do you know, Maurice," he said, suddenly serious, "you can't get away from Bix. Whether you like his music or whether you like his music or not, there's something about that era—a sensitivity, an incentive, and a bright gay abandon which is lacking now.

"There are very few players," he said, emphasising every word with a tap on my knee, "who would go out of their way to play somewhere just for kicks."

'On the Beat' will be resumed on his return



"I could earn much more as a solo commercial artist playing rubbish," says Kenny Baker. "But I get far greater enjoyment out of playing with the Doxen."





14" x 3" Soure Dran 11<sup>8</sup> Cymbal

Drum finished in coloured plastic

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# Melody Maker TOP TWENTY

WEEK ENDED JUNE 21, 1958

ALL I HAVE TO DO IS

**Everly Brothers** 

Label London

(Chappell)
Other discs—Barry Barnett (HMV).
(1) WHO'S SORRY NOW

Betty Smith (Dec); Johnnie Ray (Phil); Eric Rogers (Dec); Victor Silvester (Col); Nat "King " Cole (Cap); Teddy Wilson (HMV); Sid Phillips (HMV); George Lewis (Lon); Andre Previn (Dec); Gloria De-Haven (MGM); Preacher Eolio (MGM); Joe Loss (HMV); Eddie Burclay (HMV); Benny Carter (Par); Lisa Noble (Dec).

(4) ON THE STREET WHERE 3 **YOU LIVE** 

Vic Damone

Connie Francis

Philips

mgm

John Harvey (Fon); Mario Ianza (RCA); David Whitfield (Dec); Eddle Pisher (RCA); Buddy Greco (Lon); Lawrence Welk (V-Cor); Ronnie Hilton (HMV); Victor Silvester (Col); Johnny Dankworth (Par); Gary Miller (P-Nix).

(7) STAIRWAY OF LOVE

Michael Holliday Columbia Joe Loss (HMV); Steve Martin (Phi); Alma Cogan (HMV); Marty Robbins (Fon); Terry Dene (Dec); Marion Ryan (P-Nix). **Max Bygraves** Decca

(2) TULIPS FROM AMSTER-DAM/YOU NEED HANDS (Cinephonic-Lakeview) You Need Hands—Erdie Gorme (HMV). (8) WITCH DOCTOR

Don Lang

HMV

(Bourne)
Jimmy Lloyd (Phil; David Seville (Lon). (6) A WONDERFUL TIME UP THERE/IT'S TOO SOON TO KNOW

Pat Boone London

(5) TOM HARK

Elias and his Zig-Zag Jive Flutes Columbia

(Southern) Ted Heath (Decca) (15) TWILIGHT TIME (Victoria) Jane Froman (Cap). 10

**Platters** 

Mercury

(-) BIG MAN (Grosvenor)
Stargagers (Dec); Pive Dallas Boys (Col).

(12) ON THE STREET WHERE

12

13

Four Preps

Capitol

**YOU LIVE** (-) PURPLE PEOPLE EATER David Whitfield Decca

Sheb Wooley (Peter Maurice) Jackie Dennis (Dec); Barry Cryer (Fon).

MGM Columbia

(19) BOOK OF LOVE (Francis Day)
Monotones (Lon); Barry Barnett (HMV). (10) THE ARMY GAME

Mudlarks Michael Medwin,

(9) THE GRAND COOLIE DAM/NOBODY LOVES Bernard Bresslaw. Alfie Bass, Leslie Fyson

Lonnie Donegan

Pye-Nixa

LIKE AN IRISHMAN (16) WEAR MY RING AROUND YOUR NECK

Elvis Presiey

RCA

(Belinda) (II) KEWPIE DOLL

(Chappell)

(Phoenix)

Frankie Vaughan

Philips

(Lords) Perry Como (RCA). (14) I MAY NEVER PASS THIS WAY AGAIN

Perry Como RCA

Rounie Hilton (HMV); Joan Regan (Dec); Robert Earl (Phi); Dennis Lotis (Col); Gien Mason (Par). (-) I DIG (Sheldon) (-) RAVE ON

**Buddy Holly** 

Vogue-

STORES SUPPLYING INFORMATION FOR RECORD CHART
LONDON—Rolo For Records, E.10; Leading Lighting, N.1; Imholz, W.C.1; Reg. W. Reed, Ltd., S.E.15; Popular Music Stores, L.6; A. R. Tipple, S.E.15; W. A. Clarks, S.W.S. MANCHESTER—Duwe Wholesale, Ltd., 1; H. J. Carroll, 18. EIRMINGHAM—B. C. Mansell, Ltd., PORTSMOUTH—Weston Hart, Ltd. EDINBURGH—Bandparts Music Stores, Ltd., 1. PLYMOUTH—C. H. Yardley and Co. LIVERPOOL—Nems, Ltd., 1. BLACKWOOD—Glyn Lewis, Ltd. SOUTHAMPTON—The Record Shop. BOLTON—Engineering Service Co. MIDDLESBROUGH—Sykes Record Shop. NEWCASTLE—J. G. Windows, Ltd., 1. SLOUGH—Hickies. LEEDS—R. S. Kitchen, Ltd., 1. SOUTH SHIELDS—Saville Brothers. Ltd. GLASGOW—McCormack's, Ltd., C.S. BOURNEMOUTH—Beales. WORTHING—J. W. Mansfield, Ltd. CRAWLEY—S. C. Withers.

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Model 17. 'Cello style, with f holes and arched top. Rich brown matt finish, pearl position marks. £15.6.0

Model 19. 'Cello style, with f holes and arched top. Rich brown polished finish, pearl position marks. £17.2.0

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Flat Top Model. Sunburst matt finish, white position marks, laminated construction, trapeze type tailpiece. £5.4.6

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'Cello Cutaway Model. Sunburst finish, highly polished, white cutaway plectrum guard, white binding top, back and f holes. White bar position £22.10.0

Spanish Finger Style Model. Of walnut with pine top, inlaid markings. £12.12.0

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# HOLLYWOOD headlines

OLLYWOOD has caught up with Soho with the sudden advent of coffee houses, girls with no lipstick, scads of shaggy beards, poetry, jazz In fact, the whole scene except for skiffle-yet! .. Tony Perkins sings a couple of rock-'n'rollers and totes a guitar in his new pic, "Green Mansions."

Capitol has recorded an LP with three nuns playing stringed instruments. . stringed instruments. . . . New singing star Pat Suzuki has a lead part in the film "Flower Drum Song".... Quincy Jones is, reportedly, in Sweden recording his arrangements with the Harry Arnold orchestra. . . Following paper disposable trumpet mutes, "Down Beat" reports forthcoming mutes with transistor amplifiers (honestly!)

Following his very serious

Dean Martin, with teenage vocal star Ricky Nelson, in a scene from "Rio Bravo."

As listed by "Variety"—tesue dated June 25, 1958

(1) PURPLE PEOPLE EATER Sheb Wooley (MGM)

AMERICA'S

(7) YAKETY YAK (2) ALL I HAVE TO DO IS DREAM

Everly Brothers (Cadence)
(3) SECRETLY 5. (5) WITCH DOCTOR (Roulette)

David Seville (Liberty) 8. (-) PATRICIA 7. (3) RETURN TO ME

Dean Martin (Capitol) (9) JENNIE LEE 9. (8) BIG MAN Arnie (Arwin)

Pour Preps (Capitol)

10. (6) DO YOU WANNA DANCE?

Bobby Frosman (Josie)

11. (—) POOR LITTLE FOOL

Ricky Nelson (Imperial)

12. (13) LOOKING BACK

'King" Cole (Capitol) (17) WHEN 14. (18) WHAT AM I LIVING FOR?

Chuck Willis (Atlantic) (-) SPLISH SPLASH 16. (-) ENCHANTED ISLAND

(12) ENDLESS SLEEP 18. (11) TWILIGHT TIME (Demon)

Platters (Mercury) 19. (--) TORERO

20. (—) A HARD-HEADED WOMAN
Elvis Presley (RCA Victor)

(—) YOU NEED HANDS (ABC Paramount)

Reprinted by permission of "Variety."

#### Twenty lunes

THIS copyright list of the 20 best-June 21, 1968, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placing in parentheses.)

(1) ON THE STREET WHERE YOU LIVE (A) (2/6) Chappell

(4) TULIPS FROM AMSTERDAM
(P) (2/-) .... Cinephonic
(2) STAIRWAY OF LOVE (A)

(2) Leeds
(3) WHO'S SORRY NOW? (A)
(2/-) Feldman
(4) I MAY NEVER PASS YOUR
WAY AGAIN (A) (2/6)
Chappell 6. (9) I COULD HAVE DANCED ALL NIGHT (A) (2/6) Chappell

7. (8) TOM HARK (P) (2/-) 8. (13) WITCH DOCTOR (A) (2/-) Bourne

9. (6) LOLLIPOP (A) (2/-) 18. (7) A WONDERFUL TIME UP THERE (A) (2/-) .. Morris 11. (10) KEWPIE DOLL (A) (2/-) 12. (16) BOOK OF LOVE (A) (2/-)

12. (16) BOOK OF LOVE (A) (2/-)
Prancis Day
12. (14) YOU NEED HANDS (B) (2/-)
Lakeview

14. (11) THE GRAND COOLIE DAM 15. (12) SWINGIN' SHEPHERD 15. (12) SWINGIN' SHEPHERD BLUES (A) (2/-) Shewrin 16. (--) ALL I HAVE TO DO IS DREAM (A) (2/-)

(18) A VERY PRECIOUS LOVE
(A) (2/-) ...... Blossom
18, (17) TO BE LOVED (A) (2/-)

19. (16) MAGIC MOMENTS (A) (2/-) Chappell 28. (—) TWILIGHT TIME (A) (2/-) Victoria A-American: B-British; F-Others.

(All rights reserved.)

car accident, Leroy Vinnegar, though still extremely weak, is

though still extremely weak, is back playing with his new quartet, at Jazz Cabaret.

Overheard in a Hollywood café: "That new rock-'n'-roll singer from Tennessee has just married a 15-year-old girl. But then I understand he always did like older women"... The background music of Alex North is a special feature of the much-talked-about "Hot Spell"

film. . . . George Shearing will play with the Cleveland Symphony this summer.

Elvis Presley, reportedly, lost

12 lb. in basic training. . George Garabedian, responsible for the "St. Louis Blues" picture, is now making "The Jelly Roll Morton Story," with, maybe, Harry Belafonte. . . . British bassist Reggie Beard is living in San Francisco and playing on the Hawaiian boats.

The Four Preps, top youthful vocal group from Capitol Records, make their motion picture début in "Gidget."

Howard Lucraft



The lovely mouth of

#### CAROLE LESLEY

tells you it's Cosmetic toothpaste that adds the final touch of glamour DRESENTING Miss Carole Lesley,

I whose nimble-footed sprinting up the ladder of success gives authority to her views on the vital subject of Glamour - and Gordon-Moore's. Says Carole: "Too many girls think make-up ends with lipstick and powder. But it simply isn't complete without Cosmetic, This ruby-red toothpaste by Gordon-Moore is the only toothpaste with rougeryl. It polishes the teeth dazzling white in the same way that jeweller's rouge polishes gold, and tints the gums to match the lipstick for a vivid contrast effect. Cosmetic completes the picture!"

Complete your make up with

Beauty Box size 1/11d, Celebrity size 3/2d.

# Fielding's Formula & is a knock-out

THE 12 tracks on this "Isn't It Romantic" LP stem from a series of concerts given by the Jerry Fielding Orchestra on the West

Coast, USA.

Comments,

acting them with the
mote: "Some of the songs
are familiar, some are
not, but all the treatments
should cause you to raise
an eyebrow now and then."

Well, my eyebrows met
my hairline after hearing
the Fielding formula for
Isn't It Romantic.

It is worth quoting further
rom the sleeve when
lys: "This one
om start torus

says: "This one is a swinger from start to finish. The first chorus is done by four muted trumpets, who are playing an exciting but nearly impossible series of technical manoeuvres."

After hearing, I say they are impossible—but the fact remains that the Fielding men play them. And the bald comment that "this one is a swinger from start to finish" is certainly an understatement for one of the most brilliantly played arrangements.

Wingover also swings like mad. and sounds like a fusion of the best Woody Herman and Les Brown. But Fielding provides his own touch of magic, with some engaging trumpet tricks thrown in by Pete Candoli.

If I have any criticism of the LP it is that some of the arrangements are a trifle pretentious. But at least they are original—and originality is always desirable in this stereotyped era.

The LP is worth the price for Isn't It Homantic alone. The teamwork by the trumpets is enough to make many British brassmen reach for the gas taps.

Remaining titles: Love For Sale: Monday Every Day; Chicken Road: Polynesian Peace Chant: Music, Always Music: Camptown March And Blues; St. James Infirmary; Angel; Baltimore Oriole; Progress Report.

(Brunswick LAT8244)



HAS Frankie Laine recorded "Danny Boy," sung by him in the film "He Laughed Last"? F. R., London. This is one he hasn't recorded

WHAT number does Johnny
Dankworth use to introduce his BBC programme
"Johnny Come Lately," and has
he recorded it?—M. H., Horwich.
The title is "Candy Bar."
Johnny hasn't recorded it.

CAN you give me any informa-tion on singer Kathy Linden? -R. T., Felsted.

This attractive singer was born Jersey. Her first public appearance was at the age of five as a tap and ballet dancer. Since then she has acted in school plays and musicals, played piano plays and musicals, played piano and violin in several symphony orchestras, and formed part of an all-girl string quintet. The Singing Strings. In 1955 she was featured as soprano soloist with the New Hampshire All-State Chorus. She has sung with several "local" bands, including that of Glen Gale, and recently had a hit record in America. "Billy." This has been issued here on the Felsted label (AF102). COULD you give me Ella Pitzgerald's date of birth and tell me how long she has been singing professionally?—L. G., She was born on April 25. 1012

and has been singing singer.

She was born on April 25, 1918, and has been singing professionally since 1934, when she joined Chick Webb's band.

POP DISCS by Laurie Henshaw

#### Malcolm Vaughan

MALCOLM VAUGHAN, sounding like a choirboy who has wandered into the pop market, emotes in typical style on Miss You and Ev'ry Hour, Ev'ry Day Of My Life.

The rhythmical treatment of the oldie, Miss You, could easily swing Malcolm back into the Top Twenty.

Twenty. (HMV 45-POP502)

#### Connie Francis

PAIR weight for Connie Fran-cis fans on the A Girl In Love EP, featuring Who's Sorry Now; No Other One; I Never Had A Sweetheart; Goody Goodbye. Last title swings. (MGM-EP658)

#### Jimmy Jackson

IMMY JACKSON swings the trads with Swing Down
Sweet Chariot and This Little
Light Of Mine. But he fails to
produce anything approaching
the beat of his California Zephyr
and Midnight Train.
(Columbia 45-DB4153)

#### Disc rivals

THERE'S a big fight for the winning disc stakes with Her Hair Was Yellow. Four contestants have appeared on my turntable—Marty Wilde, Jimmy Young, Don Rondo and Ronnis

Who'll win? Anybody's guess But I should not be surprised if Jimmy Young's version crept

The respective labels and numbers are Wilde (Philips 45-PB835), backed by the doomy Endless Sleep; Young (Col. 45-DB4147), with the somewhat corny The State Of Happiness; Rondo (Lon. HLJ8641), with the swingy Blonde Bombshell—which could easily click into the Hit Parade—and Hilton (HMV 45-POP497), with the ballad, Let Me Stay With You.

#### Paul Anka

I WAS surprised that Paul Anka's Crazy Love never quite made it. This number—a natural for Paul's tortured style—is included on the EP featuring You Are My Destiny; Let The Bells Keep Ringing and When I Stop Loving You (That'll Be The Day). (Columbia SEG7801)

#### Molly Bee

OLLY BEE presumably alms

MOLLY BEE presumably alms to emulate the success of Connie Francis and "Who's Sorry Now" with "Please Don't Talk About Me When I'm Gone."

Why? Because Molly dresses up this oldle in similar rock garb. The side swings easily, but Molly's pitch is suspect.

"Bon't Look Back" is a dreary

#### C&W-rock effort. (Capitol 45-CL14880)

you can decipher the lyric!—is again heard to good effect in the C&W-styled "Are You Mine," on which he is joined by an uncredited girl vocalist.

(Capitol 45-CL14879)





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Ruth Brown

NEGRO singer Ruth Brown

has a fine, earthy voice that gives maximum expression to Book Of Lies, a minor-mood number of some lyrical and

Just Too Much is not the best

material for Ruth, but she makes

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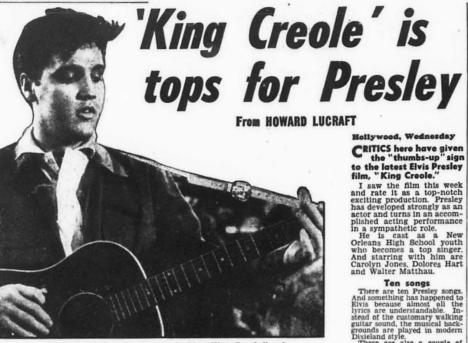
NAME.....

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A singer, Pat Suzuki, makes her bow here on July 4 with Daddy/Just One Of Those Things (RCA 1069). Described as a "vocal bombshell," this girl has already received rave notices in the States. Bling Crosby is just one celebrity who has gone overboard about her. Keep an eye on this release. SENSATIONAL Japanese this release.

A tainty for the Hit Parade.
The titles, both from his film
"King Creole." are Hard Headed
Woman/Don't Ask Me (RCA
1070). Release date: July 18.

A NOTHER big Stateside suc-cess is due out today (Fri-day). It is Peres Prado's Patricia (RCA 1067).



#### 's two-not eight-for DUKE ELLINGTON is now **Ellington Ork** expected to make two

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dates at the Leeds Festival -not eight concerts as l

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are only awaiting signatures.

British jazz groups will be featured at Leeds' Odeon Cinema during the rest of the Festival week, but no names have been finalised.

The Earl of Harewood, Director-General of the Festival told the MM: "I am full of

#### Shrewsbury gets jazz

HERE ...

ATEST "gimmlek" to a catch on at the Locarno, lasgow, is a "Wish You ere Here" postcard ser-

ce.
For 3d, a dancer can buy
card and post it in the
all to anywhere in the

hall to anywhere in the world.

"I thought it would last which will be well-as and deputy manager base Mullins," but If had such a response it has been carried on for 10 weeks now. About 200 cards are posted a week making a profit.

Broads Shuffle in

holiday weather

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film, "King Creole." I saw the film this week and rate it as a top-notch exciting production. Presley has developed strongly as an actor and turns in an accom-

CRITICS here have given

the "thumbs-up" sign to the latest Elvis Presley

actor and turns in an accom-plished acting performance in a sympathetic role. He is cast as a New Orleans High School youth who becomes a top singer, And starring with him are Carolyn Jones, Dolores Hart and Walter Matthau.

#### Ten songs

There are ten Presley songs.
And something has happened to
Elvis because almost all the
lyrics are understandable. Instead of the customary walking
guitar sound, the musical backgrounds are played in modern
Dixteland style.
There are also a couple of
rather banal ballads which are
given the soft, sensitive Presley
treatment.
Production and direction are
first class, with top marks for
the camera work, the dramatic
low key lighting and the
interesting shots of New
Orleans.

seven months ago.

Nine-day tour

Nine-day tour

Tonight (Friday) the band is
at Hawick, tomorrow at Ayton
and ends the nine-day tour at
Liverpool's Caverns on Sunday.

Liverpool's Caverns on Sunday.

Bilk leads Ken Siner chrinettist
Bilk leads Ken Siner (brin), James
(bjo), Ernie Price (bass) and Ron
McKay (drs.).

Arranger marries

**Acker Bilk Group** 

is a best seller

TONY BRENT TO TV IN GERMANY

Toni Dalli date

Singer Toni Dalli staria a abaret season at the Astor Ciub.
V. on Monday. He has TV dates in July 13 in ATV's "Sunday ind on July 18 in "Six-Pive ind on July 18 in "July 18 in "

**Nat Allen changes** 

Band to 'Gang'

orranmes.
ore) is Frankie Vaughan in the middle of a fance routine with the Kaye Sisters. They is his guests in his ATV show from the Wales Theatre.
included the King Brothers and the Beryl

Around the TV Studios ...





#### BACK HI-LO'S In addition to Gray, it is expected that one or two other top supporting acts, as yet unnamed, will make the tour. Trio leaves

in severed that the tour.

As yet unnamed, will make the tour.

The crew-cut quartet kicks off the tour at Kilburn on September 14 and Kilburn on September 14 and Kilburn on September 14 and Se

JOHNNIE GRAY IN

#### **Joe Loss donates** trophy to Japan

TOKIO, Wednesday.—Japanese dancers are so "In The Moo for the ballroom beat of Joe Loss and his Orchestra til British bandleader Joe has donated a £250 silver cup for a special property of the property of t

Says & Tokio dancing teacher:
"If we want to dance in the English style, we have to dance to
music like Joe Loss's."

## Says a Tokio dancing teacher: "If we want to dance in the Engliah style, we have to dance to music like Joe Loss." Kinsey Five added to Soho Fair rota Southern place of Jerie Lans. For the place of Jerie Lans. For the place of Jerie Lans. For the place of Jerie Lans. And the Provinces. Manual Marian, the principal girl. Lesli this week found the Lena Kidd Soven as Southern place of Jerie Lans. For the place of Jerie Lans. For the place of Jerie Lans. And the Provinces. Manual Marian, the principal girl. Lesli this week found the Lena Kidd Soven as Southern place of Jerie Lans. For the place of Jerie Lans. Southern place of Jerie Lans.

THE Tony Kinsey Quintet and the Provinces.

The Lennie Best Quartet have been added to the official list of Jazz groups to be featured nightly at the Soho Pair. Just and Best of Pair Just and Pair Just an

#### Opening time

## Names make News

Morecambe.

Denny has a Light Programme airing on July 6 from Boyce Willielon on the backets will be single or the backets with the Boyce Band, was presented with an e-lb, daughter by his wife last week.

Russ has opened for the summer season in Conway "Let's Go Gay a Annes-on-Sea. This was to be steed ebut as a solo artist. has left the Cy Lauri Band to concentrat on freelance singing

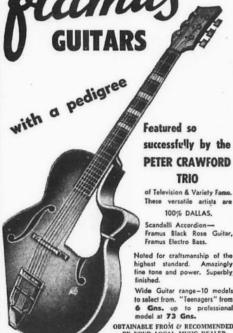
Mitchell Charles who has been plant
with Benny Daniels
Smillie Glasgow Locarno f
to emigrate to Southern Rh

Four start a week's Variety on Monday at Collins Music

Frieds is planning a six-month tour of Australia at the Hall end of her current Felixber. The swing organist may also tour Cyprus and Switzerland.

Gerry scen to the States in Gerry scen to the States in Brereton World Championships. With a handicap of 16, he came second in the event in 1855 and 1856.





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# The sounds of jazz

WHAT is Jazz? The question has been posed often enough: I doubt if it has ever been satisfactorily answered. Whenever one finds a definition which seems to meet all the requirements, some jazz record or performance comes to mind which will not square with the new theory. By definition it is not jazz: one's ear fiercely proclaims that it is.

Because one's ear is always right, and because jazz is in any case something to be enjoyed rather than analysed, I have long ago given up the search for a definition. Yet if pressed, I think I would say that jazz is a collection of sounds.

It is the sound of Johnny Hodges mourning for lost love on his alto saxophone, their fumbling failures and It is the sound of Louis Armstrong saying "Folks" —or Louis Armstrong playing anything.

#### Teagarden

It is the sound of Basie playing a staccato tenth; the first note of a Buck Clayton blues; the whine of Teagarden apostrophising Beale Street; the vibrato of Bechet; or the hollow loneliness of Miles Davis.

It is the crack of Max Roach's bass drum; the percussive bloom on a note played by Ray Brown; or the wistfulness of Ella in "Midnight Sun."

It is the flerce, insolent sound of Charlie Parker's saxophone. Mind you, a little of Parker can go a long way. Although during these weeks I am commending the new London release, "The Immortal Charlie Parker" (LTZ-C 15104-8), the last thing I would advise is that the records be played consecu-tively. Who, having listened to "Tristan And Isolde," would want to go straight on to an uninterrupted hearing of "Parsifal"? After rich cake, as Grannie used to say, one should eat a piece of bread and butter.

#### Unimportant

Parker's life was one long struggle. I do not mean the moral struggle: we know all about that, and now that he is no more, the sordid story is not of the slightest importance, except as a warning to weakwilled musicians.

The true Parker struggle was the basic one that goes on in all of us: the struggle to express ourselves. In this connection the issue of these albums, with

#### Oscar Rabinbandleader, businessman

SCAR RABIN, shrewd bandleader who created an industry out of dance music, died in Putney Hospital on Friday night, aged

With the help of his three sons (Bernard, Ivor and adopted David) Oscar built a thriving organisation covering the activities of the band, an agency, a printing firm and, ultimately, the Wimbledon

Jovial, good-natured Oscar was the bandleader who never stood out front. Shy, plump and balding, he left conducting to someone with sparkling personality and was content to sit among the boys playing his bass say.

bass sax. For 25 years his conductor and business associate was Harry Davis, whose daughter Beryl won vocal fame with the

band, starting as a schoolgirl.

His resident engagements included Wimbledon Palais (1927-29), the Royal Palace Hotel, Kensington (1929-30), Charing Cross Road Astoria (1930-34) and Hammersmith Palais (1934-39).

He had been at the Strand Lyceum since 1951, and his third contract with Mecca, worth £200,000, had 18 months to run when he died. He had been made a director of the

He won acclaim for his slick, beaty band, with its excellent presentation, immaculate ap-pearance and ever-modern style. -Chris Hayes,

## Steve Race

in the second of his threepart series on the London record release. Immortal Charlie Parker," tells of Bird's "basic struggle."

chaotic breakdowns, is perhaps justifiable. The genius of Parker flowers before our very eyes.
At least these records will kill

once and for all the idiot notion -still sagely repeated in some quarte:s—that the great jazz-men work out their solos in advance. In fact, they do not.

A public which (happily) knows what it likes and (regrettably) likes what it knows may later force a jazzman to repeat solos which once were im-promptu. But the fact remains that a good jazz solo is wholly spontaneous.

Parker's struggle for adequate self - expression was the spark which fired all the 80-odd performances in these albums. Admittedly, he used recurrent phrases here and there. Poor old Kingsley Amis, that luckiest of all Jims among jazz critics, tried to describe one of them in his "Observer" review the other week.

#### Inventiveness

But they are of no more importance than the recurrent "Once upon a time" of a superb story-teller. It is not the conventional setting which matters, but the tale he unfolds. It was this fantastic invent-

iveness which won the anti-boppers over to Parker long before they would give serious consideration to any of his contemporaries.

element in British jazz criticism first conceded that Parker could play the blues, and that maybe his work might be classed as jazz according to their strict limitations.

Later — much later — they found something to admire in the musicians whose work Parker himself liked, and the many others whose work was wholly influenced by his.

The trouble with Parker was that his style became a cult, instead of remaining a fiercely independent personal expression.

#### His imitators

One may admire Sonny Stitt playing Parkerisms, or the many others who have listened to him with an alto in their hands, but only as one admires a clever pastiche on Damon Runyon's style. Only Runyon wrote naturally in the Runyon manner: only Parker thought naturally in Parker's creative terms, however his imitators may seek to condition themselves.

Other great jazzmen played more warmly, with greater instrumental perfection; cer-tainly with more emotional range. None exposed himself so mercilessly to the swift current of self-expression. Parker's musical imagination

has no equal in our kind of music, nor, due to the very nature of jazz, in any other I can remember the time kind. Though he never knew now-I could almost put a date it, his was among the richest to it - when the right-wing musical brains of our time.



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# by MAX

FOR a long time Alan Lomax was no more than a name to Europeans interested in . American jazz and folk music: a shadowy figure whose time seemed to be shared half years he has spent a lot between Washington's of time in Italy, Spain and France, even more in London. Library of Congress and the prison farms of the South.

Then he appeared quite suddenly in our midst, in the autumn of 1950, and a certain amount of mental revision was called for.

Far from being a shadow, he was a substantial Texan with enormous appetites and vitality to match. He looked younger than anybody could reasonably expect of a per-son who had been out and about in the Brazos country with a portable recording machine in 1933.

His enthusiasm for the songs of Negro convicts, and for the

whole range of Afro-American folk music, was undimmed. But Huddie Ledbetter Muddy Waters, Iron Head Baker and the unnamed singers from various State Farms and Peni-

tentiaries were behind him, and in front was fresh territory. During the past seven and a He has collected songs in Scot-land, Ireland, England and on the Continent, has written books, worked for the BBC, made records and done every-thing in his power to further Europe's interest in its own folk Europe's interest in its own folk

#### Morton film

NOW Lomax is leaving. To-morrow (Saturday) he catches a Dutch ship for New York. Back home he expects to make documentary films on the South and write more

I asked for news of the Jelly Roll Morton film, a project often discussed but never yet seriously worked on.

says he wants to film 'Mister Jelly Roll,'" said Lomax. "His agent flew over here to talk to me, so it looks hopeful."

In the Press are Alan's "The Folk Music Of North America" and "Pelican Book Of America" and "Pelican Book Of American Folk Song." "And," he says, "Penguin want another."
All the Lead Belly songs are in a book which should be out here and in the USA by Christ-

here and in the USA by Christmas. This is not a reprint of the original Macmillan publication. "I'm going to rewrite that, if I have time," he says.

In the USA, Columbia Records are issuing Alan's "World Library Of Folk Song" LP series. No move to release them here has been reported. But Argo have agreed to pub-But Argo have agreed to publish 11 LPs of music collected by Lomax and Peter Kennedy in the British Isles.

And Alan has himself recorded a couple of LPs for Nixa

(the first is out next month), one for Melodisc and one for

#### Dave Martin

FTER more than three months in this country. "As soon as I get off the boat I months in this country.
I'm going to see a bloke who David Martin—who composed



Alan Lomax—with Sister Rosetta Tharpe during her recent tour of Great Britain.

music for Heavenly"—is flying back to the States on Monday. With him goes his wife, Dolores.

Of his musical comedy he of his musical comedy he speaks with resignation. "Only thing I can tell you, you never know about a show: it was a hit in the States. Now there's talk of making a picture of it."

Martin's first instrument was the 'cello; today he is better known as a pianist, but he used the 'cello for a time when leading at Café Society in the late 'forties.

fortles.

Born and bred in New York, Dave says he has been playing music all his life. For about four years "off and on" he worked for Eddie South, coming to Paris with the violinist for the International Exhibition in 1937 and staying on the following to the saying on the following the saying on the saying of the saying on the saying on the saying on the saying on the saying the saying on the saying of the saying in 1937 and staying on the following year for engagements in Amsterdam and elsewhere.

#### Triplets

DAVE says he made records with South and Django Reinhardt, but I have no idea which titles they might be.

"Simply at the St. George Hotel, Brook-back to lyn, where his wife, then Dee y. With Williams, sang with the band.

"I was drafted out of that job," Martin tells me. "Since the Army I've been mostly at the Café—'46 to about '49—and doing studio work. 'Simply Heavenly' was my first show; Langston Hughes and I, we've been three or four years on that."

The studio jobs include sessions for Sy Oliver, Jack Pleis and Morty Stevens at Decca, for Dick Jacobs at Coral and Archie Bleyer at Cadence. "I make most of my money out of records. . . " Martin says it without pride. "They say I play the best triplets in New York."

What are his immediate plans? "To go back and do some more work so that I can afford the luxury of writing another show."

His wife, who on Saturday completes her third week in cabaret at Soho's "Jack of Clubs" adds simply: "I just After leaving South, he led want to get in a show."

# Artists are right to hit back

SEVERAL moot points are raised by Tony Brown (MM 14/6/58) in his article about personalities and the Press. Nobody can pretend that, at the moment, the relations between the Press and the arts—fine or popular -are particularly satisfactory.

The archæologists of the future-if the scientists permit there to be a futurewill glean a pretty poor idea of our culture by digging up copies of the national dailies.

At the time of writing we have in our midst the greatest living operatic soprano, Maria Callas.

#### The treatment

If you want to get an idea of the civilisation in which you live, take a ruler and measure the amount of space given, first, to assessment of her performance; secondly, to discus-

#### **HUMPHREY LYTTELTON**

adds a postscript to Tony Brown's recent query: "Should the Press probe stars' private lives."

sion about her temperament and tantrums.

I needn't tell you the answer. Coming nearer to our own field could anything be more unworthy than the treatment of Frank Sinatra in the popular Press?

You may argue that, if rtists stalk out of opera artists houses in a huff or black the eyes of intrusive cameramen, they deserve the headlines.

But the depressing thing about it all is that, in popular reportage, it is their tempers and their fists, not their voices, which are deemed the most newsworthy.

Great artists are traditionally temperamental. Their work is

more difficult than most and makes greater demands on their nervous energy. like Callas. Personalities

Sinatra and Ella Fitzgerald are not exceptional when it comes to temperament. Imagine Beethoven or Vincent Van Gogh subjected to the persistent and frivolous pestering which today's artists are asked to endure!

#### Moronocracy

But they have only to give way to exasperation once for their temperament to become news.

So far as the general public is concerned (this anyway is the average editor's notion, and I'm afraid it may be correct) they are only of interest when they are running true to form and blowing their tops.

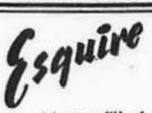
The good reporter will know how, by a combination of doggedness, insolence and veiled hostility, to bring this about.

In a moronocracy such as ours, I suppose this is fair enough. What does strike me as illogical is the air of injured innocence adopted in the Press when a harassed artist does the natural thing and lets some ignorant and uncivilised newspaperman-obeying the orders, let it be stressed of ignorant and uncivilised newspaper proprietors-have it right between the eyes.

#### Why be nice?

There is a prevalent notion that it is somehow the duty and the obligation for public figures to be nice to the Press. Can anyone give me one good reason, outside of base expediency, why any artist should be nice to the Press?

Isn't it about time our Press started thinking about being nice to great artists by according them the consideration and respect which their public lives merit, and allowing their pri-



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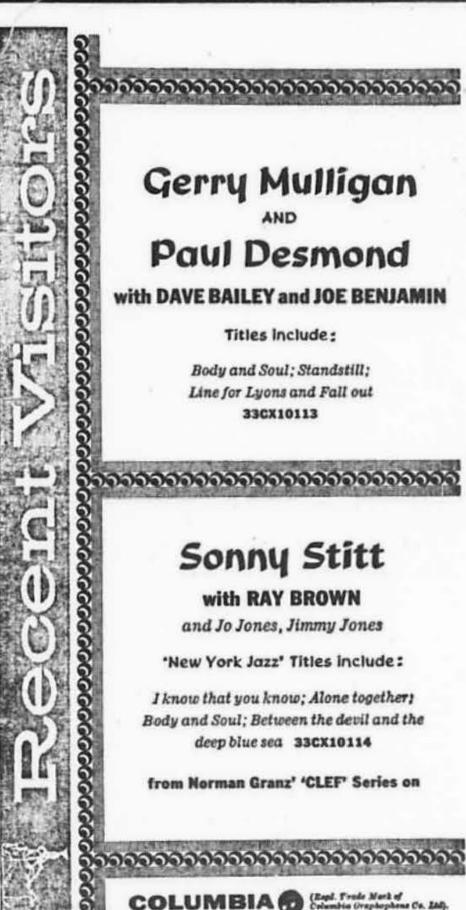
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Friday, June 27th SANDY BROWN'S ALL-STARS

Saturday, June 28th ALEX WELSH AND HIS BAND with BERYL BRYDEN

Sunday, June 29th TERRY LIGHTFOOT'S JAZZMEN Monday, June 30th

MR. ACKER BILK'S PARAMOUNT JAZZBAND

Tuesday, July 1st ALEX WELSH AND HIS BAND with BERYL BRYDEN

Wednesday, July 2nd HUMPHREY LYTTELTON AND HIS BAND

Thursday, July 3rd TERRY LIGHTFOOT'S JAZZMEN

Sessions com. 7.30 p.m. Suns. 7.15 p.m. Details of Club and Sessions from H.L.C. Office, 8 Greet Chapel Street, W.1. Gerrard 7494

#### KON COLYER CLUB

At Studio '51, 10/11 Great Newport Street, Leicester Square (Tube) Open at 7.30 every-

FRIDAY KEN COLYER'S JAZZMEN

SATURDAY SONNY MORRIS JAZZMEN

SUNDAY (7.15) KEN COLYER'S JAZZMEN MONDAY

KEN COLYER'S JAZZMEN WEDNESDAY

STORYVILLE ALL-STARS

Pay at door all sessions Bob Wallis Benefit

#### ALL-NIGHT RAVE

FRIDAY, JULY 4th at 11.30 p.m. The following bands have donated their services : KEN COLYER, SONNY MORRIS. ACKER BILK MIKE PETERS, DAVE REYNOLDS, CYRIL PRESTON, TEDDY LAYTON, JOHNNY JAMES and RON VICKERS.

## PARK LANE

Croydon 9453 Station: E. Greydon The Luxurious Rendezvous for Jivers TRADITIONAL JAZZ every: FRIDAY 7.45-11.30 p.m. SATURDAY7.45-11.30 p.m. SUNDAY 7.30-10.30 p.m. (LICENSED BARS)

This Week's Bands:-**BICK CHARLESWORTH JAZZBAND** IAN BELL JAZZBAND BRIAN TAYLOR JAZZBAND

and supporting groups and Guest Stars every night Admission: Members 3/-, Public 4/-



## · JAZZ CLUB CALENDAR =

" JAZZ AT THE

MARQUEE " 185, Oxford Street, W.1
(next door Asademy Cinema).

SATURDAY (28th) at 7.30:

\*JOE HARRIOTT QUINTET
featuring Hank Shaw, with
Coloridge Goode, Harry South,
Bobby Orr.

\*VIC ASH QUINTET
featuring Roy Willox.

SUNDAY (29th) at 7.30:

\*TOMMY WHITTLE QUINTET
featuring Harry Klein, Eddie
Thomoson, with Jackie Dougan,
Ken Sprans.

Thompson, with Jackie Dougan, Ken Sprans.

\*ALLAN GANLEY QUARTET featuring Art Ellefson, with Stan Jones, Stam Wasser.

Special attraction: Two stars from the Johnny Dankworth Orchestra, Laurie Monk and Danny Moss.

Your host and compere:

PETER BURMAN.

Coffee lounge.

7.30-11 every Saturday and Sunday.

EVERY SATURDAYI BENNY CREEN'S JAZZ CITY

EMPIRE ROOMS,

161, Tottenham Court Road, W.1.

(next door Odeon Cinema).

SENSATIONAL NEWS!

Crowd scenes for a new British thriller, "Assignment Murder," are being shot tonight.

BE A FILM EXTRA!

This is your change to see your

BE A FILM EXTRA!

This is your chance to see your talents on the screen and actively participate in this super production. Jazz City is co-operating with "Penthouse Films" at tonight's Jazz session, to provide the authentic jazz ciub atmosphere for the crowd scenes of "Assignment Murder."

SATURDAY (25th) at 7.38:
Two groups apocially selected for tonight's filming:

\*TONY CROMBIE QUINTET featuring Tony Cromble (plano), Benny Goodman, Ray Dempsey, Harry Robins.

\*JACKIE SHARPE—PHIL SEAMEN QUINTET featuring Lloyd Thompson, Mike Senn.

featuring Lloyd Thompson, Mike Senn.
Your host and compere,
\*BENNY GREEN,
invites you to a "double feature night" of Jazz at its very best and a chance to appear on the screen.
\*FULLY LICENSED BAR.
\*PERFECT ACOUSTICS.
\*FREE MEMBERSHIP FOR GUESTS.
7.30-11 p.m. (doors open 7.15).
Tonight you can really assist us by acting naturally and above all—don't look into the cameras.

look into the eameras.

COMING-" JAZZ METROPOLIS"

COMING—" JAZZ METROPOLIS"

CLUB " M."

underneath the Mapleton
Restaurant, 39, Coventry St., W.1.
SATURDAY ALL-NIGHT SESSION.

The only modern Jazz session where
the music and atmosphere is always
swinging. Allan Ganley's Quartet play
from 12 midnight until 7 a.m. every
Saturday. Excellent snack counter,
hot dogs, coffees, cokes, ets. Thanks
to Jackis Sharpe, Les Condon, Ian
Hamer, Tony Kinsey, Duncan Lamont,
Ronnie Selby, Johnny Seott, Vic Ash,
Benny Goodman, Harry Klein, ets.,
for dropping in last week. This is a
session you cannot afford to miss: It's
a SEVEN HOUR (value for money)
SESSION.

#Special all-nighter on Friday, July

pecial all-nighter on Friday, July 4 (American Independence Day).
CLUB HALEY IS OPEN
every Sunday, 3-6 p.m.
Lo Don's Swinging Five.

THE BUSES ARE BACK—so follow the crowd to the Flamingo again, where the music never stops swing-ing! You'll find atmosphere and exeitement at: Jeff Kruger's

off Kruger's

Jeff Kruger's

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FLAMINGO,"

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Dancing and balconies for Natening.
Weekdays: 3/6 (members), 5/- (guests)
Weekards: 5/- (members), 6/6 (guests)
&TONIGHT (FRIDAY) at 7:
The best two bands on the British
scene! TONY KINSEY QUINTET
and "THE JAZZ GOURIERS"

SATURDAY (28th) at 7:
"Guest night": TOMMY WHITTLE
QNT., Harry Klein, Eddie Thompson
KATHY STOBART—
BERT COURTLEY QUINTET
with Tony Cromble, Eddie Harvey, ets.
&SATURDAY ALL-MIGHT—12-7:
The first of our sensational new
mouthly all-nighters. No records!
Seven houre non-stop swinging jame.

The first of our sensational new mouthly all-nighters. No records! Seven hours non-stop swinging jazz by Tubby HAYES, Rennie SCOTT. Tony CHOMBIE, Bert COURTLEY: Tommy WHITTLE QUINTET, with Harry KLEIN, Eddie THOMPSON: plus DEBUT exciting new BENNY COODMAN PIANO-LESS POUR, starring Johnny SCOTT (Suts), Ray DEMPSEY (guitar). It'll be a ball! Come early! #SUNDAY (29th) at 7:

The two great groups, which get better and better: JAZZ COURIERS poll-winning TONY KINSEY QNT. with leSage, Efford, Conden Sunday is the swingin'est night! #WEDNESDAY (2nd) at 7:

"Excitement Incorporated!" Jumping JOE HARRIOTT QUINTET with Hank Shaw, Coleridgs Goode plus great TONY KINSEY QUINTET Comperes: Tony Hall, Bix Curtis SPECIAL MEMBERSHIP OFFER! Only 5/-, for all Flamingo-Florida cessions Mil January, 1669. Join now! P.O. and s.a.e. to 9, Woodlands, North Harrow, Middx.

\* \* \*

SATURDAY'S MOST SWINGING JAZZ
and most exciting atmosphere is at

Jeff Kruger's
FLORIDA CLUB,
Cate Anglais, Leiesster Square.

\*SATURDAY (28th) at 7:
A wonderful bill of contrasting sounds
in Jazz! The ever-tasteful
ALLAN GANLEY QUARTET
Starring Art Ellefson
The ever-awingin' JAZZ COURIERS
with Ronnis Scott, Tubby Hayes
Your compere: Bix Curtis
Please come early and have a ball
IN A WEEK OR TWO, THE FLORIDA
OLUB WILL HAVE A NEW HOME!
AT SOME VERY FAMILIAR PREMISSES FOR AAZZ! WATCH FOR
FURTHER DETAILS NEXT WEEK.

FRIDAY (TODAY)

A BATCH of buses, 57, 95, 115, 181, 287, STOP at the Streatham Park Hotel, Mitcham Lane: DAVE CAREY JAZZBAND and various guests whom we thank for filling the place up during the strike!

ALL CHEAM memberships valid, THAMES HOTEL, Hampton Court: TEDDY LAYTON JAZZMEN, Listen, Jive. Licensed, 8-11 p.m. Bee also Sunday,

BOB BROOKS JAZZBAND, 45, Kensington High Street,

AT THE DELLAR, 49, Greek Street, W.I: The BARNSTORMERS SPASM BAND and the NEW HAWLEANS.

BATTERSEA: DAVE NELSGN'S MARLBOROUGH JAZZBAND. — Craven Hotel.

Denglow Studios, Chadwell Heath, 7.30. This week: TOMMY WHITTLE, EDDIE THOMPSON, TOMMY JONES. BRENTWOOD JAZZ CLUB, "White fart" Hotel, 7.30; Bruce Turner Jump Band.

BRIAN AUGER Trio, The Cottage Club, 25, Litchfield Street, Cambridge Circus, Fridays, Baturdays.

CROYDON JAZZ OLUB, Star Hotel, Lendon Road, 8-11.30: MIKE DANIELS DELTA JAZZMEN, plus Charile Connor Quartet.

OY LAURIE Club: Cy Laurie Band, 7,15-10.45. DARTFORD: DON STEELE JAZZ-MEN.—Bull Hotel.

DICK CHARLESWORTH'S JAZZ-BAND, PATTI CLARKE, Park Lane, Croyden.

EALING: The famous SOUTHERN STOMPERS and PAM, Interval: Ian MacDonald, — "Fox and Goose" (Hanger Lane Station). ERIO SILK'S SOUTHERN JAZZ-BAND, Southern Jazz Club, Masonic Hall, 640, High Road, Leytonstone.

GRAVESEND: DAVE REYNOLDS' KEEP AWAY from Adult School Hall, Park Lane. Croydon, tonight. MALATESTA JAZZMEN-as Satur-

REDHILL JAZZ CLUB, "Grey-hound," Brighton Road, 8-11; PANAMA JAZZMEN,

WEST EaLING Broadway. "Green Man": CHARLIE BROWN'S Trad. Tradesmen.

SATURDAY .

AT THE CELLAR, 49, Greek Street,
W1: THE CITY RAMBLERS and the
SAFFRON VALLEY GROUP.
And another great all-night
session, midnight till 6.30 a.m.:
TONY WRIGHT JAZZBAND,
GRITERION JAZZBAND,
THE WANDERING BOYS
and guest musicians.

CARLTON BALLROOM (Carlton Rooms, 140, Maida Vale). Saturday traditional jazz. This week: ERIC SILK AND HIS SOUTHERN JAZZ-BAND. 7.30-11.30 p.m. 4/5.

(next to Chislehurst Station), 7.30: London's most unusual club presents DICK CHARLESWORTH JAZZBAND and FIVE supporting groups.

COOK'S FERRY INN: WILD WOOLLEY WEEKEND! BRIAN WOOLLEY'S JAZZMEN. See also Sunday and Tuesday. CY LAURIE Club, Great Windmilli treet, 7.15-10.45: Cy Laurie Band, Street, 7.15-Soho Group,

DICK CHARLESWORTH, Chisle-

HARRINGAY JAZZ CLUB:
NEW BOURBON ST. JAZZMEN
See Wednesday club for address.
WOW! SATURDAY, JULY 12:
A GRAND "PYJAMA" JIVE BALL
WITH MR. ACKER BILK
and his PARAMOUNT JAZZBAND.
Watch this Club Calendar for next
two weeks. Start making the "Crazy
Nocturnal Gear" NOW!

MALATESTA JAZZMEN, 32. Percy St., Tot. Ct. Rd., 7.45.

MERSTHAM JAZZ Club: Tim Healing's mole men. Anthelmintic mirral musick.—8 p.m., Merstham Community Centre. RICK MANSWORTH: The famous SOUTHERN STOMPERS and PAM. Members, guests.—Oddfellows Hall. WOOD GREEN: TERRY LIGHT-

SUNDAY AFTERNOON, 3-6 p.m., CY LAURIE Club: Bill Brunskill's Jazzmen. EVEN-INQ, 7.15-10.45: Cy Laurie Band,

ALL LS.J.M. memberships valid. THAMES HOTEL, Hampton Court: IAN BELL JAZZMEN. 7.30-10.30. Same management as Pri. AT THE CELLAR, 49, Greek Street, W.1: THE CITY RAMBLERS and STEVE BENBOW. Open session.

BALLADS AND BLUES, "PRINCESS LOUISE" (Holborn Tube): Ewan McColl, Pitzroy Coleman, Stan Kelly. Dominic Behan. 7.15.

BLUE CIRCLE, RUISLIP: Tradi-

OLAUDE WHITE Jazzmen, Britannia, Fore Street, Edmonton, N.9, 7-10 p.m. COLEHERNE, Earls Court: Harry Walton's Band.

WHLD WOOLLEY WEEKEND! BRIAN WOOLLEY'S JAZZMEN. See also Saturday and Tuesday. 8. and G.," Putney Bridge.

CROYDON JAZZ CLUB, Star Hotel: Pete Stewart's Jazzmen, plus Ricky Aldrich and her Perdido Street Six. DICK CHARLESWORTH JAZZ-BAND, Derby Arms, E. Sheen.

EALING BROADWAY, "Feathers": OHARLIE BROWN JAZZBAND, Jack deMon Quartet, discerning sybarites.

HOT CLUB OF LONDON, 7 p.m.:
DEFINITELY but definitely—
GRAHAM SYEWART SEVEN featuring
ALAN ELSDON and JOHNNY
PARKER.—Shakespeare Hotel, Powis
Street, Woolwich.

QUEEN VICTORIA, North Cheam; MIKE DANIELS DELTA JAZZMEN. Listen. Jive. Licensed, 7-10 p.m. STAINES: TRADITIONAL,-Boleyn

STILL 1/-! MITZ MITTON JAZZ CLUB, "Vladuct," Hanwell Broadway. WOOD GREEN: The daddles of 'em all ALEX WELSH DIXIE-

MONDAY e W.1: BRUCE TURNER JUMP BAND and guests.

BLUE GIROLE, RUISLIP: Harry KLEIN, Bodie THOMPSON.

OY LAURIE Club: Graham Stewart Seven, Alan Elsdon, Johnny Parker. DOBELL'S RECORD Recital Club: ohn Kendall, "Jack Teagarden."— White Bear." Liste Street, W.C.2, 30. Admission 2/-,

MONDAY-contd. KEW BRIDGE, "Boathouse"; RAY PELICAN JAZZMEN, Community Centre, Mutton Lane, Potters Bar. 7.30-40 p.m.

TUESDAY 0 A BIG NIGHT-TONIGHT AT

AT THE Crown Hotel, Morden (opposite Tube): Stars from the JOHNNY DANKWORTH ORCHESTRA and BENNY GREEN GUARTET, 7.30-11.

AT SOUTHALL, "White Hart": Swinging LENNIE BEST QUARTET, plus resident group with JACK

AT THE CELLAR, 49, Greek Street, W.1: The BENBOW POUR, PETER KENNEDY, HYLDA SIMS, JIM MAC-GREGOR, SHIRLEY BLAND, LISA TURNER, BRIXTON BERT and Co. BARNET, Assembly Hall, Union Street: Graham Stewart's Seven.

BROMLEY, KENT, "White Hart," 7.30-10.30: Mr. ACKER BILK'S Para-mount Jamband. 1/8 DISCSHOW—jive to all latest jazz, pop, rock discs.

CY LAURIE Club: Cy Laurie Band. HARROW JAZZ CLUS, British Legion Hall, South Harrow: Mick Mulligan Jazzband with George Melly. SOUTH ESSEX RHYTHM CLUB now meeting Tuesdays at the "King Harold." Station Road, Harold Wood: CHARLIE GALBRAITH'S JAZZMEN.

WOOD GREEN: U wan' 'om. we got 'em! Tearaway TEDDY LAYTON BAND.

WEDNESDAY ALEX. WELSH Band, Hart," Southall. " White

AT THE CELLAR, 49. Greek Street, W.1: The ROMSIDERS GROUP, Members free LAYABOUT SESSION. BILL BRUNSKILL'S night, "White

OY LAURIE Club; Cy Laurie Band, 7.16-10.46. DAGENHAM JAZZ CLUB, Royal Oak Hotel: Bruce Turner Jump Band.

DICK CHARLESWORTH-Purley. FOLKSONG UNLIMITED, — STAN KELLY introduces DOMINIC BEHAN, SHIRLEY COLLINS, SANDY PATON, ISABEL SUTHERLAND.—Sp.m., Cran-bourne, Upper St. Martin's Lane (Leloester Square Tube). Admission

HARRINGAY JAZZ CLUB:
Amazing MR. ACKER BILK
and his PARAMOUNT JAZZBAND.
EVERYBODY WELCOME at "RussellVale" Dancing School, Willingdon
Road, N.22. Buses (ah!) 144, 217, 231
(alight Westbury pub.).

"Cauliflower," 553, High Roads ALLAN GANLEY QUARTET PURLEY HALL-fabrious DICK CHARLESWORTH'S JAZZBAND.

ST. ALBANS, Market Hall: Graham " TIGER'S HEAD," Catford: Charlie Brown's Tigers.

e THURSDAY e AT THE CELLAR, 49 Greek Street, W.1: THE DITY RAMBLERS, plus the MARTIANS and guests.

BLUES AND BARRELHOUSE, ROUNDHOUSE, WARDOUR STREET. CAFE DE PARIS, Coventry Street, W.1. Traditional jazz every Thursday, Thursday, July 3: ERIO SILK AND HIS SOUTHERN JAZZBAND and ART COPPERSMITH AND HIS BAND. 7.30-11.30 p.m. 5. Licensed. You need pay nothing else except cloak-room fee.

CY LAURIE Club: Brian Taylor

GUILDFORD, Wooden Bridge Hotel: ACKER BILK'S PARAMOUNT JAZZ-BAND, Listen, Jive, Licensed, 8-11.30. WATFORD JAZZ CLUB, United Ex-Bervicemen's Club, St. Albans Road: Johnny Duncan and his Blue Grass Boys, Dauphin Street Stz.

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Dankworth 79 Oxford 51. W.1 SUNDAY -JOE HARRIOTT Quintet DANKWORTH and group featuring DICKIE HAWDON plus tirst club appearance of CLEO LAINE

TOWN HALL . KALING Wednesday, 2nd July, at 7.30

Eric Dawson Renny Clare Coleridae Goode . Bobby Orr

David Lee ... Harry South

Hank Shaw

JAZZ CONCERT KEN COLYER and his JAZZMEN Admission 5/-, 4/-, 3/-

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Concerts by Top Bands every Tuesday at 8.0 JULY 1

TERRY LIGHTFOOT'S JAZZMEN **JULY 8** MICK MULLIGAN'S BAND

with GEORGE MELLY Admission 3s.6d., 2/-No advance bookings CONCERT PAVILION, Battersea Park

(Open-air)

Don't miss . . .

#### **AVON CITIES** SKIFFLE

on SKIFFLE CLUB, Sat., 5th JULY

# Unsophisticated

DAVE BRUBECK QUARTET (LP)

Alice in Wonderland (a); Give A Little Whistle (a); Heigh-Ho (c); When You Wish Upon A Star (c); Some Day My Prince Will Come (b); One Song (c).

(Fontana 12 In. TFL5017-37s. 6jd.) Brubeck (pno.); Paul Desmend (alto); Norman Bates (bass); Joe Morello (drs.). (a) 29/6/57, (b) 30 6 57, (c) 3/8/57, USA, (Am. Columbia.)

needn't be. Dave Brubeck has not prostituted these Disney him songs, and the songs haven't been allowed to obliterate the Brubeck sound.

Brubeck sound.

This may surprise those who cannot imagine anything so gossamer as Disney film music making suitable material for a modern jazz group, let alone one so provocatively nonconformist as Mr. Brubeck's.

In fact, the numbers have been part of the Brubeck book for some time, and he has managed to make uncompromisingly fire.

part of the Brubeck book for some time, and he has managed to make uncompromisingly Brubeckian jazz out of them and still keep quite close to the original themes.

The record shows something else that probably few people have ever suspected: that the Brubeck musical temperament has its tender side. To find it you don't have to go further than the opening to "Alice In Wonderland" which opens this LP.

It is not merely that the usually militantly 4/4-minded Dave plays it (solo) in 3/4 time. He makes it sound so unsophisticated and charming that you can hardly believe it's Brubeck at all. The more I hear of drummer Joe Morello, the more convinced I become that to appreciate fully his wit and subtlety one has to see as well as hear him.

Even so, this record has all the evidence necessary to prove that

Even so, this record has all the evidence necessary to prove that he and Norman Bates ideally provide the light but firm, swinging beat that Brubeck—more than many other jazz planist—needs behind his playing.

Paul Desmond takes his cue from the tunes and pays more heed to being melodious than to being clever. So he doesn't overtax himself, and sounds all the better for it.—Edgar Jackson.

#### Bright idea

" KNOW YOUR JAZZ" (No. 1.)

Indiana (a): The Nearness Of You (b); In A Mellow Tone (c); Laura

(HMV 7EG8358—11s. 1[d.)
(a)—Billy Taylor (pno.); George
Duvivier (bass); Percy Brice (drs.).

Week ended June 21, 1958

1. (2) MY FAIR LADY (LP)

Count Baste

3. (3) OHRIS BARDEN (1)
CONCERT — Vol. ii
(LP) (Pyc-Nixa)
4 (10) JAZZ ULTIMATE (LP)
Rephyr Hackett and

Bobby Hackett Jack Teagarden

(4) MILES AHEAD (LP)

6. (-) KID ORY IN EUROPE

7. (9) GERRY MULLIGAN-

8. (7) MONTY SUNSHINE

9. (6) LIKE SOMEONE IN LOVE (LP) Eila Pitagerald

16. (8) AT THE STRATFORD

ORIAL (LP) Oscar Peterson

STORES SUPPLYING INFOR-MATION FOR JAZZ RECORD

LONDON-Dobell's Jazz Record Shop, W.C.2. OLASGOW-McCormack's, Ltd., C.2. BEL-PAST-Atlantic Records. MAN-

CHESTER-Hime and Addison.
Ltd., and Record Rendezvous.
BIRMINGHAM-R. C. Mansell,
Ltd.; The Diskery, 5. NEWCASTLE-J. G. Windows, Ltd., 1.

LIVERPOOL - Beaver Radio Ltd., L. CARDIFF-City Radio (Cardiff), Ltd.

QUARTET (LP)

SHOW CASE (EP)

SHAKESPBARE MEM-

(Cotumbia-Clef)

DESMOND

Shelly Manne (Vogue) HE ATOMIC MR. BASIE (LP)

(h)—Taylor (pno.); Oscar Pettiford (bass); Kenny Clarke (drs.).
(e)—Tony Scott (clt.); Gigl Gryce (alto); Taylor (pno.); Mundell Lowe (gtr.); Pettiford (bass); Clarke (drs.).

(d)-Personnel as for (b), plus Joe Reland (vib.).

All March 1956. USA. (Am. ABC-Paramount.)

THE sleeve note says: "The I primary purpose of the Know Your Jazz series is to give some sort of concentrated direc-Know Your Jazz series is to give some sort of concentrated direction to the new jazz fan . . . this particular record contains improvised soles on four of the major instruments used in jazz."

That's going to confuse the "new jazz fan "right away. For, in fact, there are improvised soles by seven instruments—clarinet, alto, vibes, piano, guitar, bass and drums—and few will deny that all of them are among the "major instruments used in jazz."

But perhaps we are not meant to take it all too literally. Anyway, the music is no different from that which can be heard on forty-nine out of any other fifty records by small modern jazz groups.

So it is neither more nor less suitable for tuitional purposes, and I am inclined to think the educational aspect may have been someone's bright idea for the best way of presenting a number of items left over from various sessions.

Best of the soloists are Bill Taylor (limelighted in the fast "Indiana"). Oscar Pettiford (who takes the whole of the slow "Nearness") and Kenny Clarke.

Mundell Lowe and Joe Roland are unpretentiously pleasing, but neither Tony Scott nor Gigi Gryce are up to form in what is on the whole an acceptable if not unduly enterprising EP.—Edgar Jackson.

#### Guarded

WINGY MANONE AND HIS "Trumpet On The Wing "

Clarinet Ramble (a); Sweetheart Of
Sigma Chi (V) (b); Real Gone
(a); Trumpet On The Wing (V)
(b); Can't Get You Off My Mind
(V) (d); Two Beat Special (b);
Just Plain Struttin' (d); Biloxi
(V) (c); Burlecue (c); Baby,
Change Your Mind (V) (b); The
Rarest Jewel (V) (d); You Can
Gome Callin' Again (d).

(Brunswick 12 in, LAT8236-37s, 6jd.) ); Hank D (clt.); Anthony Ortega (tar.); Lou McGarity (tmb.); Charlis Queener (pno.); George Barnes (gtr.); Bob Haggart (bass); Cliff Leeman (drs.). 11/1/57. New York. (Am. Decca.)

(b)—Manone (tpt., voc.); D'Amico (clt.); Deane Kincaide (bass-eax.); Harry Diehl (tmb.); Queener (pnc.); Carmen Mastren (gtr.); Milt Hinton (bass); Leeman (drs.), 14/1/67, Do.

(e) Personnel as for (b), plus Ortega, Kincalde plays bar, Do. Do. (d)-Personnel as for (a), except Sanford Block (bass) replaces Hag-gart; omit McGarity. 16/1/57. Do. (Do.)

THERE is nothing here to get excited about. Manone plays serviceable lead and solo trumpet, when the tunes give him half a chance, and the old Armstrong admiration shows in "Callin." "Can't Get You Off My Mind " and one or two of the blues.

McGarity blows with authority on "Clarinet Ramble" and "Real Gone." The latter, already released as a single, is a plea-sant enough R-and-B item except

for a passage of strained tenor.

Ortego is listed on the sleeve as playing alto on six titles, but most of them sound like tenor to me. Omitted from the sleeve personnel is the trombonist on the (d) session. And George Barnes's guitar has a banjo ring to it on some tracks.

Barnes's gultar has a banjo ring to it on some tracks.

Wingy struggles hoarsely with the lyrics of "Rarest Jewel" and "Biloxi," does a little better on "Change Your Mind" and "Can't Get You" without ever really sparkling.

The whole set has a rather guarded sound, as though the participants were manufacturing watered-down Dixieland for some

watered-down Dixieland for some special market. It's not bad exactly, but it does grow very dull.—Max Jones.

#### Duke falks

DUKE ELLINGTON AND HIS ORCHESTRA (EP)

"Rock-Skippin' At The Blue Note" The Hawk Talks (a); Monologue (Pretty And The Wolf) (b); Rock-Skippin' At The Blue Note (c); Jam With Sam (d).

Dave Brubeck manages to make uncompromising jaxx out of six Walt Disney numbers.

(Philips BBE12163—12s. 10id.)
(a), (c) (d)—Ellington (pno.);
Jimmy Hamilton (clt. tnr.); Russell
Procope Willie Smith (altos); Paul
Gonsaives (tnr.); Harry Carney
(bar.); Cat Anderson, Harold Baker,
Andy Ford, Ray Nanes, Nelson
Williams (tpts.); Quentin Jackson,
Juan Tizol, Britt Woodman (tmbs.);
Wendell Marshall (bass); Louis Bellson (drs.). (a), (d) 21/9/51; (c)
21/9/51, U.S.A. (Am. Columbia.)
(b)—Ellington (recitalist) with
reeds and bass as above, 10/5/51. Do.
(Do.)

Previous releases (deleted): (a) Columbia DC573, (d) DC602, both BEG7503.

I P only for the Duke's amusing monologue, you should make a point of hearing this EP.
"Pretty And The Wolf" is a delightful cautionary tale about a country girl—"a little ragged, but a pretty little girl"—and a cool city man.

Very few talkers can compete with Duke in the line of dis-

tilusioned charm, and his indul-gent, knowing voice and cunning timing are nicely complemented by satirical comments from the

This is not the sort of entertainment you necessarily want to hear again and again, but it is so wittily and artistically done that I imagine it could be sold quite widely beyond the jass circle.

The other "new" title is Strayhorn's "Rock-Skippin'," a jumpy mid-tempo piece which is largely a vehicle for Ray Nance's curious muted trumpet, sometimes subtle, often humorous but not, I think, wholly attractive here.

Bellson's "Hawk Talks" and the rocking "Jam With Sam.' familiar and not very moving items, are probably already in the possession of most Ellington buyers; they must make this a dubious proposition for all but new collectors.—Max Jones.

Dallas Blues; Aunt Hagar's Blues; Royal Garden Blues; Sobbin' Blues.

(Philips BBE12106—12s. 10jd.)

TO jazz fane, "Royal Garden" and "Dallas" are Lewis's most acceptable records. Pats Waller sings and plays on both

Pats Waller sings and plays on both.
and he, Spanier, Goodman and
Brunies make these 1931 titles acceptable records. worth while.

worth while.

The other pair, without Waller and Goodman, show up the band's weaknesses more cruelly. But Spanier and Brunies weigh in, and Jimmy Dorsey's Noone-like clarinet lifts the music above Lewis average.—M. J.

JACK TEAGARDEN (EP)

"Swing Low Sweet Spiritual" Goin' Home: Git On Board, Little Children; Joshua Fit The Battle of Jeriche; Nobody Knows The Trouble I've Seen. (Capitel EAP1-829—124, 18[d.)

TEAGARDEN sings four very well-known spirituals—all adapted by Van Alexander, it says—and puts his individual stamp on them with sleepy voice and superior instrumental skill. Vocal group and arrangements give this a somewhat commercial feeling, though.—M. J.

#### Reissues

1-Deleted OUIS ARMSTRONG ("Satchmo Sings")—Someday You'll Be Sorry (a); Sincerety (b); Your Cheatin' Heart (c.); Ramona (d); I Laughed At Love (e); I Wonder (f); Piedgin' My Love (g); April In Portugal (h); The Gypsy (i); Kiss Of Fire (j); Takes Two To Tango (k), if (l). (Previous releases: (a) Brunswick 05347, (b) 05416; (c) 05968, (d) 05122; all also OE9203. (f) 035951. (g) 05415, (h) 05122, all also, to-4"Satchmo (g) 05415, (h) 05122, all also, together with (e), OE9204, (i) 05255†; LABST9; (j) 04956; (k) 04995; (l) 04791†. All now also 12 in. LP LAT8243.)

COUNT BASIE BIG BAND-You For Ma: You're Not The Kind. (Prev. Columbia Clef LP33CX10044, revd. 12/16/96.) Now also 10 in. 78 LB10065.

In last week's review of " Wild 'n Woolley'' by Brian Woolley's Jazzmen, the disc was in-correctly described as an LP. It is an EP, Esquire EP 190, price

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Small ads in this issue also appear on page 10, 12 and 14.

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# MU ACCUSED OF Jazz stars raise £150 'CONSPIRACY'

DRAMATIC develop-ments this week followed a Musicians' Union ban on Wolverhampton's colour-bar ballroom, the Scala.

A representative of the Scala announced that the management would taking proceedings to obtain a court injunction against the union on the grounds of "conspiracy to damage our business."

Two local bandleaders, Don Smith (of Quinton) and Stan Fielding defied union orders

not to play at the ballroom.

Said Fielding: "The union was formed to act on behalf of musicians. Had the ballroom refused to employ a coloured

## **Tommy Steele** disc clicks to 100,000

TOMMY STEELE looks like hitting the Top Ten jackpot

hitting the Top Ten jackpot with his new Decca disc, "The Only Man On The Island."
Although the record is not released until today (Friday), it has already notched 100,000 copies in advance sales.
And Tommy will give it a further fillip this weekend when he plugs it on his "Saturday Spectacular" show.
Supporting Tommy on his TV show will be Bob Monkhouse, Yana, the Kentones and the Polka Dots.
FOOTNOTE: Extra police were called in on Tuesday evening to control the fans at the Colston Hall, Bristol, where Tommy is appearing this week.

#### THE TEENAGE RAGE

Singer Larry Page marries Ann Ward, a 17-year-old London clerk, at Caxton Hall on July 41.

A.

## -by Ballroom owners

behind the union 100 per cent. I feel that the union is dabbling in something that whole in something that whole in something that whole nations have been unable to

solve over the years."
MU Assistant General Secretary Harry Francis told the MM that musicians playing at the Scala would be "dealt with" The union had heard nothing about legal proceedings against them.

#### Encouragement

"The civic authorities, who control the Civic Hall, say they will not employ any band that plays at the Scala," said Francis. "We have been greatly encour-

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union's Wolverhampton branch there were sharp exchanges between members and John Morton, of the National Executive.

The members were unanimously against the colour bar in principle, but many said it needed serious thinking when the union operated against the members' own interests.

#### Extra Special stars

Don Rennie, Susan Denny, Jim Dale and the Tony Osborne Band will be featured in BBC-TV's "Extra Special" on July 5.



## JAZZ BOSSES INC.

A N Association of London Jazz Clubs has been formed under the Chairmanship of promoter Ken Lindsay.

A statement issued this week said: "The association has been

formed by jazz club promoters who feel that by pooling ideas and resources they can continue to keep the jazz club scane as healthy as it has been during the last four years."

There are 14 founder-member clubs—the Cy Laurie Club, the Hot Club of London, St. Albans, Barnet, Wood Green, Croydon, Dagenham, the Southern Jazz Club, Ealing, Watford, Harrow, Streatham, Brentwood and Southall. Southall.

#### No 'Protection'

Serving on the committee under Lindsay will be George Peacey (secretary), Art Saunders, George Webb and Frank Getgood, with Don Kingswell as Press Secretary.

Speaking to the MM, Lindsay denied rumours that the association was a "Protection Society" which intended to fight against the overcrowding of the jazz scene by new clubs and promo-

Star instrumentalists will be featured in a new Light Programme series titled "Play It Again," which starts on Sunday.

#### **NEXT WEEK Michael** Holliday

#### Johnson and Carr in Gt. Yarmouth revue

THE relaxed style of Teddy Johnson and Pearl Carr, the husband-and-wife singing team, enabled them to romp away to an exhilarating start on Friday in "Ace High," Tom Arnold's summer season revue at the Royal Aquarium, Gt. Yarmouth.

Whatever this friendly young couple sang—ballads or beat numbers—they received a tremendous ovation.
"Ace High" is one of the last

of the town's summer shows to open and joins, among others, Bernard Delfont's "Light Up Again" at the Wellington Pier Pavilion.

success are Ruby Murray and the Four Jones Boys.—Ray Buildings, Montreal.

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London jazzmen on Monday held a benefit night at the Flamingo Club in aid of saxist-arranger Kenny Graham, who is in hospital with tuberculosis. Over £150 was raised during the evening.

Pictured at the session are (below, left) Humphrey Lyttelion sitting in with quintet-leader Tommy Whittle and Johnny Dankworth (above) in reflective mood while trumpeter Dickie Hawdon solos.

Other groups at the benefit included those of Tony Kinsey, Dill Jones, Allan Ganley, Joe Harriott and the Jazz Couriers. A BBC audition prevented the appearance of the Vic Ash Sextet.

## SESSIONS BEGIN

TED HEATH and his Music were due to start the first three lunchtime jazz sessions

of three lunchtime jazz sessions at London's Kingsway Hall yesterday (Thursday).

The sesions are being recorded in stereophonic—or 3-D—sound for Decca Records here and the London label in the States. Another takes place on July 3.

Ted is scheduled to play two concerts with the Hi-Lo's at Manchester's Free Trade Hall on Saturday, September 13.

His fourth American tour is scheduled for October.

#### Annie Ross Backbut not to work

A NNIE ROSS, British jazz singer who has been working in America for nearly two years, flew into London on Wednesday.

After a ten-day holiday in Britain, she is flying to Paris, where she hopes to make some records with jazz star Quincy Jones. Then she is going to see the Cannes Festival.

#### AT THE VENUS

The Brian Fredericks Trio is now playing at the Venus Club. St. John's Wood, London.



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