FOR

UT NOT
TO SING

How has he taken to Army life? "I've made a lot of new friends," declared the King of Rock. "No, they didn't make it tough for me not when they saw I had to do all KP duty and march on the parade grounds and shoot a rifle just the way they did. Nicknames? Sure they had a lot for me, but most of them wouldn't be printable."

Four more discs

Asked what he would do if rock-'n'-roll died out while he was in the Army, Presley replied: "I'd probably starve to death. But if it did really happen that way, and I don't think it will, I'd probably make a serious try at the movies. Meanwhile, the record company has four more they'll release later on.

"I've got 25 gold records," he told the throng, adding that he had owned three Cadillacs, although his Army pay was $85 dollars a month.

Book of poems

With the aid of officials, Presley, carrying a book of poems under his arm, eventually made his way to the ship.

One official said that a lot of celebrities had passed through the depot since World War One. "But the Army seldom permitted such conferences and never anything on this scale."

REBLE TONES IN WINDMILL SHOW

JOHNNY WILTSHIRE and the Treble Tones have signed for a six-week season at London's Windmill Theatre, starting on October 27.

The group is currently topping the bill in Variety for the first time for a week at the Palace, Newcastle, and next week starts a tour of one-night-stands at the Granada Cinemas — Maidstone (29th), Aylesbury (30th), Bedford (October 1), Kettering (2nd), Grantham (3rd) and Mansfield (4th).

Guitarist Johnny leads Don Lang (pno.), Cliff Ball (bass) and Johnny Scriven (dra.).

Celebrations

Bandleader Don Carlos and Mantovani viola player Alfred Gallander are the top golfers of the music business.

Last week Don won the Jack Hylton Cup in a contest staged by the Music Directors Association and Alfred carried off the Sonny Miskin Cup in a tournament organised by the Musicians' Benevolent Association.

'BUS STOP' GIRL

Marilyn Wallis opens on Monday at the New Shakespeare Theatre, Liverpool, in "Bus Stop"—in the role made famous by Marilyn Monroe in the film version.

GTON FROM PAGE 1

Humphrey Orchestra and Humphrey Littelton.

Sound radio is also after the news—BBC producer Jack Dabbs plans to record an interview by Charles Melville for his Saturday "Just Jazz" series.

Bill Day returning

Bill Day makes her second appearance in nine months at London's Society Restaurant when she opens a five-week season on November 3. She appeared there for four weeks at the beginning of the year.

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Melody Maker

OCTOBER 4, 1958 Over 114,000 Copies Weekly EVERY FRIDAY 6d.

E & 8-page LP Supplement

SHAME OF THE SUMMER BANDS

THIS summer has been one of the worst for professional musicians.

Why? The musicians themselves are killing the Summer Seasons, according to ex-bandleader Teddy Wallace.

Says **TEDDY WALLACE**

Ex-bandleader who has been in the music business for nearly 30 years.

As a Publicity Specialist and Children's Entertainer for a National newspaper, Teddy covered 3,000 miles and visited 25 leading coastal resorts in five weeks.

'ASHAMED'

"At times I was positively ashamed of my connections with the music business," declares Teddy.

"The majority of musicians seem to view a summer season as a paid holiday and get most upset if they are reminded that they are employed to WORK.

"Their interests seem centred around the following:

1 Female holiday makers.
2 Females in general.
3 Beer.
4 More beer.
5 Back to 1 and 2.
6 The job — and a very poor sixth it is.

"I saw quoted well-known denizens of Archer Street turning up to 'work' literally on their knees and looking scruffy, to put it mildly. And their playing matched their appearance.

"And they seem surprised at the number of jobs that go to semi-pro bands.

"Some of the so-called bandleaders were just as bad. Pianists with a terrible ability to read music, trombonists who couldn't play without sliding all over the place, drummers who . . .

"Some of the summer jobs are the professional bands I mean . . .

ELLINGTON PLUS OZZIE BAILEY

Hi-Lo's finale

Meet the Southern Belle



Girls, Girls, Girls

would have thrown a wobbly if the drummer had started playing . . . instead of just keeping time.

I've seen at least one . . . who did not have a regular job . . . at all.

I'm afraid that Summer Season work will get less and less . . . as more and more . . . go on record . . . and as more and more . . . are heard on the radio . . . and on TV . . .

JIMMY RUSHING IN FOCUS



Polka Dots debut

'ANGRY YOUNG' BARBER FOR FILM

THE Chris Barber Band has landed one of the plum jazz jobs of the year—it will be seen and heard in the screen version of John Osborne's controversial play "Look Back in Anger."

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"Some of the so-called band-leaders were just as bad. Punctuality is a virtue unknown to many of them—such as the so-called 'Great' who arrived half an hour after the band had started.

"Some of the so-called [illegible] professional bands I heard would have disgraced a second-rate group—End information [illegible] plaining dreadful tempos that [illegible] the [illegible] musicians.

"[illegible] unless who [illegible] the [illegible] Summer season will get less [illegible] musicians remember [illegible] the services of the public paid to ENTERTAIN."

Meet the Southern Belle



If you can get around to reading this, the lady above is 20-year-old Sheila Southern, who has just been [illegible] by Sally Black, of the [illegible] and [illegible] Geraldo [illegible] Shield, resident singer at Bristol's Grand Spa Hotel, stars on ATV's "Music Shop" this Sunday. A big future is predicted for her.

Girls, Girls, Girls

ING IN FOCUS



[illegible]

'ANGRY YOUNG' BARBER FOR FILM

THE Chris Barber Band has landed one of the plum jazz jobs of the year—it will be seen and heard in the screen version of John Osborne's controversial play "Look Back in Anger."

The band will be featured in a jazz club sequence and the trumpeter, [illegible] Halcox, will [illegible] the [illegible] Barber.

Produced by Harry Saltzman for Associated British, the picture stars Claire Bloom and Jim Crosbie with Jack [illegible].

Dutch tour

Chris and the band recently [illegible] the [illegible] film [illegible] Dutch tour.

Polka Dots debut

[illegible]

Eric James flying to help Chaplin

[illegible]

Basie men stop by

[illegible]

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"Some of the so-called bandleaders were just as bad. Punctuality is a virtue unknown to many of these—with as one notable 'Cecil' who arrives half an hour after the band has started!

"Some of the so-called London professional bands I mean would have disgraced a school skiffle group—bad intonation, comically playing, dreadful lumps that would fizz the weather and unruly musicians.

"They were in packed contrast to similar outfits who would not have disgraced the finest Irish Working Men's Hotel.

I'm afraid that Summer Season work will get less and less until musicians remember that they are the servants of the public and to ENTERTAIN.

ELLINGTON PLUS OZZIE BAILEY

SINGER Ozzie Bailey is a last-minute addition to the Duke Ellington line-up for his British tour.

Bailey has been touring with the Duke since March, 1957.

The band is due to open at Plymouth this evening (Friday) and stays in four or five other ...

Ellington is to appear in BBC-TV's Monday spectacular on October 6. He is to record a BBC-Radio Light Programme Dance Music Orchestra with Duke's musical contributions.

Hi-Lo's finale

The Hi-Lo's wind up their British visit with concerts at the Odeon, Leicester Square, on Sunday and the Gaumont, Hammersmith, on Monday.

Girls, Girls, Girls

If you ever get around to engage in the lake where is 20-year-old Sheila Southam, who has just been voted by Jolly Mack, of the Lord and Lake ... Sheila ... Sheila, resident at ... Brussels ... and Sea Hotel, after an ATV "Music Shop" this Sunday. A big future is predicted for ...

Polka Dots debut

The Polka Dots make their concert debut on Sunday and they call a semi-private at the Assembly Club, W.

They return to the music for a further week on October 12.

JIMMY RUSHING IN FOCUS



Jimmy Rushing, fronted the fabulous Count Basie band for 15 years, and now, at the age of 55, is a top attraction in his own right. He is pictured here with Dill Jones and Phil Seamen at London's Conte Club. Full feature ...

'ANGRY YOUNG' BARBER FOR FILM

THE Chris Barber Band has landed one of the plum jazz jobs of the year—it will be seen and heard in the screen version of John Osborne's controversial play "Look Back in Anger."

The band will be featured in a jazz club scene and the trumpeter, Pat Halcox, will "play" for the male star, Richard Burton.

Produced by Harry Saltzman for Associated British, the picture also stars Claire Bloom and John Osborne's wife, Mary Ure.

Dutch tour

Chris and the band are due in the Netherlands on October 13 for a tour of Holland.

The band will be back in Britain in time to play at Grosvenor House on October 19 ...

Eric James flying to help Chaplin

Pianist-composer Eric James has been invited by Charlie Chaplin to work with him on the music for his forthcoming untitled picture. James will meet Chaplin, who is in Britain filming sequences at Elstree, and will then fly with him to New York.

Eric flies to England ... to record for Chaplin's film, Limelight.

Basie men stop by

... Basie men ... stop by ... Basie ... Basie ... Basie

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"And they seem surprised at the number of jobs that, as a result, are now going to local semi-pro. bands.

"Some of the so-called band-leaders were just as bad. Punctuality is a virtue unknown to many of them—such as the absolute cheek who arrives half an hour after the band has started.

"Some of the so-called London professional bands I heard would have disgraced a school skiffle group—bad intonation, sickly playing, dreadful tempos that would like the weather and unruly musicians.

"They were in the first contrast to smart outfits who would not have disgraced the best Irish Wedding hotel.

"I'm afraid that Summer Season work will get less and less until musicians remember that they are the servants of the public and not the public the servants of musicians."

Meet the Southern Belle



If you ever get around to reading this, the belle above is Record Mail's Southern correspondent Sheila Southern, who has just been given an early black, at the Lido, and Tobin Heath Hotel, Sheila, resident singer at Bruno's Grand Spa Hotel, stars on ATV's "Music Shop" this Sunday. A big future is predicted for her.

Girls, Girls, Girls

Polka Dots debut

The Polka Dots make their London debut on Sunday when they do a week's season at the Astor club, W.

This return to the music of a further week on October 13.

ING IN FOCUS



'ANGRY YOUNG' BARBER FOR FILM

THE Chris Barber Band has landed one of the plum jazz jobs of the year—it will be seen and heard in the screen version of John Osborne's controversial play "Look Back in Anger."

The band will be featured in a jazz club sequence and Chairman Bill Baldock will appear for the film's duration.

Produced by Harry S. Bizmen for Associated British, the picture also stars Claire Bloom and John Osborne's wife, Mary Ure.

Dutch tour

Chris and the band recently made their first jazz visit to Holland.

They were originally booked for a week at Groningen's Jazz Club, but the success of their visit resulted in a return date at the Concertgebouw, Amsterdam, and a tour of Holland.

Eric James flying to help Chaplin

Pianist-composer Eric James has been invited by Charles Chaplin to work with him on the music for his forthcoming, unentitled picture. They first met when Chaplin was in Britain filming his production, A King in New York.

Eric flies to Switzerland next week to start on Chaplin's film with Tony Hancock.

Basie men stop by

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"At times I was positively ashamed of my connections with the music business," declares Teddy.

"The majority of musicians seem to view a summer season as a paid holiday and get most upset if they are reminded that they are employed to WORK.

"Their interests seem centred around the following:

1. **Female holiday makers.**
2. **Females in general.**
3. **Beer.**
4. **More beer.**
5. **Back to 1 and 2.**
6. **The job—and a very poor sixth it is.**

"I saw enough well-known denizens of Archer Street turning up to 'work' literally on their knees and looking scruffy, to put it mildly. And their playing matched their appearance.

"And they seem surprised at the number of jobs that, as a result, are now going to local semi-pro. bands.

"Some of the so-called band-leaders were just as bad. Punctuality is a virtue unknown to many of them—such as the would-be 'Great' who arrives half an hour after the band has started.

"Some of the so-called London professional bands I heard would have disgraced a school skiffle group—bad intonation slovenly playing, dreadful tempos that varied like the weather, and untidy musicians.

"They were in marked contrast to semi-pro. outfits who would not have disgraced the most lush West-End hotel.

"I'm afraid that Summer Season work will get less and less until musicians remember that they are the servants of the public—paid to ENTERTAIN."

Meet the Southern Belle



If you ever get around to reading this, the belle above is 20-year-old Sheila Southern, who has just been signed by Solly Black, of the Lew and Leslie Grade agency. Sheila, resident singer at Bristol's Grand Spa Hotel, stars on ATV's "Music Shop" this Sunday. A big future is predicted for her.

ELLINGTON PLUS OZZIE BAILEY

SINGER Ozzie Bailey is a last-minute addition to the Duke Ellington line-up for his British tour.

Bailey has been singing with the Duke since March, 1957.

The band is due to land at Plymouth this evening (Friday) and opens its tour on Sunday.

Ellington will be seen in BBC-TV's "Monitor" programme on October 12. He will be interviewed in a discussion with Johnny Dankworth whose Orchestra will provide musical illustrations.

Hi-Lo's finale

The Hi-Lo's wind up their British tour with concerts at the Odeon, Southend, tonight (Friday), and the Gaumont, Hammersmith, tomorrow.

Girls, Girls, Girls

JIMMY RUSHING IN FOCUS



Jimmy Rushing turned the tables, or rather his camera, on MM photographer Andre Sas in Paris last week. He was in Paris for a TV appearance. Rushing starting his second British tour with the Humphrey Lyttelton Band at Barnstaple yesterday (Thursday) and is at London's Conway Hall tonight.

'ANGRY YOUNG' BARBER FOR FILM

THE Chris Barber Band has landed one of the plum jazz jobs of the year—it will be seen and heard in the screen version of John Osborne's controversial play "Look Back In Anger."

The band will be featured in a jazz club sequence and its trumpeter, Pat Halcox, will "ghost" for the film's star, Richard Burton.

Produced by Harry Saltzman for Associated British, the picture also stars Claire Bloom and John Osborne's wife, Mary Ure.

Dutch tour

Chris and the band recorded the music for the jazz club sequence on Tuesday before leaving yesterday (Thursday) for a tour of Holland.

The tour opens tonight (Friday) at Groningen and the band will go before the film cameras shortly after its return to London on October 13.

On October 12, the group starts its 10-day tour of Britain with American blues singer Muddy Waters.

Eric James flying to help Chaplin

Pianist-composer Eric James has been invited by Charles Chaplin to work with him on the music for his forthcoming (untitled) picture. They first met when Chaplin was in Britain filming sequences for "A King in New York."

Eric flies to Switzerland next weekend to stay at Chaplin's villa near Lake Geneva.

Polka Dots debut

The Polka Dots make their cabaret debut on Monday when they start a week's season at the Astor Club, W.

They return to the pitch for a further week on October 20.

Basie men stop by

Delayed by a hurricane, the Joe Newman septet flew into London on Wednesday night 24 hours late. They left yesterday (Thursday) bound for Paris on the opening of their Swedish to Gothenburg on Sunday.

With Newman (trpt.) are Pierce Spence and Joe Ja (tenor saxes), Frank Wess (a Grey (piano), Eddie Jo (bass) and Sonny Payne (dr

8-Page LP Supplement

FIGURE IN THE HISTORY OF JAZZ'


Harold Baker


Ray Nance


Paul Gonsalves


Johnny Hodges


Cat Anderson

—meet the band!

Two vocalists are in the 17-strong all-star unit

Duke Ellington heard him and obtained his parents' permission to take him on the road with the band in 1926. Now in his fourth decade with the band, Carney is universally acknowledged as the pioneer jazz soloist on his instrument.

Featured from time to time on bass clarinet, clarinet and alto sax, Carney has been with the band continuously longer than any of the other members, and is a close personal friend of Duke, who rides in Harry's car during one-nighter tours.

Paul Gonsalves

Tenor sax, born 12/7/20 in Boston, Massachusetts. Started on guitar in 1936; later on tenor. Worked with Sabby Lewis's band in Boston during the early 1940s.

After a stint in the Army from 1943-5, he joined Count Basie in 1946. Worked briefly with Dizzy Gillespie's big band in 1949-50, then joined Duke and has been with him ever since, except for a few weeks with Tommy Dorsey in early 1953. Scored the big hit at the Newport Jazz Festival in 1956 with his solo on "Diminuendo And Crescendo In Blue."

Jimmy Hamilton

Clarinet, tenor sax, born 25/5/17 in Dillon, South Carolina. Raised in Philadelphia, Pennsylvania, he began studying various instruments from the age of seven, including trombone, piano, trumpet and saxophones.

He played with Teddy Wilson's orchestra from 1939-41, Benny Carter's sextet 1941-2. Replaced Chauncey Haughton in Duke Ellington's band late in 1942 and has been with him ever since.

Johnny 'Rabbit' Hodges

Alto sax, born 25/7/06 in Cambridge, Massachusetts. Studied privately before joining Chick Webb in 1927. Joined Duke early in 1928 and remained with him until March, 1951, when he left to form his own band.

Gave up his band in 1955, worked in New York City on the Ted Steele television show, then rejoined Ellington at the end of the summer. Charlie Parker once called Hodges "The Lily Pons of the saxophone." For more than 20 years, he has been a recording bandleader.

Russell Procope

Alto sax, clarinet, born 11/8/08 in New York City. Studied violin, alto and clarinet with private teachers.

Worked with local bands from 1926, then joined Chick Webb for a year in 1929-30. With Fletcher Henderson 1931-4, Benny Carter, 1934; joined Teddy Hill in 1934, toured England and France with him in 1937, then joined John Kirby's combo in 1938, where he was the key man until 1945.

Began his association with the Ellington band in 1945, where he has been ever since. Procope is a highly individual alto stylist, also an exponent of lower register clarinet.

Jimmy Woode

Bass, born 23/9/28 in Philadelphia, Pennsylvania. Studied piano at Philadelphia Academy of Music, the Schillinger System with a private teacher, then attended Boston University School of Music.

While in the Navy he sang with the Navy band and started in music as pianist and vocalist with a singing group; formed his own trio in 1946. Spent two years as house bassist at Storyville in Boston, then toured with Flip Phillips for a year, and with Sarah Vaughan and Ella Fitzgerald for a year. Worked with Nat Pierce's trio and band, then joined Duke in January, 1955. Has done occasional writing and arranging for the Ellington band.

Sam Woodyard

Drums, born 7/1/25 in Elizabeth, New Jersey. No formal study. Earned early experience sitting in at local clubs. Worked with Paul Gayten in 1950-51, Joe Holiday, 1951, Roy Eldridge, 1952, Milt Buckner Trio, 1953-5; joined Duke in 1955.

Ozzie Bailey

Singer, born 6/5/25 in New York City. Studied with a private teacher in 1951, was coached by Luther Henderson from 1952 until joining Ellington in March, 1957.

He worked in small clubs, sang at special parties to gain professional experience. He was featured prominently on Duke's television spectacular "A Drum Is A Woman" as well as on the record album.

William 'Swee' Pee' Strayhorn

Arranger, piano, born 29/11/15 in Dayton, Ohio. Studied with a private teacher and played classics in school orchestra. Met Duke in 1939 and played his own composition for him entitled "Lush Life."

Joined Duke in 1939 as arranger and pianist for record sessions by small groups from the band, later as regular arranger and occasional pianist for the full band.

P.S.. from the Duke

IN telling our British fans in last week's MM what numbers we would be playing, I inadvertently neglected to include a very important item.

This is our tribute to everybody's favourite singer, "Portrait Of Ella Fitzgerald," which we recorded for Norman Granz's Verve label as part of Ella's album of our music.

I hope to include this in many of our European concert performances.

NOW HEAR THIS!



5¼ x 3½ x 1½

★ WEIGHS ONLY 12 oz.
★ FULL MEDIUM AND LONG WAVE
★ LONG LIFE BATTERY—ONLY 2/-
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[illegible]KE REMAINS THE MOST IMPORTANT FIGURE IN THE HISTORY OF JAZZ'

[illegible]llington



[illegible]uke—'he is respected [m]ore than ever before by [m]illions both in and out of music'

THE last time Duke Ellington brought his full band to Europe the jazz world was incredibly different. It was 1933. Duke had never played a concert. He had written only one arrangement (*Creole Rhapsody*) that was more than three or four minutes long.

The men who were in his band were, on trumpets, Arthur Whetsol (now long dead), Freddy Jenkins (retired), Cootie Williams (leading a small rhythm-and-blues band); the trombones were "Tricky Sam" Nanton (dead), Juan Tizol (working in Los Angeles), Lawrence Brown (CBS TV staff in New York); the reeds, Barney Bigard (freelance in Los Angeles), Johnny Hodges (still with the band), Harry Carney (ditto), Otto Hardwicke (retired); in the rhythm section were Freddy Guy, guitar (now running a ballroom in Chicago), Wellman Braud, bass (semi-retired in New York), Sonny Greer drums (freelancing in New York). Ivie Anderson, who died in 1949, was the vocalist.

Today, Duke Ellington, [illegible] his favourite sound on a British tour for the first time in a quarter century, is unchanged in one way—he remains the most important figure in the history of jazz.

Respected more than ever

In his sixtieth year he is respected more than ever before by millions both in and out of music. He has enjoyed the patronage of leading classical figures and has written a [illegible] series of extended works.

Born and raised in Washington, D.C., the only son of middle-class parents, Duke has been a professional musician since 1916, a [illegible] New Yorker since 1923, a national figure since December 4, 1927, the night he opened at the world-famous Cotton Club in Harlem.

Here are the people heard with him recently in America, and, barring last-minute changes, [illegible] due to be seen with him in Britain.



LEONARD FEATHER

the best-known jazz journalist in the world, tells you all about the jazz greats you'll see in the Duke Ellington orchestra which starts its British tour in London on Sunday at the Festival Hall.

William-Alonza 'Cat' Anderson

Trumpet, born 12/9/16 in Greenville, South Carolina. Studied brass instruments at orphans' home in Charleston, South Carolina. Inspired by Louis Armstrong to work at jazz and toured with Carolina Cotton Pickers, 1932-6; later worked with Lucky Millinder, Erskine Hawkins and Lionel Hampton.

Joined Duke first in 1944 and stayed for three years. Left to form own band, which he led until 1950, when he rejoined Duke. Famous for his coloratura effects on the trumpet, Cat has a fantastic range and combines the talents of a Harry James, a Maynard Ferguson and an Armstrong.

Harold 'Shorty' Baker

Trumpet, born 26/[illegible] in St. Louis, Missouri. Played with many bands in the '30s and '40s, including Erskine Tate, Fate Marable, Don Redman, Teddy Wilson, Andy Kirk.

Worked on and off with Duke for a while in 1943 and from November, 1947 to December, 1951, including the European tour in 1950. He freelanced in the east until [illegible] 1957, when he rejoined Duke. Was married for several years to Mary Lou Williams.

Ray Nance

Trumpet, violin, singer, born 10/12/13 in Chicago. [illegible] Active as night club entertainer and bandleader from 1932. Played with Earl Hines in 1937, Horace Henderson, 1939.

Replaced Cootie Williams with Duke in 1940 and has remained ever since, except for several months in [illegible] when he [illegible]. Nance is Ellington's [illegible] and is heard [illegible] as vocalist as well as on violin and trumpet during each performance.

Clark Terry

Trumpet, born 14/12/20 in St. Louis, Missouri. [illegible] a local [illegible] when he was 15, majored [illegible] trombone in high school. From 1942 [illegible] Navy [illegible] Great Lakes near Chicago. Joined Lionel Hampton [illegible] Charlie Barnet [illegible] Eddie Vinson, Charlie Ventura [illegible]. Joined Count Basie in 1948 and stayed until November, 1951, when he joined Duke.

Has [illegible] of the group for [illegible] an [illegible] effects [illegible] established [illegible] as the [illegible] of the [illegible].

Quentin 'Butter' Jackson

Trombone, born 13/1/09 in Springfield, Ohio. Studied piano, violin [illegible] with private teachers [illegible] Claude Jones.

Worked with several bands in the 1920s and '30s, including McKinney's Cotton Pickers, 1930-2, Don Redman '32 to Cab Calloway, '40-8. In 1949 he toured Europe with [illegible] then joined Duke [illegible].

Since [illegible] when Tricky Sam Nanton died, Jackson has been a member of the Ellington band, specialising in plunger-mute solos made so famous by his predecessor.

John Sanders

Valve trombone, born [illegible]/25 in New York City. Studied [illegible] in high school. Was in U.S. Navy band for two-and-a-half years and played club dates while studying at Juilliard in New York City from 1950-[illegible]. Played with Lucky [illegible] then joined Ellington [illegible] Tizol left in February, 1954.

Britt Woodman

Trombone, born 4/6/20 in Los Angeles, Calif. Worked with Phil Moore in 1938, Les Hite 1939-42. He was in the Army from 1942-6 and then joined Boyd Raeburn. Played with Lionel Hampton 1946-[illegible] and later studied at Westlake College in Los Angeles [illegible] 1948 and joined Duke in 1951.

Is a versatile musician [illegible] who has recorded with a wide variety of groups [illegible] Charlie Mingus' combo.

Harry Carney

Baritone sax, born 1/4/10 in Boston, Massachusetts. Studied with private teachers [illegible] playing professionally in 1925 with various Boston bands.



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October 6th	—Clem Millard & Max Shore	—City Hall, Newcastle-on-Tyne
October 7th	—Caird's [illegible]	—West End Cafe, Shandwick Place, Edinburgh
October 8th	—[illegible]	—McLellan Galleries, Sauchiehall St., Glasgow
October 9th	—Concert	—Midland Institute, Paradise St., Birmingham
October 11th	—Selmer, London	—114 Charing X Rd., London

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Ray Nance



Paul Gonsalves



Johnny Hodges



Cat Anderson

—meet the band!

Two vocalists are in the 17-strong all-star unit

Duke Ellington heard him and obtained his parents' permission to take him on the road with the band in 1926. Now in his fourth decade with the band, Carney is universally acknowledged as the pioneer jazz soloist on his instrument.

Featured from time to time on bass clarinet, clarinet and alto sax, Carney has been with the band continuously longer than any of the other members, and is a close personal friend of Duke, who rides in Harry's car during one-nighter tours.

Paul Gonsalves

Tenor sax, born 12/7/20 in Boston, Massachusetts. Started on guitar in 1936; later on tenor. Worked with Sabby Lewis's band in Boston during the early 1940s.

After a stint in the Army from 1942-5, he joined Count Basie in 1946. Worked briefly with Dizzy Gillespie's big band in 1949-50, then joined Duke and has been with him ever since, except for a few weeks with Tommy Dorsey in early 1953. Scored the big hit at the Newport Jazz Festival in 1956 with his solo on "Diminuendo And Crescendo In Blue."

Jimmy Hamilton

Clarinet, tenor sax, born 25/5/17 in Dillon, South Carolina. Raised in Philadelphia, Pennsylvania, he began studying various instruments from the age of seven, including trombone, piano, trumpet and saxophones.

He played with Teddy Wilson's orchestra from 1939-41, Benny Carter's sextet 1941-2. Replaced Chauncey Haughton in Duke Ellington's band late in 1942 and has been with him ever since.

Johnny 'Rabbit' Hodges

Alto sax, born 25/7/06 in Cambridge, Massachusetts. Studied privately before joining Chick Webb in 1927. Joined Duke early in 1928 and remained with him until March, 1951, when he left to form his own band.

Gave up his band in 1955, worked in New York City on the Ted Steele television show, then rejoined Ellington at the end of the summer. Charlie Parker once called Hodges "The Lily Pons of the saxophone." For more than 20 years, he has been a recording bandleader.

Russell Procope

Alto sax, clarinet, born 11/8/08 in New York City. Studied violin, alto and clarinet with private teachers.

Worked with local bands from 1926, then joined Chick Webb for a year in 1929-30. With Fletcher Henderson 1931-4, Benny Carter, 1934; joined Teddy Hill in 1934, toured England and France with him in 1937, then joined John Kirby's combo in 1938, where he was the key man until 1945.

Began his association with the Ellington band in 1945, where he has been ever since. Procope is a highly individual alto stylist, also an exponent of lower register clarinet.

Jimmy Woode

Bass, born 23/9/28 in Philadelphia, Pennsylvania. Studied piano at Philadelphia Academy of Music, the Schillinger System with a private teacher, then attended Boston University School of Music.

While in the Navy he sang with the Navy band and started in music as pianist and vocalist with a singing group; formed his own trio in 1946. Spent two years as house bassist at Storyville in Boston, then toured with Flip Phillips for a year, and with Sarah Vaughan and Ella Fitzgerald for a year. Worked with Nat Pierce's trio and band, then joined Duke in January, 1955. Has done occasional writing and arranging for the Ellington band.

Sam Woodyard

Drums, born 7/1/25 in Elizabeth, New Jersey. No formal study. Earned early experience sitting in at local clubs. Worked with Paul Gayten in 1950-51, Joe Holiday, 1951, Roy Eldridge, 1952, Milt Buckner Trio, 1953-5; joined Duke in 1955.

Ozzie Bailey

Singer, born 6/11/25 in New York City. Studied with a private teacher in 1951, was coached by Luther Henderson from 1952 until joining Ellington in March, 1957.

He worked in small clubs, sang at special parties to gain professional experience. He was featured prominently on Duke's television spectacular "A Drum Is A Woman" as well as on the record album.

William 'Swee' Pea' Strayhorn

Arranger, piano, born 29/11/15 in Dayton, Ohio. Studied with a private teacher and played classics in school orchestra. Met Duke in 1938 and played his own composition for him entitled "Lush Life."

Joined Duke in 1939 as arranger and pianist for record sessions by small groups from the band, later as regular arranger and occasional pianist for the full band.

P.S. . from the Duke

IN telling our British fans in last week's MM what numbers we would be playing, I inadvertently neglected to include a very important item.

This is our tribute to everybody's favourite singer, "Portrait Of Ella Fitzgerald," which we recorded for Norman Granz's Verve label as part of Ella's album of our music.

I hope to include this in many of our European concert performances.

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NEW YORK
HOLLYWOOD

FRANK PICKS HIS STARS

From
HOWARD LUCRAFT

FRANK SINATRA has set Dean Martin, Sammy Davis, Jnr., and Jackie Gleason for his forthcoming production of "Oceans 11," a picture about Korean War veterans who invade and hold up Las Vegas for 10 million dollars. . . . In "The Five Pennies" film Bob Crosby plays Phil Paradise, reported discoverer of Red Nichols.

MAX ROACH, Terry Gibbs and Dexter Gordon have formed a co-op jazz group for a new tour. . . . Shorty Rogers has a new big-band RCA album called "Afro-Cuban Influence." . . . George Stoll recorded three jazz numbers for the Mario Lanza film, "Silent Interlude," in the auditorium of the Vatican. . . . Dean Martin will sing and his pal Frank Sinatra will conduct the orchestra for the forthcoming Capitol LP "Sleep Warm."

HOLLYWOOD HEADLINES

THE Page Cavanaugh Trio together with Jeri Southern just concluded at the swank Avante Garde. . . . Maurice Chevalier's estate at Cannes is, reportedly, now a home for retired musicians and entertainers.

THERE are rumours in Las Vegas that Louis Prima and Keely Smith are splitting up. . . . Folk singer Jesse Fuller, on our "Stars Of Jazz" TV show, sang and accompanied himself on 12-string guitar, harmonica, cymbals, and his own foot bass that he calls his footdella." . . . The operation, last year, on Johnnie Ray's ear, was, unfortunately, pronounced a failure.

Cha Cha puts a kick in the disc biz

MEET THE STARS with REN GREVATT

NEW YORK, Wednesday—The cha cha beat is rapidly taking over on the pop disc front here.

Perez Prado helped get the trend in high gear with "Patricia"—a No. 1 chart entry a few weeks ago.

Now the disc by the Tommy Dorsey Band on Decca of "Tea for Two Cha Cha," has proved a successful sleeper and is listed within the Top Ten of all the leading trade charts this week.

Another hot record is the "Trumpet Cha Cha," by Danny Davis and just this week Johnny Otis has turned up with his newest, "Willie Did The Cha Cha."

Dozens more

These are only a very few prominent examples. Literally dozens of other records have been released which contain the cha cha rhythm, without employing the term—"cha cha" in the title.

It's being seen as another interesting aspect of the trend towards foreign song and rhythm material.

FRANKIE VAUGHAN

Fan Club 'exchange'

A UNIQUE international promotion deal finds members of Frankie Vaughan and Tony Bennett fan clubs in England and the United States in mass correspondence with each other.

Both fan clubs are estimated to have in excess of a million members. Exchanges will be worked through Natalie Saunders, proxy of the Bennett clubs at 200 West 57th Street, New York, and Jack Bond, head of the Vaughan units in London.

Both singers have long been associated with youth work in their respective countries.

BERNARD BRESSLAW

'Mad Passionate Love'

BERNARD BRESSLAW'S HMV disc of "Mad Passionate Love," a mighty cute novelty with an unexpected snapper ending, has fractured audiences here.

The tune, out of Duchess Music, has been released on Capitol.

JACK DUPREE

Signed for Britain

SOUTHERN BLUES specialist Jack Dupree has been signed for a British visit next Spring. And there is talk that Clara Ward may also visit England in the near future. She has just been signed by Dot Records.

CONNIE FRANCIS

Returning to Britain

CONNIE FRANCIS will be back in England in either November or February.

Regarding her English fans, Connie told me this week that, "I've never met such polite, nice people in all my life. We're now talking about going for a two-week tour, probably in November. Believe me, I want to go back."

Meanwhile here in the States, Connie's newest record of "Fallin'," and "Happy Days And Lonely Nights," is stepping out extremely well with deejays and buyers.

RICKY NELSON

Another 'hot disc'

THE hot new records: Ricky Nelson's "I Got A Feeling" and "Lonesome Town," Perry Como's "Love Makes The World Go Round" and "Mandolins In The Moonlight," and the Johnny Otis Show with "Willie Did The Cha Cha," and "Crazy Country Hop."

Dinah Shore, too, has come up with her most commercial disc in many months. It's the oldie, "I'm Sittin' On Top Of The World." Watch it.

Sunday night is 'college night'

From BURT KORALL

NEW YORK, Wednesday.—"The Roundtable"—newest of the East Side jazz clubs—launched a "college jazz" feature on Sunday when it resumed week-around operation.

Owners Morris Levy and Phil Kahl intend to continue the feature for four months, presenting two college combos each Sunday evening.

At the end of the four months they will select the two best groups and reward each with a week's engagement at "The Roundtable" and a contract with Roulette Records.

Garner goes outdoors

SO successful in outdoor presentations over the last few years, Erroll Garner has decided to do another series next year.

Meanwhile, Garner begins his autumn indoor tour under the aegis of Sol Hurok on October 12, at Orchestra Hall in Chicago.

The pianist-composer's new Columbia two-volume album, "Paris Impressions," kicked off in the first two weeks of release with a sale of 34,000.

Garner will continue his Sunday CBS-radio appearances on "The Best Of Music" show throughout this month. He has been previewing tracks from the new album on the CBS stanzas.

Ellington is here!

(Week commencing October 5.)

Billie ANTHONY
Week: Empire, Leeds
Shirley BASSEY
Week: Theatre Royal, Hanley
Max BYGRAVES
Week: Hippodrome, Birmingham
Eddie CALVERT
Week: KALIN Twins Tour
Toni DALLI
Week: Empire, Leeds.
Jill DAY
Week: Empire, Chiswick
DEEP RIVER BOYS
Week: Empire, Glasgow
Terry DENE
Week: Royalty, Chester
Lorrae DESMOND
Week: Empire, Sheffield
Lonnie DONEGAN
Week: Empire, Liverpool
Diana DORS
Week: Empire, Finsbury Park
Duke ELLINGTON
Sunday: Royal Festival Hall, W.
Monday: Odeon, Nottingham
Thursday: Gaumont, Southampton
Friday: Colston Hall, Bristol
Saturday: Gaumont State, Kilburn

DATES WITH THE STARS

Don FOX
Week: Palace, Leicester
GROUP ONE
Week: Empire, Finsbury Park
Peter GROVES Trio
Season: Windmill Theatre, W.
Russ HAMILTON
Week: Empire, Chiswick
Michael HOLLIDAY
Week: Gaumont, Doncaster
JONES Boys
Week: Royalty, Chester
KALIN Twins
Sunday: Victoria Hall, Hanley
Monday: Odeon, Blackpool
Tuesday: Ritz, Wigan
Wednesday: St. Andrew's Hall Glasgow
Friday: Free Trade Hall, Manchester
LONDONAIRES
Week: KALIN Twins Tour
MUDLARKS
Week: Empire, Sheffield
MOST Brothers
Week: KALIN Twins Tour
Cliff RICHARD
Week: KALIN Twins Tour
Jimmy RUSHING
Monday: Theatre Royal, Exeter
Tuesday: Theatre Royal, Exeter
Wednesday: Mack's Oxford St.
Thursday: Dome, Brighton
Friday: Civic Hall, Croydon
Harry SECOMBE
Season: Palladium, W.
TANNER Sisters
Week: Palace, Manchester
THREE KAYE Sisters
Week: Empire, Newcastle
THREE MONARCHS
Season: Palladium, W.
Hedley WARD Trio
Season: Victoria Palace, W.

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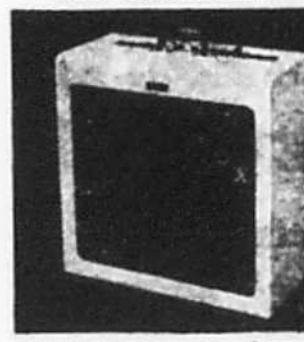

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FREE TICKETS FOR THE HI-FI FAIR

THE 1958 Northern Audio Fair at which 50 manufacturers will be exhibiting the latest Hi-Fi amplification equipment, will be held at the Grand Hotel, Harrogate, on October 24-26.

If any MM readers would like tickets, they can be obtained, free of charge, on receipt of a stamped addressed envelope, from Jerry Dawson, 2/4, Oxford Road, Manchester 1.

NEWSBOX . . . by Jerry Dawson

BIRMINGHAM.—Bert Thomas, former manager and musical director of the pre-war Palais de Danse, is holding a Palais Reunion Dance at Birmingham Town Hall on Tuesday, October 7. He will front a 15-piece orchestra playing the favourite tunes of the 'thirties.

COVENTRY.—Supporting the Johnny Dankworth Orchestra when it visits the Matrix Ballroom tonight (Friday) will be a Midland modern unit—the Basie Seven. They are Derek Stratton (bass-leader), Malcolm Cutlan (drs.), Derek Sutton (pno.), Norman Edwards and Bob Cauldwell (altos), Don Mather (tenor) and Norman Farmer (tpt.). They play at Club Basie at the Sir Colin Campbell Hotel every Sunday.

Jazz on TV

SOUTHAMPTON. — Jazz from the Dolphin Hotel, Botley, was featured in a magazine programme on Southern Television last week. Bass player Sandy Turner (in private life a research scientist) gave a brief talk on the local jazz scene.

BRISTOL.—After a season with Joe Daniels at Skegness, Denny Martin (tpt.) has joined Eddie Jackman at the Locarno Ballroom.

BELFAST.—Ruby Murray returns to her hometown for a week on October 14 when, with the Four Jones Boys, she tops the bill at the Grand Opera House.

MORECAMBE.—Syd Willmot and his Band ended their summer season at Middleton Tower Holiday Camp last Sunday, and will spend the winter at the Regency Ballroom, Bath.

CHESTER.—The Merseysippi Jazzband and the Wall City Jazzmen will reopen the Wall City Jazz Club on Monday.

EMI 'capture' the Mercury labels

The powerful EMI organisation has captured rights to market the Mercury and EmArcy U.S. recordings previously distributed in Britain by the Pye group.

The contract between Mercury Records and Pye has been ended, and a new agreement has been signed between the Stateside disc firm and EMI. This became operative on Wednesday.

Mercury recordings already issued by Pye will be available from the Pye catalogue until the end of next year.

HD

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THE KALINS DIG THE MUDLARKS!

BILL HALDEN

talks to the Kalin Twins, who start a provincial tour on Monday after two weeks at London's Prince of Wales Theatre.



Hal and Herbie

THE Kalin Twins were busy filling in their 300th postcard view of London when I joined them at the Cumberland Hotel on Monday. Before this weekend's over they hope to have posted a "Wish You Were Here" card to every one of New York's disc jockeys.

Mind you, half the sights of London they have only seen for themselves on postcards the other half they have seen on the route from the hotel to the Prince of Wales Theatre—and a short midnight car tour after their TV stint on Sunday.

Teenagers

And on Monday they leave the Metropolis to headline a package tour of the Provinces.

I asked Hal (the oldest by 15 minutes) what they thought of their London début. "Once we settled down we thoroughly enjoyed it," he said. "Mind you, we didn't realise that there would be so many older people there. Usually we play to teenagers. Also it was the first time we have played with a pit band in front of us."

The Mudlarks? "Talking to them on Saturday, we told them we think they would go really well if they went to the States. Because most of the hit-record groups haven't had much stage experience, but your Mudlarks have got a really smooth routine."

As the 24-year Twins produced another batch of glossy postcards headed "A London Policeman," I mentioned that the last two American one-night-stand tours of Britain hadn't really raised much dust.

"Yes, I read about that," said Hal. "We're sure hoping it doesn't happen to us."

The Kalins have still got the screams of 200,000 American teenagers echoing in their ears. Before they left for Britain they were in Alan Freed's show at the Brooklyn Fox Theatre. The show was packed to its 4,000 capacity five times a day for ten days.

Two years

How did Alan Freed manage it? There were 22 acts on the bill, each one just singing its current hit record, and that was that.

What reward do the Kalins like best from making a million-seller disc? "Steady work!" they chorused.

"We reckon that nowadays you can have two years' steady work on the strength of a hit record—instead of ten years as it used to be—and that sounds really nice to us."

What happens if they don't see another hit? "Well, we're both saving our royalties and we plan to invest them in the music business in some way—a publishing company or something like that."

But the Kalins are hoping that the record that's going to help them on the way to another two-year spell is their follow-up disc just released of "Forget Me Not" coupled with "Dream Of Me" on Brunswick 05759.

With them on their British trip is the man who piloted them to fame—American songwriter Clint Ballard. And it's been a pleasant trip for him, too. While over here he's discovered that two of his songs are currently on British records. Also he's hoping that his 36th song "Gingerbread" will be his biggest hit. The American hit version by Frankie Avalon was released here on Friday.

600 jockeys

"Altogether it looks like being a really good trip for all of us over here," forecast Clint.

For the record: The Kalin Twins were on their 360th postcard as I left. "But we've reckoned there are 600 disc jockeys we've got to send cards to."



GOLDEN ELVIS!

FOURTEEN tracks of Elvis Presley—10 of them million-sellers. PLUS nine 12-in. x 12-in. glowing full-colour portraits of Presley in moods ranging from grave to gay.

What Elvis addict wouldn't dip into pocket or purse for the extra 2s. 5d. "Elvis's Golden Records" album costs above the price of the regular RCA LP?

All this is theirs to have and hold for £1 19s. 11½d.—a permanent memento of a man who has been described as a "musical phenomenon."

This new album should go like a bomb. The pictures alone should sell it. But of more than passing interest are the informative notes.

How many fans knew that the recording session that produced "I Want You, I Need You, I Love You" was preceded by a near disaster? When flying from Texas to the Nashville recording studios, Elvis nearly landed far more abruptly than the pilot intended.

Titles in the album are: **(Side 1): Hound Dog; I Love You Because; All Shook Up; Heartbreak Hotel; You're A Heartbreaker; Love Me; Too Much.**

Side 2: Don't Be Cruel; That's When Your Heartaches Begin; I'll Never Let You Go; Love Me Tender; I Forgot To Remember To Forget; Anyway You Want Me; I Want You, I Need You, I Love You.

Songwriters

This coupon entitles you to free advice on any one song or lyric you may have written, OR an answer to a songwriting query.

MS must bear name and address of the sender, and must be accompanied by s.a.e. Post to Songwriters' Advice Bureau, "Melody Maker," 189, High Holborn, London, W.C.1.

The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until October 18, 1958, for readers in Britain; until November 18, 1958, for foreign and Colonial subscribers.

Hubert W. David's 'Songsheet' is on page 6

Three-sided record battle!

POP DISCS by Laurie Henshaw

THERE'S a three-sided battle for pop honours between Alma Cogan, The Mudlarks, and America's Betty Johnson with "There's Never Been A Night" for vocal ammunition.

This number, which broadly follows the pattern of the controversial **Such A Night** by Johnnie Ray, provides effective scope for Alma's coyest mood **(HMV 45-POP531).**

Although Alma eclipses both Betty Johnson and The Mudlarks, Miss Johnson registers with **Mr. Brown Is Out Of Town,** a sentimental ditty after the style of "Miss Johnson Phoned Again Today" **(London HLE8701.)**

Alma's encore is **If This Isn't Love,** which opens like a Disney fairy-tale; The Mudlarks offer **Lightnin' Never Strikes Twice.** Too much thunder from the accompanying group here **(Col. 45-DB4190).**

▸ Ed Townsend

MAYBE it's as well that Sigmund Romberg is not around to hear what Negro singer Ed Townsend has done to **When I Grow Too Old To Dream.**

The point is: how does this beat treatment make out? I think it should score with the jive-minded, juke-box element. In parts, Townsend echoes Sammy Davis, Jnr., here.

You Are My Everything is a sugary ballad Ed wrote himself. Reverse is the side to spin. **(Capitol 45-CL14927)**

▸ Jimmie Rodgers

JIMMIE RODGERS could click again with **The Wizard,** a folky "Girl In The Wood" type of song. This one goes with a swing.

Are You Really Mine, aimed at the collegiate romantics, is sung with coy charm against an easy bounce. **(Columbia 45-DB4175)**

▸ Kalin Twins

I HARDLY think that either **Forget Me Not** or **Dream Of Me** will prove to be another "When" for the Kalin Twins. But you never know in these unpredictable days. **(Brunswick 05759)**

▸ Barry Cryer

I PRAISED Barry Cryer's **Hey! Eula;** I am not so enamoured of **Nothin' Shakin'.** Too much noise without purpose, here.

But Barry's delivery of the folky **Seven Daughters** is better. **(Fontana 45-H151)**

▸ Cliffie Stone

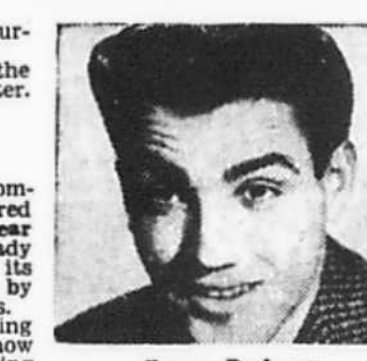
BACK in 1947, pianist-composer Francis Craig scored heavily with his version of **Near You.** Now the tune is already making fresh headway in its revived version—notably by Roger Williams in the States.

Cliffie Stone, using a whining alto for the melody line, now also gets into the act. Backing is **Nobody's Darlin' But Mine,** adequate for a saloon bar sing-song. **(Capitol 45-CL14928)**

▸ Elvis Presley

IF your purse does not stretch to the LP of Presley's "King Creole," then RCA have obligingly issued two EPs and a single.

The single couples **King Creole** with **Dixieland Rock**—the number in "Jailhouse Rock" groove **(1081).**



Jimmy Rodgers

The EPs feature **King Creole; New Orleans/As Long As I Have You; Lover Doll (Vol. 1) and Trouble; Young Dreams/Crawfish; Dixieland Rock (Vol. 2).**

I still put my money on **Dixieland Rock and Lover Doll.**

Paul Robeson thrills Leicester

AFTER two hours of Paul Robeson's singing, the audience which had packed Leicester's De Montfort Hall was reluctant to leave. The applause rang on and on.

At 60—his old power still there—he looked and sounded no more than 40. Robeson was humorous and serious, but never trivial or solemn.

His manner held grace, his voice magnificence. — **Mike Allen.**



L.P.
Black, Brown, and Beige (featuring Mahalia Jackson) BBL 7251
Solitude BBL 7229
Such Sweet Thunder BBL 7203
A Drum Is A Woman BBL 7179
Ellington At Newport BBL 7133
Blue Light BBR 8086
Mood Ellington BBR 8044

E.P.
Duke's Place BBE 12199
Rock Skippin' At The Blue Note BBE 12168
The Duke At Newport BBE 12129
Duke Ellington Plays Duke Ellington BBE 12029

DUKE at his best on . . .

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Indomitable Elvis is back again

ELVIS PRESLEY can't be kept out of the chart, it seems. His "Hard Headed Woman" has dropped out, only to be replaced by "King Creole." This one has stormed up the chart—straight to No. 10—and looks a cert for the No. 1 throne.


● Elvis

Also well set is Cliff Richard's **Move It**, at 12, while Duane Eddy's **Rebel Rouser** is at 17. Two discs that have recovered their Top Twenty status after a temporary exile are Marino Marini's **Volare** and Tony Brent's **Girl Of My Dreams.**

Connie Francis still reigns at the top, but Dean Martin's **Volare** almost took the crown, and coming within reach are the Everly Brothers, with **Bird Dog.**

Out of favour go four discs—apart from Presley's **Hard Headed Woman.** They are Joe Henderson's **Trudie**, Perez Prado's **Patricia**, the Coasters' **Yakety Yak** and the Everly Brothers' **All I Have To Do Is Dream.**

SONGSHEET
by Hubert W. David

THERE are so many facets of songwriting these days that my job is rather like painting the Forth Bridge—as soon as I have finished at one end it is time to start at the other.

So this week, to see what you have learned over the past few years, I am starting a competition. In each issue for the next six weeks I shall publish two questions at the end of my regular column—12 questions in all.

Do not send any answers until all 12 questions have been published.

There will be no special entry rules, but I will give you the full details on November 8.

Ten marks will be awarded for each question, making a possible total of 120. And let me say right away that I do not expect anyone to get a full 100 per cent.

Keep each set of questions by you each week until all have appeared. You may be more adept at one question than another, so don't worry if you trip up on one or two of the answers—it is an overall knowledge of songwriting that will put you in the top bracket.

The three winners will each receive a set of books on songwriting. Each set will comprise "The Improved Rhyming Dictionary," by Jane Shaw Whitfield; "Surely You Can Write A Song," by Douglas Furber; and "Practical Modulations," by H. R. Lamplugh and T. A. Wright.

Now here are the first two questions:

1. What is the very first consideration when you start to write a song?
2. What are the three major features which contribute to a successful song?

(The Songwriters' Advice Bureau coupon appears on previous page.)

AMERICA'S TOP DISCS

As listed by "Variety"—issue dated October 1, 1958

1. (1) **IT'S ALL IN THE GAME** Tommy Edwards (MGM)
2. (2) **VOLARE (NEL BLU DIPINTO DI BLU)** Domenico Modugno (Decca)
3. (4) **ROCKIN' ROBIN** Bobby Day (Class)
4. (3) **LITTLE STAR** Elegants (ABC-Paramount)
5. (7) **TEARS ON MY PILLOW** Imperials (End)
6. (5) **BIRD DOG** Everly Brothers (Cadence)
7. (6) **TEA FOR TWO CHA CHA** Tommy Dorsey (Decca)
8. (9) **SUSIE DARLIN'** Robin Luke (Dot)
9. (7) **PATRICIA** Perez Prado (RCA Victor)
   (10) **TOPSY** Cozy Cole (Love)
   (17) **TOM DOOLEY** Kingston Trio (Capitol)
12. (12) **JUST A DREAM** Jimmy Clanton (ABC-Paramount)
13. (11) **DEVOTED TO YOU** Everly Brothers (Cadence)
    (15) **NEAR YOU** Roger Williams (Kapp)
15. (20) **THE END** Earl Grant (Decca)
16. (—) **VOLARE (NEL BLU DIPINTO DI BLU)** Dean Martin (Capitol)
    (16) **BALLAD OF THUNDER ROAD** Robert Mitchum (Capitol)
18. (—) **NO ONE KNOWS** Dion and Belmonts (Laurie)
    (—) **EVERYBODY LOVES A LOVER** Doris Day (Columbia)
20. (—) **ONLY MAKE BELIEVE** Conway Twitty (MGM)

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A Certain Smile	4/-	Hillside In Scotland (Wz)	}4/6	Kewpie Doll	
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Desert Song (Wz)	Get Happy	How About You	Isn't This Lov. Day
Dinah	Give Regards Broadway	How Deep Is Ocean	It Can't Be Wrong
Don't Blame Me	Ghost Of A Chance	I Can't Give You Any	It's D'Lovely
Dream	Girl Friend	Ida Sweet As Apple	I've Got Five Dollars
Drivin' Me Crazy	Glad Rag Doll	I Get A Kick	I Won't Dance
Embraceable You	Golden Tango	I Got Rhythm	Jealousy (Tango)
Exactly Like You	Good News	I Hear A Rhapsody	Jeepers Creepers
Fare Thee Well	Goodnight (Wz)	If I Had You	June In January
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Flamingo	Got My Eyes On You	I'll Close My Eyes	Kiss In The Dark
Foggy Day	Gypsy In My Soul	I'll Remember April	Kiss Me Again (Wz)
Follow My Secret Ht.	Hallelujah	I'll See You Again	Lady Be Good
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Melody Maker TOP TWENTY

WEEK ENDED SEPTEMBER 27, 1958

This week	Last week	Title	Artist	Label
1	(1)	**STUPID CUPID/ CAROLINA MOON** ALDON/LAWRENCE WRIGHT. Other discs—Carolina Moon-Billy Vaughn (Lon); Guy Luypaers (Bruns) George Hamilton IV (HMV).	Connie Francis	MGM
2	(3)	**VOLARE (NEL BLU DIPINTO DI BLU)** ROBBINS. Ronald Chesney (HMV); Alan Dale (MGM); Charlie Drake (Par); Rikki Henderson (Emb); Joe Loss (HMV); Marino Marini (Dur); McGuire Sisters (V-Cor); Domenico Modugno (Ori); Nelson Riddle (Cap); Lita Roza (P-Nix); Anne Shelton (Phi); Cyril Stapleton (Dec); Jimmy Young (Col).	Dean Martin	Capitol
3	(2)	**WHEN** SOUTHERN. Barry Barnett (HMV); Johnny Worth (Emb).	Kalin Twins	Brunswick
4	(7)	**BIRD DOG** ACUFF-ROSE	Everly Brothers	London
5	(4)	**RETURN TO ME** SOUTHERN. Denny Dennis (Emb).	Dean Martin	Capitol
6	(6)	**POOR LITTLE FOOL** COMMODORE-IMPERIAL	Ricky Nelson	London
7	(9)	**BORN TOO LATE** CHAPPELL	Poni-Tails	HMV
8	(5)	**FEVER** PREUSS. Little Willie John (Par).	Peggy Lee	Capitol
9	(11)	**MAD PASSIONATE LOVE** DUCHESS	Bernard Bresslaw	HMV
10	(—)	**KING CREOLE** SEVENTEEN SAVILE ROW	Elvis Presley	RCA
11	(12)	**ENDLESS SLEEP** ABERBACH. Jody Reynolds (Lon); Gene Ross (Par); Paul Rich (Emb).	Marty Wilde	Philips
12	(—)	**MOVE IT** B. F. WOOD	Cliff Richard	Columbia
13	(8)	**SPLISH SPLASH** GOOD MUSIC. Bobby Darin (Lon); Johnny Worth (Emb).	Charlie Drake	Parlophone
14	(20)	**A CERTAIN SMILE** ROBBINS. Jones Boys (Col); Andy Russell (RCA); Paul Rich (Emb).	Johnny Mathis	Fontana
15	(14)	**VOLARE (NEL BLU DIPINTO DI BLU)**	Domenico Modugno	Oriole
16	(13)	**IF DREAMS CAME TRUE** KORWIN	Pat Boone	London
17	(—)	**REBEL ROUSER** ABERBACH	Duane Eddy	London
18	(—)	**VOLARE (NEL BLU DIPINTO DI BLU)**	Marino Marini	Durium
19	(16)	**MOON TALK** LEEDS	Perry Como	RCA
20	(—)	**GIRL OF MY DREAMS** LAWRENCE WRIGHT. Gerry Granahan (Lon).	Tony Brent	Columbia

STORES SUPPLYING INFORMATION FOR RECORD CHART
LONDON—Rolo for Records, E.10; Popular Music Stores, E.6; A. R. Tipple, S.E.15; Leading Lighting, N.1; W. A. Clarke, S.W.6. MANCHESTER—Duwe Wholesale, Ltd., 1; H. J. Carroll, 18. CRAWLEY—S. C. Withers. BOLTON—Engineering Service Co. NEWCASTLE—J. G. Windows, Ltd., 1. GLASGOW—McCormack's, Ltd., C.2. LEEDS—R. S. Kitchen, Ltd., 1. MIDDLESBROUGH—Sykes Record Shop. SOUTH SHIELDS—Saville Brothers, Ltd. WORTHING—J. W. Mansfield, Ltd. PLYMOUTH—C. H. Yardley and Co. PORTSMOUTH—Weston Hart, Ltd. BIRMINGHAM—R. C. Mansell, Ltd., 5. LIVERPOOL—Nems, Ltd., 1. EDINBURGH—Bandparts Music Stores, Ltd., 1. BLACKWOOD—Glyn Lewis, Ltd. HULL—Sydney Scarborough, Ltd. SOUTHAMPTON—The Record Shop. BOURNEMOUTH—Beales. BRIGHTON—Dobell's Record Shop, 1.

Britain's top jazz LPs. EPs

(Week ended September 27, 1958)

1. (1) **MY FAIR LADY (LP)** Shelly Manne .. (Vogue)
2. (2) **THE ATOMIC MR. BASIE (LP)** Count Basie .. (Columbia)
3. (3) **DAVE DIGS DISNEY (LP)** Dave Brubeck .. (Fontana)
4. (4) **SOUTH PACIFIC IN HI-FI (LP)** Chico Hamilton .. (Vogue)
5. (7) **MR. ACKER BILK REQUESTS (LP)** (Pye-Nixa)
6. (9) **GERRY MULLIGAN - PAUL DESMOND QUARTET (LP)** (Columbia-Clef)
7. (10) **TREASURES OF NORTH AMERICAN NEGRO MUSIC—Vol. 1 (EP)** Leroy Carr ..... (Fontana)
8. (—) **SONNY, BROWNIE AND CHRIS (LP)** Sonny Terry, Brownie McGhee and Chris Barber (Pye-Nixa)
9. (6) **ELLA SINGS THE IRVING BERLIN SONG BOOK—Vol. 1 (LP)** Ella Fitzgerald (HMV-Verve)
10. (—) **EAST COAST JAZZ (EP)** J. J. Johnson and Kai Winding .... (London)

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

Steve Race
writes on Mel Torme on page 13

Britain's 20 top tunes

THIS copyright list of the 20 best-selling songs for the week ended September 27, 1958 is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

1. (1) **VOLARE (NEL BLU DIPINTO DI BLU)** (F) (2/6) Robbins
2. (2) **TRUDIE** (B) (2/-) Henderson
3. (4) **WHEN** (A) (2/-) .. Southern
4. (6) **CAROLINA MOON** (A) (2/-) Lawrence Wright
5. (3) **TULIPS FROM AMSTERDAM** (F) (2/-) ...... Cinephonic
6. (5) **RETURN TO ME** (A) (2/-) Southern
7. (8) **ON THE STREET WHERE YOU LIVE** (A) (2/6) Chappell
8. (9) **YOU NEED HANDS** (B) (2/-) Lakeview
9. (7) **ALL I HAVE TO DO IS DREAM** (A) (2/-) Acuff-Rose
10. (11) **LITTLE BERNADETTE** (B) (2/6) .... Berry
11. (13) **MOON TALK** (A) (2/-) Leeds
12. (16) **STUPID CUPID** (A) (2/-) Aldon
13. (12) **I COULD HAVE DANCED ALL NIGHT** (A) (2/6) Chappell
14. (14) **PATRICIA** (A) (2/-) Latin-American
15. (10) **THE ONLY MAN ON THE ISLAND** (A) (2/-) .. Bron
16. (19) **MAD PASSIONATE LOVE** (A) (2/-) .... Duchess
17. (18) **POOR LITTLE FOOL** (A) (2/-), Commodore-Imperial
18. (17) **DEVOTION** (A) (2/-) Grosvenor
19. (15) **I MAY NEVER PASS THIS WAY AGAIN** (A) (2/6) Chappell
20. (—) **BORN TOO LATE** (A) (2/-) Anglo-Pic

A—American; B—British; F—Others.
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ON THE BEAT



DO you vote Labour? Do you vote Conservative? Whichever way you turn, left or right you stand little chance of getting out of the blind alley of our Sunday entertainment laws.

Both parties seem to be too scared of losing votes to discuss the matter.

Four resolutions tabled for the Conservative Party conference at Blackpool next week will not, I'm told, come up for discussion.

They had been suggested by the Rochester and Chatham, South-East Leeds, Feltham, and East Coventry Conservative Associations, all deploring the present restrictionist laws.

On the Labour side, the Bermondsey, Wandsworth and Clapham, and Feltham constituency parties look like having just as little success. They, too, call for at least amendments, at best a complete review, of these archaic restrictions.

But I hear that it is "unlikely that time will permit" their being heard during the Scarborough conference this week.

And so we go on, the laughing-stock of our Continental friends, with the choice of paying a shilling to join a club before we can dance at our local palais.

Or sitting at home watching parsons and jivers whooping it up in ITV's "Sunday Break."

Stand by!

TALKING of which—are you getting a little tired of those interminable gyrations indulged in whenever (and whatever) the band strikes up in "Sunday Break" and "Six-Five Special" and the like?

It's all right for the boys. They only have to stand, giddily watching, while the girls do all the work.

But tomorrow (Saturday) may see the beginning of the end of this.

"Six-Five" is introducing a new dance.

Different

It's called The Barbados, and the music was composed by Teddy White. The dance team of Boyer and Ravel heard it, and leaped at the chance of creating an easy, but quite different, alternative to the present repetitive dance.

They'll be demonstrating it to the music of Tony Osborne's Brass Hats during tomorrow's show—and wondering whether it'll have as big a success as another dance they introduced to Britain.

What was that?

The samba.

Are you a erauqs?

NELSON had better turn a blind eye to one of the new Capitol releases. It's Frank Cordell's LP, "The Melody Lingers On." And the cover is a photograph of Trafalgar Square.

But the Hollywood boys reversed the negative. And now everything's tnorf-ot-kcab!

Memo

LAST week I suggested that the continual moan about the lack of talented girl vocalists was so much nonsense. It's just that most bandleaders won't take the trouble to seek them out.

Or, having discovered a new talent, don't know how to handle it.

To them I would address this memo:

DON'T make her sit on the stand under the eyes of the ogling Lotharios between numbers, losing impact all the time;

DON'T make her sing numbers for which she is not suited;

DON'T make her sing everything in the previous vocalist's key whether it suits her or not (just because you're too lazy, or mean, to get new arrangements);

DON'T do your best to kill her personality (and I'm not kidding when I say this) for fear she might steal some of your limelight;

DON'T be too big-headed to admit that good vocalists are one of your major selling-points.

Their names can mean as much on a bill as yours.

Smarten up, there!

I'M warning the Dankworth boys it's going to be a bit of a drag (and a surreptitious one, at that) when they get into rehearsal with the London Philharmonic Orchestra for the Liebermann Concerto for Jazz Band and Orchestra next year.

I hear their conductor, Dr. William Steinberg, has just banned smoking during Philharmonic rehearsals.

His reason: Smoking relaxes you. And you can't play at your best when you're too relaxed!

Hitting back

YOU'VE got to admire the publishers. They're hitting out strongly against the current slump in sheet music sales.

The other day I mentioned Southern Music's shilling "Melody Copy Edition" of "Think It Over"—with only the words, tonic-sol-fa and chord symbols BUT with a picture of The Crickets to tempt the rock enthusiasts.

Now comes a broadside from Feldman's with their "Songs For The Party" album selling at two-and-six.

It's a word book—with a difference.

Eight pages of lyrics of 12 party-mood numbers, a full-page picture of Marion Ryan on the back—and, on the front, a six-minute plastic all-instrumental disc playing the tunes.

You cut off the disc, put it on the turntable, open the book—and sing.

"We're hoping," says Ben Nisbet, "it'll create a 33⅓ revolution in the trade."

Eh?

I HEARD the following innocent comment on 1958 musical standards in a Soho coffee-bar the other night:

"What do you mean, he can't sing? He got a top record, didn't he?"


Eve Boswell and Paul Robeson get together after their "Sunday Night At The London Palladium" appearance at which the Negro singer topped the bill. He is due to appear in a different setting on Sunday, October 12—St. Paul's Cathedral.

Comeback? I've never been away



NAT GONELLA talks to Maurice Burman

FOR a man who was playing Armstrong's "West End Blues" back in 1929, Nat Gonella looks surprisingly youthful. He sat lazily drinking coffee.

"You know, I've just made an LP," he said. "It's my first record since 1947. My first, incidentally, was 'Tiger Rag,' with Bill Cotton in 1929."

"How do today's jazzmen compare with your contemporaries?" I asked.

"They're about as good," he replied, "though three years ago they weren't. But when it comes to the really modern jazz, they all seem to be playing the same phrases, with a lot of technical stuff and no vibrato, and the trumpet players squeeze a note instead of punching it.

"Dankworth is different. I think his is the best band," he added.

"Now you have made a comeback, how about you having the best band?" I asked.

He looked startled. "Comeback?" he repeated. "I have never been away. I have been doing Variety, and that's in a bad way. Though I know I retired—twice.

"The first time was after the war. I had been doing 25 concerts a week in the Army and I needed a rest.

"The second retirement came after I formed a modern band. It was too early and though I had Phil Seamen and Lenny Bush, we were really playing for ourselves. Anyway, I didn't like the music. I go for relaxed jazz with a slow beat."

Roy Fox

London-born Nathaniel Charles Gonella became internationally famous during the 'Thirties with a hit record of "Oh, Mona" while he was playing with Roy Fox.

A great disciple of Louis, he had solo hits with "Georgia," "You Rascal, You" and "Basin Street Blues." There's probably never been another British player like him.

He was tops as a session man, unequalled as a jazzman and at the same time a top Variety artist.

Wild Bill

"Nat, what do you think of Jimmy Deuchar, Mr. Braff and Wild Bill?"

"Jimmy I haven't heard much of. Braff is nice but he can't make up his mind whether or not to be modern. As for Wild Bill"—he gave a chuckle—"well, he's one of us. He's a true jazz player."

"And Louis?"

His face lit up.

"Oh! He's a legend—like Robin Hood. Always will be. He has only to walk on the stage and it is electric, and he's playing just as beautifully as ever.

"I was so thrilled," he said earnestly, "when in his TV interview over here recently he said he was looking forward to meeting his 'old pal, Nat Gonella'."

"Unequalled" says...



Alan RANDALL
after his American Tour with the BASIL KIRCHIN BAND

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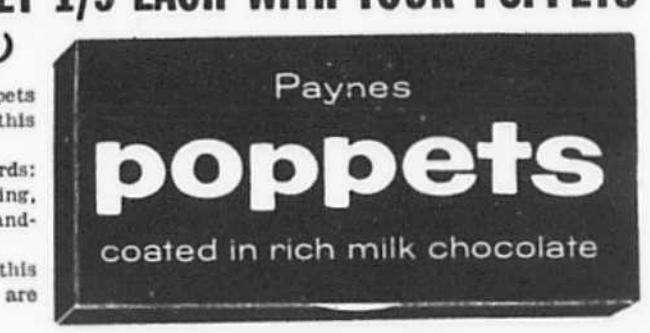

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A quick TV return



Nineteen-year-old Yvonne Martyn, singer with Peter Legh at the Bolton Palais, has a repeat appearance on Granada-TV's "People And Places" tonight (Friday) at 10.45 p.m. Yvonne made her TV debut on the show—seen weekly on the North and Scottish networks — last Friday.

SHOW BUSINESS 'CONFIDENTIAL'

TOMMY STEELE's manager, John Kennedy, says he's going to give the British public the truth about Show Business next month when his first book

John Kennedy turns author

"Tommy Steele" is published.

This is what Kennedy says: "The book will shake the whole business up. The publishers have already asked me to tone it down a little, but as an ex-journalist I believe that the public should be told the truth."

In the book, Kennedy makes slashing attacks on various branches of the entertainment business.

Old fashioned

In particular, he attacks old-fashioned British theatres and alleged agents who send poor bills out on the road.

"I expect several libel suits when it comes out."

The book is published by Souvenir Press.

Kennedy is to fly to the States in January to start a series of talks which will lead to Steele touring either America or Australia next summer.

"Tommy will make the tour after his third film, which should be completed by August.

MORE OF STEELE

There are six dates in Steele's one-night-stand tour. They are: Theatre Royal, Plymouth (October 12); Gaumont, Worcester (14th); Granada, Rugby (15th); and Adelphi, Slough (18th). Odeon, Nottingham (November 4), and Gaumont, Southampton (6th, 7th and 8th).

Johnnie Gray —repairs man

BANDLEADER-saxist Johnnie Gray this week opened his own saxophone and clarinet repair firm at 23, Denmark Street W.C.2.

A fully qualified engineer (for which he has been made a Freeman of the City of Coventry), and known to readers for his many saxophone reviews, he is adopting new American after-repair test methods.

Guaranteed

"These, together with the special pads I shall be using, will guarantee any instrument being taken straight on to the stand or into a recording session, and giving immediate peak performance," he told the MELODY MAKER.

Johnnie and his Band of the Day yesterday began a series of Thursday-morning half-hour programmes (11.30 a.m., Light), and start regular Sunday sessions at Hammersmith Palais in November.

Colin Day joining Oscar Rabin Band

A switch in vocalists in the Oscar Rabin Band at Wimbledon Palais this weekend brings in Colin Day, who takes over from Johnny Worth.

Colin has been singing with the Denny Boyce Band for the past two years. No replacement had been fixed at press time.

Johnny Worth, who has been with Oscar Rabin for nearly five years, is leaving to go solo.

Ambassador will greet Ted Heath

THE red carpet will be rolled out for Ted Heath shortly after he opens his fourth American tour at New York's famed Carnegie Hall tonight (Friday).

On Monday, Ted will be guest of honour at a reception staged at the Governor's Mansion in Albany—the capital of New York State. The British delegation to the United Nations will also be present.

The Mansion is the residence of Mr. Averell Harriman, former American Ambassador to the Soviet Union and ex-Britain.

Air trip

Ted left Britain by air on Wednesday night to embark on the 22-day tour that will take his 18-piece orchestra and guest star Dennis Lotis barnstorming 5,000 miles through the States.

The tour winds up at Washington's Sheraton Park Hotel on October 23. Three days later, Ted and his Band make a return appearance on Granada TV's "Chelsea At Nine," and on October 29 resume their late-night broadcasts in the BBC Light Programme. These run through until the end of the year.

ALAN KANE GUITARIST RUSHED TO HOSPITAL

Jimmy Mack, guitarist with the Alan Kane Band at the Gargoyle Club, Soho, was rushed to East Dulwich Hospital on Saturday to be operated on for an ulcer. His place is being filled by accordionist Woody Ray.

Alan, who spent the summer leading a 12-piece at Butlin's, Skegness, has resumed at the Gargoyle.

Every TV star . . .



. . . needs an attractive co-star



Dave King and Eunice Gayson had their own TV show last week. And both the singing personalities had previous co-stars in Eunice Gayson and Pamela Devis. David is pictured (top) in a scene from the opening show last Thursday of his BBC-TV series "Make Mine Music" with Eunice Gayson. Dave King is seen appearing for his show on ATV's "Saturday Spectacular" last weekend with singer Pamela Dennis.

Valentine, Joan Regan in West End Variety

BRITISH stars get a big break at the Prince of Wales Theatre on Monday.

Hollywood singing star Kathryn Grayson was to have topped the bill for a fortnight from Monday. She is, however, confined to the States under doctor's orders.

Impresario Bernard Delfont has now made the headline acts all British. He has brought in Dickie Valentine, Joan Regan and The King Brothers. Roy Castle — the "discovery" of Dickie Valentine—is also a star attraction.

Joan Regan and The King Brothers end their summer season at Blackpool tomorrow (Saturday). But bringing in Dickie Valentine presented a last-minute problem to agent Sydney Grace.

Variety switch

"We had to take Dickie out of Newcastle and Leeds," Sydney told the MM. "Fortunately, Moss Empires were most co-operative, and postponed Dickie's dates until November.

We put Ronnie Ronalde and the Kaye Sisters in at Newcastle, and Dave Hughes, Tommy Cooper and Chick Murray and Maidie in at Leeds."

A spokesman for the Delfont Office stated that the opening (tonight's) Variety at the Prince of Wales was "very, very good."

Illness again prevented Michael Holliday from appearing in this week's Variety bill.

KEN WRAY IN KINSEY FIVE

TROMBONIST Ken Wray—back from an 18-month spell in Germany with the Kurt Edelhagen Orchestra—has joined the Tony Kinsey Quintet in place of tenorist Bob Efford, now with Ted Heath.

Ken makes his début at the Savoy, Southsea, today (Friday), and the following day appears at the Flamingo Club, W.

The quintet appears on ATV's "Jack Jackson Show" next Wednesday and its new Decca LP—"Time, Gentlemen, Please"—is scheduled for release next month.

Titles are "Satin Doll," "I Didn't Know What Time It Was," "Cool Me, Madam," "Hallelujah," "Three Moods," "Autumn In Cuba," "Twinkle Toes" and "Time Gentlemen, Please."

GOING SHOPPING

Vocalist Joyce Shock appears "ATV's" Music Shop" on October 19.

STARS HELP THE PRINTERS' HOME

Pearl Carr and Teddy Johnson, Roy Castle, the Terry Sisters, the Dennis Coleman Singers, Terry Scott, Nancy Whiskey and the Harold Collins Orchestra, are among stars appearing in the 34th annual concert of the Caxton Convalescent Home at the Princes Theatre, W., on October 12.

Tickets are obtainable from the Secretary, 1, Clough-square, Fleet Street, London, E.C.4.

LISA NOBLE—103 AT 6.5



Singer Lisa Noble was found to have a temperature of 103 degrees during her appearance on last Saturday's "Six-Five Special" and is now confined to bed with 'flu. Lisa is pictured (above) during rehearsals for the show with singer Vince Eager. She is scheduled for a CSE tour of Cyprus and the Middle East later this month.

VIC ASH SEXTET BACK FROM U.S

The Vic Ash Sextet returned from its 16-day tour of the States last week.

The group has dates at the Floral Hall, Morecambe, today (Friday) and the Flamingo Club, W. (Sunday).

Vic (clt.) leads Johnny Scott (flute, alto, tnr.), Ian Hamer (tpt.), Alan Branscombe (pno., tnr.), Dave Pearson (drs.) and Spike Heatley (bass).

THE MALAM YEAR

The Peter Malam Quartet celebrates its first year at the Lido Restaurant, Regent Street, on October 7. Peter (pno.) leads Harry Williams (tnr., vib.), Eric Webb (bass, gtr.) and Peter de Meza (drs.).

OH BOY! GOING ON RECORD AT LP PARTY

SUNDAY, October 19 will be a Red Letter Day for fans of Jack Good's beaty "Oh Boy!" TV programme.

On that date, before a specially invited audience of teenagers, Parlophone will record a 12-in. LP starring artists spotlighted in the "Oh Boy!" shows.

Says a spokesman for EMI: "The session will broadly follow the pattern of our recording of 'Six-Five Special' about a year ago.

"But it will be before a seated audience this time."

The session will be handled by A&R man Norman Newell.

The stars

Artists featured on the LP will be drawn from the Vernons Girls Choir, the Dallas Boys, Vince Eager, the John Barry Seven, Cliff Richard, Neville Taylor and the Cutters, and Peter Elliott.

Singer Peter Elliott takes over from Ronnie Carroll in "Oh Boy!" on October 25 and not on the date stated last week.

Anne Shelton cuts more for L'bourg

Anne Shelton on Monday will cut five more programmes in the "Anne Shelton Sings" series on Radio Luxembourg. Backing Anne will be Geoff Love and his Orchestra.

This month's plans for Anne include "Midday Music Hall" on October 19 and "London Sings" the next day.

Anne's disc for the Philips label, "Do You Love Me Like You Kiss Me?" is now released in America.

River City Jazzmen resume operations

The River City Jazzmen—a top South London trad band before disbanding a year ago—has reformed and makes its debut at the Croydon Jazz Club, Star Hotel, London Road, today (Friday).

Line-up is: Ray Knowles and Mac Taylor (tpts.), Derek Jones (tmb.), Terry Empage (clt.), Ted Prior (banjo), Les Martin (bass), Bill Gasken (pno.) and Albert Buckner (drs.).

Pat Laurence back

Singer Pat Laurence, out of the touring "Extravaganza" show for the past week with a gum infection, returns to the package this Sunday at the De Montfort Hall, Leicester.

Ronnie Carroll starts a series of six consecutive appearances on the rival BBC-TV "Six-Five Special" from October 25.

Ruby Murray on TV

Ruby Murray televises in ATV's "Saturday Spectacular" this weekend. In AR-TV's "Cool For Cats" (October 10), in ATV's "Jack Jackson Show" (22nd), and in the BBC's "Six-Five Special" (November 8).

She starts a week's Variety at the Opera House, Belfast, on October 13.

HIGH SOCIETY

Diana Decker started a five-week season in cabaret on Monday at the Society Restaurant, W.

Holiday for the C&W champion

Country-and-Western singer Donn Reynolds is due to arrive in Britain today (Friday) with his accompanying group for a short holiday.

A Canadian, Donn holds the world yodelling championship and the American national C&W championship. He has already recorded for HMV and Pye-Nixa, and is now under contract to MGM records.

MARKET MAN

Ken Higenbottam has joined Philips Records as Marketing Manager.

BILL ELLIOTT DISCOVERS BILL ELLIOTT

ERIC WINSTONE'S manager Bill Elliott has found a new vocalist. His name: Bill Elliott!

"No relation—just a coincidence," says manager Bill. "I heard him at London's Astoria Ballroom with Harry Kahn's Band.

"I was staggered when Harry told me his name, but we decided not to change it."

Singer Bill—a 24-year-old South Londoner—has done one broadcast with Geraldo and two with the South Sea Islanders.

He will be featured on all Eric Winstone's BBC and Radio Luxembourg programmes.

He makes his first television appearances on Southern TV on November 10, 11 and 12, with manager Bill's other vocal find, Lynn Crawford.

Wallis will have 'welcome home'

Trumpeter Bob Wallis ended a three months' spell in hospital on Monday. He is now convalescing in his native Hull.

His return as leader of the Storyville All-Stars will be on November 13, when a "Welcome Home" session will be held for him at Kew Boathouse.

NEWS SPOTLIGHT

THE Betty Smith Quintet was the star attraction at the Empress Ballroom, Heaton Moor, near Stockport, on Saturday. The Empress is the newest venture of ex-Johnnie Dankworth manager, Don Read, and Ernest Garside.

On Sunday the Dankworth Orchestra appeared at the opening session of the affiliated Empress Jazz Club.

* * *

Royalties from Frankie Vaughan's latest disc—issued today (Friday)—are to be donated to the National Association of Boys' Clubs. Titles are "So Happy In Love" and "Am I Wasting My Time?"

* * *

Windmill season for Johnny Wiltshire and the Trebs Tones starting on October 27. They also make their TV debut on Monday in AR-TV's "Camera Test."

* * *

Leaving Dr. Crock and his Crackpots to form their own Variety act are singers Billie Campbell and trumpeter Ken Grieff.

* * *

Reopening tomorrow (Saturday) at the Mapleton Restaurant, W., is the Florida Club. Providing the music will be the Dizzy Reece and Harry White bands.

* * *

Colchester bandleader Arthur Williamson was presented with a son to be named Nigel Arthur by his wife, Beryl, last week.

* * *

Marty Wilde is to pick a "Belle Of The Ball" at a dance at the Winter Gardens, Banbury, today (Friday) in aid of the Royal National Institute For The Blind.

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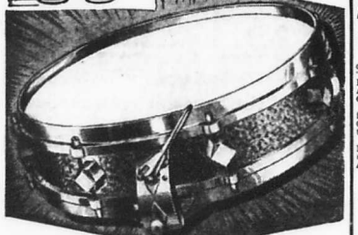

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Come on, fans, spread the good news around!



Sinatra—capture his personality on record, says a reader.

THE Hi-Lo's? What are they? Zoot Sims? Phineas Newborn? Come again? Lee Konitz? Sounds like a foreigner.

Yes, friends, the sad story is they're not household names in Britain.

Come on, fans! Rouse yourselves and spread the good word. Let's get these concert halls filled again and show appreciation to these brilliant musicians who are honouring us.—*J. A. Shipley, Essex.*

● **Well said, sir. LP WINNER.**

Personality

DON'T get me wrong—I'm a Sinatra fan — but why can't RCA introduce some of his fabulous personality into his recordings?

Why not give us some of the stage Sinatra with his informal comments and witticisms. With this I think his LPs would be pepped up tremendously. — *H. Wilson, Glasgow, S.4.*

● **How about it, RCA? LP WINNER.**

Steady!

WHY is Chris Barber's band supposed to be the most popular in Europe?

I went to the Dutch Swing College-Chris Barber concert at the Festival Hall and it was most evident that the DSC band was of a much higher standard than Chris Barber's.—*Denis Hughes, Surbiton, Surrey.*

● **Steady, Barber fans! Don't all write at once.**

Well done!

HOW refreshing it was—in these days of so much colour prejudice—to hear that great coloured artist, Paul Robeson, hold the Palladium audience spellbound on TV last Sunday night. My thanks to Mr. Robeson and to that unbiased audience. — *Laurence Scott, Cambridge.*

● **A good show! LP WINNER.**

MAIL BAG

Every week the MM awards 12 in. LPs for lively letters. Write to the MELODY MAKER, 189 High Holborn, London, W.C.1.

Loss

IT is only lately that I have taken a real interest in jazz, and after having heard the late Big Bill Broonzy I realise what I have missed. The sorrow that his death has caused must be unimaginable. — *R. Williams, Flintshire.*

● **See "This World Of Jazz," page 11.**

Praise

SINCE it still seems to be the fashion to knock Dave Brubeck's piano playing, may I quote the following by an acknowledged jazz veteran, Willie "The Lion" Smith (to whom Duke Ellington dedicated one of his compositions). When he heard Brubeck's "St. Louis Blues" in a Blindfold Test by Leonard Feather, Smith said: ". . . The moment they start playing, that feeling and beat is there. I like the piano because he plays like the guys I told you about at the brickyards in Haverstraw, N.Y., where the blues was born . . . You could put this on at anybody's house and they'd dance all night." (Down Beat 17/4/58.)

Duke Ellington is a fan of Smith's; Smith is a fan of Brubeck's. Who'll be the next to run down Dave's music?—*Steve Race, Television House, W.C.1.*

● **WHERE were the blues born? I reckon that Anne Shelton, teamed with a small combo, say the Allan Ganley Quartet, would be fabulous. Anne has a fine tone and uses excellent phrasing. She's Britain's finest female vocalist. — *I. Yule, London, N.8.***

● **There's praise for you, Anne.**

Finest

THIS country is sadly lacking in female modern jazz vocalists. Although I am not a great lover of our pop singers,

Aye!

THANKS for publishing Steve Race's current series.

As one whose record buying is, of necessity, very limited, and, of course, as a Scot, there is great satisfaction in knowing that in future I shall be deriving the fullest benefit from my money. — *John Allan, Glasgow S2.*

● **Och, awa' wi' ye, man!**

Rebuke

FOR some time I have been appalled by the apathy displayed by Capitol towards their LP sleeves. Why do Vogue always produce interesting liners, while Capitol seem to think that meaningless hand-drawn pictures and a few vague and florid sentences will suffice? It's not good enough, Capitol. — *Dave Meredith, Loughton, Essex.*

● **Passed to Capitol for action.**

Jazz from a distance

I'M writing this in Guernsey, where I'm spending six days' holiday. This is a good place into which to step back and survey the jazz scene from a distance. Naturally, my surveying is done through the medium of the "Melody Maker," which I have just bought in Town (Town here being St. Peter Port, the island's capital).

Amazing how out-of-touch you can get if you leave the country for two weeks! I'm astonished to read on the back page that I have been appointed a BBC producer in my absence—but gratified to find that I am an enlightened one. For "at Lime Grove, producer Humphrey Lyttelton is planning to present Ellington in a (TV) programme. . . ." Good! I hope he succeeds.*

On another page, an advertisement for the Leeds Festival of Jazz Concerts proudly announces Johnny Dankworth, Humphrey Lyttelton and the Jazz Today Unit, *without even mentioning* Jimmy Rushing or Muddy Waters, who are starring in the shows concerned.

I know that fame in show business is apt to be transitory, but how fleeting can you get?

On the centre page we read with gratification that Jimmy Rushing has been voted top male vocalist in the "Down-beat" International Critics' Poll. A high honour indeed—but not enough, it seems, to qualify him for a mention in the "Star Dates" column next door. No room for the world's top jazz vocalist among Tommy Steele, the Kalin Twins and the Mudlarks.

We know he is not idle, for in a tiny item strikingly headed MANCHESTER, we glean that he is singing at the Bodega Restaurant.

Having left my magnifying-glass at home, I cannot tell if there is a mention that he stars in the Devon Festival at Barnstaple on Thursday.

I feel that we could do better than this by an artist who capped his visit last year by sweeping the MELODY MAKER polls.

Banjophilia

Max Jones's observations on the disease known as banjophilia are interesting to one recently returned from Germany. There, banjophilia is rife.

With a degree of honesty not shared by our local trads, the patrons of the ubiquitous New Orleans bars refer to the music as "old-tyme." About certain bands they will say:

"Zey play very well zer old-tyme"—and you know just where you are.

The popularity of the banjo is peculiar. One might suppose, from purist fervour in its support, that it was the very first instrument on which Buddy Bolden's grandfather ever plucked out "Let Your Linen Hang Low."

In fact, if you study photographs of the personnels of the early New Orleans bands, you will see guitars a-plenty, but no banjos. And it seems probable that (tell it in a whisper) the banjo came in from the same source as the wicked saxophone—that is, from the big show-bands of Will Marion Cook and Jim Europe with their "plantation" overtones.

It's significant that Kid Ory, whose music is more broadly representative of New Orleans than any other "survivalist" band, has never had any truck with banjos. Why, then, is the interloper so popular? Perhaps it's the shape—like the music it accompanies.

The instrument is flat and circular: its honest, vacant face carrying no threat of subtlety. It looks and sounds just like a cuddly musical warming-pan. And it makes people feel jolly and carefree which, if it has little or nothing to do with jazz, is at least a commendable function. So don't let's begrudge it a place of honour in the musical museum known as Trad.

★ **Sorry, Humph, it was the Humphrey called Burton we meant.**

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This world of jazz

The Duke—25 years after

KEEN jazz followers must have dreamed of meeting Duke Ellington's orchestra face to face. That day is practically upon them, for by the time this appears the Duke and his men should be close to Plymouth.

by MAX JONES

For some here, it will be a kind of delayed reunion—25 years after. For myself, I saw the band quite often in 1933 and again during the Continental tour of 1950.

On the latter occasion, the impact on me was admittedly less great—perhaps nothing can equal the impression made by the young Hodges, Cootie, Bigard, Carney, Tricky Sam and Duke himself on an inexperienced hot record collector—but I am expecting immense happenings this Sunday.

Nothing much in the way of a recommendation for Ellington's band should be needed. Every man in the brass and reed sections can unbuckle an original solo, the ensemble sound can be magnificent, and the repertoire is first rate.

Rushing too?

SO far as I know, Ozzie Bailey is the only vocalist travelling with Duke this trip.

But I understand from American Columbia's Irving Townsend that Ellington will bring the two or three arrangements that were lately used for Jimmy Rushing (this column, September 20).

Could Jimmy sing on a concert with Ellington while the band was here? I see no reason why not. And when I asked Rushing how the idea struck him, he said: "Great! Wonderful. . . . Cos it's a fabulous band to work with. Any type of support you want, they have it."

Brother John

SORROWFUL messages about Big Bill's death still come in; and with them, indirectly, news of the senders—singers like Brother John Sellers, Brownie McGhee and Irene Scruggs.

John, who sent a selection of melancholy pictures—including the one above—was working a blues spot in Minneapolis until recently. Within the next month or so he is due to film in New Orleans with Mahalia Jackson—no details of the production yet.

McGhee says that on getting home from Europe he stayed in New York only five days before leaving for California. In July he opened a new Hollywood club called the "Ash Grove," and is still there.

"I'm here by myself," he writes. "Sonny was ill when we got back to the States, but is now doing fine in New York. I also have a blues class of about 20 here. I'm teaching twice a week."

Irene Scruggs

IRENE SCRUGGS, the mother of Baby Scruggs, is a blues singer who recorded as Chocolate Brown and Dixie Nolan.

She and Baby were here in 1953, when the daughter danced at the Prince of Wales and Mrs. Scruggs made a few public appearances more or less for kicks.

Now Irene writes from Stockholm to say: "We just finished six and a half months in Finland. Baby is singing and dancing with a four-piece combo you should hear at the Restaurant Vallingehus in Vallingby, Sweden."

Ory's return

SINCE this paper reported Kid Ory's serious operation last July, I have regularly received queries about his progress.

At that time, Ory had just closed an engagement at Turk Murphy's "Easy Street" in San Francisco. Now I hear from Howard Lucraft that the trombonist has recovered sufficiently to take his own group into his own night club.

Its name is "On The Levee," and it is the San Francisco club formerly known as the "Tin Angel."

Mainstream

EARLY this year, as readers of "TWOJ" may recall, Stanley Dance journeyed to the USA to make records for British Decca. Results can now be heard.

Next week, the first fruits will be in the shops, in the shape of an LP by Buddy Tate, one by Buster Bailey, and one shared by Earl Hines and Cozy Cole.

To tie up with all this, Dance comes to the Network Three microphone on October 8 and 22 to talk about his New York experiences and play some of the records he made, as well as others illustrative of the scene.

The programmes are aptly titled "Mainstream Journey."

Louis-like

MOST jazz visitors to New York are drawn swiftly to the Metropole Bar. Albert McCarthy, British writer now working on a book with America's Nat Hentoff, is no odd man out.

"I've been at the Metropole a lot," he writes. "It's depressing, with hardly anyone present interested in music; but despite howls about 'vulgarity,' the best jazz I have heard in person is played there.

"Regular groups are Red Allen's—with Herb Fleming, Buster Bailey, Claude Hopkins and Herbie Lovelle—and Cozy Cole's, with Hal Singer, Johnnie Rae (vibes), Al Williams and Gene Ramey.

"Allen played very well when I heard him and was delighted to talk with somebody who knew who he was. He said he would very much like to come to England. He played some of the older numbers for me with a big Louis-like tone.



A number of prominent figures in the folk and blues world were present at the funeral of Big Bill Broonzy. Easily identifiable among the pall bearers are folk singer Win Stracke (in glasses), Muddy Waters (centre) and Brother John Sellers.

Surprise

"THE big surprise in the Cole Porter group is Singer, mainly known as an r & b man.

"He can play fine ballads like 'Laura,' and 'Tenderly' with a full tone in the Hawkins manner, and can swing on medium- and up-tempo very well.

"Al Williams, another exr & b man, plays with tremendous beat and nice ideas. He should be popular if he comes to England, as is possible.

"When Allen was off, Hawkins led a group. He was magnificent; it is tragic to find so few people who realise what he is doing.

"Incidentally, Red Allen is going to take me over to hear Charlie Holmes."

JAZZ on the AIR

SATURDAY, OCTOBER 4:
12.18-12.45 p.m. A 1: **Armstrong Hot Five, Rogers, Getz, Milt Jackson.**
1.30-1.35 A 1 2: **Mahalia Jackson.**
2.0-2.25 C 2: **Dutch Swing College.**
3.15-3.45 F 2: **Eric Delaney Band.**
3.15-3.45 Z: **For Jazz Fans.**
3.50-3.45 Z: **Swing Serenade.**
6.30-6.45 C 1: **Jazz Dises.**
6.30-7.0 D L: **Sim Copans.**
8.0-10.0 T: **(1) Popular. (2) Jazz.**
9.0-9.30 W: **Jazz Time.**
9.5-10.0 J: **America's Pop Music.**
9.30-10.0 W: **Spanier, Nichols, Condon.**
10.5-10.30 J: **Dixie Beat.**
10.10-10.37 B: **Jimmy Rushing.**
11.0-11.35 F 1: **Jazz à la Carte.**
11.10-11.30 Y: **Jazz Gallery.**
11.30-1.0 a.m. J: **D-J Shows.**
1.0-2.0 E-Q: **Saturday Night Club.**
2.5-3.0 H-Q: **Hollywood-New York.**

SUNDAY, OCTOBER 5:
12.15-1.15 p.m. A 1 2: **Champs-Elysees Jazz.**
3.15-4.15 A 1 2: **Newport: Mulligan, Jazz Modes, Stitt, Rollins, M. Davis.**
7.0-8.0 T: **(1) Popular. (2) Jazz.**
9.10-10.0 S: **For Jazz Fans** (news break 9.20).
9.15 F 2: **Anthony plays Dixie.**
10.0-10.55 F 1: **Jazz Microgrooves.**

MONDAY, OCTOBER 6:
4.30-4.45 p.m. Z: **Ray Anthony.**
7.0-9.0 T: **(1) Popular. (2) Jazz.**
9.10-10.0 E: **Jazz Programme.**
9.10-10.0: S As. Sunday.
9.30-9.55 J: **Big Band Sounds.**
9.45 appr. K: **The Jazz Trumpet.**
10.5-12.0 J: **D-J Shows** (nightly).

TUESDAY, OCTOBER 7:
7.0-9.0 p.m T: **(1) Popular, (2) Jazz.**
8.30-9.0 B: **Tatum, Parker, Dieval.**
9.10-9.37 B-258m: **The Real Jazz.**
9.10-10.0 S: As Sunday.
9.30-9.55 J: **Modern Jazz 1958.**
9.30-10.0 N: **Jazz Programme.**
9.30-10.15 U: **European Jazzmen in USA.**
10.40-11.36 D L: **Baker's New Dozen.**

WEDNESDAY, OCTOBER 8:
1.40-2.0 p.m. C 2: **Jazz Music.**
6.15-6.45 D E: **Jazz Session.**
7.0-9.0 T: **(1) Popular. (2) Jazz.**
8.30-9.30 F 3: **Jazz for Everyone.**
9.10-10.0 S: As Sunday.
9.20-10.0 Q: **Jazz behind the "Iron Curtain."**
10.5-11.0 O: **Jazz Journal.**
11.10-12.0 I: **Jazz from Karlsruher, with Donald Byrd and Hans Koller.**

THURSDAY, OCTOBER 9:
7.0-9.0 p.m. T: **(1) Popular. (2) Jazz.**
8.15-9.0 M: **Knokke and Cannes Festival.**
8.30-9.0 F 1: **White Notes . . . Black Musicians.**
9.10-10.0 S: As Sunday.
9.20-10.0 F 4: **Basie, Eddie Davis Trio.**
9.40-9.55 F 3: **Art Tatum.**
10.0-11.0 F: **Muggsy Spanier: Miles Davis.**
10.40-11.30 D L: **Jazz Club.**

FRIDAY, OCTOBER 10:
2.15-2.45 p.m. I: **Musicals à la Jazz.**
4.0-4.30 K: **Jazz from USA.**
4.20-4.30 L: **Jazz.**
6.10-6.30 C 2: **Jazz Music.**
7.0-9.0 T: **(1) Popular. (2) Jazz.**
7.40-8.0 Z: **Jazz à la Carte.**
9.10-10.0 S: As Sunday.
9.13-9.45 F 2: **Jack Sels Quartet.**
9.15-9.45 N: **Jazz Programme.**
9.30-9.55 J: **Stars of Jazz.**

Programmes subject to change. **The 7.0-9.0 VOA Transmission** is repeated nightly between 10.0 and 12.0. The latter (jazz) hour being additionally heard on Long Waves.

KEY TO STATIONS AND WAVELENGTHS IN METRES

A: RTF France 1: 1-1829, 48.39, 2-190.
B: RTF France 2: 280, 218, 316, 399, 379, 445, 498.
C: Hilversum: 1-402, 2-298.
D: BBC: E-464, L-1500, 247.
E: NDR WDR: 399, 189, 49.38.
F: Belgian Radio: 1-484, 2-324, 3-261, 4-198.
H: RIAS Berlin: 302.
I: SWF B-Baden: 295, 363, 195, 41.29
J: AFN 344, 271, 547.
K: SBC Stockholm: 1571, 255, 245, 306, 506, 49 band.
L: NR Oslo: 1326, 337, 226, 477 19, 25 or 31 bands.
M: Copenhagen: 283, 210.
N: Monte Carlo: 205, 49.71, 40.82.
O: BR Munich: 375, 187, 48.7.
P: SDR Stuttgart: 522, 49.75.
Q: HR Frankfurt: 506.
S: Europe 1: 1922.
T: VOA: 7.0 p.m.: 13, 16, 19, 25, 31 bands. 10.0 p.m.: 25, 31, 41 bands plus 1734 from midnight.
W: Luxembourg: 208, 49.26.
Y: SBC Lugano: 568.6.
Z: SBC Geneva, Lausanne: 393, 31 band.

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*TONIGHT (FRIDAY) at 7:
"Contrasts in Jazz!" The truly tremendous JAZZ COURIERS with Ronnie Scott, Tubby Hayes. Plus—first time here—outstanding new vibist, LENNIE BEST QUARTET. You'll enjoy tonight. Come early!

*SATURDAY (4th) at 7:
The best jazz bill possible anywhere in Europe! "Saturday Spectacular" starring THE JAZZ COURIERS with Scott, Hayes and DEBUT NEW TONY KINSEY QUINTET, introducing Ken Wray, Britain's leading valve-trombonist. Hear the new trumpet-trombone front-line!

*SUNDAY (5th) at 7:
First appearance after successful U.S.A. tour of poll-winner VIC ASH SEXTET with Johnny Scott, Alan Branscombe, etc. Plus exciting NEW TONY KINSEY QUINTET with that trumpet-trombone sound. Be wise, come early! Ellington concertgoers all welcome!

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Another sensational, swinging CHA-CHA-CHA-cum-JAZZ night. Dance to Harry White's exciting FLAMINGO CHA-CHA SEVEN! Listen to the great JAZZ COURIERS with Scott, Hayes. Make a night of it by coming along early. You'll have a ball! Comperes: Tony ("Oh Boy!") Hall, Bix Curtis.

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*THIS SATURDAY (4th) at 7:
London's most exciting Latin group! Harry White's CHA-CHA ENSEMBLE with all-star personnel. Plus—for the jazz fans — the dynamic BERT COURTLEY QUARTET with Harvey, Thompson, Goodman. There'll be something for everyone every Saturday. Come along early on the opening night! See you there! FREE MEMBERSHIP FOR ALL BEFORE 8.30.

CLUB "M,"
underneath the Mapleton Restaurant, 39, Coventry St., W.1.
"London's liveliest sessions."
*FRIDAY, October 3:
TONIGHT, another exciting all-nighter featuring RHYTHM 'N' BLUES/JAZZ/CHA-CHA-CHA. Doors open 10.30 until 4.30 a.m. Yep! A SIX-HOUR SESSION.
*SATURDAY ALL-NIGHT SESSION: Wow! The GANLEY CREW is really swinging these days at Europe's most famous jazz all-nighter. Thanks also VIC ASH, Les Condon, Bill LeSage, Diz Reece, Stuart Hamer, Spike Heatley, etc., for dropping in. Another fabulous session this week from 12 midnight until 7 a.m. Yeah! A SEVEN HOUR SESSION.
*SUNDAY AFTERNOON, 3-6 p.m.: Jam Session, RHYTHM 'N' BLUES, JAZZ, CHA-CHA-CHA.

"JAZZ AT THE FALCON" — "THE JAZZ MAKERS"— see Wednesday

• FRIDAY (TODAY) •

ALL CHEAM memberships valid.
THAMES HOTEL, Hampton Court: DICK CHARLESWORTH JAZZBAND. Listen. Jive. Licensed. 8-11 p.m.

AT THE CELLAR: THE BRYAN NEWEY GROUP and JOHNNY ALAN'S FOUR.

BIRDLAND, Denglow Studios, Chadwell Heath. 7.30. This week: EDDIE THOMPSON ALL-STAR GROUP.

BRENTWOOD JAZZ CLUB, "White Hart" Hotel, 7.30: Graham Stewart Seven.

COOK'S FERRY INN: Ballroom dancing. Amateur competition. Licensed bar.—Edm. 5115.

CROYDON JAZZ CLUB, Star Hotel: Welcome back, RIVER CITY JAZZMEN, plus Apex Jazzmen.

CY LAURIE Club: Sonny Morris Jazzmen, 7.15-10.45.

DARTFORD: MR. ACKER BILK'S PARAMOUNT JAZZBAND. — Bull Hotel.

DON'T FORGET tonight and every Friday with the PANAMA JAZZMEN at "GREYHOUND," REDHILL.

ERIC SILK'S SOUTHERN JAZZBAND, Southern Jazz Club, Masonic Hall, 640, High Road, Leytonstone.

GRAVESEND: ERIC ALLANDALE JAZZBAND. — Co-op. Hall.

• FRIDAY—contd. •

MANOR HOUSE, CHINGFORD HATCH, presents NORMAN DAY JAZZMEN.

"OLD TIGER'S HEAD," Lee: ERIC HITCHCOCK'S Modern Jazz Quintet, guests. 7.30 p.m. Admission free.

ST. LOUIS Jazz Club, Elm Park Hotel, Hornchurch (nearest station: Elm Park). Buses to hotel and car park adjoining: Terry Lightfoot. Next week: Mike Daniels.

STREATHAM: DAVE CAREY JAZZBAND.

TOP HAT CLUB, 20, Gerrard Street, W.1: Dance to the fabulous international GAYLORDS. Tuesdays and Fridays, from 7.30 p.m. 4/-.

• SATURDAY •

A BABE in arms knows there's the best in MODERN at RICHMOND COMMUNITY CENTRE.

AT COOK'S FERRY INN:
By request—the North's BOB ("King Tuba") BARCLAY'S YORKSHIRE JAZZ BAND.
3rd heat: "Miss Jazz Club"—London.

AT THE CELLAR, 49, Greek Street, W.1: THE CITY RAMBLERS and the STORYVILLE GROUP.
And another great all-night session, midnight till 6.30 a.m.:
OWEN BRYCE AND HIS BAND, GEORGE PERRY JAZZMEN, SMOKE CITY JAZZMEN
and guest musicians.

CHISLEHURST CAVES (next to Chislehurst Station), 7.30: LONDON'S MOST UNUSUAL CLUB. MICKY ASHMAN AND HIS BAND WITH DICKIE BISHOP, plus supporting groups.

CROYDON JAZZ CLUB: Two band session! Owen Bryce and his Band, Joe's Jazzmen.

CY LAURIE Club, Great Windmill Street, 7.15-10.45: Teddy Layton Jazzband.

EAST END Fans: the new mecca is the "Essex Arms," Silvertown Way, Canning Town, E.16, where jazz comes free week-ends. Quartet featuring Beary, Butler, McComb and Wood.

HARRINGAY JAZZ CLUB:
Trads.! This is your night!
"Mr. Harringay Jazz Club, '58"!
ANOTHER FABULOUS FANCY DRESS BALL! MR. ACKER BILK and his PARAMOUNT JAZZBAND PLAY, JUDGE and PRESENT A SILVER CUP TO "MR. H. J. C." AND OTHER VALUABLE PRIZES! EVERYBODY WELCOME (thanks for your support, Luton!). Doors open 6.45 p.m. 3 free E.P. "Acker Bilk Marches On" records for lucky ticket holders! Prizes for "Trad." Gear. Free carnival gear for all! Wow! See address under Wednesday club.

IN BECKENHAM TONIGHT:
DICK CHARLESWORTH JAZZBAND.
Harvey Hall, Fairfield Road (off High St.). Buses 54, 194a, 227.

MERSTHAM JAZZ CLUB: TIM HEALING'S JAZZMEN. — Community Centre.

PINNER, Whittington Hotel, Cannon Lane, 8-11:
MIKE DANIELS DELTA JAZZMEN.

RICKMANSWORTH: The famous SOUTHERN STOMPERS and PAM . . . "Got no Blues!" Members, guests. —Oddfellows' Hall.

WOOD GREEN: GRAHAM STEWART!

• SUNDAY •

AFTERNOON, 3-6 p.m., CY LAURIE Club: Bill Brunskill Jazzmen. EVENING, 7.15-10.45: Graham Stewart Seven. Alan Elsdon.

AT COOK'S FERRY INN:
By request—the North's BOB ("King Tuba") BARCLAY'S YORKSHIRE JAZZBAND.
4th heat: "Miss Jazz Club"—London.

AT THE CELLAR: THE CITY RAMBLERS, STEVE BENBOW, KEITH SCOTT. Musicians' open session.

BALLADS AND BLUES, "THE HOOTENANNY," HORSE SHOE HOTEL (beside Dominion Cinema), Tottenham Court Road: Ewan McColl, Pitzroy Coleman, Isla Cameron, Copper Brothers. 7.15.

BOBBY WELLIN'S Quartet at "S. and G." Putney. Next week: MIDDLETON Quintet.

CEILIDHE-CONCERT with PETER KENNEDY, ISABEL SUTHERLAND, SEAMUS ENNIS.—2, Regent's Park Road, N.W.1. 7.30 p.m. 3/6 at door.

CLUB OCTAVE: The SWINGINEST piano in town, GORDON BECK plus vibes.—Hambrough Tavern, Southall.

COLEHERNE, Earls Court: harry walton's band.

EALING BROADWAY, "Feathers": DON STEELE JAZZMEN, real trad.

HOT CLUB OF LONDON, 7 p.m.: MIKE DANIELS DELTA JAZZMEN featuring DOREEN BEATTY.—Shakespeare Hotel, Powis Street, Woolwich.

"OLD TIGER'S HEAD," Lee: SID MARSH Quintet, Eric Hitchcock, guests. 7 p.m. Admission free.—See Friday.

QUEEN VICTORIA, North Cheam: MR. ACKER BILK'S PARAMOUNT JAZZBAND. Listen Jive. Licensed 7-10 p.m.

SOUTHEND JAZZ CLUB, Arlington Hall, Leigh-on-Sea, REOPENS October 12, 3-5.30: Alex. Welsh Band.

WOOD GREEN: ALEX. WELSH!

• MONDAY •

AT THE CELLAR: BRUCE TURNER JUMP BAND and guests.

DOWNBEAT CLUB,
Manor House (1 min. Tube):
Modern jazz:
Debut of the "JAZZ MAKERS" featuring RONNIE ROSS, ALLAN GANLEY, ART ELLEFSON
Cha-Cha, mambo:
THE DOWNBEATERS

• MONDAY—contd. •

CY LAURIE Club: Graham Stewart Seven, Alan Elsdon.

DOBELL'S RECORD Recital Club: George Ellis, "Jazz A-Z."—"White Bear," Lisle Street, W.C.2, 7.30. Admission 2/-.

HAMPTON COURT: DON RENDELL, LENNIE BEST, CLIFF HALL, CHARLIE BURCHELL, TED POTTER, JOHNNY du BOCK.—Thames Hotel, 8 p.m.

KEW BOATHOUSE: London's finest traditional band for Jiving—DICK ("Lord") CHARLESWORTH JAZZ.

• TUESDAY •

AGAIN, SOUTHALL, "White Hart": Amazing new "JAZZ MAKERS," RONNIE ROSS, ALLAN GANLEY.

AT THE CELLAR: BENBOW FOUR, HYLDA SIMS, JIMMY MACGREGOR, SHIRLEY BLAND, LISA TURNER, SUSIE SHAHN and Co.

BARNET, Assembly Hall, Union Street: Teddy Layton Jazzband.

BROMLEY, KENT, "White Hart," 7.30-10.30: Mr. ACKER BILK'S Paramount Jazzband.

CY LAURIE Club: Cy Laurie Band.

HARROW JAZZ CLUB, British Legion Hall, South Harrow: Ken Colyer Jazzmen.

WOOD GREEN: WALLY FAWKES!

• WEDNESDAY •

AGAIN AT PURLEY HALL: DICK CHARLESWORTH JAZZBAND.

AT RICHMOND ICE RINK (but not on ice, Dad!): GRAHAM STEWART SEVEN WITH ALAN ELSDON AND JOHNNY PARKER TRIO. Licensed bar.

AT THE CELLAR: OWEN BRYCE AND HIS BAND and the ROMSIDERS.

CY LAURIE Club: Teddy Layton Band, 7.15-10.45.

DAGENHAM JAZZ CLUB, Royal Oak Hotel: Terry Lightfoot Jazzmen.

ERIC HITCHCOCK'S MODERN JAZZ QUINTET, "Fox and Hounds," Kirkdale, Sydenham.

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I.C.A., 17, Dover Street, 8 p.m.: ELLINGTON SURVEY Pt. 1, Gammond, Fox, Horricks, Morgan. Chair: Vic Bellerby. Admission 2/6.

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Falconwood, S.E.:
"THE JAZZ MAKERS,"
ROSS, GANLEY, ELLEFSON.
Luxury licensed lounge.
Cheap admission for girls.

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MR. ACKER BILK'S Paramount Jazzband, "White Hart," Southall.

ST. ALBANS, Market Hall: Alex. Welsh Dixielanders.

"TIGER'S HEAD," Catford: Dave Nelson's Marlborough Jazzband.

• THURSDAY •

AS USUAL, KEITH BANTICK'S JAZZ SEVEN.—Thurlow Arms, West Norwood.

AT THE CELLAR: THE CITY RAMBLERS and the YACKA GROUP.

BLUES AND BARRELHOUSE, "Roundhouse," Wardour Street: Alex. Korner, Cyril Davies.

CY LAURIE Club: Brian Taylor Band.

KEW BOATHOUSE: The tremendous STORYVILLE JAZZMEN with Hugh Rainey.

"NORTHERN STAR," High Road, New Southgate: DON STEELE JAZZMEN.

THE MONKS JAZZBAND.—"The Master Robert," Great West Road, Hounslow.

WATFORD JAZZ CLUB, United Ex-Servicemen's Club, St. Albans Road: Ken Colyer Jazzmen.

"7.5 SPECIAL," Battersea Town Hall, opening night October 9: ALEX. WELSH BAND, Ken Hine's Dixielanders, Vikings, etc., etc. JIVING. Ample seating. Hostess—the lovely Miss Jones. 7.5 to 10.30. 3/-.

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DANKWORTH orchestra
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by means of his music
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SUNDAY — **DEBUT!**
of the most important group in British jazz
THE JAZZMAKERS
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RONNIE ROSS AND ALLAN GANLEY
with Art ELLEFSON
Stan WASSER — Stan JONES
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JOE HARRIOTT'S QUINTET
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★ and Poll Winning saxophonist
HARRY KLEIN
★ plus the added attraction
on Saturday, 4th, of the daring
MICHAEL GARRICK QUARTET
★ *and on Sunday, 5th—six real "Swingers" the*
BRUCE TURNER SEXTET
★ plus guest star
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ADMISSION: 5/- (Members)
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★ featuring on alto and baritone saxes
HARRY KLEIN
★ plus the swinging
TERRY THOMAS QUINTET
ADMISSION 4/- (Members)
H.M. Forces and Nurses 2/6; Guests 5/-
Membership 2/6

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THURSDAY, 30th OCTOBER
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BOATHOUSE, KEW BRIDGE
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Jimmy Tate, 221 Acton Lane, Chiswick, W.4.
★ *All Proceeds to BOB WALLIS and MUSICAL CHARITIES* ★
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Saturday at 7.30: "MAINLY CHA-CHA" Starring the sensational AL DUKARDO and his Music—from Calcutta!
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Great records of our time—3

Tormé's 'California' is a milestone

No doubt some readers will wonder what on earth an extended piece of pop music such as this is doing in a list of historic records. Is "California Suite" qualified in its way to range alongside the MJQ's "Django" and the early Armstrong record dealt with last week?

STEVE RACE discusses Mel Tormé's CALIFORNIA SUITE

DETAILS

Mel Tormé, Susan Melton (Peggy Lee), The Meltones, The Jud Conlon Singers, Harold Mooney's Orchestra. Duration: 30 mins. Capitol LCT 6004.



This six-part suite is a personal triumph for Mel Tormé.

I believe it is: *in its way.*

"Django" is a work of artistic significance. Armstrong's "Melancholy Blues" features a great artist at the peak of his improvisatory powers, and is not without a sociological significance.

California Suite is not "significant" in any serious sense. It is in no way improvised: its only sociological message is that some Americans are almost more patriotic about their State than their country.

Nevertheless, heaven help any music lover who becomes so obsessed with improvisation that he denies the value of scored, "thought-out" music. That would *really* be a case of throwing away the baby with the bath water.

Great record?

Does Tormé's California Suite qualify as a "great record of our time"? I believe it does.

When choosing records for inclusion in this series, I never intended that the music should represent only the extremes of Jazz—Ancient and Modern.

Greatness is not limited to free-style jazz: in fact, three weeks from now I hope to write about a record which—so far from being a nice safe, respectable classic — is actually at present in the Top Twenty.

In its way, it merits a place in the list of great recorded performances, and a good many readers will be able to guess its identity before opening the issue of October 25.

Mel Tormé's California Suite is the most ingenious, and in my view the most enjoyable, of all the large-scale pop-derived works so far.



● PEGGY LEE—alias SUSAN MELTON

It belongs to a kind of music which has never found itself an accurate generic name, but has long enjoyed a keen following: the sort of people who buy records of Nelson Riddle's Orchestra or the Hi-Lo's, who can enjoy Gordon Jenkins's "Manhattan Tower" and "Seven Dreams."

I happily number myself among such people and view with quiet, maddening sympathy those jazz purists who can enjoy nothing more "commercial" than Sidney Bechet's "Summertime," or Parker with Strings.

Fine libretto

As composer, author and chief performer, Tormé can genuinely claim the California Suite as his own. The libretto alone is a brilliant piece of work.

Though in places it suffers from the American fault of self-worship, excitedly listing obscure place-names as if they were saints or military heroes, it is salted throughout with a light, mocking humour.

(This is in direct contrast to Gordon Jenkins's "California," which almost suggests that the Garden of Eden had been created as a sort of dress rehearsal.)

Much of Tormé's fun is to do with the climate: one of the two subjects which to the proud Californian is beyond humour. (The other is earthquakes.) "If there ever was a California rooter, I'm it—it's the climate," sings Mel Tormé, in one of his deliberately appalling rhymes.

When Peggy Lee, playing the part of an unconvinced Easterner (but disguised on the label as "Susan Melton"), hears a clap of thunder, Tormé answers in song: "That isn't rain, it's just heavy dew: ask the California Chamber of Commerce."

Other composers might have called the work a symphony, a rhapsody or perhaps a tone poem. Tormé calls it a suite, which is what it is.

It falls into six movements. The first, lasting 7½ minutes, is a quick choral round-up of the attractions of California, preceded by the simple six-note theme which so deftly pervades the whole score, bursting into final, Sibelius-like flower for the closing section.

In the 2nd movement, Peggy Lee sings about Coney Island and Miami, countered—after some beautiful string writing—by a Westerner's section on San Diego, superbly scored by Neal Hefti.

Tormé the Writer

Side 2 opens with a cadence straight out of Delius, and a cool, exquisitely played descriptive passage on the San Fernando Valley. Section 4 (San Francisco) has Tormé and the Meltones in a light rhythmic number about the Golden Gate, which includes some fine vocal group work.

Next — inevitably — comes Hollywood, in which the humour of Tormé the Writer is given full rein. Then the brassy fanfares end and Tormé the Singer steps forward for the final ballad of the suite: "Poor Little Extra Girl."

Scored and sung in a frankly sentimental manner, this number is to my mind one of the most musicianly songs ever written, representing Mel Tormé at his finest both as composer and performer.

Moreover, the string phrase before the final eight bars of the chorus is as beautiful a conception as can be found anywhere in orchestral popular music.

The California Suite is not only a personal triumph for Mel Tormé. It is also a triumph of casting, from Loulie Jean Norman (whose extraordinary top vocal range has made her one of the busiest sessioneers in Hollywood) to sound balancer John Palladino, whose work has graced so many wonderful recording in the subsequent years.

Five specialists

Wisely, the orchestrations were distributed between five specialists: Billy May, Neal Hefti, Harold Mooney, Dick Jones and Paul Villepigue.

California Suite is not to everyone's taste. Some people find its melodies too juicy, its harmonies too advanced, its libretto too "smart-alec."

For the rest of us it remains a milestone along the road of popular music: one of those few, but heartening, "commercial" records which are an unqualified artistic success.

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ODDS ON 6.5 IN TV RACE

WHO will stay the pace in the battle marathon between "Oh Boy!" and "Six-Five Special"?

At present, odds are on the BBC "oldtimer" lasting out beyond the end of the year.

Producer Russell Turner told the MM this week: "It looks as though we shall go on for ever.

Oh Boy! may go on tour

We introduced the New Look 'Six-Five' on September 13. I'm already working on a new New Look series for January, February and March of next year."

Turner's statement discounts rumours that the programmes will be discontinued at the end of 1958.

Jack Good, bright boy behind the beaty "Oh Boy!" series on ABC-TV, admitted this week that no programmes are at present scheduled beyond the existing 13-week series.

"I don't know the plans after that," he said. "For all I know the thing might well come off. It all depends upon our ratings. We have only had the figures for the first show so far—and you can't really judge until after six programmes.

'Confident'

"Frankly, I am pretty confident about the future of the show."

Jack Good added that "Oh Boy!" might well go on tour early in the New Year.

"But if the TV shows are still running, any concerts would have to be in the London suburbs so as not to interfere with the weekly transmissions."

Meanwhile, the "Oh Boy!" v. "Six-Five" battle continues.

Tomorrow (Saturday) "Oh Boy!" will introduce a novel gimmick when ex-"Six-Fiver" Don Lang winds up the show by singing—"Six-Five Special."

Tribute to Presley

"Six-Five Special" counters with a "Tribute to Elvis Presley" to tie in with the current release of the Presley "Golden Records" Album.

On October 11, Valerie Shane, a discovery of the MELODY MAKER, stars in "Oh Boy!"

On October 18, "Six-Five" will be televised from the Strand Lyseum: 50 musicians will take part in the programme.

Domenico Modugno gets TV offers

DOMENICO ("VOLARE") MODUGNO has had offers to appear on British TV.

Norman Payne, of Music Corporation of America, told the MM on Wednesday: "As world-wide representatives of Modugno, we are hoping to bring him over very shortly for TV.

'Sensation'

"It all depends upon his availability. He is so tied up in the States at present. He is an absolute sensation over there."

Modugno's own version of "Volare" is approaching the two-million mark. Adds "Variety": "The 15 other U.S. recordings will total 1,500,000, of which Dean Martin's 'Volare' will account for the majority."

AND SAVOY GOES ITALIAN, TOO

A new Italian-styled outfit makes its debut at the Savoy Hotel from Wednesday.

Entitled The Savoy Sorrentinos, it is patterned on the type of outfit that is currently the rage on the Continent.

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THE BLUES? NOT LIKELY!



Despite the serious looks, this was "the happiest day of their lives" for Ken Colyer banjoist John Bastable and Leeds typist June Murphy. The couple were married at London's Caxton Hall on Saturday and are pictured with the Best Man, Dave Backhouse (r.), of the National Jazz Federation.

LOU PREAGER IS SECRETLY WED

Lou Preager, bandleader at the Hammersmith Palais for the past 16 years, married secretly at Marylebone Register Office on Monday.

His bride is Miss Rose Sharp, his personal secretary for 14 years. The couple left for a month's honeymoon in Spain on Tuesday morning.

Alf Preager, Lou's brother, told the MM: "Lou kept the wedding a secret. He only told members of his family."

The Preager band at Hammersmith Palais will be fronted by deputy leader Jimmy Mayers during Lou's absence.

Jazz Makers debut for Dankworth

Ronnie Ross and Allan Ganley are co-leaders of a new all-star modern jazz group, the Jazz Makers.

The group débuts on Sunday at the Johnny Dankworth Club and will be resident there on Saturdays and Sundays.

The line-up will be Ross and Art Ellefson (saxes), Stan Jones (pno., french horn), Stan Wasser (bass) and Ganley (drs.).

BELAFONTE DEAL —IN MILLIONS

ROME, Wednesday. — Harry Belafonte has concluded a multi-million dollar deal whereby he will make a minimum of six pictures in the next seven years for United Artists.

Belafonte told the MM that the contract is between his company, Harbel Incorporated, and United Artists.

Said the singer: "Stories of three pictures have already been decided. They are 'Odds Against Tomorrow,' 'The Life Of Alexander Pushkin' and 'Henri Cristophe.'"

Taking over

Harry Walters will be leaving his position as assistant sales promotion manager of the pop repertoire of EMI to take over as A&R manager of Mercury and EmArcy.

Kalins package is set for Leicester

The final date in the Kalin Twins' 12-town package show, which starts this Sunday at Hanley, has now been set.

It is at the de Montfort Hall, Leicester, on October 14.

Touring with the American vocal group will be Eddie Calvert, the Londonaires, Cliff Richard, the Most Brothers and Tony Marsh.

The Twins have TV dates in "Saturday Spectacular" this weekend and in "Six-Five Special" on October 11.

They return to the States on October 21 for a week's one-night-stand tour, followed by a two-week season at the Town and Country Club, New York, in November.

MAX BYGRAVES FILM SOLD TO RUSSIA

THE new Max Bygraves film, "Cry From The Streets," has been sold to Russia. "The Russian promoters 'phoned me on Monday just after I arrived in Glasgow," Max told the MM between shows at the Empire.

"And the best thing of all is that it will be paid for in dollars and not roubles.

"I understand from a Russian whom I met at a recent Press conference that my discs are in big demand behind the Iron Curtain and were selling for 27s. 6d. a time," Max added.

NEXT WEEK — MAX JONES Reviews ELLINGTON — NEXT WEEK

DISC GANG GETS £1,000 HAUL

The latest in a series of burglaries at London record shops was at Dobell's in Charing Cross Road on Tuesday night.

Thieves entered the shop through a boarded-up rear entrance and got away with goods worth about £1,000, including 400 12-inch LPs and newly installed Stereo equipment.

'Merci Beaucoup'

Teddy Johnson sings "Merci Beaucoup" in a sequence in the film "Girls At Sea."

He has recorded the song on the Nixa label.

Dates switch for Dickie Valentine

Dickie Valentine's out-of-Town Variety bookings have been switched following his last-minute inclusion in a bill-topping spot at London's Prince of Wales Theatre from Monday (see centre pages).

Following his season at the PoW, he stars at the Hippodrome, Brighton (20th), Empire, Sheffield (27th), Hippodrome, Manchester (November 3), Empire, Leeds (17th), and Empire, Newcastle (24th).

After his Variety appearances, Dickie starts rehearsals for pantomime at Finsbury Park Empire.

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Monday, October 6: BLACKPOOL, Odeon
Tuesday, October 7: WIGAN, Ritz
Wednesday, October 8: GLASGOW, St. Andrews Hall
Friday, October 10: MANCHESTER, Free Trade Hall
Sunday, October 12: LIVERPOOL, Empire
Tuesday, October 14: LEICESTER, De Montfort Hall
Wednesday, October 15: SHEFFIELD, City Hall
Thursday, October 16: NEWCASTLE, City Hall
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Saturday, October 18: YORK, Rialto
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L.P. Supplement

The "Melody Maker"—still the only paper to provide a complete catalogue of pop and jazz LPs—again led the field when, two weeks ago, it produced the first Stereo Supplement. With this quarter's LP supplement the MM establishes a new record: eight pages of LP issues, with capsule comments, PLUS a guide to stereo LPs, PLUS a section on new equipment—radios, record players and tape recorders. Take it out and keep it for future use: you will find it invaluable.

JAZZ—INSTRUMENTAL

AVON CITIES JAZZ BAND—Montmartre; Study In Sepia; I'm On My Way To Canaan Land; Mama Ei Sion; Hand Me Down My Walking Cane; Varsity Drag; Save Yourself For Later; Wimoweh; House Of The Rising Sun; Roll 'Em, Pete; Goin' Out The Back Way. **(Tempo Tap18.)**

This second LP shows off the popular Bristol traditional band to advantage. A varied repertoire takes in gospel songs, a folk ballad, two originals and numbers in the Ellington small-band vein, but there may be too much skiffle for the average jazz listener.

CHRIS BARBER'S JAZZ BAND ("Barber's Best")—Bobby Shafto; The Martinique; Chimes Blues; Merrydown Rag; Skokiaan; St. Louis Blues; It's Tight Like That; Ice Cream; Oh, Didn't He Ramble; Storyville Blues; The World Is Waiting For The Sunrise; Reckless Blues. **(Decca LK4246.)**

All of these have been released before, but the newer Barber admirers will find this a convenient collection.

ART BLAKEY'S JAZZ MESSENGERS ("Cu-Bop")—Woodyn' You; Sakeena; Shorty; Dawn On The Desert **(London LTZ-J15110.)** 13/9/58.

The Messengers latest message has Sabu Martinez playing two conga drums at once. But it is just another gimmick, and only tenorist John Griffin says anything worth hearing in this album.

DON BYRD—GIGI GRYCE JAZZ LAB QUINTET ("Modern Jazz Perspective")—Early Morning Blues; Elgy; Early Bird; Stablemates; Steppin' Out; Social Call; An Evening In Casablanca; Satellite **(Philips BBL 7244.)** 13/9/58.

Unusually good performances by altoist Gigi Gryce and the considerably improved trumpet of Donald Byrd make this a first-class record. Pity about Jackie Paris' scat singing.

EDDIE CHAMBLEE MUSIC—Flat Beer; Sometimes I'm Happy; At Your Beck And Call; And The Angels Sing; Tea For Two; Without A Song; Whisper Not; Stella By Starlight; Chamblee Special. **(EmArcy EJL1281.)** 2/8/58.

This first LP under Chamblee's name offers crisply played small-band jazz, bouncing tenor and consistent swing. Pleasant and unpretentious.

CLYDE VALLEY STOMPERS—Teddy Bears' Picnic; The Eyes Of Texas; I Wish I Could Shimmy Like My Sister Kate; Struttin' With Some Barbecue; Milenberg Joys; Bill Bailey; Old Rustic Bridge By The Mill; Uist Tramping Song; Keep Right On To The End Of The Road. **(Beltona ABL524.)** 30/8/58

This effort is unworthy of one of Scotland's leading jazz groups. Some of the material doesn't help and the performances are below standard.

AL COHN-JOHN COLTRANE-HANK MOBLEY-ZOOT SIMS GROUP ("Tenor Conclave")—Tenor Conclave; Just You; Just Me; Bob's Boys; How Deep Is The Ocean? **(Esquire 32-059.)**

An excellent opportunity to study the styles of four leading contemporary tenorists at their best.

KEN COLYER'S OMEGA BRASS BAND—Over In Gloryland; Bugle Boy March; Jambalaya; Just A Closer Walk With Thee; Isle Of Capri; Panama Rag; Tiger Rag; Gettysburg March. **(Decca LF1301.)**

It's questionable whether this parade music should be described as jazz. Still, the Omega Brass Band—with three trumpets, two trombones and saxophones in the line-up—does its best to swing the marches, and the performances have an air of authenticity which must recommend them to New Orleans lovers.

JIMMY DEUCHAR QUINTET/SEXTET ("Pal Jimmy")—My Funny Valentine; I Didn't Know What Time It Was; Bewitched; I Could Write A Book; Heather Mist; Jak-Jak; Pal Jimmy; Split Second. **(Tempo TAP20.)** 30/8/58.

Last four titles (by the Sextet) show Jimmy Deuchar as an imaginative writer of jazz originals, and the commendable instrumental ability of Deuchar, Derek Humble, Ken Wray and young bassist Kenny Napper. All round British jazz at its not-so-far from best.

DORSEY BROTHERS' ORCHESTRA—St. Louis Blues; Milenberg Joys; Stop, Look And Listen; Honeysuckle Rose; Tailspin; Dippermouth; Eccentric; By Heck; Basin Street Blues; Dese Dem Dose; Weary Blues **(Brunswick LAT8256.)**

The Dorsey Brothers, as these 1934-35 titles show, were playing Dixieland - inspired big - band music before Bob Crosby got under way. This has a period sound about the scoring and rhythm section, but George Thow and the Dorseys solo engagingly and the music has nostalgic appeal.

DUTCH SWING COLLEGE BAND ("Jazz At The Seaport")—New Orleans Stomp; When It's Sleepy Time Down South; Where's My Heaven; Creole Belle; Three Little Words; The Last Time; Kansas City Stomp; Bob's Blues; Knee Drops; St. Louis Blues; I'm Coming, Virginia; Come Back, Sweet Papa. **(Philips BBL7228.)** 6/9/58.

The versatility of the Swing College musicians is well displayed in this set of traditional standards plus two originals—recorded live at two 1956 concerts.

DUKE ELLINGTON AND HIS ORCHESTRA — Black, Brown And Beige Suite. **(Philips BBL7251.)**

Superb performances by the Ellington orchestra and singer Mahalia Jackson do full justice to this work by Duke, who is always at his best when dealing with the life of the American negro.

DON ELLIOTT SEXTET—Soon; Catana; Rough Ridin'; Straits Of McClellan; Cry Me A River; It's You Or No One; Our Love; Jazz Me Blues; Azure Te'; Miss Wiss-Key; Mood Indigo; Don't You Know I Care. **(HMV CLP1186.)** 30/8/58.

Don Elliott plays mellophone and vibes, but is not remarkable on either. Main interest is supplied by Al Cohn's baritone (heard in seven of the titles) and the unpretentious and in their way quite pleasing arrangements by Quincy Jones.

DON EWELL ("Music To Listen To Ewell By")—South Side Strut; I Can't Believe That You're In Love With Me; Monday Date; Love Me Or Leave Me; Squeeze Me; Bush Street Scramble; Old-Fashioned Love; Blues Improvisation; Parlor Social; You Took Advantage Of Me; Gee, Baby, Ain't I Good To You?; My Honey's Loving Arms. **(Good Time Jazz LAG12131.)**

Ewell is joined by drummer Minor Hall and the fine New Orleans clarinettist Darnell Howard for eight tuneful titles in the tradition of the Morton Trio. The remaining four tracks are full-bodied piano solos. Recommended.

MAYNARD FERGUSON ("Dimensions")—Egag Martha; Breakfast Dance; Maiden Voyage; Thou Swell; The Way You Look Tonight; All God's Children Got Children; Slow Stroll; Wonder Why; Willie Nillie; Hymn To Her; Lonely Town; Over The Rainbow. **(EmArcy EJL1287.)**

Maynard, with a couple of star nine-piece groups, shares time fairly with his sidemen and uses his trumpet technique to tasteful ends.

FIREHOUSE FIVE PLUS TWO—Frankie And Johnny; Sweet Georgia Brown; Sobbin' Blues; Just A Stomp At Twilight; Down Where The Sun Goes Down; St. Louis Blues; 12th Street Rag; Copenhagen; Wabash Blues; Firechief Rag; Lonesome Mama Blues; Who Walks In When I Walk Out? **(Good Time JazzLAG12080.)**

A typical set of F.F. interpretations, all of them previously released on two 10-in. LPs.

Continued on page v



The Dutch Swing College front line. On tour here recently, they are represented in the quarter's LP supplement with "Jazz at the Seaport."

Pops—vocal

PAUL ANKA—Down By The Riverside; You Belong To Me; Your Cheatin' Heart; Waitin' For You; Walkin' My Baby Back Home; Sing, Sing, Sing With a Swing; Diana; Red Sails In The Sunset; Jambalaya; I've Heard That Song Before; Pity, Pity; Side By Side. **(Columbia 33SX1092.)**

A selection for Anka admirers that includes the best-selling "Diana." 19/7/58.

LaVERN BAKER ("Rock 'N' Roll With LaVern")—Jim Dandy; Tra La La; I Can't Love You Enough; Get Up, Get Up; That's All I Need; Bop-Ting-A-Ling; Tweedle Dee; Still; Play It Fair; Tomorrow Night; That Lucky Old Sun; Soul On Fire; My Happiness For Ever; How Can You Leave A Man Like This? **(London HA-E2107.)**

R & B followers will get a kick out of "Jim Dandy" and one or two more. But the set only hints at what this singer can do.

SHIRLEY BASSEY ("Born To Sing The Blues")—Born To Sing The Blues; Beale Street Blues; Wabash Blues, Basin Street Blues; Birth Of The Blues; Careless Love Blues; Blues In The Night; St. Louis Blues. **(Philips BBR8130.)**

The blues make ideal material for sultry-voiced Shirley. Top grade Bassey.

TONY BENNETT ("The Beat Of My Heart")—Let's Begin; Lullaby Of Broadway; Let There Be Love; Love For Sale; Army Air Corps Song; Crazy Rhythm; The Beat Of My Heart; So Beats My Heart For You; Blues In The Night; Lazy Afternoon; Let's Face The Music And Dance; Just One Of Those Things. **(Philips BBL7219.)**

Singer Bennett showcased mainly against drum beats. A novel idea that doesn't quite come off—but well worth a hearing.

EDDIE COCHRAN ("Singin' To My Baby")—Sittin' In The Balcony; Completely Sweet; Undying Love; I'm Alone Because I Love You; Lovin' Time; Proud Of You; Am I Blue?; 20 Flight Rock; Drive-In Show; Mean When I'm Mad; Stockin's 'N' Shoes; Tell Me Why; Have I Told You Lately That I Love You?; Cradle Baby; One Kiss. **(London HA-U2093.)**

Typical efforts by a Presley-schooled singer who appeared in the films "The Girl Can't Help It" and "Untamed Youth."

PERRY COMO ("Dear Perry")—Dream Along With Me; Ac-cen-tchu-ate The Positive; It Could Happen To You; Love Letters; Almost Like Being In Love; Little Man, You've Had A Busy Day; Gypsy In My Soul; Whiffenpoof Song; Between The Devil And The Deep Blue Sea; Red Sails In The Sunset; Birth Of The Blues; When I Fall In Love; Come Rain Or Come Shine; You Made Me Love You; I May Be Wrong; Like Someone In Love; Vaya Con Dios; It Had To Be You; Twilight On The Trail; You Are Never Far Away. **(RCA RD27078.)**

Perry's fans choose their "ideal Perry Como LP." Even those who don't write letters will not quarrel with this tuneful selection.

BING CROSBY ("A Musical Autobiography")—Muddy Water; Mississippi Mud; My Kinda Love; I Surrender, Dear; It Must Be True; Wrap Your Troubles In Dreams; Out Of Nowhere; Just One More Chance; Stardust; Sweet And Lovely; Where The Blue Of The Night; Paradise; Please; Just An Echo In The Valley; I Don't Stand A Ghost Of A Chance; Learn To Croon; Down The Old Ox Road; Thanks; Black Moonlight; The Day You Came Along; After Sundown; Temptation; Love Thy Neighbour; May I?; Love In Bloom. **(Brunswick LAT8251.)**

A potted version of Bing's "Musical Autobiography" covering the years 1927-34. Ready tailored for the over-forties.

continued overleaf

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POPS — INSTRUMENTAL

WINIFRED ATWELL (" Around The World In Eight Tunes ") (Decca LK4235.) — Typical Atwell entertainment. Six sequences in snatches from 80 widely different tunes.

EDDIE BARCLAY ORCHESTRA (" Warm, Wild And Wonderful ")— Cigarettes, Whiskey And Wild Women; Le Torrent; Le Marie-Vison; Monte Le Torrent; Le Marie-Vison; Monte Au Sound; Madona; La Fiancee Endormie; Un Petit Tour Pour Pour Moi; Marco Of The Samba; Chouriry; Casetta In Cubana; Cuimo Rios; Amours Perdues, Les Beau Bauches; Bolalaika; Un Jour Sans Toi; Coquettes Polka; Le Blanes. **(Felsted PDL85048.)**

Much of this smoothly played selection verges on light music rather than pop. Barclay's sense of humour suits through occasionally.

LES BROWN BAND OF RENOWN (" Computer's Holiday ") — Night Become Jazz Mob; Tropics At Five; Race Vicinity; Lonely Fet A Key; Especially For Two; Apple Valley; Autumn Brown Is Fourtie; Park Avenue Escapade; How Now Brown Cow? **(Capitol T766.)** 26/7/58.

Nine Hollywood composers are given a work-out by the Brown Band. Verdict: one of the best Brown LPs to date.

LES BROWN BAND OF RENOWN (" Love Letters In The Sand ")—Love Letters In The Sand; You're A Sweetheart; I Dream Of You More Than You Dream I Do; You're The Top; Did You Ever See A Dream Walking?; You're Blase; You're An Old Smoothie; A Million Dreams Ago; You're The Cream In My Coffee; A Dream Too Much; You're My Everything; I Guess I'll Have To Dream The Rest. **(Coral LVA9084.)** 12/7/58.

Not the best of Brown, but the tunes are good.

CARMEN CAVALLARO (" Cavallaro Remembers Eddy Duchin ")—Love Walked In; I've Got You Under My Skin; Easy to Love; I Won't Dance; April In Paris; Haven't This A Lovely Day?; Speak To Me Of Love; Stormy Weather; The Way You Look Tonight; Did You Ever See A Dream Walking?; El Chocolo; Estrellita; Ill Wind. **(Brunswick LAT8247.)**

Cavallaro, pianist who ghosted the soundtrack for "The Eddy Duchin Story," offers a memento to the late Eddy Duchin. Adequate for background listening.

FRANK CHACKSFIELD ORCHESTRA (" Love Letters In The Sand ")—April Love; Fascination; Your Love Is My Love; The Isaacs Of The Seine; They Didn't Believe Me; Love Letters In The Sand; So Rare; Calcutian Sunrise; East Of The Sun; The Breeze And I; You Are Too Beautiful. **(Decca LK4244.)**

Those smooth Chacksfield strings in a sentimental mood.

BILL DOGGETT (" Dame Dreaming ") — Slow: Lorraine; Diane; Dinah; Ramona; Cynthia; Jeannine; Tangerine; Nancy; Laura; Marcheta. **(Parlophone PMD1067.)**

Doggett is not the best of the electronic organists but he generates a beat. Saxist Clifford Scott produces a big, driving tone.

PERCY FAITH ORCHESTRA (" Viva ")—Granada; La Cocaracha; La Cucaracha; Chiapanecas; Bamba; Bamba; El Rancho Grande; La Paloma; Be Mine Tonight; Mexican Hot Mambo; Guadalajara; Mexicali Rose; Jesuita En Chihuarua; Quanto Le Gusta; Solamente Una Vez. **(Philips BBL7345.)**

Evocative orchestral stylings by Percy Faith.

PEE WEE HUNT (" Cole Porter A La Dixie ")—I Love Paris; What Is This Thing Called Love?; You'll Peace Me In; It's All Right With Me; Miss Otis Regrets; It's De-Lovely; Begin The Beguine; Easy To Love; Night And Day; Love For Sale; I've Got You Under My Skin; Anything Goes. **(Capitol T884.)** 26/7/58.

Pee Wee and Porter make an odd brew but the whole is served to a toe-tasting beat.

LAURIE JOHNSON ORCHESTRA (" Songs Of Three Seasons ")—Spring, Spring, Spring; It Might As Well Be Spring; Spring Fever; Spring Will Be A Little Late This Year; Autumn Is A-Coming In; June Is Bustin' Out All Over; Heat Wave; Summer Love; Winter Wonderland; Lonely Winter; Mister Snow; Have Yourself A Merry Little Christmas. **(Nixa NPL18017.)**



● Carmen Cavallaro
... a memento

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An all-star line-up plays a seasonal selection coloured with some first-class solo contributions by Lad Busby, Bob Burns, Stan Roderick, Dave Goldberg and Tommy Whittle.

KEN JONES ORCHESTRA (" 88 Keys To Her Heart ")—So In Love; A You're Adorable; Believe It Beloved; Heart Of My Heart; You Are Too Beautiful; Be Careful, It's My Heart; It's De-Lovely; My Heart Stood Still; Heartache; You'd Be So Nice To Come Home To; Life Is Just A Bowl Of Cherries; P.S., I Love You. **(Fontana TFL5026.)**

Pianist Ken Jones is backed by strings on the romantic numbers and by trombones and male voices on the beat efforts. Expertly played but inclined to bore before the end.

LOUIS JORDAN TYMPANY 5 (" Man, We're Wailin' ")—Saturday Night Fish Fry; Sunday; The Nearness Of You; I've Found My Face Of Mind; I Never Had A Chance; Got My Jo-Jo Working; A Man Ain't A Man; The Slop; Sweet Lorraine; Route 66; The Jamf; I Hadn't Anyone Till You. **(Mercury MPL6541.)** 6.9.58.

Hip vocal and alto stylings by a jazzman who has been swinging for nearly two decades.

JOHNNY KEATING AND HIS ORCHESTRA (" Keating's Favourite American Dances ") — The Bunny Hop; Sweet And Gentle; The Bilbao; Loop De Loo; The Lindy Hop; Mambo Mart; Charleston; The Boy Next Door; The Creep; Jealousy; Spring Is Here; The Hokey Pokey. **(HMV CLP 1183.)**

Top British arranger Keating offers a well-played selection highlighted by good solos.

Continued on page iv



Les Brown's Band of Renown plays tunes by Hollywood composers. Verdict: one of his best yet.

Pops—vocal

from previous page

BING CROSBY (" Twilight On The Trail ")—Twilight On The Trail; Tumbling Tumbleweeds; The Singing Hills; Empty Saddles; A Roundup Lullaby; We'll Rest At The End Of The Trail; Along The Santa Fe Trail; Home Is Where You Are; The Heart Of Texas; Be Honest With Me; Goodbye, Little Darlin', Goodbye; Riders In The Sky; The Old Oaken Bucket; Cielito Lindo. **(Brunswick LAT8253.)**

Crosby opens up the trail of past years with this selection of Western favourites.

BILLY DANIELS (" The Masculine Touch ")—Summertime; Street Where You Live; I Could Have Danced All Night; Long Before I Knew You; Under The Bamboo Tree; Of The Street; Around The World; Blue Turning Grey Over You; Kiss Of Fire; The Masculine Touch; Bye Bye, Baby; I Need Your Love; A Hundred Years From Today; Mr. Sandman; You Were Meant For Me; That Old Black Magic. **(HMV CLP 1202.)**

Billy Daniels " hams it up " in this selection recorded during a performance at the Moonlight Room of Hollywood's Sunset Strip. But the patrons obviously enjoyed themselves.

SAMMY DAVIS (" It's All Over But The Swingin' ")—Mouse; Hang My Tears Out To Dry; But Not For Me; Where's That Rainbow?; I Cover The Waterfront; Don't Blame Me; Better Luck Next Time; Can't Help Lovin' Dat Gal; It Never Entered My Mind; Someone To Watch Over Me; I've Grown Accustomed To Her Face; Spring Is Here; I Can't Get Started. **(Brunswick LAT8248.)**

Davis strives for effect and tends to shout at times. But this release should satisfy his followers.

DORIS DAY (" Hooray For Hollywood, Vol. 1 ")—Hooray For Hollywood; Check To Check; It's Easy To Remember; The Way You Look Tonight; I'll Remember April; Blues In The Night; I've Got My Love To Keep Me Warm; Soon; That Old Black Magic; You'll Never Know; A Foggy Day; It's Magic. **(Philips BBL7347.)** 26.9.58.

Not hooray for Doris, we're afraid. The Day girl has done better things in the past.

LONNIE DONEGAN SKIFFLE GROUP (" Lonnie ")— Lonesome Traveler; The Sunshine Of His Love; Ain't No More Cane On The Brazos; Ain't You Glad You've Got Religion?; Times Are Getting Hard, Boys; Lazy John; Input From The Lighthouse; I've Got Rocks In My Bed; Long Summer Day. **(Nixa NPT19027.)**

As Lonnie puts it on his sleeve note— a mixed bag of folk songs " comprising " Three Spirituals, One Blues, One Field Lament and four mixed Bags. "

JOHNNY DUNCAN BLUE GRASS BOYS (" Duncan Salutes Hank Williams ")—Hey, Good Lookin'; Weary Blues From Waiting; Move It On Over; Cold Heart; Jambalaya; Your Cheatin' Heart; Long Gone Lonesome Blues; Hank And Me; Kaw-Liga; Settin' The Woods Afire; Alone; Salute To Hank Williams. **(Columbia 33S1125.)**

A song tribute to the late C & W artist whom Johnny Duncan describes as " supreme in his own field. "

ELLA FITZGERALD (" Irving Berlin Song Book, Vol. 1 ")—Let's Face The Music And Dance; You're Laughing At Me; Let Yourself Go; You Can Have Him; Russian Lullaby; Puttin' On The Ritz; Get Thee Behind Me, Satan; Alexander's Ragtime Band; Top Hat, White Tie And Tails; How About Me?; Cheek To Cheek; Supper Is To Be Colour Blind; Lazy; How Deep Is The Ocean?; All By Myself; You Forgot To Remember. **(HMV CLP1153.)**

ELLA FITZGERALD (" Irving Berlin Song Book, Vol. 2 ")—Suppertime; How Deep Is The Ocean?; Heat Wave; Isn't This A Lovely Day?; You Keep Coming Back Like A Song; Reaching For The Moon; Slumming On Park Avenue; The Song Is Ended; I'm Puttin' All My Eggs In One Basket; Now It Can Be Told; Always; It's A Lovely Day Today; Change Partners; No Strings; I've Got My Love To Keep Me Warm. **(HMV CLP1184.)** 19/7/58.

Two of Ella's best LPs to date.

CONNIE FRANCIS (" Who's Sorry Now? ")—Who's Sorry Now?; Who's Sorry Baby; It's The Talk Of The Town; I Miss You So; I Cried For You; I'm Beginning To See The Light; My Melancholy Baby; How Deep Is The Ocean, If I Had You; I'll Get By. **Now?")**—Who's Sorry Now?; I'm **(MGM D153.)** 9 5 58.

The " Who's Sorry Now? " girl sings her big hit and a good swing for a jazz beat on this release.

EYDIE GORME (" Eydie Gorme's Blue Hawaii ")—Blue Hawaii; Can't I'd Forgotten; Because Maebe; For That Night Of Heaven; Tea For Two; I've Gotta Crow; Don't Tell Me; Make Yourself Comfortable; Take A Deep Breath; Got A Feo, A Chance. **(Coral LVA9086.)**

Some of the earlier Gorme tracks issued on LP. This features her at the peak of form. " Tell Me More " is a great ballad—and swingings every syllable from the heart.

EYDIE GORME (" The Roaring 20's ")—When The Red Red Robin Comes Bob Bob Bobbin' Along; Who's Sorry Now?; Tea For Two; Melancholy Man; Singin' In The Rain; Chicago; I Wanna Be Loved By You; My Buddy; Tip Toe Through The Tulips; Let's Do It (Let's Fall In Love); Button Up Your Overcoat; Back In Your Own Backyard. **(HMV CLP1201.)** 9.9.58.

That Gorme gal really belts out this song selection from the twenties—and scores on the vocalising front with the gimmick of the year.

GEORGE HAMILTON IV (" On Gummun ")—Gumming; Ivy Rose; When I Grow Too Old To Dream; Tell Me A Why; Carolina Moon; You Tell Me Your Dream And I'll Tell You Of My Dreams; Let Me Call You Sweetheart; Just A Lonely Boy; Drink To Me Only With Thine Eyes; And Long Ayes. **(HMV CLP1202.)**

Glen-club songs get a gentle treatment in the Country and Western manner with smooth orchestra backing.

BOBBY HELMS (" My Special Angel ")—My Special Angel; No Other Baby; A Pool Such As I; Magic Song; Most Of The Time; Playtime; If Only I Knew; My Shoes Keep Walking Back To You; Tonight's The Night; Far Away Heart; Sugar Moon; Just A Little Lonesome. **(Brunswick LAT8256.)**

Helms has rather a bleating style, but these songs should appeal to C&W fans.

BUDDY HOLLY—I'm Gonna Love You Too; Peggy Sue; Look At Me; Listen To Me; Valley Of Tears;

continued opposite



Ella Fitzgerald sings two albums of Irving Berlin hits.

POPS—VOCAL

from previous page

Buddy Teddy; Everyday; Mailman Bring Me No More Blues; Words Of Love; Baby, I Don't Care; Have On, Little Baby. **(Coral LVA9085.)**

One of the rock-era boys gets in the " groove. "

SONNY JAMES (" Honey ")— Honey; Over Somebody Else's Shoulder; You, You, You; That's How Much I Love You; Honest And Truly; Heartbeat; Need I Say More; Heartbeat; If I Had A Talking Picture Of You; Momenta To Remember; How Do You So Much It Hurts; Goodnight, Sweetheart. **(Capitol T868.)**

Some good old favourites in this varied vocal selection.

FRANKIE LAINE (" Showeaste Of Hits ")—Jezebel; Hey, Joe; High Noon; Girl In The Wood; Answer Me; Rawing Wild; My Friend; Granada; Cool Water; Rose, Rose, I Love You; Dreamy; Kiss Last Night To Me; Mule Train; Love; I Believe. (Philips BBL 7263.)

Frankie Laine pot-boils his way through some songs that helped win him fame.

FRANKIE LAINE (" Foreign Affair ")—Laura; Mam'selle; Rendezvous Cosi (I Love You More Every Day); Autumn Leaves; Nocturne Solitaire; La Paloma; Mona Lisa; Si Tu Partais (If You Go); Quiereme Mucho (Yours); Torna A Surriento; Love You; Beseme Mucho. (Philips BBL7338.) 5 8 58.

Laine goes multi-lingual in this selection. The innovation registers.

PEGGY LEE (" Jump For Joy ")— Jump For Joy; Back In Your Own Backyard; When My Sugar Walks Down The Street; I Hear Music; Good Time; Old Devil Moon; What A Little Moonlight Can Do; Four Or Five Times; Music, Music, Music; Cheek To Cheek; The Glory Of Love; Why We Got Fun? **(Capitol T979.)** 12 7 58.

Peggy Lee jumping for joy is not so exciting as Peggy Lee offering Black Coffee—but she's always worth listening to.

GEORGE LONDON (" On Broadway ")— Stormy Weather; Old Man River; Surrey With The Fringe On Top; This Nearly Was Mine; If I Loved You; Soliloquy; They Call The Wind Maria; There But For You Go; I'm On The Street Where You Live; September Song; All The Things You Are; Ol' Man River. **(Decca LK4230.)**

Operatic singer London gives virile expression to a choice selection of show tunes.

JULIE LONDON (" Julie ")—Somebody Loves Me; Dream Of You; Daddy; Bye Bye Blackbird; Free And Easy; All My Life; When The Red, Red Robin Comes Bob Bobbin' Along; Midnight Sun; You're Getting To Be A Habit With Me; Don'cha Go 'Way Mad; Indiscreet; For You. **(London HA-U2112.)** 20 9 58.

Interesting backings from the Jimmy Rowles Orchestra enliven this latest London release.

JOE LOSS ORCHESTRA (" Dancing Time For Dancers, No. 14)—I Could Have Danced All Night; Lovely Lady On The Street Where You Live; Exactly Like You; Charmaine; Come Josephine; The Rain In Spain; Nice Work If You've Gone. **(HMV CLP1191.)**

The customers who have enjoyed Joe's previous LPs in this series will not want to miss this one—which includes some of the My Fair Lady " hits.

DENNIS LOTIS (" Bidin' My Time ")—Sentimental Journey; I Can't Be Wrong; How Little We Know; May I?; Body And Soul; Bidin' My Time; What Makes The Sunset; My Foolish Heart; Now It Can Be Told; Once Upon A Time; As Time Goes By; Goodnight My Love. **(Columbia 33SX1089.)**

A well-contrasted song selection that should register strongly with Lotis lovers. A bouquet for Mal Osborne's backings.

JIM LOWE (" Songs They Sing Behind The Green Door ")—The Huckle Buck; A Little Street Where Old Friends Meet; Never Talk To A Talking Dog; Piano Roll Pete; A Personal Friend Of Mine; The Green Door; Nobody's Sweetheart; Close The Door; Broken Hearted; The Man Behind The Door; Lonely Boy Jack; Oh, Oh, Baby. **(London HA-D1108.)**

Now we know part of what went on behind that " Green Door "! Jim's latest offers a beaty selection that includes a few noveities.

LYDIA MACDONALD (" Will Ye No Come Back Again? ")—The Kerr Row; Skye Boat Song; Loch Lomond; My Ain Folk; Ye Was To Bide Awa; Bluebells Of Scotland; Roamin' In The Gloamin'; Auld Lang Syne; Mr. Crazy; The Great Came-And-Got It Day; Moanin' In The Mornin'; Under A Blanket Of Blue; Taking A Chance On Love; Remember You; Yesterdays. **(RCA RD27072.)** 9 9 58.

Unaffected singing by the " U.S Forces' Sweetheart. "

FRANK SINATRA (" Come Fly With Me ")—Come Fly With Me; Around The World; Isle Of Capri; Moonlight In Vermont; Autumn In New York; It Happened In Monterey; Let's Get Away From It All; April In Paris; London By Night; Brazil; Blue Hawaii; It's Nice To Go Trav'ling. (Capitol LCT6154.) 13/9/58.

To the Voice plus Billy May adds up to another must for the library of Sinatra LPs.

FRANK SINATRA with TOMMY DORSEY ORCHESTRA (" Frankie And Tommy ")—Oh, Look At Me Now; This Love Of Mine; Devil May Care; Anything Goes; Love And Marriage; The Rest; How Do You Do Without Me?; Dancing The Night Away; Bim Bam Baby; Our Love Affair; I Could Make You Care; Say It; Polka Dots And Moonbeams. **(RCA RD27009.)** 13/9/58.

Tuneful memories of the days when Sinatra was beginning to make his name with the Dorsey material.

JO STAFFORD (" Swingin' Down Broadway ")—Anything Goes; The Gentleman Is A Dope; I Got It Bad And That Ain't Good; Devil Moon; Any Place I Hang My Hat Is Home; Love Is Here To Stay; For Sale; Happiness Is A Thing Called Joe; How High The Moon; Love Walked In; I Never Entered My Mind; Taking A Chance On Love. **(Philips BBL7324.)**

The immaculate voice of Jo Stafford featured against husband Paul Weston's backings. But even Jo can't match Eydie Gorme's " Gentleman Is A Dope. "

JANE MORGAN (" All The Way ")—All The Way; Tamuny; Melodie D'Amour; Young At Heart; Because Till The End Of Time; April Love; Till; Just A-Wearying For You; Sunday; Inchworm; From The First Hello To The Last Goodbye. **(London HA-R3116.)**

Appealing singing set against lush string playing by The Troubadors.

JOHNNIE RAY (" Showcase Of Hits ")—Alexander's Ragtime Band; Little White Cloud That Cried; Yes Tonight, Josephine; Cry; Such A Night; Hey There; If I Had You; Somebody Stole My Gal; Glad Rag Doll; Look Homeward, Angel; Just Walking In The Rain; You Don't Owe Me A Thing; Walkin' My Baby Back Home; I'm Gonna Walk And Talk With My Lord. **(Philips BBL7284.)**

The Cry Guy sings his tortured way through a selection of favourites that will send the " Love Johnnie " crew into ecstasies.

BUDDY RICH (" Buddy Rich Just Sings ")—Cathy; Between The Devil And The Deep Blue Sea; It's All Right With Me; Over The Rainbow; You Took Advantage Of Me; Can't We Be Friends?; It's Only A Paper Moon; My Melancholy Baby; Cheek To Cheek; It Don't Mean A Thing; I Hadn't Anyone Till You; That Old Feeling. **(HMV CLP 1185.)** 24/7/58.

Dated singing redeemed by swinging accompaniments.

JIMMY RODGERS (" Number One Ballads ")—My Prayer, Tammy; Unchained Melody; Hey, There; Love Letters In The Sand; Kisses Sweeter Than Wine; Secret Love; Three Coins In The Fountain; Que Sera, Sera. **(Columbia 33SX1097.)**

The " Kisses Sweeter Than Wine " boy sings a selection of top ballads with charm and restraint.

DINAH SHORE (" Holding Hands At Midnight ")—Nice Work If You Can Get It; Easy To Love; Come Rain Or Come Shine; Once In A While; It Had To Be You; You're Driving Me Crazy; The Great Came-And-Got It Day; Moanin' In The Mornin'; Under A Blanket Of Blue; Taking A Chance On Love; Remember You; Yesterdays. **(RCA RD27072.)** 9 9 58.

Unaffected singing by the " U.S Forces' Sweetheart. "

FRANK SINATRA (" Come Fly With Me ")—Come Fly With Me; Around The World; Isle Of Capri; Moonlight In Vermont; Autumn In New York; It Happened In Monterey; Let's Get Away From It All; April In Paris; London By Night; Brazil; Blue Hawaii; It's Nice To Go Trav'ling. (Capitol LCT6154.) 13/9/58.

To the Voice plus Billy May adds up to another must for the library of Sinatra LPs.

FRANK SINATRA with TOMMY DORSEY ORCHESTRA (" Frankie And Tommy ")—Oh, Look At Me Now; This Love Of Mine; Devil May Care; Anything Goes; Love And Marriage; The Rest; How Do You Do Without Me?; Dancing The Night Away; Bim Bam Baby; Our Love Affair; I Could Make You Care; Say It; Polka Dots And Moonbeams. **(RCA RD27009.)** 13/9/58.

Tuneful memories of the days when Sinatra was beginning to make his name with the Dorsey material.

GUY MITCHELL (" Showcase Of Hits ")—There's Always Room At Our House; We Won't Live In A Castle; Belle, Belle My Liberty Belle; Look At That Girl; Pittsburgh, Pennsylvania; My True, True Love; Singing The Blues; Knee Deep In The Blues; Heart Of Rome; Sparrow In The Tree Top; Singing The Blues **(Philips BBL7285.)**

A best-selling selection from the singer who put sea shanties into the hit parade.

JANE MORGAN (" All The Way ")—All The Way; Tamuny; Melodie D'Amour; Young At Heart; Because Till The End Of Time; April Love; Till; Just A-Wearying For You; Sunday; Inchworm; From The First Hello To The Last Goodbye. **(London HA-R3116.)**

Appealing singing set against lush string playing by The Troubadors.

JOHNNIE RAY (" Showcase Of Hits ")—Alexander's Ragtime Band; Little White Cloud That Cried; Yes Tonight, Josephine; Cry; Such A Night; Hey There; If I Had You; Somebody Stole My Gal; Glad Rag Doll; Look Homeward, Angel; Just Walking In The Rain; You Don't Owe Me A Thing; Walkin' My Baby Back Home; I'm Gonna Walk And Talk With My Lord. **(Philips BBL7284.)**

The Cry Guy sings his tortured way through a selection of favourites that will send the " Love Johnnie " crew into ecstasies.

BUDDY RICH (" Buddy Rich Just Sings ")—Cathy; Between The Devil And The Deep Blue Sea; It's All Right With Me; Over The Rainbow; You Took Advantage Of Me; Can't We Be Friends?; It's Only A Paper Moon; My Melancholy Baby; Cheek To Cheek; It Don't Mean A Thing; I Hadn't Anyone Till You; That Old Feeling. **(HMV CLP 1185.)** 24/7/58.

Dated singing redeemed by swinging accompaniments.

JIMMY RODGERS (" Number One Ballads ")—My Prayer, Tammy; Unchained Melody; Hey, There; Love Letters In The Sand; Kisses Sweeter Than Wine; Secret Love; Three Coins In The Fountain; Que Sera, Sera. **(Columbia 33SX1097.)**

The " Kisses Sweeter Than Wine " boy sings a selection of top ballads with charm and restraint.

DINAH SHORE (" Holding Hands At Midnight ")—Nice Work If You Can Get It; Easy To Love; Come Rain Or Come Shine; Once In A While; It Had To Be You; You're Driving Me Crazy; The Great Came-And-Got It Day; Moanin' In The Mornin'; Under A Blanket Of Blue; Taking A Chance On Love; Remember You; Yesterdays. **(RCA RD27072.)** 9 9 58.

Unaffected singing by the " U.S Forces' Sweetheart. "

FRANK SINATRA (" Come Fly With Me ")—Come Fly With Me; Around The World; Isle Of Capri; Moonlight In Vermont; Autumn In New York; It Happened In Monterey; Let's Get Away From It All; April In Paris; London By Night; Brazil; Blue Hawaii; It's Nice To Go Trav'ling. (Capitol LCT6154.) 13/9/58.

To the Voice plus Billy May adds up to another must for the library of Sinatra LPs.

FRANK SINATRA with TOMMY DORSEY ORCHESTRA (" Frankie And Tommy ")—Oh, Look At Me Now; This Love Of Mine; Devil May Care; Anything Goes; Love And Marriage; The Rest; How Do You Do Without Me?; Dancing The Night Away; Bim Bam Baby; Our Love Affair; I Could Make You Care; Say It; Polka Dots And Moonbeams. **(RCA RD27009.)** 13/9/58.

Tuneful memories of the days when Sinatra was beginning to make his name with the Dorsey material.

GUY MITCHELL (" Showcase Of Hits ")—There's Always Room At Our House; We Won't Live In A Castle; Belle, Belle My Liberty Belle; Look At That Girl; Pittsburgh, Pennsylvania; My True, True Love; Singing The Blues; Knee Deep In The Blues; Heart Of Rome; Sparrow In The Tree Top; Singing The Blues **(Philips BBL7285.)**

A best-selling selection from the singer who put sea shanties into the hit parade.

JANE MORGAN (" All The Way ")—All The Way; Tamuny; Melodie D'Amour; Young At Heart; Because Till The End Of Time; April Love; Till; Just A-Wearying For You; Sunday; Inchworm; From The First Hello To The Last Goodbye. **(London HA-R3116.)**

Appealing singing set against lush string playing by The Troubadors.

JOHNNIE RAY (" Showcase Of Hits ")—Alexander's Ragtime Band; Little White Cloud That Cried; Yes Tonight, Josephine; Cry; Such A Night; Hey There; If I Had You; Somebody Stole My Gal; Glad Rag Doll; Look Homeward, Angel; Just Walking In The Rain; You Don't Owe Me A Thing; Walkin' My Baby Back Home; I'm Gonna Walk And Talk With My Lord. **(Philips BBL7284.)**

The Cry Guy sings his tortured way through a selection of favourites that will send the " Love Johnnie " crew into ecstasies.

BUDDY RICH (" Buddy Rich Just Sings ")—Cathy; Between The Devil And The Deep Blue Sea; It's All Right With Me; Over The Rainbow; You

COLLECTIONS

" ALL-TIME COUNTRY AND WESTERN HITS "—COWBOY COPAS, MOON MULLICAN, YORK BROTHERS, BONNIE LOU, DELMORE BROTHERS, DON RENO-RED SMILEY — Kentucky Waltz; I'll Sail My Ship Alone; Tennessee Tango; Signed, Sealed And Delivered; Tennessee Wig-Walk; Tennessee Waltz; Blues Stay Away From Me; New Jole Blon; Filipino Baby; I'm The Talk Of The Town **(Parlophone PMD1084.)**

A C&W selection for devotees of do-it-yourself music.

" JUST FOR VARIETY—Vol. 8 "—CLYDE McCOY ORCHESTRA—Sugar Blues. **DEAN MARTIN**—I Like Them All. **JACKIE GLEASON**—Would You Like To Take A Walk? **HELEN FORREST**—He's My Guy. **BILLY MAY RICO MAMBO ORCHESTRA**—Across **GORDON MacRAE**—High On A Windy Hill. **TENNESSEE "** ERNIE FORD — John Henry. **LES BAXTER ORCHESTRA**—Jungle River Boat. **FOUR FRESHMEN**—Love Is Just Around The Corner. **JACKIE GLEASON**—Laura. **LES PAUL AND MARY FORD**—Tenderly. **RAY ANTHONY ORCHESTRA**—It's De-Lovely **(Capitol T915.)**

" JUST FOR VARIETY—Vol. 9 "—STAN KENTON ORCHESTRA—Laura. **NELSON RIDDLE ORCHESTRA**—The Touch Of Your Lips. **HARRY JAMES ORCHESTRA**—I've Heard That Song Before. **JACKIE GLEASON**—Sweet Sue. **JOE "FINGERS " CARR**—Dardanella. **JUNE HUTTON**—Gone With The Wind. **NAT " KING " COLE**—Pretend. **GEORGE SHEARING QUINTET**—A Foggy Day. **FOUR KNIGHTS**—Cornbanna. **JOE BUSHKIN ORCHESTRA**—Manhattan **MARGARET WHITING**—Younger Than Springtime. **BILLY MAY**—Tenderly. **(Capitol T952.)**

" JUST FOR VARIETY—Vol. 10 "—RAY ANTHONY ORCHESTRA—The Continental. **DEAN MARTIN**—Just One More Chance. **LES PAUL—Josephine. LES BAXTER ORCHESTRA**—Quiet Village **JUNE CHRISTY**—I'll Take Romance. **HARRY JAMES ORCHESTRA**—My Silent Love **TENNESSEE " ERNIE FORD**—River Of No Return **BOBBY HACKETT**—Serenade In Blue. **FOUR FRESHMEN**—The Nearness Of You **WEE HUNT ORCHESTRA**—Oh! **CHUY REYES ORCHESTRA**—Jack, Jack, Jack (Cu-Tu-Gu-Ru) **KAY STARR**—Bonaparte's Retreat **(Capitol T953.)**

" JUST FOR VARIETY—Vol. 11 "—NAT " KING " COLE—A Blossom Fell. **GEORGE SHEARING QUINTET**—Have You Met Miss Jones? **HELEN FORREST**—More Than You Know **JACKIE DAVIS TRIO**—It All Comes Back To Me Now **KAY STARR**—I've Got The World On A String **RAY ANTHONY ORCHESTRA**—Blue rise Serenade. **NELSON RIDDLE ORCHESTRA**—Holiday In Naples **JOE BUSHKIN ORCHESTRA**—Stormy Weather **JUNE HUTTON**—You're Getting To Be A Habit With Me. **PAUL SMITH**—Thou Swell. **MARGARET WHITING**—My Ideal **PITTSBURGH SYMPHONY ORCHESTRA**—Yesterdays. **(Capitol T954.)**

" JUST FOR VARIETY—Vol. 12 "—LES BAXTER ORCHESTRA—Love Paris. **LOU BUSCH ORCHESTRA**—Rainbow's End. **JOE " FINGERS " CARR**—Somebody Stole My Gal **JUNE CHRISTY**—Softly, As In A Morning Sunrise **" TENNESSEE " ERNIE FORD**—Trouble In Mind. **JACKIE GLEASON**—Boom **HARRY JAMES ORCHESTRA**—Cherokee **GORDON MacRAE**—There's A Lull In My Life. **BILLY MAY ORCHESTRA**—When Your Lover Has Gone **LES PAUL—** Meet Mister Callaghan. **NELSON RIDDLE ORCHESTRA**—Love Letters **MARGARET WHITING**—Day In, Day Out **(Capitol T955.)**

" JUST FOR VARIETY—Vol. 13 "—MILT BUCKNER—Deep Purple **JUNE CHRISTY**—Don't Know About You. **DUKE ELLINGTON**—In A Sentimental Mood. **" TENNESSEE " ERNIE FORD**—That's All. **JACKIE GLEASON ORCHESTRA**—When Your Lover Has Gone **KING SISTERS**—Sweet Leilani. **DEAN MARTIN**—Mambo Italiano **GEORGE SHEARING QUINTET**—Perdido **MARGARET WHITING**—Day In, Day Out. **(Capitol T957.)**

Something for everyone on these varied tracks. Take your pick for the party occasion.



Jo Stafford—with the immaculate voice.

This; Deep Purple; Do It Again; If You Please; Eatin' 'N' Sleepin'; Lavinda; Yours Forever. **(London HA-U2116.)**

Negro singer Ward has an exaggerated style, but he sings with a beat.

DAVID WHITFIELD (" Whitfield Favourites ")—If I Lost You; I'd Give You The World; My Son John; The Rudder And The Rock; My September Love; Without Him; My Unfinished Symphony; Dream Of Paradise; Adoration Waltz; Martinella; Ev'rything; I'll Find You. **(Decca LK4262.)**

David Whitfield gives full-throated vent to a selection from his repertoire.

MARGARET WHITING (" Goin' Places ")—The Gypsy In My Soul; Sentimental Journey; Any Place I Hang My Hat Is Home; I'm Gonna Move To The Outskirts Of Town; Gone With The Wind; Runnin' Wild; Between The Devil And The Deep Blue Sea; The Rainbow; Hit The Road To Dreamland; East Of The Sun; Song Of The Wanderer; Home. **(London HA-D1100.)** 9 5 58.

Maggie Whiting sings songs scored by six top American arrangers—Frank Comstock, Pete King, Johnny Mandel, Skip Martin, Marty Paich and Pete Rugolo, Paich wins.

ANDY WILLIAMS (" Sings Rodgers And Hammerstein ") — Some Enchanted Evening; If I Loved You; Getting To Know You; This Nearly Was Mine; Bali Ha'i; I Have Dreamed; People Will Say We're In Love; Younger Than Springtime; I Whistle A Happy Tune; We Kiss In A Shadow; The Surrey With The Fringe On Top; Hello, Young Lovers. **(London HA-A2113.)**

Tuneful songs pleasantly sung.

JACKIE WILSON (" He's So Fine ")—Etc., Etc.; To Be Loved; Come Back To Me; If I Can't Have You; As Long As I Live; Reet Petite; It's Too Bad We Have To Say Goodbye; Why Can't You Be Mine?; I'm A Wanderin'; Right Now; Danny Boy; It's So Fine. **(Coral LVA9087.)**

The " To Be Loved " boy gives full vent to his uninhibited style here. Another affected singer—but he has rhythm!

JIMMY YOUNG (" You ")—You'd Be So Nice To Come Home To; Do I Love You; Moonlight Becomes You; No One But You; The Nearness Of You; I'll String Along With You; I'm Get Along Without You Very Well; It's Always You; All I Do Is Dream Of You; I Could Have Told You; I Hadn't Anyone Till You; How Sweet You Are. **(Columbia 33SX1105.)**

Twelve standards get the soft-voiced Young treatment. Jimmy is in good form throughout.

CAMDEN
THE NEW RCA LABEL
12 great numbers on a 12" LP at only
27/6 tax paid

I COULD HAVE DANCED ALL NIGHT
I could have danced all night; If I loved you;
On the street where you live;
The best things in life are free;
All the things you are; Button up your overcoat;
I love Paris; Getting to know you;
I've grown accustomed to her face;
I've told ev'ry little star; I've got you under my skin;
Buckle down, Winsocki

HILL BOWEN AND HIS ORCHESTRA
CDN-101

WE'RE HAVING A PARTY
I've found a new baby;
Heartaches; For sentimental reasons;
Under Paris skies; Everybody loves my baby;
Undecided; Little girl;
You know; I'll never smile again;
The petite waltz; Baby won't you please come home;
Now is the hour

MALCOLM LOCKYER AND HIS ORCHESTRA
CDN-103

HANDS ACROSS THE TABLE
Hands across the table; Girl of my dreams;
I've got the world on a string; I surrender, dear;
Serenade in the night; Stars fell on Alabama;
Belle of the ball; Take me in your arms;
I can't give you anything but love;
That's my desire; Sweet Lorraine;
I'm getting sentimental over you

TONY OSBORNE AND HIS ORCHESTRA
CDN-104

LOWER BASIN STREET
Mood Indigo; Muskrat ramble; Sophisticated lady;
Basin Street blues; Stardust; Body and soul;
St. Louis blues; Memphis blues; Be

POPS—INSTRUMENTAL

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HOWARD LANIN ORCHESTRA ("Dance Till Dawn")—I Could Have Danced All Night; This Is It; Just In Time; Anything Goes; A Cocktail Opening; Honey Bun; Happy Talk; Bloody Mary; On The Street Where You Live; Tee Pee's Over; You're My Friend; Ain't Chat; Ja-Da; Blue Danube; From This Moment On; My Blue Heaven; South Rampart Street Parade; Mambo Inn; Love Walked In; There's A Small Hotel; On Civvy L'Amour; She Didn't Say Yes; Easy To Love; Little Brown Jug; Voices Of Spring; Hay Straw; The Lady Is A Tramp; Twelfth Street Rag. **(Brunswick LAT 8258.)**

A bang that plays for America's smart set proves that even in the U.S. the corn is green.

RAYMOND LE FEVRE ORCHESTRA ("La Bas And Loin")— With All My Heart; Jérome Chanter La Bas; Pour Garder; Porte Des Lilas; Boîte-Ringers; Around The World; Le Jour On La Plage Viendra; Whatever Lola Wants; Futaie; Il Pleut Sur Londres; Guenchina; Embrasse Moi, On Moi Amour. **(Felsted PDL85051.)**

Well-played dance music with a French touch.

LIBERACE ("Hollywood Bowl Encore") — Chopin Medley (Minute Waltz; Nocturne In C Minor; Waltz In A Flat; Polonaise In A Flat); Hey, Liberace; Liberace's Boogie; The Rosary; Medley Of Requests (Nola; Young At Heart; St. Louis Blues; Malaguena; Bumble Boogie; September Song; 12th Street Rag; Old Piano Roll Blues). **(Philips BBL7065.)**

Want a treacle bath? Then this is it. Liberace does his own announcing of this concert selection—and he's as coy as Little Boy Blue doing his first party piece.

JOE LOCO BAND ("Calypso Dance") — Pack Your Poison; Bongo Bob; Never Let A Woman Get The Best Of You; La Bomba; Honeymoon In Trinidad; Machiteu; Faith In Strenga Medicine; De Bonbo Men; Smile, Smile Your Way; Tappin' Joe; Cha Chipoo. **(Mercury MPL6501.)**

A musical picture of happy West Indians at play among the bamboo groves.

GUY LOMBARDO ROYAL CANADIANS ("Decade On Broadway — 1935-1945") — Where Or When? Begin The Beguine; I Got Plenty O' Nuttin'; Bewitched; Just One Of Those Things; I'll Be Seeing You; Taking A Chance On Love; All The Things You Are; People Will Say We're In Love; September Song; The Surrey With The Fringe On Top; I Could Write A Book. **(Capitol T598.)**

Bands may come and go—but Guy Lombardo goes on forever. And in the same unchanged way. 400.

RAY MARTIN ORCHESTRA ("Million Dollar Melodies") — Love Is A Many Splendored Thing; Diamonds Are A Girl's Best Friend; True Love; High Noon; The High And The Mighty; Colonel Bogey And The River Kwai March; Three Coins In The Fountain; The Man That Got Away; Around The World; Ballad Of Davy Crockett; Unchained Melody; Tender Trap. **(Columbia 33SX1093.)**

Ray Martin offers a "million-dollar" selection played in the svelte style that endeared him to millions of British radio and TV listeners. Rock-styled setting of "High And The Mighty" is novel.

MELACHRINO ORCHESTRA ("Moonlight Concerto") — Themes From Grieg; Tchaikovsky and Rachmaninov Piano Concertos; Slaughter On Tenth Avenue; Concerto In Jazz; Copper Concerto; Concerto For Clarinet. **(HMV CLP1107.)**

The Melachrino formula pays off again. Soloists include Ronaldo Cheaney (harmonica), George Lewin (cello) and pianists Arthur Sandford and Pat Dodd.

NEW GLENN MILLER ORCHESTRA ("Something Old, New, Borrowed And Blue") — Domino; I'm Glad There Is You; I'm In Love Again; Pennsylvania Polka; I've Entered My Mind; Movin' Along; Pancho; Manhattan Serenade; Canadian Sunset; Medley (Stairway To The Stars; Nagasaki; But Not; Star Dreams; Blue Evening); Red Silk Stockings And Green Perfume; Starlit Hour; Man On The Street. **(RCA RD27078.)**

A mixed bag—the highlight being a selection including "Stairway To The Stars," "Star Dreams" and "Blue Evening."

MILTON MILLER ORCHESTRA ("Mitch's Marches") — March From The River Kwai And Colonel Bogey; Who Will Kiss Your Ruby Lips; Whistle Stop; Willy Can; Golden Shoes And Mighty Heads; Yellow Rose Of Texas; Bowery Grenadiers; Bonnie Blue Gal; The President On Parade; Hey, Little Baby. **(Philips BBR8212.)**

America's "genial Svengali" will set your toes tapping with this martial-sounding selection.

TONY OSBORNE ORCHESTRA ("Our Love Story") — Our Love Story; Laura; Bill; Two Dreams Met; Let's Fall In Love; Love Letters; It Could Happen To You; Where Or When; Love; The Folks Who Live On The Hill; As Time Goes By; Isn't It Sweet As You Are; Two Sleepy People; Let's Put Out The Lights And Go To Sleep; Goodnight. **(HMV CLP1109.)**

Tony Osborne forsakes the beat for lush piano and orchestra versions of sentimental ballads.

EDDIE PEABODY ("Favourites Of Mr. Banjo") — Whispering; Wonderful One; Darktown Strutters' Ball; Yes Sir, That's My Baby; Goodnight, Sweetheart; Cradle Of Love; Little Closer; I Cried For You; When Day Is Done; Five Foot Two, Eyes of Blue; Sweet And Lovely; Shine On Harvest Moon; Margie; Rhapsody In Blue; Dixie I Do; Lover Come Back To Me; Lebestraum; Wabash Blues; Melody Of Love. **(London HA-D2180.)**

Banjo ace Peabody gets around his fingerboard with dexterity. Strictly for those who like the banjo, though.

OSCAR PETERSON ("Soft Sands") — Soft Sands; My Old Flame; It Happens Every Spring; Ghost Of A Chance; Chanel; Serenade In Blue; You Took Advantage Of Me; Song To The Show; Monglow; Embers; Summer Nocturne; I Can't Get Started; The Nearness Of You; Dream On A Summer Night. **(HMV CLP1180.)**

Uninspired Peterson, who is capable of much better.

CONFREY PHILLIPS TRIO ("Swinging Down Broadway") — Gotta Dance; Sleepin' Bee; Baubles, Bangles And Beads; A Man Doesn't Know; Without You I'm Nothing; Shall We Dance?; All Of You; A Song In Bloomsbury; I Could Write A Book; The Next Time It Happens; Younger Than Springtime; Just In Time. **(Decca LK4215.)**

Hip selections from a trio that is the toast of the Mayfair set.

"THE FABULOUS MR. PHILLIPS" — Tea For Two; Maybe—Maybe Not; Isle Of Capri; Frankie And Johnnie. **ORCHESTRA** — Night Ride; Deep Purple; Cotton Pickers' Congregation; You Forgot To Remember; Escapade; Charleston Rhapsody; We'll Gather Lilacs. **TRIO**—Runnin' Wild; Sweet Georgia Brown.

The Phillips clarinet is featured in a wide range of material from Dixieland and small groups. One of Sid's best to date, the small group also featuring Phillips' fine piano.

NELSON RIDDLE ORCHESTRA ("Sea Of Dreams") — Out Of The Night; In The Golden Land; Dream (Angi Tahiti); Dream; There's No You; Drifting And Dreaming; Easter Island; Sea Of Love; Sea Of Dreams; Moonbeams; Put Your Dreams Away; Island Dreams; Sea Of Dreams. **(Capitol T915.)**

Pleasant background music from the Mitt whose forte is accompanying.

BILL SHEPHERD ORCHESTRA ("Swingin' Shepherd") — Crazy Legs; Jingle Jangle Jingle; It's Are Low; Jingle Jangle Jingle; I'll Buy That Dream; Flamingo; Fascinator; You Were Meant For Me; When I Take My Sugar To Tea; That Old Feeling; Don't Fence Me In; The Glory Of Love; Strike Up The Band. **(Nixa NPL18043.)**

Adroit arrangements for voices and orchestra delivered with a beat.

VICTOR SILVESTER BALLROOM ORCHESTRA ("Dancing To Victor Silvester, No. 11")—Night And Day; As Time Goes By; Ivins; Dreamy Melody You're Wrong; In The Still Of The Night; Was It A Dream?; La Paloma; Rigoletto; Go Fly A Kite. **(Columbia 33S1131.)**

Ideal for those who like to dance in the traditional mode.

BILL SNYDER ("Sweet And Lovely")—Sweet And Lovely; Your Eyes Have Told Me So; Allah's Holiday; They Say It's Wonderful; I'll Be Seeing You; Cross Your Heart; There's A Small Hotel; Fools Rush In; It's Easy To Say Goodbye; On The Alamo; If There Is Someone Lovelier Than You; At Sundown. **(Brunswick LAT8254.)**

BILL SNYDER ORCHESTRA ("Bewitching Hour")—Bewitched; Soft Lights And Sweet Music; Cocktails For Two; I Dream Of You More Than You Dream Of Me; Dream Awhile; You; The Night Was Made For Love; Take Me In Your Arms; Speak Low; Temptation; You're Mine; You; Why Can't This Go On Forever; Let's Put Out The Lights And Go To Sleep. **(Brunswick LAT8226.)**

The "Bewitched" man meanders along in languorous fashion—effect on his "custom-built" air-conditioned grand. Ideal for the romantically inclined.

EMIL STERN ("Fun In The Sun")—I Want To Be Happy; Rose Marie; 12th Street Rag; Le Dameur De Charleston; Nobody's Sweetheart; Hallelujah; Love And Marriage; Where Will The Dingo Be?; Fredo; Le Ro; Du Fox-Trot; Sweet Sue; Svec Les Vicux La. **(Fontana PDL1044.)**

Corned up jangle piano strictly for squares.

WALLY STOTT ORCHESTRA ("London Pride")—London Pride; Boston Row; British Grenadiers; Knightsbridge March; London Bridge Is Falling Down; Go Forth, London Pride; Limehouse Blues; A Foggy Day; Down Piccadilly; The Good Night; Music Hall Burlesque; Wot Cher (Knocked 'Em In The Old Kent Road); Any Old Iron; Nightingale In Berkeley Square; These Foolish Things; Westminster Waltz. **(Philips BBL7285.)**

The sound of Big Ben heralds a conducted tour of London by arranger-conductor Wally Stott. The swing version of "The British Grenadiers" is a teaser. (What *will* the Colonel say?)

VOCAL GROUPS

ANDREWS SISTERS ("The Dancing 20's")—Don't Bring Lulu; Me, Too; Hot Nanny; What's The Smile Wid Yo; A Long, Long Way; Barney Google; Delicate; Last Night On The Back Porch; When Frank Dances With Me; Bark In Your Own Backyard; Keep Your Skirts Down, Mary Ann; Japanese Sandman; Show Me The Way To Go Home. **(Capitol T1016.)**

Amusing stylings of twenties hits aided by some ingenious Billy May accompaniments.

FOUR ACES ("Hits From Hollywood")—Around The World; Love Is A Many-Splendoured Thing; Whatever Will Be, Will Be; Written On The Wind; Secret Love; A Woman In Love; Tammy; Friendly Persuasion; True Love; Very Special Day; Mountain; Hi-Lili, Hi-Lo; To Love Again. **(Brunswick LAT8268.)**

Depending upon your opinion, the Four Aces will either turn up trumps or lose a trick with this selection.

HI-LO'S ("Love Nest")—Dancing On The Ceiling; Yesterdays; Impossible; But Beautiful; In The Wee Small Hours Of The Morning; Love Nest; This Heart Of Mine; Music For Lovers; My Romance; The Lamp Is Low; Will You Still Be Here; Fairy Land. **(Philips BBL7235.)**

The Hi-Lo's are, as usual, brilliant. A must for all fans of group singing.

JOHNSTON BROTHERS ("Easy")—It Had To Be You; The Touch Of Your Lips; Moonlight Becomes You; My Melancholy Baby; By The Fireside; September In The Rain; The One I Love; The Very Thought Of You; Once In A While; At Last; Goes By; I'll Be Seeing You; The Nearness Of You. **(Decca LK4266.)**

Smooth and relaxed vocal group renditions of 12 top pops. Sets a dreamy mood.

NORMAN LUBOFF CHOIR ("Just A Song")—In The Gloaming; Drink To Me Only With Thine Eyes; When You Were Sweet Sixteen; Goodnight, Ladies; Whiffenpoof Song; Aura Lee; I'll Take You Home Again, Kathleen; Auld Lang Syne. **(Philips BBR8183.)**

A selection of standards tastefully sung by the Lubeff Choir.

STAGE SHOWS

"GENTLEMEN PREFER BLONDES." — **CARROL CHANNING, YVONNE ADAIR, JACK MCAULEY, ERIC BROTHERTON, GEORGE S. IRVING** —Overture; It's High Time; Bye Bye, Baby; Little Girl From Little Rock; Just A Kiss Apart; I Love What I'm Doing; Scherzo; It's Delightful Down In Chile; You Say You Care; I'm A'Tingle; I'm A'Glow; Sunshine; Diamonds Are A Girl's Best Friend; Mamie In Mimi; Homesick Blues; Finale (Gentlemen Prefer Blondes; Keeping Cool With Coolidge). **(Philips BBL7232.)**

Strictly for the musical comedy fans.



Liberace makes a coy announcer on his "Hollywood Bowl Encore" album.

Jazz—instrumental

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JIMMY GIUFFRE THREE—Gotta Dance; Two Kinds Of Koes; The Song Is You; Crazy She Calls Me; Voodoo; My All; That's The Way It Is; Crawdad Suite; The Train And The River. **(London LTZ-K15130.)**

Giuffre plays tenor and baritone with ideas and feeling. Guitarist Jim Hall and bassist Ralph Pena deserve mention.

HAT CONNELLY'S GEORGIA JAZZ BAND ("Jazz At The Cottage")—Georgia; All Of Me; Shine; Blues; I'm Forever Blowing Bubbles; Ain't Misbehavin'; Who's Sorry Now?; Consequent; The Sheik; Georgia. **(77 LP30.)** 6/9 56.

The independent 77 label is to be congratulated on securing Gonella's return to disc, even though the trumpeter-singer is heard below his best form, as are the members of Alex Welsh's band with whom he records. Some hot jazz emerges, not too well recorded.

BOB GORDON QUINTET ("Arranged By Monitrose")—Love Is Here To Stay; Meet Mr. Gordon; Omen Bottom; For Bue; What A Difference A Day Made; Tea For Two. **CLIFFORD BROWN ENSEMBLE**—Gone Wish The Wind; Tiny Capers; Joy Spring; Blueberry Hill; Daheud. **(Vogue LAE12211.)** 13 9/58.

Although the title gives pride of place to Jack Montrose's arrangements, the outstanding features in these 1954 recordings are the solos—especially those from Bob Gordon's baritone and Clifford Brown's trumpet.

CARL HALEN'S GIN BOTTLE SEVEN ("Gin Bottle Jazz")—Four Or Five Times; Nagasaki; Mama's Blues; That Thing; Nagasaki; Apex Blues; Ecstasy; Wolverine Blues; Paliet On The Floor; Dallas Blues; Oh, Baby; Milenberg Joys. **(London HA-R2114.)**

Trumpeter Halen leads a traditional seven-piecer from Ohio in music reminiscent of the earlier). It's rather subdued, sometimes even Dixieland with emphasis on ensemble.

CHICO HAMILTON QUINTET (Vol. 2)—Nice Channel 3; Branasia; September Song; Sete-Guaira; Mr. Lee; Rain Dolt; Lillian; Reflections; Sot's Winds; Caravan; Arrivederci Roma; Punicul Punicus; Trambi's Serenade; Mattinata; Luna Rossa; Maria; O Sole Mio. **(London HA-R2114.)**

Strings with a Latin flavour. Not likely to appeal to the majority of MM readers.

FRED WARING PENNSYLVANIANS ("All Through The Night")—Autumn Leaves; If I Had My Way; The Inch Worm; Dear Hearts And Gentle People; Anywhere I Wander; Tennessee Waltz; Greensleeves; Pushkin's Pantaloons; Drink To Me Only With Thine Eyes; The Uncontested Lover; Comin' Thro' The Rye; All Through The Night. **(Capitol T836.)**

Restful—if uneventful listening for the quieter moments.

ROGER WILLIAMS ("It's A Big Wide Wonderful World")—It's A Big Wide Wonderful World; Flyin' Down To Rio; Some Day I'll Somewhere; We Love Paris; Manhattan; St. Louis Blues; April In Portugal; Kashmere Love Song; Caravan; Rhineland Waltzes; Rose Of Tralee; The World Is Waiting For The Sunrise. **(London HA-R2105.)**

Drawing-room piano that takes a trip around the world.

ROGER WILLIAMS ("Till")—Till; Let's Get Away From It All; Wonderful Wish; We Will Be; Jealousy; The High And The Mighty; Pawnbroker; Theme; The Sentimental Touch; O Mein Papa; Brahm's Waltz In A Small Bandbox; Theme (Gunsmoke). **(London HA-R2115.)**

Not for the hipsters, but this selection by the former "straight" pianist makes relaxing background music for your quieter moments.

HI-FI DRUMS—**DUKE ELLINGTON ORCHESTRA**—Gonna Tan Your Hide. **WOODY HERMAN HERD**—Hi-Fi Drums; Skinned; Skinned Again. **BILLY MAY ORCHESTRA**—Brushed Off; Tri-Fi Drums. **GENE NORMAN JUST JAZZ ALL STARS**—Sticks. **(Capitol T598.)**

A collection of recordings designed lavishly to feature drummers Louis Bellson, Dave Black, Irv. Cottler, Chuck Flores, Stan Levy, Buddy Rich and Alvin Stoller. Intriguing for those who enjoy drums and studying drummers' styles.

BOBBY JASPAR — Seven Up; My Old Flame; All Of You; Doublemint; Before Dawn; Sweet Blanche **(London LTZ-U15118.)**

Bobby Jaspar, on tenor and flute, is up to form, but is not very well supported.

"JAZZ FROM CARNEGIE HALL" — **RED GARLAND TRIO** — Makin' Whoopee. **HERDSMEN**—Chasin' The Bass; **JAY AND KAI QUINTET**—Don't Argue. **J. J. JOHNSON QUINTET**—Blue Mood. **LEE KONITZ QUINTET**—Retardation. **MODERN JAZZ QUARTET**—La Rende. **ZOOT SIMS QUINTET**—Zoot Swings. The Blues. **KAI WINDING SEXTET** — Bid's Bounce. **(Esquire 20-094.)**

A collection from previously issued albums compiled to feature the American stars who appeared there last month with the "Jazz From Carnegie Hall" unit—except that illness prevented Red Garland from taking part in any but the last two concerts.

"JAZZ WEST COAST—Vol. 3"— There Will Never Be Another You; Mr. Smith Goes To Town; Polka Dots And Moonbeams; Old Croix; Little Girl Blue; Bernie's Tune; Brown; Things Ain't What They Used To Be; Two Marvellous Words; Brother, Can You Spare A Dime?. **(Vogue LAE12115.)** 6/9 58.

Over 100 of the best known West Coast jazzmen, forming 10 mini-bands, appear here. Not one of the groups is worse than good.

BUNK JOHNSON BAND—Careless Love; 2.19 Blues; The Girls Go Crazy When I Move To The Sky; Ace In The Hole; Bunk's Blues; Somebody's Fault But Mine; Down By The Riverside. **LU WATTERS JAZZ BAND**—Georgia Camp Meeting; Irish Black Bottom; Original Jelly Roll Blues; Smoky Mokes; Maple Leaf Rag; Memphis Blues; Black And Blue Rag; Mamanita. **(London HA-U2108.)** **(London LTZ-U15177.)** 20/8/58

Superb Hawkins occasionally hampered by a strangely assorted accompanying group. Well worth it for Hawk alone.

MEL HENKE ("Dig Mel Henke")—Dream A Little Dream Of Me; I Can't Give You Anything But Love; Sentimental Journey; Frankie And Johnny; Where Or When; Mairzy Doats; Sleepy Time Down South; The Man I Love; Ain't Misbehavin'; Rhapsody In Ostrow; Four Deuces; Nola; Liza. **(Contemporary LAC12112.)** 30/8/58.

Mel Henke, 43-year-old Chicagoan pianist, makes his record debut. He seems to have absorbed most of what there is in jazz and found his own original and provocative ways of exploiting it.

WOODY HERMAN ORCHESTRA ("Summer Sessions") — Summer Sequence; Side Walks Of Cuba; Caldonia; The McGowan's Dream; Back Talk; Everywhere; The Good Earth. **(Fontana TFR6015.)**

Reissues of some of the most outstanding recordings by Woody Herman's famous band of 1945. 6, 7 and 7. Including Ralph Burn's concert works, "Summer Sequence" and "Lady McGowan's Dream."

"HI-FI DRUMS"—**DUKE ELLINGTON ORCHESTRA**—Gonna Tan Your Hide. **WOODY HERMAN HERD**—Comparsita; Sl. James Infirmary; Arabian Traveller. **(Capitol LC6157.)** 23/8/58.

STAN KENTON ORCHESTRA ("The Kenton Era — Vol 2: Growing Pains, Artistry In Rhythm")—Russian Lullaby; It's Wonderful; Eager Beaver; Lake City; Opus A Dollar Three Eighty; I Know That You Know; I'm Gonna Sue For A Pad; Ol' Man River; I'll Remember April; Lisa; One Twenty; Body And Soul; Tea For Two; I Never Thought I'd Sing The Blues; I've Got The World On A String; Everybody Swing; You May Not Love Me; Has There Been You Know. **(Capitol LCT6158.)** 23/8/58.

STAN KENTON ORCHESTRA ("The Kenton Era — Vol. 3: Progressive Jazz, Innovations")—Artistry In Harlem; I Could Be With You; By The River Of Sainte Marie; Sophisticated Lady; Interlude; Over The Rainbow; Theme; Lover Come Back To Me; In Versadero; Amazonia; Sabute; Bongo; Tampico; Samana. **(Capitol LCT6159.)** 23/8/58.

STAN KENTON ORCHESTRA ("The Kenton Era — Vol. 4: Contemporary, Epilogue") — Swing House; You Go To My Head; Stella By Starlight; Bill's Blues; Modern Jazz Sextet; El Congo Mambe; Get Out Of Town; Epilogue (Dusk); narration by **Kenton**; Epilogue (Dawn); Rhythm. **(Capitol LCT6160.)** 20/8/58

Stan Kenton gives the story of his band in fascinating detail in Vol. 1) and music from its inception in 1940 up to the present year.

Though many of the numbers have been heard on previous Kenton records, except for the backgrounds to Kenton's dialogue all the versions in albums are hitherto unissued recordings, many from broadcasts.

An excellent documentary for those familiar with the band and those who have yet to make the acquaintance of the music of Stan Kenton.

BARNEY KESSEL ("Music To Listen To Barney By")—Cheerful Little Earful; Makin' Whoopee; My Reverie; Blues For A Playboy; Theme And The Breaks; Bernie's Tune; Carioca; Mountain Greenery; Indian Summer; Gone With The Wind; Laura; The Fascinating Rhythm. **(Contemporary LAC12005.)**

Barney Kessel, backed by lush strings, sound and a rhythm section, roams decoratively around on his guitar to make attractive after-dinner listening.

GEORGE LEWIS RAGTIME BAND ("Jazz At Vespers")—Just A Little While To Stay Here; Panama; Bill; The Old Rugged Cross; Sometimes My Heart Is Sad; Down By The River Side; Just A Closer Walk With Thee; Lord, You've Been Good To Me; When The Saints Go Marching In. **(London LTZ-U15112.)**

Eight spirituals interpreted with "Jazz At Vespers" dignity and good humour by Lewis, Ory, Bill Johnson and others.

The music was recorded in 1954 during a Sunday church service in Oxford, Ohio, but aside from much mutting the band plays in its normal New Orleans jazz manner.

HUMPHREY LYTTELTON BAND ("I Play It—I Play It")—Bad Row; Manhattan; La Paloma; Goin' Out The Back Way; Mezzrow; Singin' The Blues; Bodega; Everybody For Yourself; Sweethearts On Parade. **(Decca LK4276.)**

The latest Lyttelton LP, looking strange in a Decca cover, gives us three different musical flavours: the normal band of late '57, the 13-piecer with Don Rendell, and the revived Paseo band. "Skid Row," by the first, and "Bodega" by the last, are memorable tracks.

MACHITO AND HIS ORCHESTRA ("Kenya-Afro-Cuban Jazz")—Wild Jungle; Conga Malence; Kenya; Quenia; Rodeo; Cumbanchero; Frenzy; Blues à La Machito; Conversation; Tun Tun Dro; Minor Rama; Tururato. **(London LTZ-U15119.)**

Machito presenting mostly medium tempo and slow numbers. The big band of familiar New York and West Coast jazzmen knows how to swing and dilutes the genuine Machito Latin-American atmosphere.

HERBIE MANN "Salute To The Flute" — Flute Lights Are Low; Little Niles; Old Henkie Tenkie Tonk Piano Blues; Bravo; Flute Suite; Beautiful Love; Hip Scotch; Song For Ruth; Nola's Nuggets; Ritual. **(Fontana TFL5013.)**

HERBIE MANN-BOBBY JASPAR ("Flute Souffle")—Tel Aviv; Somewhere Else; Let's March; Chasin' The Bird. **(Esquire 32-864.)** 25/8/58.

Those who like the soft sound of the flute will find all they could wish from these sides.

MASTERSOUNDS ("The King And I") — Medley (I Have Dreamed; A Puzzlement; Something Wonderful); March Of The Siamese Children; Getting To Know You; My Lord And Master; Medley (Hello Young Lovers; I Whistle A Happy Tune); We Kiss In A Shadow; Shall We Dance?; Epilogue. **(Vogue LAE12126.)**

A quartet of electric bass, vibes, piano and drums modelled on the MJQ gentle jazz.

MERSEYSIPPI JAZZ BAND ("Any Old Rags")—Original Rags; Trombone Rag; Hysterics Rag; Ragtime Goblin Man; Serentor Rag; Panama Rag; Alexander's Ragtime Band; Bees' Knees. **(Esquire 32-863.)**

The above-average British trad. band playing a collection of rags, some interesting, some diabolically dull. **RAY BROWN**—Bass Ball. **BOB BROOKMEYER QUINTET**—Bobbie's Tune. **GERRY MULLIGAN QUARTET**—Utter Chaos. **(Columbia-Playboy 33CX1030.)**

CHARLES MINGUS-HAMPTON HAWES-DANNY RICHMOND ("Trio")—Yesterdays; Back Home Blues; I've Got Rhythm; Hampy's New Blues; Summertime; Dizzy Moods; Lover. **(London LTZ-U15128.)** 20/8/58

Three of the finest musicians in modern jazz combine in one of the finest trio albums heard for many a long day.

27 9 58.

GERRY MULLIGAN THELONIOUS MONK ("Mulligan Meets Monk")—Round About Midnight; Rhythm-A-Ning; Sweet And Lovely; Decidedly; Rhapsody, No Chaser; I Mean You. **(London LTZ-U15127.)** 30 9 58.

This first meeting between two of the most original and provocative instrumentalists in contemporary jazz is a 100 per cent. success.

PLAYBOY JAZZ ALL STARS (Vol. 1)—LOUIS ARMSTRONG ALL STARS—Do You Know What It Means To Miss New Orleans?; Rockin' Chair. **BENNY GOODMAN ORCHESTRA**—When Buddha Smiles. **LIONEL HAMPTON QUINTET**—Date With Oscar. **GENE KRUPA TRIO**—Fine's Idea. **TOMMY DORSEY ORCHESTRA**—Oh! Look At Me Now. **STAN KENTON ORCHESTRA**—Theme And Jarem Pelk Dance. **SHORTY ROGERS ORCHESTRA**—Jazz Me. **SHELLY MANNE QUINTET**—The Sophisticated Rabbit. **STAN GETZ QUARTET**—Blues For Mary Jane. **KAI WINDING SEPTET**—Who, Me? **(Columbia-Playboy 33CX1038.)**

ELLA FITZGERALD (2 sets). **(Verve MGV4003-2.)**—1 Concentrate On You; **DIZZY GILLESPIE ORCHESTRA**—Jooge Boogie. **BUD SHANK QUARTET** — Tangerine. **BARNEY KESSEL QUARTET**—A Foggy Day In Love. **J. J. JOHNSON QUINTET**—Lover Man; Sleep. **DAVE BRUBECK QUARTET**—Pilgrim's Progress. **CHET BAKER QUARTET**—Band Aid. **RAY BROWN**—Bass Ball. **BOB BROOKMEYER QUINTET**—Bobbie's Tune. **GERRY MULLIGAN QUARTET**—Utter Chaos. **(Columbia-Playboy 33CX1030.)**

These LPs, not obtainable separately, contain an instructive cross-section of jazz made by the musicians who won "Playboy" magazine's 1957 poll and some runners-up. An entertaining anthology; it includes unfamiliar Louis items and good examples of Hampton, Getz, Ella, Dizzy, J. J. and Mulligan. Some others are disappointing. The records are attractively presented in a special album.

KID ORY'S CREOLE JAZZ BAND—Creole Song; Get Out Of Here; Blues For Jimmie Noone; South; Panama; Under The Bamboo Tree; Careless Love; Do What Ory Say; Maryland, My Maryland; Down Home Rag; 1919 Rag; Oh, Didn't He Ramble; Ory's Creole Trombone; Weary Blues; Maple Leaf Rag; Original Dixieland One-Step. **(Good Time Jazz L12106.)**

A bunch of the most vital and influential records ever made by Ory or, for that matter, any revivalist band. Omer Simeon

continued overleaf

Music from the films

PEARL BAILEY ("Songs From 'St. Louis Blues'")—St. Louis Blues; Hesitating Blues; Morning Star; Aunt Hagar's Blues; I'll Never Turn Back No More; Ole Miss; Long Lost Friendless Blues; Careless Love; Way Down South Where The Blues Began; I've Heard Of A Guy Called Heaven; Beale Street Blues. **(Columbia 33SX1094.)**

A dozen W. C. Handy songs done with lusty vocals and a great variety of inflections by this expressive performer. "St. Louis Blues" and Aunt Hagar's "Hesitating" have some jazz character, but the album is really aimed at the big public.

EDDIE BARCLAY ORCHESTRA ("Film Favourites")—"Baby Doll" Theme; Para Bohème; Reine D'Amour; Forever, Darling; "Rebel Without A Cause" Theme; "East Of Eden" Theme; This Time Is Ours (from "Giant"); There's A Never Been Anyone Else But You; Les Amants De Safari; If You Wanna See Mamie Tonight; If You Can Dream; Sorry With The Prince Of Peace; Wind Of Dreams; Oh, What A Beautiful Morning; People Will Say We're In Love. **(Felsted PDL85045.)**

Adequate mementoe of film music.

"CARMEN JONES." PEARL BAILEY, JOE CRAWFORD, MARVIN HAYES, MARILYN HORNE, LA VERN HUTCHERSON, OLGA JAMES, BROCK PETERS, B. PETERSON (from the film soundtrack—Overture; Opening Medley; Habanera; You Talk Like My Maw; Dere's A Cafe On The Corner; Theme; Para Bohème; Reine D'Amour; Forever, Darling; "Rebel Without A Cause" Theme; "East Of Eden" Theme; This Time Is Ours (from "Giant"); There's A Never Been Anyone Else But You; Les Amants De Safari; If You Wanna See Mamie Tonight; If You Can Dream; Sorry With The Prince Of Peace; Wind Of Dreams; Oh, What A Beautiful Morning; People Will Say We're In Love. **(Felsted PDL85045.)**

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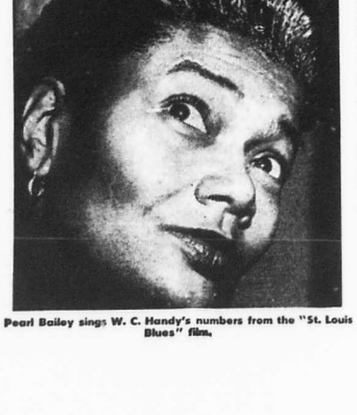

Pearl Bailey sings W. C. Handy's numbers from the "St. Louis Blues" film.

A fitting memento of a memorable film.

"DESIRE UNDER THE ELMS." ELMER BERNSTEIN ORCHESTRA (from the film soundtrack)—Prologue; California Gold; Around The House; Under The Elms; Abbie's Aria; Haydell; Ephraim's Dance; The Cradle; Father Confronts Son; Eben's Remorse; Finale. **(London HA-D211.)**

Spin this when you want to relive memories of a film you may have enjoyed.

"KINGS GO FORTH." ELMER BERNSTEIN ORCHESTRA (from the film soundtrack—Overture; Go Forth; The Riviera; Monique's Theme; The Invasion; Combat; Monique's Theme; Sam Returns; Monique's Theme; Britt's Blues; La Chat Noir; Quiet Drive; Britt Returns; Monique's Despair; Dispaired; Finale. **(Capitol LCT6165.)**

Mainly for those who enjoyed the Frank Sinatra-Tony Curtis film.

"MERRY ANDREW." DANNY KAYE, PIER ANGELI—The Pipes Of Pan; Chin Up—Stout Fellow; Everything Is Peaches; Boo; You Can't Always Have What You Want; The Square Of The Hypotenuse; Band (Buona Fortuna); **BILLY MAY AND TOP CIRCUS BAND** — Medley (Thunderbolt And Rains; Bullhead March; Hippopotamus Rag; Circus Waltz; Lasus Trombone; Miss Maren; Bozo's Song. **(Capitol T1016.)**

Typical Kaye humour—with Billy May stealing the thunder with his tongue-in-cheek interpretations of circus standards.

ELVIS PRESLEY ("King Creole Soundtrack")—King Creole; As Long As I Have You; Hard Headed Woman; Trouble; Dixieland Rock; Don't Ask Me Why; Lover Doll; Crawfish; New Orleans Dreams; Steadfast, Loyal And True; New Orleans. **(RCA RD-27083.)** 4 8 58

Presley addicts should put on their skates for this one. The beat numbers are put over best.

"THE YOUNG LIONS." — **LIONEL NEWMAN ORCHESTRA**—Main Title; Nai-Ron; Christian And Francoise (Mother's Song; Hope And Noah; The Captain's Lady; North African Episode; Parisian Interlude; Berlin Aftermath; A Letter From Noah; River Crossing; Death Of Christian; End Title. **(Brunswick LAT8252.)**

Another film memento, with one or two appealing themes. Those who saw the Brando picture should hear this.

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JAZZ — INSTRUMENTAL

from previous page

and Darnell Howard are among the stand-out performers. A very valuable reissue set.

PAUL QUINICHETTE ("On The Sunny Side")—Blue Dots; Circles; On The Sunny Side Of The Street; Cool-lypso. **(Esquire 32-057.)** 27/9/58.

Quinichette, backed by alto, trombone and rhythm, gets plenty of chance to extend himself in this four-tune 12 in. LP.

DON RENDELL JAZZ SIX ("Playtime")—Hit The Road To Dreamland; Packet Of Blues; My Friend Tom; It's Playtime; Tickletoe; The Lady Is a Tramp; Dolly Mixtures; This Can't Be Love; By Pass; Johnny Come Lately. **(Decca LK4265.)**

This LP is something of a memorial to one of Britain's best modern jazz groups. Rendell and Ronnie Ross provide the high-spots in a patchy but on the whole worthwhile disc.

JOHNNY RICHARDS ORCHESTRA ("Something Else")—Waltz, Anyone?; For All We Know; Dimples; Band Aide; Turn About; Burrito Borrachio; Long Ago And Far Away; Aijalon. **(London LTZ-N15111.)**

Rather ponderous, big-band arranging, saved by the first-rate solo work of altoist Charlie Mariano, tenorist Richie Kamuca, trumpets Maynard Ferguson and Stu Williamson, trombonist Frank Rosolino, and pianist Marty Paich.

SONNY ROLLINS ("Way Out West")—I'm An Old Cowhand; Solitude; Come, Gone; Wagon Wheels; No Greater Love; Way Out West. **(Contemporary LAC12118.)** 13/9/58.

SONNY ROLLINS QUARTET/QUINTET ("Tenor Madness")—Tenor Madness; When Your Lover Has Gone; Paul's Pal; My Reverie; The Most Beautiful Girl In The World. **(Esquire 32-058.)**

Sonny Rollins's mis-shapen and angular phrasing is very noticeable in the Contemporary disc, but the emotional impact of his solos has rarely been equalled since Charlie Parker. Bassist Ray Brown and drummer Shelly Manne provide excellent economical support.

On the Esquire, the accompaniment is provided by Miles Davis's rhythm section: Red Garland, Paul Chambers and Philly Joe Jones, plus, in "Tenor Madness," John Coltrane. Here Rollins manages to infuse some softness into his angularity.

HOWARD RUMSEY LIGHTHOUSE ALL-STARS ("Sunday Jazz")—Four Others; All The Things You Are; Creme De Menthe; Viva Zapata; Bernie's Tune; Solitaire; Morgan Davis; La Soncatlli. **(Contemporary LAC12020).**

All a little dated now, but "Zapata" and "All The Things" still show up as the best tracks.

"SALUTE TO LOUIS," BILLY BUTTERFIELD ET AL—Jazz Lips; Coal Cart Blues; Gulf Coast Blues; Potato Head Blues; Arkansas Blues; Monday Date; Squeeze Me; Hotter Than That; Savoy Blues; Cornet Chop Suey. **(Parlophone PMD1063.)** 9/8/58.

Cleanly played but undistinguished jazz, with Boomie Richmond and Lou McGarity the outstanding soloists. Butterfield leads on four tracks, Pee Wee Erwin on the rest.

BOB SCOBEY'S FRISCO BAND—Battle Hymn Of The Republic; Someday, Sweetheart; Parsons' Kansas City Blues; Strange Blues; Memphis Blues; Down In Jungle Town; Sweet Georgia Brown; Beale Street Blues; Mobile; Friendless Blues; Careless Love; Bill Bailey, Won't You Please Come Home? **(Good Time Jazz LAG12116.)**

These 1955 Scobeys, made with a seven-piece traditional line-up, conform to pattern—well-worn jazz material played in moderately rousing manner with Clancy Hayes vocals on all but two numbers.

TONY SCOTT QUARTET ("South Pacific Jazz")—Bali Hai; Honey Bun; Younger Than Springtime; Cockeyed Optimist; Wonderful Guy; I'm Gonna Wash That Man Right Outa My Hair; Dites-Moi; Some Enchanted Evening; There Is Nothin' Like A Dame; Happy Talk. **(HMV CLP1190.)** 30/8/58.

This could have been a success with both the mums and the dads and the discriminating jazz enthusiast. But Scott's rasping baritone is unlikely to appeal to either coterie.

SECOND CITY JAZZMEN ("Tribute To Madge")—Freeze And Melt; Creole Love Call; The Gals Go Crazy; The Martinique; Savoy Blues; Doctor Jazz; Queen Bess; Blues for Madge. **(Esquire 32-053.)** 23/8/58.

A commendable effort by a highly promising British group. "Creole Love Call" is the high-spot of a praiseworthy first LP.

BUD SHANK QUARTET—Night In Tunisia; Tertia; All Of You; Theme; Jive At Five; Softly As In A Morning Sunrise; Polka Dots and Moonbeams; The Lamp Is Low. **(Vogue LAE12113.)**

BUD SHANK—BOB COOPER ("Flute 'N' Oboe")—They Didn't Believe Me; The Gipsy In My Soul; In The Blue Of The Evening; I Want To Be Happy; Tequila Time; I Can't Get Started; Blue For Delilah; Sunset And Wine; What'll I Do? **(Vogue VA160124.)**

The Shank Quartet (Shank, Claude Williamson, Don Prell, Chuck Flores) with Shank playing alto and flute, is the side for jazz enthusiasts. Shank is developing an original style on alto and is one of the best jazz flautists.

The Shank-Cooper set, with Shank playing flute and Cooper oboe, backed by a rhythm section and on the ballad tracks also by strings, has a more "commercial" appeal.

RALPH SHARON SEXTET ("Around The World In Jazz")—Tipperary Fairy; Strictly Occidental; Ask An Alaskan; Blue In Peru; Prettily Italy; Piccadilly Panic; Sorta Spanish; Parisienne Eyeful, Stateside Static; Hassle In Havana; Gibraltar Rock; Just A Japanese Side-Man. **(Columbia 33SX1090.)** 2/8/58.

Ralph Sharon's tunes are nothing to get excited about But the soloists make the set acceptable even though too many numbers on the one disc don't always allow sufficient time for them to get going.

ZOOT SIMS ("Zoot Sims Plays Four Altos") — Quicker Blues; Slower Blues; Let's Not Waltz Tonight; The Last Day Of Fall; J'Espere Enfin; See, A Key Of "C"; I Await Thee, Love. **(HMV CLP1188.)** 13/9/58.

Multi-recording, skilful harmonisation by pianist George Handy of Zoot's original jazz improvisations, and Zoot's swingingly brilliant performances and synchronisation of the solo and accompaniment parts make this one of the most captivating sax, solo and "section" records of the moment.

"SOUND OF JAZZ." RED ALLEN ALL STARS — Wild Man Blues; Rosetta. **BILLIE HOLIDAY AND MAL WALDRON ALL STARS**—Fine And Mellow. **PEE WEE RUSSELL, JIMMY GIUFFRE, DANNY BARKER, JO JONES**—Blues. **COUNT BASIE ALL STARS**—I Left My Baby; Dickie's Dream. **JIMMY GIUFFRE TRIO**—The Train And The River. **MAL WALDRON**—Nervous. **(Fontana TFL5025.)**

"The Sound Of Jazz" was a CBS TV programme presented by critics Hentoff and Balliett. This recording was made a day or two before transmission. Rushing sings splendidly with an all-star Basie band; Lady Day, though short on voice, sings soul-stirring blues; Pee Wee cuts Giuffre on the blues, and there are stimulating tracks by Red Allen and Rex Stewart, the Giuffre trio and others.

"SUNDAY JAZZ CONCERT IN TOKYO" — HIROSHI WANTABLE STARDUSTERS—Barbaroa; Magouta; Man In The Raincoat; Stardust; Mambo De Flute; Who Parks A Car?. **SHOJI SUZUKI RHYTHM ACES** — Memories Of You; Rose Room; Air Mail Special. **NOBUD HARA SHARPS AND FLATS**—Floor Show. **(London LTZ15113.)**

"THE SWING JOURNAL" — SHIN WATANABE'S SIX JOES—Cherokee **NOBUD HARA SHARPS AND FLATS**—Rhythm In Sharp; She's Funny That Way. **SWING JOURNAL ALL STARS**—Jammin' For Swing Journal; Mixture; Young Bud; Lonely Poem; Gloomy Phantom; Chattering About Mr. Kay. **(London LTZ15113.)**



Billy Butterfield salutes Louis Armstrong.

Swing as taught to the Japanese by the American GIs. If you didn't know, you could almost think the groups were fair-standard American palais bands. Only the Japanese announcements, lack of swing and some of the solo styles give the truth away.

PHIL SUNKEL WITH GERRY MULLIGAN AND BOB BROOKMEYER — Jazz Concerto Grosso; Something For The Ladies; Song For Cornet **(HMV CLP1204.)**

An interesting experiment in writing, even though the soloists are not always highly impressive.

STAN TRACEY ("Showcase") — Almost Like Being In Love; Over The Rainbow; The Surrey With The Fringe On Top; I Love Paris; Best Thing For You; I Can't Give You Anything But Love; This Nearly Was Mine; They Can't Take That Away From Me; I've Got Five Dollars; Mad About The Boy; But Not For Me; Love Is. **(Vogue VA160138.)**

A highly promising LP by Heath's pianist-vibist.

ALEX WELSH BAND ("Melrose Folio")—Kansas City Stomp; Sidewalk Blues; Sugar Babe; Dippermouth Blues; King Porter Stomp; Someday, Sweetheart; Honey Babe; Tia Juana. **(Nixa NJT516.)**

The Welsh band gives exhilarating versions of eight excellent compositions (by Morton, Oliver, the Spikes Brothers and such) from the Melrose catalogue. Attractive Dixieland.

PHIL WOODS GROUP ("The Young Bloods") — Dewey Square; Dupeltook; Once More; House Of Chan; In Walked George; Lover Man. **(Esquire 32-060.)**

Altoist Phil Woods and trumpet Donald Byrd show up as technically accomplished and inventive soloists. The absence of sufficient relationship between their work is a weakness—due probably to insufficient preconsideration of ways of developing the material.

GOSPEL and FOLK

MARIE KNIGHT ("Songs Of The Gospel") — The Storm Is Passing Over; Put My Trust In Thee; I Love Jesus; Can't Keep From Crying; Prayer Changes Things; Jesus Walk With Me; Step By Step; O Lord, Remember Me; Keep Working For The Master; My Home Over There; You Better Run **(Mercury MPL6546.)** 20/9/58.

Fine, driving gospel music sung with warm feeling by the former partner of Sister Rosetta Tharpe. A wide-ranging programme of songs in various rhythms, the set's main defect is short running time.

ALAN LOMAX ("American Song Train, Vol. 1") — This Train; Kicking Mule; Mary Anne; Hettie Belle; Lone Green Valley; Railroad Bill, Riding In The Buggy; Jumpin' Judy, Saturday Night; In The Wilderness; Black Black; Johnson Boys; Two Sisters; Doney Gal; Keep A-Inching Along **(Nixa NPL18013.)** 16/8/58.

Fifteen interesting songs done skiffle-wise by Lomax, Peggy Seeger, Guy Carawan, Sammy Stokes and John Cole. Entertaining.

ALAN LOMAX ("Lomax Sings Great American Ballads") — Jolly Roving Tar; Long John; Git Along, Little Dogies; Jesse James; John Crossed The Water; Boll Weevil; Old Shoes And Leggings; The Grey Goose; Po' Lazarus; Tee Roo; Do Come Back Again; Darlin' Corey; When You Go A-Courtin'; Buffalo Skinners; Frankie **(HMV CLP1192.)** 16/8/58.

Folklorist Lomax sings, with help from Guy Carawan and others a fine selection of folk songs and ballads. A valuable addition to the library.

MOONDOG — Duet (Queen Elizabeth); Whistle And Bamboo Pipe; Conversation And Music at 51st Street And 6th Avenue N.Y.C.; Hardshoe; Tugboat Tocatta; Aumn; Seven Beat Suite; Oo Solo; Portrait Of Ninon And Rehearsal Of Violett's Barefoot Dance; Ostrich Feathers Played On Drums; Oboe Round; Chant; All Is Loneliness; Sextet; Fiesta; Moondog Monologue. **(Esquire 32-005.)**

It's hard to know what Moondog is getting at, but some of his rhythmical exercises amuse—and this time we hear him accompanying the whistle of the "Queen Elizabeth" on bamboo pipe by way of variety. Not one to be bought unheard.

"MUSIC OF THE AFRICAN ZULUS"—COUNTRY JAZZ BAND—K.B. **ELIAS JIVE FLUTES** — Tom Hark. **GLOBE TROTTERS**—Drums Of Africa; Manyausa; Holom Toe. **GOLI SISTERS** — Wambama Lomfaan. **LITTLE KID LEX** — New Year Rock. **MELOTONE BROTHERS**—Siya Giya. **LEFU MOKOENA** — Seeta. **JACKSON NGOBENI** — Kamohlaba. **SHARPETOWN SWINGSTERS.** — A Upinde Msala. **SUZIE AND GRACE** — Skhanda Mayeza. **(Columbia 33SX1099.)**

The present-day music scene in South Africa bears more than traces of North American influence. Here are examples of swinging vocal groups, African "progressive" bands and, of course, pennywhistle virtuosi. It's a fairly interesting album for collectors of musical Africana.

"PENNY WHISTLE JIVE" — MAFUTA AMAHLOPE—Ben's Special. **BLACK DUKE AND PETER MAKANA**—Baboon Shepherd. **PETER MAKANA**—Cool Mood; Sweet Baby; Black John. **HARRY MAKHAYA AND FRANCE PILANE**—Nut Brown Girl. **SPOKES MASHIYANE AND BEN NKOSI** — Jika Spokes. **MASHIYANE AND PILANE** — Boys Of Jo'burg. **(Oriole MG10022.)**

This can safely be recommended to fans of the Kwela. "Jika Spokes" and "Nut Brown Girl" are spirited samples of "pennywhistle jive" while Makana's "Cool Mood" is remarkably like good blues by a jazz clarinettist. Monotonous in one dose.

Latin-American

"FIESTA TROPICAL" — FRANKIE AND HIS CHA CHA BOYS — El Marinero; El Bodugero. **TRIO AVILENO**—Rice Vacilion; Me Lo Dijo Adela; Congelo Bien El Compas; Muneca Triste. **D. RONEY TIPICO BRASILENO BAND**—O Siri. **CARLINHOS ORCHESTRA** — Amer Brejeiro (Coquin D'Amour). **(Fontana TFR6014.)**

This cha-cha selection will shake away the blues.

EDMUNDO ROS ORCHESTRA ("Ros On Broadway") — I Could Have Danced All Night; Some Enchanted Evening; Bewitched; Stranger In Paradise; June Is Bustin' Out All Over; I Whistle A Happy Tune; Hernando's Hideaway; Almost Like Being In Love; I Love Paris; I Talk To The Trees; I've Never Been In Love Before; So In Love. **(Decca LK4264.)**

Excellent fare for the Latin-American element. Ros is in royal mood here.

BEBO VALDES HAVANA ALL-STARS ("Holiday In Havana")—Zig Zag Mambo; Smoocha-Cha; Mambo Caliente; Miramar; Chiribiricocola; Cha Cha Cha Lesson; Music Box Mambo; Hotcha-Cha; Mambo Riff; Pan Pan Pan; Big Shot Cha Cha Cha; Mambo Cantabile. **(Brunswick LAT8232.)**

Another hip-twitcher for the L-A devotees.



● Sonny Terry

. . experiment succeeds

JAZZ — VOCAL

JACKIE CAIN-ROY KRAL ("Bits And Pieces")—Look Around; Stopping The Clock; Change Of Heart; Honey Did; Whisper Not; Say Cheese; Aura; Darn That Dream; I'm Forever Blowing Bubbles; Walkin'. **(HMV CLP1187.)**

Smart material and musicianly treatments raise this above the average level of vocal discs, provided you are not irritated by wordless singing or slick cabaret-type lyrics. Good jazz players and arrangers contribute to the LP.

CARMEN McRAE ("After Glow")—I Can't Escape From You; Guess Who I Saw Today; My Funny Valentine; The Little Things That Mean Much; I'm Thru' With Love; Nice Work If You Can Get It; East Of The Sun; Exactly Like You; All My Life; Between The Devil And The Deep Blue Sea; Dream Of Life, Perdido. **(Brunswick LAT8257.)** 27/9/58.

Carmen McRae gives a good account of herself on these standards without reaching her full stature as a jazz singer. On several she plays piano, too. Trio accompaniment is tasteful throughout.

ANNIE ROSS, DAVE LAMBERT, JON HENDRICKS, COUNT BASIE RHYTHM SECTION ("Sing A Song Of Basie")—Everyday; It's Sand, Man; Two For The Blues; One O'Clock Jump; Little Pony; Down For The Double; Fiesta In Blue; Down For The Count; Blues Backstage; Avenue C. **(HMV CLP1203.)**

Annie Ross, Dave Lambert and Jon Hendricks, made by multi-recording to sound like a big jazz choir, aided by the Count Basie rhythm section, sing words written by Hendricks to ten Basie band arrangements. One of the year's vocal discs

SONNY TERRY, BROWNIE McGHEE, CHRIS BARBER JAZZ BAND ("Sonny, Brownie And Chris")—Custard Pie; Betty And Dupree; This Little Light Of Mine; Key To The Highway; If I Could Only Hear My Mother Pray Again; No Worries On My Mind; Glory. **(Nixa Jazz Today NJT515.)**

The popular U.S. folk team sing and play such favourites as "Key To The Highway" and "Betty And Dupree" with help from various Barber units. The experiment succeeds on this first British recording by Terry and McGhee

SARAH VAUGHAN ("At Mister Kelly's")—September In The Rain; Willow Weep For Me; Just One Of Those Things; Be Anything But Be Mine; Thou Swell; Stairway To The Stars; Honeysuckle Rose; Just A Gigolo; How High The Moon? **(Mercury MPL6542.)** 2/8/58.

Sarah comes close to her best on this in-person recording of an unfamiliar (for her) repertoire, swinging and improvising effortlessly. Trio support by J. Jones. R. Davis and R. Haynes.



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PIANO JAZZ

RONNELL BRIGHT ("Bright Flight")—Randall's Island; Sallye; People Will Say We're In Love; Liza; It Never Entered My Mind; For Pete's Sake; Toasted 'Ammond; It Could Happen To You; How Little We Know; Bohemia, U.S.A.; I've Grown Accustomed To Her Face. **(Vanguard PPL11016.)**

If pianist Ronnell Bright can enlarge his rather circumscribed and derivitive ideas on jazz, the accomplished keyboard his classical training has given him should make him a jazz force to be reckoned with.

RED GARLAND TRIO ("Groovy")—C Jam Blues; Gone Again; Will You Still Be Mine?; Willow, Weep For Me; What Can I Say Dear After I Say I'm Sorry?; Hey, Now! **(Esquire 32-056.)**

Red Garland shows that his warmly melodic nature, unusual imagination, immaculate keyboard control and ability to swing at all tempos are helping to put him among the most enrapturing of contemporary pianists.

ERROLL GARNER ("Penthouse Serenade")—I Cover The Waterfront; Love Walked In; Ghost Of A Chance; Indiana; Somebody Loves Me; Body And Soul; When We're Alone; Undecided; Red Sails In The Sunset; I Can't Believe That You're In Love With Me; Stompin' At The Savoy; Stardust; More Than You Know; Over The Rainbow. **(London LTZ-C15125.)** 2/8/55.

("Serenade To Laura")—Laura; This Can't Be Love; The Man I Love; Moonglow; I Want A Little Girl; It's Easy To Remember; Goodbye; She's Funny That Way; Until The Real Thing Comes Along; I'm Confessin'; Stormy Weather; I Surrender, Dear; I'm In The Mood For Love; All Of Me. **(London LTZ-C15162.)**

Mostly 1949 Garner with a few 1945 tracks thrown in. Best described as melodic variations in swingtime, they are less mature than more recent Garner records. But they are interesting examples of the Garnerisms which first set the maestro on his way to fame.

ERROLL GARNER ("Soliloquy")—You'd Be So Nice To Come Home To; No More Time; I Surrender, Dear; If I Had You; Don't Take Your Love From Me; Soliloquy. **(Philips BBL7226.)** 2/8/58.

Garner here allows himself at times to be over emotional and unnecessarily dramatic. But the record has good moments.

ANDRE PREVIN AND HIS PALS ("Pal Joey")—I Could Write A Book; That Terrific Rainbow; Bewitched; Take Him; Zip; It's A Great Big Town; What Is A Man?; I'm Talking With My Pal; Do It The Hard Way. **(Contemporary LAC12126.)**

Much the same sort of thing as the excellent Shelly Manne Friends trio LP of the "My Fair Lady" tunes. Previn again keeps the tunes well to the fore, but still manages to infuse a really understanding jazz content.

GEORGE SHEARING ("The Shearing Piano") — Stella By Starlight; On The Street Where You Live; Guilty; Friendly Persuasion; For Every Man There's A Woman; It Might As Well Be Spring; High On A Windy Hill; If; A Tune For Humming; Sigh No More. **(Capitol T909.)**

Shearing, playing unaccompanied, again reveals his fine piano technique. But there is little behind it except rather arch decoration which is no credit to George's acknowledged jazz imagination.

LENNIE FELIX ("That Cat Felix") — Indiana; Pennies From Heaven; Prelude To A Kiss; Fine And Dandy; Squeeze Me; On The Sunny Side Of The Street; If I Had You; One For Bill. **(Nixa NJT514.)** 30/8/58.

Britain's Felix swings forcefully through a well-chosen selection which shows his regard for Tatum, Hines and Waller. Outstanding solo piano.



George Shearing (r)—seen here with Lionel Hampton

Plenty of stereo pops—but where's the jazz?

TO be really hip these days is to be wired for stereo.

Anticipating a demand that has already proved phenomenal, manufacturers have flooded the market with stereo equipment—the big sensation of the recent Radio Show.

And the record companies have been as fast off the mark—already there's a fair selection of stereo pops on the market.

But once again jazz is the Cinderella. "A Touch Of The Blues," by the ever-stylish Lee Wiley is the only release that qualifies as jazz. So far, that is.

But there are some first-rate releases in the initial stereo range. Try spinning the space-age titles by Les Brown, Nat "King" Cole, Ted Heath, Lena Horne, the New Glenn Miller Orchestra, Tito Puente and Bill Shepherd.

And, just to give your friends a thrilling introduction to stereo, it's worth investing in one of the demonstration discs that brings a ghost train roaring through the living-room.

Here is a selection of the pop/jazz stereo LPs issued to date. (Full details were included in the Stereo Supplement published with the "MM." on September 20.)

JULIE ANDREWS
"Julie Andrews Sings"
RCA SF-5001 (37s. 6½d.)

WINIFRED ATWELL
"Around The World In Eighty Tunes"
Decca SKL4012 (35s. 10d.)

LES BAXTER, HIS ORCHESTRA AND CHORUS
"Ports Of Pleasure"
Capitol ST868 (33s. 8½d.)

STANLEY BLACK, HIS PIANO AND ORCHESTRA
"Hollywood Love Themes"
Decca SKL4011 (35s. 10d.)

PAT BOONE
"Stardust"
London SAH-D6001 (37s. 6½d.)

LES BROWN AND HIS BAND OF RENOWN
"Concert Modern"
Capitol ST959 (33s. 8½d.)

NAT "KING" COLE
"St. Louis Blues"—Songs Of W. C. Handy Based On The Paramount Picture
Capitol SLCT6156 (39s. 7½d.)

FRANK CORDELL AND HIS ORCHESTRA
"The Melody Lingers On"
HMV CSD1251 (35s. 10d.)

LONNIE DONEGAN
"Lonnie"
Pye-Nixa NSPT 84000 (27s. 10d.)

TED HEATH AND HIS MUSIC
"Hits I Missed"
Decca SKL4003 (35s. 10d.)

LENA HORNE
"Lena Horne At The Waldorf Astoria"
RCA SF-5007 (37s. 6½d.)

"THE KING AND I"
Motion Picture Soundtrack
Capitol SLCT6108 (39s. 7½d.)

MANTOVANI AND HIS ORCHESTRA
"Film Encores"
Decca SKL4002 (35s. 10d.)

MANTOVANI AND HIS ORCHESTRA
"Strauss Waltzes"
Decca SKL4010 (35s. 10d.)

GEORGE MELACHRINO AND HIS ORCHESTRA
"Under Western Skies"
RCA SF-5012 (37s. 6½d.)

MELACHRINO'S MAGIC STRINGS
Melachrino Strings Conducted By George Melachrino
HMV DSD1251 (27s. 10d.)

THE NEW GLENN MILLER ORCHESTRA
Directed by Ray McKinley
"Something Old, New, Borrowed And Blue"
RCA SF-5002 (37s. 6½d.)

TONY OSBORNE, HIS PIANO AND HIS ORCHESTRA
"Where In The World?"
Pye-Nixa NSPL83000 (35s. 10d.)

NORRIE PARAMOR AND HIS CONCERT ORCHESTRA
"My Fair Lady"
Columbia SCX3253 (35s. 10d.)

"POPS STEREO SAMPLER"
Various Artists
Decca SKL4005 (35s. 10d.)

TITO PUENTE AND HIS ORCHESTRA
"Mucho Puente"
RCA SF-5038 (37s. 6½d.)

EDMUNDO ROS AND HIS ORCHESTRA
"Ros On Broadway"
Decca SKL4064 (35s. 10d.)

NELSON RIDDLE AND HIS ORCHESTRA
"Sea Of Dreams"
Capitol ST915 (33s. 8½d.)

BILL SHEPHERD ORCHESTRA BERYL STOTT CHORUS
"Swingin' Shepherd"
Pye-Nixa NSPL83001 (35s. 10d.)

"THE STARS 'N STEREO"
Various Artists
Capitol SLCT6164 (39s. 7½d.)

FRED WARING'S PENNSYLVANIANS
"South Pacific"
Capitol ST992 (33s. 8½d.)

LEE WILEY
"A Touch Of The Blues"
RCA SF-5003 (37s. 6½d.)



● PAT BOONE



● LEE WILEY

ROGER WILLIAMS
"Roger Williams Plays Gershwin"
London SAH-R6002 (37s. 6½d.)

INTRODUCTION TO STEREOPHONIC SOUND
Demonstration Disc
Pye-Nixa CSCL7007 (39s. 11½d.)

DEMONSTRATION TEST RECORD
HMV SDD1 (47s. 11½d.)

A JOURNEY INTO STEREO SOUND
Demonstration Disc
Decca SKL4001 [illegible]



● LENNIE FELIX

ALSO RECEIVED

DAVE CAREY JAZZ BAND—Royal Garden Blues; Tin Roof Blues; Honeysuckle Rose; On Treasure Island; Some Of These Days; Rose Of The Rio Grande; Sobbin' Blues; Wolverine Blues; Sentimental Journey; Swinging The Blues. **(Tempo TAP16.)**

EDDIE CONDON AND HIS BOYS ("Eddie Condon Is Uptown Now")—Blue Lou; Wherever There's Love; Newport News; The Lady's In Love With You; The Albatross; Ain't Misbehavin'; Third Street Blues; Ginger Brown; Everybody's Movin'; Eddie And The Milkman; St. Louis Blues. **(MGM C765.)**

LENNY DEE ("Dee-Day!") — Spooky Takes A Holiday; Basin Street Blues; Big Boogie Dee; Side By Side; Cecilia; Oh, Lady Be Good; Little Rock Getaway; Where Or When?; It's A Sin To Tell A Lie; Spring, Beautiful Spring; When Day Is Done; Nobody's Sweetheart. **(Brunswick LAT8258.)**

"FIESTA DE TOROS IN SPAIN"—LARRY SONN ORCHESTRA—Espana Cani; Cielo Andaluz; La Morena De Mi Copla; La Corrida; El Relicario; Novillero; La Virgen De La Macarena; El Ourrito De La Cruz. **LA SEVILLANITA** — Siete Rosas; El Zapatero; Milagro De Dios; Lo Tango Juaro. **(Oriole MG20028.)**

GEORGE FEYER ORCHESTRA ("Echoes Of Jerome Kern") — The Way You Look Tonight; Bill; Lovely To Look At; Can't Help Lovin' Dat Man; I Won't Dance; They Didn't Believe Me; The Last Time I Saw Paris; She Didn't Say Yes; Smoke Gets In Your Eyes; The Song Is You; Waltz In Springtime; I've Told Every Little Star. **(Vox VX1260.)**

HAWAIIAN HULA BOYS ("Hi-Fi In Hawaii") — Honolulu; Blue Hawaii; Trade Winds; Moonlight and Roses; When You Dream About Hawaii; Blue Tahitian Moon; Hawaiian War Chant; To You, Sweetheart; Pagan Love Song; Sing Me A Song Of The Islands; Moonlight Bay; Aloha Oe **(Columbia 33SX1101.)**

RAMON MARQUEZ ORCHESTRA ("The Exciting Mambo") — Mambo In Seville; Suby Boogie; Caterpillar Mambo; Dancing Kangaroo; Mambo Flamenco; Beautiful Flower; Bullfighter's Mambo; Be Happy; Dancing Ghost; Jose; Four Little Shells; Tip Toe Mambo **(Oriole MG20027.)**

"MUSIC WAS BORN IN AFRICA." AFRICAN MILLS BROTHERS—Waye Tshilo. **ACE BUYA** — Lindiwe; Notemba. **PETER MAKANA**—Peter's Blues. **BEN "SACH" MASINGA**—Dinah. **MARTHA MDENGE**—Sondela; Tell Me how Long The Train's Been Gone. **THANDI MPAMBANI**—Tenderly. **MARTIN STANFORD**—Dubula Mpana. **HARMONY CROTCHETS ET. AL.**—Music Was Born In Africa. **(Oriole MG20026.)**

HERB POMEROY ORCHESTRA ("Life Is A Many Splendored Gig")—Blue Grass; Wolafunt's Lament; Jack Spratt; Aluminium Baby; It's Sand, Man; Our Delight; Theme For Terry; No One Will Room With Me; Feather Merchant; Big Man; Less Talk. **(Columbia 33SX1091.)**

TROUBADOURS ("In The Land Of The Gipsies") — Lonely Heart; Misirlou; Little Star; Hora Rumania; Golden Ear-Rings; Acacia Tree; Romany Life; Play Gipsies; Dance Gipsies; Little Gate; Play, Fiddle, Play; Shining Dark Eyes; Gipsy Fancy; Dance Dance, Dance. **(London HA-R2106.)**

DAVID WHITFIELD ("From David With Love") — Poppa Piccolino; Lover Come Back To Me; Unless; Song Of The Vagabonds; My One True Love; Only A Rose; Vienna, City Of My Dreams; March Of The Grenadiers; The Desert Song; Throw Open Wide Your Window; Tell Me Tonight; Goodbye. **(Decca LK4270.)**



Two stereo stars—Nelson Riddle with Nat 'King' Cole.

PLAYERS • RADIOS • TAPE RECORDERS

Record players: quality up, prices down

ALL the recent talk about stereo records and players has tended to obscure the fact that the familiar type of player is still not only with us but very much alive and kicking. Did you know that, this autumn, values are such that you can get a choice of smart little players at 9½-10 gns.? Check with the Fidelity, Portadyne and Portogram brands.

ROY NORRIS
Technical Editor, "Electrical and Radio Trading"
discusses new equipment

These lowest-price players have a fourspeed single record turntable and a one-valve amplifier—and the cases are very compact.

They could not be more portable—unless you consider the transistor type, which is independent of the mains (but in a higher price category).

Bigger boxes

The output is surprisingly good, especially when the makers manage to fit a fairly large loudspeaker—say a 7 in. by 4 in. elliptical.

Similar models, but with slightly bigger boxes, have auto-changers. One of the latest of these, the Conquest 160 model, made by Ruco, is 16 guineas, but there are literally dozens on the market at around 19 guineas (Dansette, Scala, etc., etc.).

When dealing with the single valve machines (there may be a second valve, but a rectifier type that doesn't contribute to the volume), "punch" may be lacking on some of the quieter recordings. What is known as the two-stage type of amplifier has more reserve power.

Notable value in this line is a Portadyne type HP4, with 5 watts output and four-speed changer, all at 19½ guineas.

If you want a machine that can really belt it out, push-pull output is the answer.

One of the leaders in this category is the Pilot model Super Ten. Only 24 guineas, it has a new-look case with black and gold control panel, an 8-watt push-pull amplifier and a 10-in. speaker—also a gimmick in a Slumber-switch that cuts off after the last disc is played.

Presentation

As far as "works" are concerned, all these players are very much standardised, which is a good thing for the purchaser as it means that the parts are well proved and low in price.

It is in the "presentation" that makers can express themselves—resulting in a fabulous variety of cabinets (fibre, wood and metal), finished in many materials, from plastic to homespun, and often with such novel features as roll-tops, speakers in detachable lids or optional legs.

Incidentally, the washable finishes are good, as are the plastic speaker-grill materials.

Talking of novelties, have you seen the player that has no turntable? This sounds like talking of a car without wheels, but the player exists in the Camp Bird model Wondergram.

The gadget measures only 8 in. by 4 in. by 1 in. thick. When an LP, up to 12-in. size, is slipped in, like the ham in a sandwich, it forms its own turntable.

The pickup hinges out from the side of the case, which contains both a small speaker and a transistor amplifier. Fantastic! The price is 14 guineas.

Closer to normal in dimensions is the Philips Postagram. A green washable plastic case, with carrying strap, measures 12 in. by 12 in. by 5 in. and houses a transistor amplifier and 6 in. by 4 in. speaker, working 140 hours from 6-volt battery. There is no lid, 7-in. discs being "posted" through a slot for playing!

A useful consequence of the coming of stereo players is the availability of neat, low-price, combined amplifier - speaker units. These may be styled to match a particular portable player (such as the Alba or Bush), but can be used to extend any mono player to stereo once the player is fitted with a stereo pickup.

Very latest idea is to put two amplifiers with one speaker in one of these "extension" units. Then, if an older-type player doesn't have enough amplification (stereo heads are a little down in sensitivity), its internal amplifier can be cut out, yet its speaker still used.

Both Dansette and Volmar produce these twin-amplifier extensions.

Now portable radios really are portable

NO doubt about it, the transistor has made radio really portable at last. You can take a set in your pocket and tune into the latest gen at practically any time, any place. I saw a gent catch the nine o'clock news in the interval at the Folies Bergere!

With the extra zing obtainable with a receiver only slightly larger than the pocket type, you can get something adequately representing music, with volume enough to allow listening while motoring (who said that depends on the age of the motor!).

Actually, these transistor portables are so obviously designed for use everywhere, including the car, that many are now fitted with a socket so that they can be instantly plugged into the standard form of car aerial.

Most of the makers now have at least one transistor model in their range. From their start, Perdio have made no other type of set and their range now contains three basic types, plus variations.

Only 5½ in. by 3½ in. by 1½ in., the model PR4 is made in a choice of colours, with gold-colour fittings. Recently it has come down to about £19 to 13 guineas, reflecting the benefits of specialisation.

With a slightly larger (small handbag) size set, a bigger speaker gives better volume, the choice of stations is wider (very good, in fact), and larger dry cells are more economical.

Weighing only 2 lb., size 2½ in. by 4½ in. by 7 in., Perdio's model PR5 is only 19 guineas. There are six transistor stages and push-pull output.

At 22 guineas there is a de luxe version in real Morocco leather case. Both models have sockets for earphone and tape record as well as external aerial.

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Cheaper-and dearer-tape recorders

TWO of the latest tape recorders sell from 26 guineas and 29 guineas (the Sound Belle and Walter 101 respectively) to 110 guineas—a fair price range.

The 110-guinea model, as well it might, exemplifies the main trend of recent technical advance—the improvement of frequency response at lower tape speeds.

This imported model, the Saba, available from Henri Selmer, claims to cover the entire audible range up to 16,000 c/s at the slow tape speed of 3¾ in./sec.

A recent introduction in the mid-price range is the 55-guinea model by RGD. With printed circuit, frequency compensated for the pre-recorded tapes, this portable has all the usual up-to-date tape facilities.

The Winston Thoroughbred recorder made quite a stir when introduced about a year ago. Not only has it been improved (price is still 69 guineas), but it has been joined by a de luxe version with a 10-in. speaker and a superior case.

The well-tried joystick method of tape control is seen in the 39-guinea Walter machine.

At 57 guineas, this firm offers a twin-speaker model 505 featuring mixing of inputs, superimposing on recorded tape and drive for a kine synchronising attachment.

Printed circuit and 3 watts output into elliptical speaker are offered in the Sound 26-guinea model, the Belle.

Everyone's gone . . .
They go for the luxurious styling and two-tone finish in grey and red . . . they go for the powerful 6 watt amplifier, 10" Speaker and separate bass and treble controls. With a 4-speed auto-changer, the Super Ten looks and sounds ahead of its time. All controls are front-positioned—including the unique "Slumber Switch" for late night listening. This automatically switches off the amplifier and motor when the last record has been played.

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Presley invasion See Page 8

This Week's Great Jazz Controversy

COUNT versus DUKE


Basie in Britain—October, 1957


Ellington in Britain—October, 1958

WHO is the King of Jazz—Duke Ellington or Count Basie?

For 20 years the two jazz peers have battled it out in popularity polls and throughout the clubs and concert halls of America.

This week the contest switched to Britain with the Ellington band's triumph at its first British concerts for 25 years.

STARRED OPENING

After hearing the Basie band in person, MELODY MAKER readers voted it the world's greatest in the last MM Poll—a decision reversed in the Critics' Poll when Basie was counted out to Ellington.

Since Ellington's opening concerts before star-studded audiences at the Royal Festival Hall on Sunday, the "Basie or Ellington" argument has restarted.

From a snap poll among top British musicians this week it would seem that the Duke now has the edge.

● JOHNNY DANKWORTH: "The Ellington Band was so fabulous that for me it must be the greatest."

● TED HEATH, interviewed in New York by Ren Grevatt: "For myself I would have to vote for Basie. His band is surely one of the greatest."

● JACK PARNELL: "Duke has so many more facets to his music. He is the master and always has been."

● SANDY BROWN: "I personally got a bigger thrill from Basie, but that may have been because of the programming. Basie angled his shows more towards the jazz audience."

● RAY ELLINGTON: "Basie is great, but for sheer musical enjoyment I think the Duke has the edge."

● WALLY FAWKES: "Ellington has the stronger soloists, but didn't play enough as a band. I preferred Basie over-all."

● VIC LEWIS: "Ellington has the second best band to come here—Stan Kenton brought the best."

● TUBBY HAYES: "I just prefer the Duke because his band has so much more tone colour and better soloists."

Virtuosity

● CYRIL STAPLETON: "I preferred Ellington largely because of the virtuosity of the soloists."

● HUMPHREY LYTTELTON: "I enjoyed both equally. You expect a particular type of music from each and both provided it, to my complete satisfaction."

Footnote: At Sunday's second concert, Ellington was presented by Johnny Dankworth with a plaque sent from America to commemorate his victory, as top big band in the 1958 "Down Beat" International Critics Poll. Who came second? Last year's winner, Count Basie.

For what the critics say, turn to Pages 2 and 3.

FRANK SINATRA COMING BACK

FRANK SINATRA makes another flying visit to London in two weeks' time. Hollywood's gilt-edged star, who 'planed to London in June for a four-day holiday, is making the 3,000-mile trip again—to go to the pictures!

And in his wallet will be two 25-guinea tickets to see the Royal première on October 27 of Columbia's "Me And The Colonel." Who's going to be his partner? Said a spokesman for Columbia: "We would like to know that ourselves.

"Sinatra will be on a pleasure trip and has said that he does not wish to work."

Travelling with Sinatra will be producer William Goetz and his wife, And Danny Kaye, star of "Me And The Colonel," and his wife are expected to travel on a later plane.

All proceeds from the première, which will be staged at the Odeon, Leicester Square, will go to the British Empire Cancer Campaign.

The première will be attended by the Queen, the Duke of Edinburgh and the Duke and Duchess of Gloucester.

On sale today

Tickets for the 1958 Jazz Jamboree at the Gaumont State, Kilburn, on Sunday, November 23 are on sale today.

Priced 20s., 15s., 10s. and 5s. tickets are obtainable from MSBG (Tickets), Suite 5, 116, Shaftesbury Avenue, London, W.1.

Humph: 'I like both'

1931 ELLINGTON TUNE—1958 VERSION

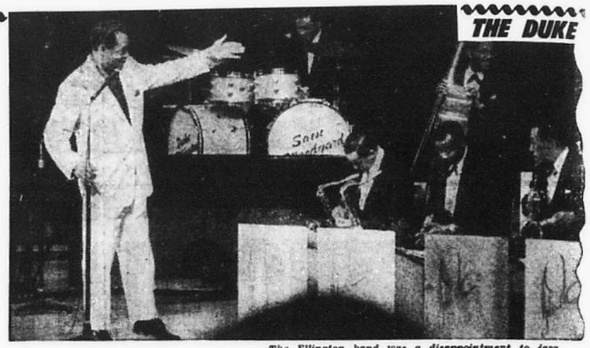

Three members of the Ellington Orchestra, (l-r) Quentin Jackson, Harry Carney and Britt Woodman, unite at the Royal Festival Hall for the Duke's 1931 "Mood Indigo" composition.

Plugs for Gala

Jack Good, producer of ABC-TV's "Oh Boy!" show, on Tuesday started a disc-jockey programme on Radio Luxembourg for the new low-price Gala discs.



HARRY CARNEY talks to Maurice Burman



THE DUKE

The Ellington band was a disappointment to jazz writer Vic Bellerby (see below). He says: "Duke, the showman, played safely—far too safely—thus giving jazz lovers a sad disappointment."

'All I want is to stay with Duke'

UP on the eighth floor of London's Piccadilly Hotel, Harry Carney—chubby, gentle and benign—sat drinking whisky and sucking lozenges to ward off a sore throat.

"It's 25 years and 60 lb. in weight since I was last here," he said, patting his stomach. "How are Nat Gonella, Dave Shand and Billy Munn?"

I answered him and got round to the Duke. And I mentioned that when Ellington was last here in 1948 he learned I was ill in Switzerland and had been kind enough to telephone me.

"That's the way he is and it's one of the reasons I've been with him so long. I was a cocky young kid when I met him."

"Harry," I said, "it's possibly difficult for you to realise the esteem in which we hold your band."

"No—I know the feeling. I used to listen to Fletcher Henderson's band—I idolised Hawkins and that reed section—Don Redman, Buster Bailey and Hawkins. It was too much for anyone.

"Johnny Hodges and I were school kids together in Boston and we used to exchange records. We used to listen to the Memphis Five, Red Nichols, Rollini, Clarence Williams, Bessie Smith, Louis and Bechet.

"Hodges introduced me to Bechet's playing, but it was I who made Johnny buy a soprano. I thought he looked kinda sharp walking along the street with an alto case in one hand and a long soprano case in the other.

"My original instrument was piano," he went on, "but I couldn't play jazz on it, so I switched to clarinet. And then we used to haunt the places where the name bands were."

"How does the band compare with, say, the 1933 one?" I asked.

"Well, we've gone through so many different stages that I'm amazed people think we haven't improved. But we move with the times, and, of course, Duke himself composes. One or two people said we were playing bop. Well, bop is music, too."

Frightening

"I remember writing, once, that the growling trumpets had a strange, frightening effect on me," I told him.

"Maurice," he replied, "when I first joined the band we were eight pieces and we played a battle of music with Mal Hallett's band — with Krupa on drums. It was a great big full dance band and we were small.

"When we followed them, Bubber Miley and Tricky Sam played some growl duets. And I actually cried. That was my first experience of Ellington.

"A lot of things have affected me that way. Sarah singing the Lord's Prayer and the playing of Hawkins.

"And Ella! I wish I could play my notes as well as she can sing—and do it so effortlessly.

"She did an album with us under the worst pressure. She was working very hard at the Copacabana and yet she was in the studio before us. No complaints—and she paid so much tribute to the Duke. It's a wonderful LP and the Duke thought it a great honour."

"Do you play the same choruses all the time, Harry?"

Mulligan

"Yes, I do. Because when I saw Hawkins I wanted to hear exactly the same notes as he did on the records. I wanted to see his movements, the expressions on the face—everything. So I play the same choruses, too, in case there may be a kid who might want it that way as well."

"What do you think of Gerry Mulligan?" I asked.

He raised his glass in the air. "That's my man! I'd like to play more with him."

"Do you like Basie?"

"Basie? You should have seen me trying to get in at Basin Street, where he was playing just before we left New York. It was jammed, and I never like to take advantage of the fact that I'm with Ellington."

"Any ambitions?" I asked as I was leaving.

"Well," he smiled. "I'll stay with the Duke until I get too old to play and then I'll say: 'Duke, you have my permission to fire me.'"

I was disappointed

says VIC BELLERBY

AFTER the second Ellington concert I heard a teenager ask: "Why didn't the band play?" It was an innocent remark which at once exposes the weakness of the two Festival Hall concerts.

For, from the opening "A Train" to the final "Diminuendo And Crescendo In Blue" not one single band number was played. Forgetting the boring, monotonous drum solo and the commercial vocals—though I still refuse to accept their necessity—the main trouble was that Duke, with typical modesty, wrongly demonstrated his unrivalled solo strength by asking nearly every member of the band to take a solo routine. And all the time we felt conscious of the hundreds of Ellington compositions waiting to be played.

The true secret of Ellington's genius is his uncanny ability to weave his soloists into an original composition, continually absorbing our interest by the ever-changing pattern and colour. We were not given one number in which this happened. It was like a series of great actors delivering their favourite soliloquies rather than contributing to a great Shakespeare play.

Basie was quite confident to let his band sit back, find the beat and play number after number, improving all the time. Duke, the showman, played safely—far too safely—thus giving jazz lovers a sad disappointment.

What is the AVEDIS ZILDJIAN cymbal set-up of your favorite drum star?



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ELLINGTON TOUR





A knockout of course, but...

The audience was ready for Ellington's most challenging programme—they were delighted, but not left limp.

SO far as I am able to interpret the event, the story of Duke Ellington's opening concert was the story of a superlative orchestra playing a programme not quite worthy of this historic occasion.

by MAX JONES

In view of the array of talent mustered on the Royal Festival Hall stage last Sunday, I know it seems ungrateful to find any fault. But it must be done.

This is the world's foremost jazz orchestra—the instrument of the most imaginative and completely original composer in the jazz field. From it, quite naturally, we expect a preponderance of Ellington creations played in full for all they are worth.

In fact, we got a few—and very imposing they were. We also got several shortened versions, a song (from "Drum Is A Woman" some "showcase" numbers (including a drawn-out drum solo), a French ballad and a pot-pourri of Ellington hits.

Let me make two things clear at once: the band was marvellous and I thoroughly enjoyed the concert. Every member—except Billy Strayhorn—was featured somewhere or other, and we heard a total of 29 tunes.

Now, for Humphrey Lyttelton's reaction, turn to page ten

"Sophisticated Lady" was played twice, and "I Let A Song Go Out Of My Heart" and "Don't Get Around Much Any More" were performed simultaneously.

Almost every piece was excellently done—so far as it went. The trouble was that too many of them didn't go far enough.

'Introduction'

This lent diversity to the programme. It also left the impression of a rather patchy concert. As someone said: "A knockout, of course, but I felt it was like an introduction to Ellington."

The audience—conspicuously getting on in years in the area where I was sitting—was ready for the most challenging programme that Ellington and his ensemble could produce that night. They got something to please everybody, and were delighted . . . but not left limp.

Heights there were, of course. For me, "Creole Love Call" and "Mooche"; the Ducal reed sound on "Jeep's Blues"; Hodges, Harry Carney, the orchestral colour on "Diminuendo."

Then there was the final "Jones" with Duke's hip instructions on finger-snapping ("Never push it, just let it fall, . . ." and so on).

And Ray Nance's vocal and "ballet" on "Just Squeeze Me" and "It Don't Mean A Thing."

As it seemed to me, the first half was cleverly planned, though it held too many set pieces and not enough numbers presenting a sequence of soloists.

But after the interval the commanding "Hi Fi Fo Fum" drum feature and the medley of a dozen themes took up too much precious time. There were only the encores, "Diminuendo And Crescendo In Blue" and "Jones," to come.

Ragged

The concert kicked off at 6.6 p.m. with a Duke-less "A Train"—slightly ragged I would have said, if this had been any other band.

Then Duke appeared, to a storm of applause, and announced "a few re-dos . . . things that were put in the book before I joined the band." His new, slim appearance and cool stage manner were very pleasing.

The things turned out to be almost all of "Black And Tan" (introducing Ray Nance, Quentin Jackson and Procope's alto), "Creole Love Call" (three clarinets with Baker's muted trumpet; Procope's clarinet), and "The Mooche" (Procope and Jackson).

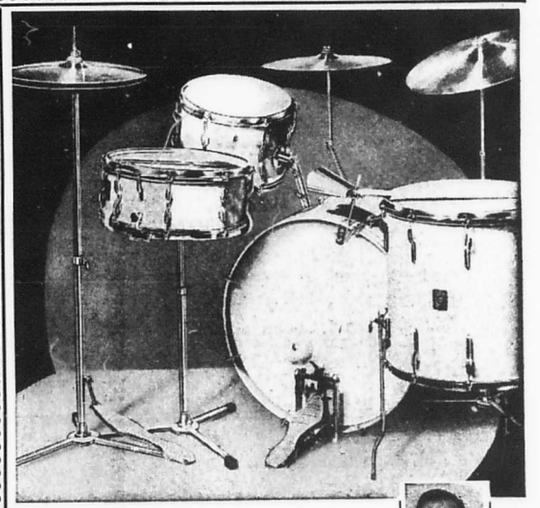
A fast, swinging "Newport Up" followed, with the Terry-Hamilton - Gonsalves exchanges not well heard via the amplification, and Hamilton returned for an irreproachable if unemotional "Tenderly."

Splendour

"Perdido" brought on Clark Terry's slightly muffled open flugelhorn — fast and fairly lyrical—and in quick succession Carney displayed splendour of tone and style on "Sophisticated Lady." Britt Woodman just reached a stratospheric ending on the brief "Sonnet To Hank Cinq," and Ozzie Bailey sang "What Else Can You Do With A Drum?"

A lengthy "Autumn Leaves."

continued on page 13





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HOLLYWOOD

No more stompin' at the Savoy

NEW YORK, Wed.—The Savoy Ballroom, the world-renowned jazz landmark in Harlem is coming down to make way for a housing project. Earlier this week, the fixtures were auctioned off. The demise of the building will follow shortly.

Nearly every great band of the 'twenties, 'thirties and 'forties played at the Savoy.

Charles Buchanan, manager of the ballroom since it opened on March 12, 1926, recalled days gone by to me this week.

Battle of the Bands

"One night," he said, "we had Chick Webb, Duke Ellington, Cab Calloway, the Johnson Happy Pals from Richmond, and Count Basie on the same programme.

"When we had Chick Webb versus Benny Goodman on one of our 'Battles of the Bands,' we turned away twenty thousand people. . . . One time we took in 4,200 people to hear Glenn Miller at 20 cents a head. Those were depression prices."

Mr. Buchanan remarked that not only entertainers, but also dances originated at the Savoy.

The 'Lindy Hop'

In 1927, shortly after Lindbergh's flight to Paris, he observed a group of unusually lively dancers. "Who do you think you are, hopping around like that?" he asked—"Lindbergh?" The Lindy Hop was christened.

Manager Buchanan was noncommittal about the possibility of reopening at another location. However, he did say that the Savoy or some place like it is needed. "You can be a very lonely person in Harlem if you don't know anybody," he said.

Armstrong-Kaye 'Saints' Special

HOLLYWOOD, Wed.—For the Armed Forces Christmas programme, Louis Armstrong and Danny Kaye have recorded a special version of "When the Saints Go Marchin' In," written by Sylvia Fine (Mrs. Danny Kaye).

Novak on disc

KIM NOVAK is to record for a Columbia Records' subsidiary. . . . Mammie Van Doren and bandleader Ray Anthony have cancelled their divorce proceedings in the hope of arranging a "friendly pact."

Dean Martin's tuxedo

DEAN MARTIN'S new tuxedo is of grey mohair with a grey ruffled shirt and Jimmy Rodgers, Tommy Sands and Pat Boone may get similar outfits.

HOLLYWOOD HEADLINES
From
HOWARD LUCRAFT

Bing helps Dennis

LAST week, Bing read one of the commercials on son Dennis Crosby's local radio show and, in return, Dennis played Bing's big hit, "Blue Of The Night," sung by Russ Colombo! . . . Film actor John Saxon is one of the sponsors of a Sunday afternoon jam session at a Sunset Strip coffee house. . . . Presley's New York dockside interviews may be issued on record.

WANTED

MM Hollywood correspondent Howard Lucraft is producing, currently, another series of recorded jazz radio programmes for winter release over the Armed Forces Radio Service.

Howard likes to feature European jazz. British record companies and bandleaders are invited to send LP discs to Howard Lucraft at Box 91, Hollywood 28, California, USA.

Please use plenty of good strong packing, as transatlantic mail can be extremely rough on records.

Hurry back

NAT "KING" COLE is getting 800 letters a month asking why he doesn't return to television. . . . Louis Armstrong is teaching Danny Kaye the trumpet for the Red Nichols picture. . . . 15 million dollars was paid to ASCAP members in the first eight months of this year. . . . The Studebaker-Packard Corporation may buy the Imperial Record Company that has Fats Domino and Ricky Nelson.

Belafonte and the Blues

HARRY BELAFONTE says of his new album, "Belafonte Sings The Blues": "This is the area—the blues—with which I have the strongest identification." . . . My wife has just joined the "Hollywood Society of Disc Jockey Wives"—honest!

TV CAN SAVE 'EXCHANGES'

Says
TED HEATH

NEW YORK, Wednesday.—Television shots are needed to keep the Anglo-U.S. band exchanges going strong.

This is the opinion of Ted Heath, interviewed shortly after his arrival for his fourth American tour.

Said Ted: "Without the help of TV exposure on both sides of the Atlantic for visiting bands, I don't think you can look for much improvement in the band exchanges.

"And the chances for an agreement on TV look rather slim, don't they?"

Added the British maestro: "I don't look for much change in the present exchange programme. Reasons? For one thing, there are just not enough places an American band can play in Britain as compared with those in America.

"On the other hand, only a few British bands are known well enough here to make a go of it."

SACHA DISTEL

Hot 'copy'

THE best copy for press agents in town is Sacha Distel. The jazz guitarist-singer, who recently appeared on the Ed Sullivan TV show, is riding high on the strength of the announcement of his engagement to France's "Sex Kitten," Brigitte Bardot.

The personable, somewhat boyish-looking Distel has been making the rounds of the jazz clubs in the company of vocal-lovely Annie Ross, a friend of long standing.

TRUDY RICHARDS WILL BE BACK

TRUDY RICHARDS, American song star who made a big impact on the Jewel and Warriss "Star Time" ATV show last week, is returning to Britain shortly.

"I shall be coming back for TV-only spots at the end of November or in January," she told the MM. "I also plan to make a record album here with some of your jazz boys."

Trudy flew back to the States on Sunday following a cabaret season at the Astor Club. She attended the Ellington opening at the Festival Hall before leaving Britain.

LES BROWN

Moving to Coral

IT is rumoured that the Les Brown Band will leave the Capitol Records stable and return to Coral in the near future. . . . Pops Armstrong is looking forward to another overseas tour in the Spring. He'll play England and the Continent.

Burt Korall

FRED JACKSON JOINS U.S DISC FIRM

FRED JACKSON, General Manager of Mills Music, Ltd., for the past six years, leaves this week to start in partnership with Planetary-Kahl, of America.

He took over Mills when it was a small subsidiary of Arcadia Music, and developed it until it is the only firm in Denmark Street combining a popular catalogue with serious and educational music.

In his new venture, Fred Jackson will be Managing Director handling the British and Continental end of Planetary-Kahl (London), Ltd. In the States, Planetary are associated with Roulette Records.

Taking over is Cyril Gee, who joined Mills in 1955—becoming Assistant General Manager.

RELIGIO-LPs ENTER BIG-TIME STAKES

NEW YORK, Wednesday.—A few months ago, religious singles were hitting for the big time here. Today, with none of these in view, album interest has suddenly focussed on the religious kick.

"It's because some of the pop artists have done very well with religious albums," said one observer this week. "Pat Boone, Johnny Mathis and Tennessee Ernie Ford have had best-selling sacred albums on the charts for months."

Now, Perry Como is due to be out shortly with a new religious album. And there have been substantial releases in the past week from Capitol, Decca, RCA Victor and Columbia as well as a flock of smaller labels, with religious fare from anthems to hymns.

MEET THE STARS
with
REN GREVATT

MIKE PRESTON

Winning Way

MIKE PRESTON, a BBC-TV cameraman, made his Stateside disc debut this week with a winning performance on what looks like a winning tune, "A House, A Car And A Wedding Ring."

It's a strong London follow-up to last week's British disc issued by Capitol—"Mad Passionate Love," by Bernard Bresslaw. This is already getting a heavy reaction here.

NEWSBOX

'STATELY' JAZZ

THE Marquis of Hertford is planning to stage a jazz festival next April in the grounds of his stately home—Ragley Hall—in Warwickshire.

It will be staged along the lines of the recent Beaulieu Festival, organised by Lord Montagu

The Marquis told the MM: "It would probably be held entirely under canvas."

• • •

BRADFORD.—Eric Winstone will bring his Orchestra to play at the local Press Ball on October 29 at the Windsor Halls. He will play with the Howard Douglas Group.

• • •

MANCHESTER.—Club Django has ended Friday sessions at the Millstone Hotel. . . . The Acker Bilk Band will appear at The Bodega Restaurant tomorrow (Saturday).

• • •

WISBECH.—A new modern jazz club, with sessions every fortnight, will open tonight (Friday) in the Lounge of the Ship Hotel. Resident will be the Roy Douglas Jazz Stars.

Shareholders

TWENTY-EIGHT organisations have invested £5 shares in a scheme to present dances at East Dereham, Norfolk.

They will each get a percentage of the profits—if any—at the end of the season. Among forthcoming name band attractions are the Chris Barber and Humphrey Lyttelton groups.

• • •

NOTTINGHAM.—Name bands due at the Rhythm Club include Alex Welsh (October 28), Al Fairweather-Sandy Brown (November 7) and Acker Bilk (25th).

Jerry Dawson

ANOTHER U.S.A TOUR FOR
TED HEATH
RONNIE VERRELL
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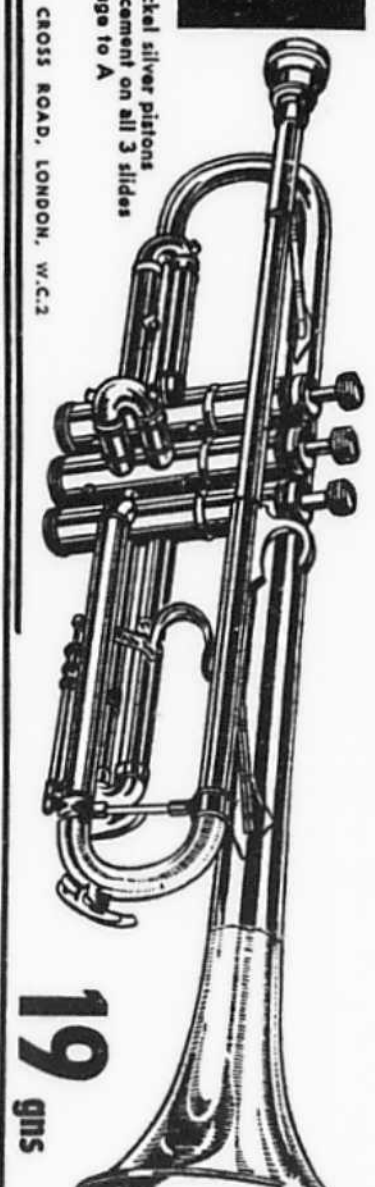

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On the Beat
with Pat Brand

TWO questions seemed to predominate last week-end. One was: "What did you think of Ellington?" The other: "What did you think of that front-page story about the summer bands?"

In each case, reactions were varied. The Ellington controversy rages on page one. On page 10, musicians, the Musicians' Union, the Music Directors' Association and members of the public argue it out.

Harry Gold summed up the situation when he told me this week:

"In the first place, it is up to the managements to engage reliable leaders. If the leader is reliable, he will naturally see to it that the job is properly carried out.

"*By engaging musicians who, themselves, can be relied upon to take their work seriously.*"

How did Harry himself fare this year?

He's been rebooked for the Cayton Bay Holiday Camp next year.

Quote

"*I DON'T want to meet him. I know nothing about this little American soldier. And if it comes to guitarists, I have better at home.*"

The speaker: Brigitte Bardot.

The subject: Presley.

The preference: Sacha Distel.

On with . . .

DESPITE rumours to the contrary, the 1958 Tin Pan Alley Ball has not been cancelled—or even postponed. This annual get-together, when the stars are the guests of the Music Publishers' Contact Personnel Association, will be held at the Dorchester Hotel as usual this year.

The date: October 23—from 9 p.m. to 3 a.m.

The bands: Syd Dean and Al Leslie.

Freddy Goulbert is handling tickets from Feldman's offices at 64, Dean Street, W.1.

Birmingham Bounce

BIRMINGHAM'S Festival of Entertainment this year apparently hit the right formula. Figures just released show that 1,902 people paid to see Mantovani at the Town Hall, and 1,666 to see Humphrey Lyttelton.

In the parks, attendances were just as encouraging. Biggest audiences were recorded by Sid Phillips (1,751 at Small Heath) and Ken Mackintosh (1,108 at Handsworth Park).



What a delight to hear Jimmy Rushing again with the Lyttelton band at London's Conway Hall on Friday. Mr. Five-by-Five was in great voice, swung the band like mad, and coaxed exciting solos from Tony Coe and Jimmy Skidmore. Jimmy's "I Want A Little Girl" was a peach! Humph is to be commended for giving his followers a full ration of Rushing. The singer was on stage for nearly 90 glorious minutes.

Obsessed?

I SUPPOSE it is natural for people who take their jobs seriously to develop one-track minds. And entirely applicable when they are in the record business.

Which may be why Columbia is listing Line Renaud's latest as "Disc-Donc, Disc-Donc."

To be consistently French, of course, they should have made it "Disque-Donc."

But to be accurate, the title of this "Irma La Douce" number is "Dis-Donc, Dis-Donc" (roughly translated as "Tell me").

Love You Madly

WHAT might be termed a nice piece of close harmony has emerged from Ivor Mairants's Central School of Dance Music.

On Saturday, Ivor attended the wedding of guitarist Bryan Daly, a teacher at the school, to singing-pupil Maria Lee—the girl selected out of 50 applicants for Tommy Whittle's new Dorchester band.

Whoops!

THE panic is on. Every songwriter in the Street is thumbing through his rhyming dictionary for words that link with "hoop."

Soup? Ind Coope? Cantaloupe?

It's not easy. Which is why others are thinking of rewriting established hits.

"Hoops Fell on Alabama," "Somebody Stole My Hoop," "Hoop for Sale," "I've Grown Accustomed to her Hoop" . . .

But everyone's hooping it'll put a jerk into the music business.

Eh?

AFTER stumbling off-stage weeping at Bradford Alhambra last Thursday, failing to turn up for first-house Friday, and cancelling a week at the Royalty, Chester, Terry Dene told our local man, Stanley Pearson:

"I'm finished with psychiatrists, deferments, agents, the lot. I just want to join the Army."

But he didn't say for how long.

Bix—the one and only

Steve Race

reviews Great Records of our Time—Number Four:
BIX BEIDERBECKE'S "SINGIN' THE BLUES"

details

Frankie Trumbauer (alto), Bix Beiderbecke (cornet), Jimmy Dorsey (clarinet), Doc Ryker (alto), Miff Mole (trom), Ed Lang (guitar), Chauncey Morehouse (drums). Rec.: N.Y. City 4/2/27. Duration: 3 min. Parlo. R.3323.

IN February, 1927, Bix was 23 years old. The influence of Armstrong, Oliver and Noone, whom he had heard in Chicago, was still strong.

He had not yet joined the big band of Jean Goldkette, or fallen under the iron discipline demanded by Paul Whiteman's orchestrations.

His friend and employer, Frankie Trumbauer, was at his impeccable peak. The great Eddie Lang was around: Jimmy Dorsey had brought along his clarinet. Everything was set for a good session.

Colourful

Life in metropolitan America in 1927 was quite a colourful business. In the past year 2,000 people had died from the effects of bootleg liquor.

At the funeral of screen idol Rudolph Valentino, the first incredible scenes of fan hysteria had taken place.

In New York itself a comic-opera campaign had led to the election as mayor of song-writing playboy James J. Walker. Gang warfare was by no means confined to Chicago.

In short, life, laughter and death were at every street corner. Officially you couldn't buy a drink anywhere, but every New Yorker knew where to get the stuff, and when you got it, it might kill you.

On the street you might walk into an open-air charleston contest—or a gunman's bullet.

Those were the conditions in which eight young jazz musicians met that February day.

The first two titles they recorded — "Trumbology" and "Clarinet Marmalade"—were destined to become collectors' pieces. The third—"Singin' The Blues"—was more. It became one of the jazz classics of all time.

The "Singin' The Blues" in question was a popular tune of the day, several streets ahead of its dreary rock-'n'-roll namesake in the 1950s.

The form of Trumbauer's record is still almost unique in jazz. After a 32-bar solo by Trumbauer himself (worked out, one suspects, in advance of performance) the original melody is suspended for a further 32 bars of Beiderbecke, before making its first recognisable appearance in the closing minute.

Aided by the inventive, legitimate-styled guitar of Eddie Lang, it is the Bix Beiderbecke chorus which has won "Singin' The Blues" jazz immortality. And for once it is the choice of notes, even more than the manner of playing them, that is responsible.

Exquisite

"Choice of notes" is the key expression for Bix Beiderbecke. Listening again to that exquisite chorus, one experiences the beauty of selective phrasing: the satisfaction of hearing a single note chosen for its impact on a phrase, the whole phrase moulded into a perfect, logical sequence.

The first four bars alone bear the stamp of a unique musical brain. Later, in a wonderful alternation of poise and attack, Bix covers the full range of jazz qualities, anticipating by almost a quarter of a century the moment when jazz would awaken to the beauties of musical understatement.

This is the solo which Rex Stewart honoured with a note-for-note copy—a rare artistic acknowledgment of a white musician by a Negro. It is the solo which was transcribed by an entire generation of hornmen.

Note by note, Beiderbecke's "Singin' The Blues" solo has been studied, analysed, enjoyed and marvelled at for 31 long, crowded years.

In the jazz calendar, February 4, 1927, will always occupy a golden page. Yet inside five years of that date, Bix was dead. Given health, self-discipline and congenial musical company, there is no gauging the heights to which his genius might have led.

His solo in "Singin' The Blues" is the finest memorial any jazzman could wish to have: perfection, in 32 immortal bars.



BRYAN JOHNSON sings 'Jeannie'.
LYNN BARRIE 'No need to say Goodbye'
MARIE BENSON sings 'Beautiful Dreamer'.
GERRY GRANT 'Baby Don't Say'.



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Marino Marini flips back—to No. 12

IT'S not often that the reverse side of an established hit record creates new interest. But that's the case with the backing to Marino Marini's "Volare." A sudden demand for the "Come Prima" side has taken this disc to No. 12.

Other discs that have soared are Elvis Presley's **King Creole**, Cliff Richard's **Move It**, and Johnny Mathis's **A Certain Smile**.

Five new discs have emerged, headed by Tommy Edwards's **It's All In The Game**, at 13. This number dates back to 1912. And Frankie Vaughan brings in another oldie, **Am I Wasting My Time On You?** from 1926. And this was only released last Friday!



Marino Marini

The other newcomers are **Western Movies**, by the Olympics, **My True Love**, by Jack Scott, and **Little Star**, by the Elegants. These, with the Edwards disc, have hit the target in the States.

One to watch may be Malcolm Vaughan's **Miss You**. This one has begun to show strongly in the returns.

Shock of the week is Marty Wilde's **Endless Sleep**. Last week it was strongly placed at No. 11—this week it is out!

Still at the top, Connie Francis's position has been consolidated by very strong sales of her **Stupid Cupid/Carolina Moon**. And she looks set—Presley willing—for a long run at No. 1.

Show reviews

IT's more than pleasant to welcome a new name in Show Business—especially when it's a newcomer to the Variety stage. And for that reason alone my visit to London's Prince of Wales on Tuesday was well worth while.

The newcomer is 26-year-old Roy Castle, from Huddersfield, and he owes his start to Dickie Valentine who has been coaching him for several months.

So it must be something of a consolation for Dickie because his protégé certainly is the hit of the show. Roy clowns, dances, plays guitar and trumpet. In fact you name it—he does it.

Not that he's faultless. His act needs just a little more polish and quite a lot more laughs. But make no mistake—he's got what it takes.

It's not one of the best Prince of Wales Variety bills but I was pleasantly surprised by Joan Regan and the King Brothers. Dickie Valentine, of course, successfully followed his usual formula.—**Bill Halden.**

Great Hi-Lo's

THE Hi-Lo's set the seal of perfection on their British tour which ended at the Hammersmith Gaumont, last Saturday, with yet another immaculate performance. Their talent, professionalism and polish are staggering. What an act!—**J.H.**

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Melody Maker TOP TWENTY

WEEK ENDED OCTOBER 4, 1958

This week	Last week	Title	Artist	Label
1	(1)	STUPID CUPID/CAROLINA MOON ALDON/LAWRENCE WRIGHT Other disc—Stupid Cupid-Maureen Evans (Emb). Carolina Moon-Billy Vaughn (Lon); Guy Luypaers (Bruns); George Hamilton IV (HMV); Maureen Evans (Emb).	Connie Francis	MGM
2	(2)	VOLARE (NEL BLU DIPINTO DI BLU) ROBBINS Ronald Chesney (HMV); Alan Dale (MGM); Charlie Drake (Par); Rikki Henderson (Emb); Joe Loss (HMV); Marino Marini (Dur); McGuire Sisters (V-Cor); Domenico Modugno (Ori); Nelson Riddle (Cap); Lita Roza (P-Nix); Anne Shelton (Phi); Cyril Stapleton (Dec); Jimmy Young (Col).	Dean Martin	Capitol
3	(10)	KING CREOLE SEVENTEEN SAVILE ROW	Elvis Presley	RCA
4	(3)	WHEN SOUTHERN Barry Barnett (HMV); Johnny Worth (Emb).	Kalin Twins	Brunswick
5	(4)	BIRD DOG ACUFF-ROSE Paul Rich (Emb).	Everly Brothers	London
6	(12)	MOVE IT B. F. WOOD	Cliff Richard	Columbia
7	(7)	BORN TOO LATE CHAPPELL	Poni-Tails	HMV
8	(6)	POOR LITTLE FOOL COMMODORE-IMPERIAL Paul Rich (Emb).	Ricky Nelson	London
9	(5)	RETURN TO ME SOUTHERN Denny Dennis (Emb).	Dean Martin	Capitol
10	(14)	A CERTAIN SMILE ROBBINS Jones Boys (Col); Andy Russell (RCA); Paul Rich (Emb).	Johnny Mathis	Fontana
11	(9)	MAD PASSIONATE LOVE DUCHESS	Bernard Bresslaw	HMV
12	(18)	COME PRIMA (MORE THAN EVER)/VOLARE (NEL BLU DIPINTO DI BLU) STERLING/ROBBINS Come Prima-Jackie Dennis (Dec); Joe Loss (HMV); Robert Earl (Phi); Edmund Hockridge (P-Nix); Tony Dalli (Col); Malcolm Vaughan (HMV); Norrie Paramor (Col); Jackie Rae (Fon); Eve Boswell (Par).	Marino Marini	Durium
13	(—)	IT'S ALL IN THE GAME BLOSSOM Nat "King" Cole (Cap).	Tommy Edwards	MGM
14	(8)	FEVER PREUSS Little Willie John (Par).	Peggy Lee	Capitol
15	(16)	IF DREAMS CAME TRUE KORWIN	Pat Boone	London
16	(—)	WESTERN MOVIES ARDMORE AND BEECHWOOD	Olympics	HMV
17	(—)	MY TRUE LOVE SOUTHERN	Jack Scott	London
18	(—)	AM I WASTING MY TIME ON YOU LAWRENCE WRIGHT	Frankie Vaughan	Philips
19	(—)	LITTLE STAR MONARCH	Elegants	HMV
20	(13)	SPLISH SPLASH GOOD MUSIC Bobby Darin (Lon); Johnny Worth (Emb).	Charlie Drake	Parlophone

STORES SUPPLYING INFORMATION FOR RECORD CHART

LONDON—Rolo For Records, E.10; Popular Music Stores, E.6; A. R. Tipple, S.E.15; Leading Lighting, N.1; W. A. Clarke, S.W.8; Reg. W. Reed, Ltd., S.E.15; MANCHESTER—Duwe Wholesale, Ltd., 1; H. J. Carroll, 18. HULL—Sydney Scarborough, Ltd. BLACKWOOD—Glyn Lewis, Ltd. LEEDS—R. S. Kitchen, Ltd., 1. EDINBURGH—Bandparts Music Stores, Ltd., 1. SOUTH SHIELDS—Saville Brothers, Ltd. NEWCASTLE—J. G. Windows, Ltd., 1. SLOUGH—Hickies. GLASGOW—McCormack's, Ltd., C.2. MIDDLESBROUGH—Sykes Record Shop. BOLTON—Engineering Service Co. SOUTHAMPTON—The Record Shop. CRAWLEY—S. C. Withers. WORTHING—J. W. Mansfield, Ltd. BOURNEMOUTH—Beales. LIVERPOOL—Nems, Ltd., 1. BRIGHTON—Dobell's Record Shop, 1. PLYMOUTH—C. H. Yardley and Co. BIRMINGHAM—R. C. Mansell, Ltd., 5. PORTSMOUTH—Weston Hart, Ltd.

Britain's top jazz LPs. EPs

(Week ended October 4, 1958)

1. (1) MY FAIR LADY (LP) Shelly Manne ....(Vogue)
2. (7) TREASURES OF NORTH AMERICAN NEGRO MUSIC—Vol. I (EP) Leroy Carr .... (Fontana)
3. (2) THE ATOMIC MR. BASIE (LP) Count Basie .. (Columbia)
4. (3) DAVE DIGS DISNEY (LP) Dave Brubeck .. (Fontana)
5. (—) CHRIS BARBER IN CONCERT—Vol. III (LP) (Pye-Nixa)
6. (—) "PAL JOEY" (LP) André Previn .... (Vogue)
7. (—) ELLA SINGS THE DUKE ELLINGTON SONG BOOK—Vols. I and II* (LP's) Ella Fitzgerald .... (HMV)
8. (—) MR. ACKER BILK MARCHES ON (EP) (Pye-Nixa)
9. (5) MR. ACKER BILK REQUESTS (LP) (Pye-Nixa)
10. (8) SONNY, BROWNIE AND CHRIS (LP) Sonny Terry, Brownie McGhee and Chris Barber (Pye-Nixa)

*Not sold separately.

STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART.

LONDON—Dobell's Jazz Record Shop, W.C.2. GLASGOW—McCormack's, Ltd., C.2. BELFAST—Atlantic Records. MANCHESTER—Hime and Addison, Ltd., and Record Rendezvous. BIRMINGHAM—R. C. Mansell, Ltd., 5; The Diskery, 5. NEWCASTLE—J. G. Windows, Ltd., 1. LIVERPOOL—Beaver Radio, Ltd., 1. CARDIFF—City Radio (Cardiff), Ltd.

America's top discs

As listed by "Variety"—issue dated October 8, 1958

1. (1) IT'S ALL IN THE GAME Tommy Edwards (MGM)
2. (2) VOLARE (NEL BLU DIPINTO DI BLU) Domenico Modugno (Decca)
3. (3) ROCKIN' ROBIN Bobby Day (Class)
4. (7) TEA FOR TWO CHA CHA Tommy Dorsey Orchestra (Decca)
5. (5) TEARS ON MY PILLOW Imperials (End)
6. (9) TOPSY Cozy Cole (Love)
7. (9) TOM DOOLEY Kingston Trio (Capitol)
8. (8) SUSIE DARLIN' Robin Luke (Dot)
9. (6) BIRD DOG Everly Brothers (Cadence)
10. (4) LITTLE STAR Elegants (ABC-Paramount)
11. (15) THE END Earl Grant (Decca)
12. (—) CHANTILLY LACE Big Bopper (Mercury)
13. (—) SUMMERTIME BLUES Eddie Cochran (Liberty)
(20) IT'S ONLY MAKE BELIEVE (Conrad Twitty (MGM)
15. (13) DEVOTED TO YOU Everly Brothers (Cadence)
16. (12) NEAR YOU Roger Williams (Kapp)
17. (16) NO ONE KNOWS Dion and Belmonts (Laurie)
(—) TREASURE OF YOUR LOVE Eileen Rodgers (Columbia)
(—) TO KNOW HIM IS TO LOVE HIM Teddy Bears (Dore)
20. (—) THE DAY THE RAINS CAME Jane Morgan (Kapp)

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Britain's 20 top tunes

THIS copyright list of the 20 best selling songs for the week ended October 4, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd.

(Last week's placings in parentheses.)

1. (1) VOLARE (NEL BLU DIPINTO DI BLU) (P) (2/6) Robbins
2. (2) TRUDIE (B) (2/-) Henderson
3. (3) WHEN (A) (2/-) Southern
4. (4) CAROLINA MOON (A) (2/-) Lawrence Wright
5. (5) TULIPS FROM AMSTERDAM (F) (2/-) ...... Cinephonic
6. (6) RETURN TO ME (A) (2/-) Southern
7. (12) STUPID CUPID (A) (2/-) Aldon
8. (7) ON THE STREET WHERE YOU LIVE (A) (2/6) Chappell
9. (8) YOU NEED HANDS (B) (2/-) Lakeview
10. (9) ALL I HAVE TO DO IS DREAM (A) (2/-) Acuff-Rose
11. (16) MAD PASSIONATE LOVE (A) (2/-) .... Duchess
12. (11) MOON TALK (A) (2/-) Leeds
13. (10) LITTLE BERNADETTE (B) (2/6) .... Berry
14. (17) POOR LITTLE FOOL (A) (2/-) Commodore-Imperial
15. (14) PATRICIA (A) (2/-) Latin-American
16. (20) BORN TOO LATE (A) (2/-) Anglo-Pic
17. (18) I COULD HAVE DANCED ALL NIGHT (A) (2/6) Chappell
18. (15) THE ONLY MAN ON THE ISLAND (A) (2/-) .. Bron
19. (—) COME PRIMA (MORE THAN EVER) (F) (2/-) .. Sterling
20. (13) DEVOTION (A) (2/-) Grosvenor

A—American; B—British; F—Others.

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POP DISCS



Vic Damone—'a more mellow Sinatra'

DREAMY VIC

SURPRISING how Vic Damone sounds like Sinatra at times—but Sinatra without the "edge" to his voice. A more mellow Sinatra, as it were.

by LAURIE HENSHAW

This is not to suggest that Vic moulds himself on Frankie; it is just that they have a certain affinity of phrasing—particularly in the more romantic ballads.

Damone's forte seems to be songs of this category, and he excels himself on "Closer Than A Kiss," a 12-in. LP on which he is accompanied by Frank DeVol's Orchestra.

The mood is restful and relaxing throughout. Verdict: an ideal interlude for the starry-eyed.

Titles: **Closer Than A Kiss; Out Of Nowhere; I Kiss Your Hand, Madam; We Kiss In A Shadow; Cuddle Up A Little Closer; A Toujours/You And The Night And The Music; Prelude To A Kiss; How Deep Is The Ocean; Day By Day; As Time Goes By; Close As Pages In A Book.**

(Philips BBL7259)

▶ Who's best?

Love In A Home is one of those cosy, sentimental songs that never fail to register with the more dewy-eyed. The question is: who makes the saccharine lyric more acceptable—Mario Lanza, Bing Crosby, Doris Day, or the male vocalist with Lawrence Welk and his Champagne Music?

I personally plump for Crosby and Day.

Respective backings are **Do You Wonder**, a ballad on which Lanza again soars and roars; **In The Good Old Summertime**, a pleasant foil for Bing in his lightest mood; **Blues In The Night**, from the "Hooray For Hollywood" Day LP; and **Namely You**, a number packaged in the usual bubbly Welk fashion.

(RCA1080, Bruns. 05760, Phi. 45-PB863, Coral Q72389.)

▶ Ted Heath

TED HEATH'S **Volare March** is hardly a march, but it is an engaging, swingy and unusual treatment of the catchy ballad that is driving everyone crazy.

Ted is more in the romantic Italian mood on **More Than Ever.**

(Decca F11063)

▶ Georgia Gibbs

GEORGIA GIBBS'S **The Hula Hoop Song** is, of course, a plug for the craze that is sweeping the States—and now Britain.

More appealing is Georgia's **Keep In Touch**, which is delivered against a L-A-cum-rock beat.

(Columbia 45-DB4201)

▶ Carmen McRae

THE smoky-voiced Carmen McRae is in typical top form on **I'll Love You (Till I Die)**—one of those give-all ballads—and **Namely You.**

(Brunswick 05761)

▶ Dave King

DAVE KING'S relaxed rendering of **Home**—a tuneful revival from the early 'thirties—makes pleasant listening

The Story is sung against a swingy cha-cha beat. Both are recommended for King admirers.

(Decca F11061)

▶ Kirby Stone Four

THE Kirby Stone Four, who impressed with "Baubles, Bangles And Beads," are in similar vein on **Zing! Went The Strings Of My Heart** and **Let's Do It.**

(Philips 45-PB861)

▶ Lana Sisters

THE Lana Sisters make a convincing recorded debut with **Ring-A My Phone** and **Chimes Of Arcady.** Both numbers are sung with attack against a swinging beat from Ken Jones and his group.

(Fontana 45-H148)

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Born Too Late—*Sung by The Promineers with Orchestra*
Side 2. **Gingerbread**—*Sung by Dick Stetson with Orchestra*
All I Have To Do Is Dream—*Sung by The Wright Bros. with Orchestra*

45XP1020 Side 1. **Fever**—*Sung by Betty Green with Orchestra*
Twilight Time—*Sung by The Promineers with Orchestra*
Side 2. **Bird Dog**—*Sung by The Wright Bros. with Orchestra*
Patricia—*Played by Jose Gonzales and his Orchestra*

45XP1021 Side 1. **Stupid Cupid**—*Sung by Jeannie Carson with Orchestra*
Who's Sorry Now—*Sung by Terry Frank with Orchestra*
Side 2. **Everybody Loves a Lover**—*Sung by Dottie Grey with Orchestra*
Return to Me—*Sung by Richard Deane with Orchestra*

45XP1022 Side 1. **Are You Really Mine**—*Sung by Jimmy Grant with Orchestra*
One Summer Night—*Sung by The Promineers with Orchestra*
Side 2. **Moontalk**—*Sung by Johnny Kay with Orchestra*
Poor Little Fool—*Sung by Marty Kasen with Orchestra*

45XP1023 Side 1. **(Volare) Nel Blu Dipinto Di Blu**—*Sung by Rick Corlo with Ed Cee and his Orchestra*
Rebel Rouser—*Played by Sam Horn with Orchestra*
Side 2. **Yakety Yak**—*By The Poor Crowns with Ed Cee and his Orchestra*
La Paloma—*Played by Ed Cee and his Orchestra*

45XP1024 Side 1. **Just A Dream**—*Sung by The Four Dreams with Ed Cee and his Orchestra*
Little Star—*Sung by The Terrifics with Ed Cee and his Orchestra*
Side 2. **Splish Splash**—*Sung by John Drew with Ed Cee and his Orchestra*
I'm Sorry I Made You Cry—*Sung by Dottie Evans with Jimmy Carroll and his Orchestra and Chorus*

Other releases on 45 r.p.m. extended play Gala records include

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45XP1001 SOUTH PACIFIC
45XP1002 THE KING AND I
45XP1003 OKLAHOMA
45XP1004 *From the Film* PAL JOEY
45XP1005 PETE NATURAL JONES
45XP1006 ARENA
45XP1007 ADVENTURES IN SOUND
45XP1008 CHA CHA CHA
45XP1009 NORMAN BROOKS with the AL GOODMAN ORCHESTRA gives you JOLSON
45XP1010 IKE COLE SINGS
45XP1011 JOHNNY KAY ARRIVES
45XP1012 LET'S BE FRANK
45XP1013 DRIFTING AND DREAMING
45XP1014 EDNA McGRIFF'S THE NAME
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EVERY RECORD A GALA PERFORMANCE

Who owns the words and music?

SONGSHEET by Hubert W. David

AN interesting point in musical copyright has been brought to light by the Performing Right Society, Ltd., in their quarterly bulletin. They ask, "Is a Song a Collective Work?"

You will find no mention of a so-called "collective work" in the Copyright Act of 1956. This Act expanded and revised the 1911 Copyright Act, which states that any work produced by the collaboration of two or more authors in which the contribution of each author is not separate from the contribution of the other author or authors, is "joint authorship."

The whole point hinges on the word "collective." In general use, we assume this to apply to the contents of a newspaper, encyclopaedia, etc., where articles are "collected" from a varied set of contributors.

JOINT AUTHORS

So if a lyric writer is responsible for the words of a song, and the composer the melody, then a song in this sense may be called "a collective work." Thus for copyright purposes, if the lyric writer contributes the *words only*, he has his own copyright in those words.

Similarly the composer has the same for his melody. But if either contributes to each other's part of the song, then as joint authors, they are *both* owners of both words and music.

A lyric writer and composer as separate entities, should write the word "Copyright" at the bottom of their lyric or manuscript, followed by the year in which the song was written, their name and address.

The "collective" copyright comes into being when the song is published, for the publisher becomes the compiler or editor and strictly speaking it is he who "compiles" the words and music and makes them into a complete song.

When both lyric writer and composer agree to assign their separate copyrights to the publisher, copyright is claimed by the publisher in the *complete* work. Without this he has no power to set the wheels in motion for exploitation.

COMPETITION

OUR competition to find out what you know about songwriting started in last week's issue, when we set the first two questions. Below you will find Questions 3 and 4.

There will be 12 Questions in all. DO NOT SEND ANSWERS TO ANY OF THE QUESTIONS UNTIL ALL 12 HAVE APPEARED. The last set of Questions will be published on November 8, 1958, when we shall give full details of free entry for the competition.

QUESTION 3: What do you understand by: (a) adverse Love Interest, (b), correct scanning, and how do you ensure this?

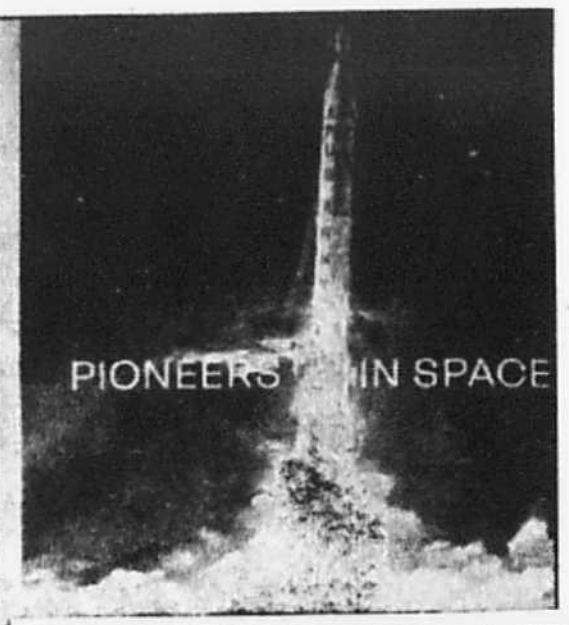
QUESTION 4: Describe how a lyric and a manuscript copy should best be presented before they are sent to someone who is likely to be interested in your songs.

● The songwriters' coupon is withheld this week due to space shortage.

British 'assault' on Presley is held back
—FANS WAIT PATIENTLY



Presley pictured in New York alongside an Army recruiting poster.



THE 5,000 members of the official Elvis Presley Fan Club—who breathlessly followed the news last week of their idol's arrival in Germany—are unlikely to launch a mass invasion of the Continent.

Discreetly holding them in check are Jeanne Soward and Doug Surtees, president and co-president of the Club. Commented Jeanne to the MM: "Elvis is trying to be a soldier and an ordinary guy. It wouldn't be fair to him for us all to rush over.

"In any case, it would be very difficult to arrange a party. Anything less than 500 in number wouldn't be worthwhile—and the fares would be prohibitive.

"Doug and I may possibly go over some time before Christmas—but only if we get the permission of Elvis and his manager, Colonel Parker, first."

Britain ?—not yet

Will Elvis come to Britain? "Possibly, if he can get leave—but that won't be likely for some while," adds Miss Soward.

"His work as a Tank Corps Commander will keep him busy. He's in the 3rd Armoured Division—their motto is 'Hell on Wheels.'"

While Presley has been busy with his Army duties in Friedberg, his less respectful admirers—and certainly the OEPFC would not number them among their members—have been whipping it up in Britain.

Teenagers rioted at the Astoria Cinema in the Old Kent Road on Sunday during the showing of "King Creole." Seats were slashed and the stuffing thrown around. Police were called to restore order.



Presley busy answering questions at his embarkation

Scala leaders out-in-out

THREE bandleaders expelled by the MU for playing at Wolverhampton's "colour-bar" Scala Ballroom, were re-admitted to the Union—and expelled again—within the space of two days.

The leaders are Styx Wilkinson, Charles Wall and Jack Wilson.

At a special meeting on Sunday, the branch members called to hear an appeal by the expelled men voted by a majority of 31 to 8 to re-admit them.

But Mr. John Foreman, Midlands organiser, said on Tuesday that the three had not been entitled to appeal against their expulsion because before they lodged their appeal they had been automatically expelled for being over 30 weeks in subscription arrears.

'In arrears'

Mr. Foreman added that if the three men wanted to rejoin the Union they would have to apply.

Mr. Wilson said he thought there were many members who could be expelled for being over 30 weeks in arrears. "What we need in Wolverhampton is a society to protect us from the MU," he added.

Deeps may star in Palladium season

Negotiations are nearing completion to bring the Deep River Boys back to Britain next summer—for the resident Palladium show.

Manager Ed Kirkeby told the MM: "If the deal materialises, we will fly to Britain next May and the show will run until pantomime in December."

Alma Cogan is wow in Johannesburg

Alma Cogan's smash-hit cabaret début in Johannesburg has sparked off a demand for British song stars in South Africa.

Says Sydney Grace, of the Lew and Leslie Grade office: "The organisers are approaching us for more British artists — among them Dickie Valentine."

Jo'burg's "Rand Daily Mail" reports: "Alma is magnificent. What a personality!"

MDA ups committee from 16 to 24

The London committee of the Music Directors' Association has been increased from 16 to 24 members. This was announced at the association's annual general meeting on Sunday.

The new members are Ronnie Aldrich, Claude Cavalotti, Les Collins, Johnny Dankworth, Ted Heath, Ronnie Keene, Sid Phillips, Cyril Stapleton, Lew Stone, Sydney Thompson and Sid Wright.

Guest Kenny Baker

Kenny Baker will make a guest appearance at Brighton's Club Mambo on Monday. He will be featured with the resident trio led by guitarist Cedric West.

Future bookings at the club are Duncan Lamont (20th), Jan Hamer (27th), Tony Kinsey (November 3) and Vic Ash (10th).

PEOPLE in the NEWS

SINGER David Hughes will have a double celebration tomorrow. It is his 30th birthday and the day when his children Shaun and Katie are to be christened.

On Monday he begins a week at the Empire Theatre, Leeds.

'Look around'

TOP arranger Ronnie Roullier flew to New York yesterday (Thursday) for a 16-day "look-around." He will be staying with Johnny Weed, the British pianist now playing with the Buddy Morrow Orchestra.



Remember "Southern Belle" Sheila Southern, 20-year-old singer frontpaged in the MM last week? Sheila's appearance on Sunday's "Music Shop" has already paid off. She has been signed by comedian-singer Dave King for his show on ATV's "Saturday Spectacular" on November 8.

Golden award

PETER LEGH, resident at the Bolton Palais, has won the Gold Cup for being the outstanding Mecca bandleader during the last six months. Second was Charlie Bassett (Ritz, Manchester) and third, Billy Walker, (Casino, Birmingham).

• • •

THE Lana Sisters appear on "Six-Five Special" tomorrow (Saturday). On Sunday they have a concert with Lonnie Donegan at the Odeon, St. Albans.

• • •

RUSSELL QUAYE and his City Ramblers and the Canal Street Group will be seen on Canadian Television in December. TV cameras will be at work in The Cellar, Greek Street, on Monday.

• • •

THE front-line of the Mick Mulligan Band — Mulligan (tpt.), Ian Christie (cl.) and Frank Parr (tmb.)—this weekend guests with the resident Dill Jones Trio in ABC-TV's "Sunday Break."

• • •

ALTOIST Dougie Drake and drummer Eddie Clayton join the Ken Mackintosh Orchestra on Monday in place of Johnny Hughes and Kenny Hollick. Hughes is to freelance and Hollick is joining Joe Loss.

• • •

WALLY FAWKES and his Troglodytes make their first appearance at the Club Columbus, Leeds, on October 17, and the Student's Club, Bradford, the following day.

• • •

EDMUND HOCKRIDGE, Joan Regan and Italy's Marino Marini Quartet appear in ATV's "Saturday Spectacular" this weekend.

• • •

PROMOTER Jimmy Tate is presenting a triple benefit at Kew Boathouse on October 30, the proceeds to go to Joe Harriott, Kenny Graham and Bob Wallis.

• • •

ROY KENTON opened at the Embassy Ballroom, Welling, on Tuesday with a 13-piece band.

• • •

VERA LYNN starts a fortnightly BBC-TV series on October 23. She will present guest stars each fortnight, Semprini being featured on the opening show.

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At the Colony . . .



. . . and at the Astor Club



These "[...]s and Dolls" opened in Berkeley [...]are on Monday night. The "Dolls"—[...] American singing team the Barry Sis[ters]—started a three-week season at the [...]'s Colony Restaurant, while the Polka Dots opened a week's engagement [at] the nearby Astor Club.

The Barry Sisters, Merna (l.) and Claire, are pictured arriving at London Airport on Friday. They appear in "Sunday Night At The Palladium" this weekend. The Polka Dots—Don Riddell, Tony Mansell, Jimmy Walker and Fred Dachtler—are seen rehearsing at the Astor.

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QUEEN TO HEAR JAZZ AT LEEDS

HER MAJESTY the Queen is expected to attend a jazz concert during the Leeds Festival.

She is expected to see one of the two concerts presenting American blues singer Muddy Waters and the Jazz Today Unit.

The concerts have been put back half-an-hour to 7 p.m. and 9 p.m. to fit in with the Queen's schedule.

A surprise addition to the shows will be 28-year-old Mississippi pianist Otis Stann, who will be accompanying Waters throughout his British tour.

Waters, the Duke Ellington Orchestra and Jimmy Rushing are the American stars of the most ambitious week of jazz ever planned by a British city.

Two shows a day

From Monday next, there will be two concerts a day. Featured on Monday and Saturday is the Ellington Band; Tuesday and Wednesday—Rushing, the Humphrey Lyttelton Band and the Johnny Dankworth Orchestra; Thursday and Friday—Muddy Waters and the Jazz Today Unit.

BBC-TV will, on Thursday, present the first musical spectacular to come from the City.

The show will feature Eric Robinson, Ronnie Hilton and playwright - songwriter Jack Popplewell.

Dance bands will also be featured at a special Festival Club.

Chris Barber in car smash

THE Chris Barber Band's 10-day tour of Holland nearly took place without Chris and singer Ottilie Patterson.

Chris and Ottilie were on their way to catch the boat at Harwich on Friday when their £3,000 Aston Martin DB2 collided with a tree and overturned.

Neither Chris nor Ottilie was seriously injured, but the car was damaged.

Shaken, they returned to London and caught a plane to join the band in Holland in time for the opening concert.

Harry Gold booked for Summer, 1959

Harry Gold has been rebooked for the 1959 summer season at Wallis's Cayton Bay Holiday Camp, and will return there with his septet next June.

On completion of this year's season, he took over lead alto at the Prince of Wales Theatre, W., at the start of the theatre's Variety season.

DONEGAN—ATV COMEDIAN



Lonnie Donegan went on a comedy kick last weekend for his starring role in ATV's "Saturday Spectacular." And he is pictured (above) trying some off-stage gagging watched by Petula Clark, who also starred in the show.

Back to work for Frankie Vaughan

FRANKIE VAUGHAN returns from a holiday in the South of France on Wednesday, and the following day leaves for the States.

The singer is travelling over to bring back Joseph McGrath, the 16-year-old boy who won a talent contest sponsored by Frankie and the Boys' Clubs of America.

Joseph will be appearing with Frankie when he stars in a National Association of Boys' Clubs concert at the Royal Festival Hall on October 20.

Star names

In addition, the show will also star Charlie Drake, the Beryl Stott Singers, the Vernon's Girls Choir, Joyce Shock, the King Brothers, Irene Handl, Geoff Love, Raymond Long, and comedian Ted Lune, of "Army Game" TV fame.

The show will be telefilmed by ATV and a half-hour excerpt will be shown from 8.25 p.m. on Saturday, October 25.

NITWITS ADDED TO PALLADIUM PANTO

Sid Millward and the Nitwits have been added to the all-star bill for the London Palladium pantomime "Sleeping Beauty," which opens on December 23.

Also in the show are Charlie Drake, Bernard Bresslaw, Edmund Hockridge and Bruce Forsyth.

As you were . . .

The Aristocrat Club, which took over the premises of the Bag O' Nails—a famous West End jazz haunt—last year, has changed its name to—Bag O' Nails.

BILLY SMITH 'RETIRES'

TRUMPET player Billy Smith last week said "goodbye" to London after 28 years and returned to his hometown of Abroath, in Angus, Scotland.

A qualified chiropodist, he will set up his own practice, but will continue to play locally as well as teach. For the past six years he has taken an active part in Ivor Mairants's Central School of Dance Music. His first-ever pupil was his nephew, trumpet star Jimmy Deuchar.

Billy's name-band associations go back as far as Henry Hall's BBC Dance Band, and include the bands of Ambrose, Sidney Lipton, and George Melachrino.

He is married to Miss Jonny Bailey, of the Leslie Roberts TV Silhouettes. His brother, Chick Smith, is one of Ireland's leading bandleaders.

Dates with the Stars

(Week commencing October 12)

Duke ELLINGTON
Sunday: Gaumont State, Kilburn
Monday: Odeon, Leeds
Tuesday: Odeon, Newcastle
Wednesday: Odeon, Glasgow
Thursday: Odeon, Glasgow
Friday: Odeon, Liverpool
Saturday: Odeon, Leeds

Michael HOLLIDAY
Week: Gaumont, Taunton

KALIN Twins
Sunday: Empire, Liverpool
Tuesday: De Montford Hall, Leicester
Wednesday: City Hall, Sheffield
Thursday: City Hall, Newcastle
Friday: Town Hall, Birmingham
Saturday: Rialto, York

MUDLARKS
Week: Empire, Newcastle

Jimmy RUSHING
Sunday: Odeon, Guildford
Tuesday: Odeon, Leeds
Wednesday: Odeon, Leeds
Thursday: Seaburn Hall, Sunderland
Saturday: Baths Hall, Darlington

Tommy STEELE
Sunday: Theatre Royal, Plymouth
Tuesday: Gaumont, Worcester
Wednesday: Granada, Rugby
Saturday: Adelphi, Slough

TANNER Sisters
Week: Globe, Stockton

Malcolm VAUGHAN
Week: Globe, Stockton

Muddy WATERS
Thursday: Odeon, Leeds
Friday: Odeon, Leeds
Saturday: City Hall, Newcastle

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BAND SHAME

MM readers speak up!



HATS off to trumpet star Cat Anderson of the Ellington band. Have you ever heard high notes like his?—*F. Bertram, London, N.W.6.*

● For you, a picture of Cat.

MAIL BAG — Every week the MM awards 12 in. LPs for lively letters. Write to the MELODY MAKER, 189 High Holborn, London, W.C.1.

I MUST agree with Teddy Wallace on his criticism, last week, of our summer season bands. The Isle of Man had several which were not up to the standards you expect from top-class bands.

At one hall, a well-known bandleader led the charge from the bandstand to the bar leaving a trio that was terrible to listen to. I wasn't the only one to walk out that night.—*Jim Begg, Muirkirk, Ayrshire.*

TEDDY WALLACE'S remarks cannot be applied to Ronnie Aldrich and the Squadronaires, who were spending their seventh consecutive season at the Isle of Man, or to Ken Mackintosh.—*Derek Gamester, Harrow.*

I SPENT a season working on a holiday camp. Often I considered the groups round where I live comparable to the camp bands. The camp musicians, in the main, seemed bored, anaemic and "clockwork."—*D. B. Lord, Mytholmroyd, nr. Halifax.*

IF the musicians carried on in the manner Teddy Wallace describes, I am sure they would have been sacked.—*Len Clewley, London, N.6.*

I HOPE Teddy Wallace does not include the Geraldo Orchestra on his list. Whilst in Blackpool I saw the orchestra many times. Their appearance was immaculate and their tone and presentation admirable.—*E. F. A. Barker, Lincoln.*

IT is perhaps a little unfortunate that the MELODY MAKER published Mr. Teddy Wallace's ill-informed rubbish without first obtaining the facts from an organisation such as the Musicians' Union.

The Association of Health and Pleasure Resorts, with whom the Union negotiates summer season rates and conditions for its members, alone represents well over one hundred holiday resorts. In addition, there are many others, such as holiday camp proprietors, who are not members of the Association. Yet during the course of the season we have received not one complaint from the Association or elsewhere about the kind of behaviour of which Mr. Wallace alleges musicians have been so widely guilty.

Neither have our district organisers, there are eight, six of whom concentrate much of their efforts around the coast during the summer season, found much evidence to support Mr. Wallace's lurid description of his former colleagues' behaviour. Many professional musicians have been re-engaged for the next summer, or, at least, contracts have been issued to their music directors.

Mr. Wallace need not therefore be "positively ashamed" of his "connections with the music business."—*Harry Francis, assistant secretary, Musicians' Union, London, SW1.*

PLEASE congratulate Teddy Wallace on his outspoken comments. — *Jack Stewart, London, N.W.10.*

● What do YOU think?

Tops

COULD you please tell me how many weeks the LP "My Fair Lady," by Shelly Manne and his Friends has either topped or ran second in the top EPs and LPs section in your paper? — *David Murphy, Whitley Bay.*

● The disc topped the section 13 times and was second nine times.

With mitts

WHY does Steve Race keep ramming Brubeck down our throats? Surely it is one's personal taste that counts, and to me Brubeck sounds as if he has mitts on. Give me Oscar Peterson every time.—*Cyril G. Ford, West Bromwich.*

● See?

Some pop!

I DEPLORE the fact that the MM has changed from a jazz to a pop policy. Last week's photo of Sheila Southern on the front page was the limit.—*E. Hutchinson, Yorks.*

P.S. Would you please send me a photo of same?

● Pop fan, eh?

Ambition

AFTER three-and-a-half years I have finally had my ambition realised! I met Frankie Vaughan in his dressing-room at the Brighton Hippodrome. There is not a more sincere person. — *Miss Helen Hall, Coventry.*

● Who said you need money in the bank, Frank?

Praise

WHY do we hear so many visiting American jazz stars praising British jazz musicians and so many British critics doing exactly the opposite?—*I. S. G. Hann, Cardiff.*

● What's that saying about familiarity breeding something? LP WINNER.

Why?

I FAIL to understand why Duke Ellington, who is respected by millions for his never-ending contributions to jazz, persists in featuring the violin as a solo instrument.—*G. F. Kearsley, Newcastle.*

● Maybe he likes it.

Duke's great

BEFORE the self-appointed jazz critics start pulling Duke Ellington's opening concerts to pieces I should like to thank the Duke for giving me the greatest musical thrill of my life.—*John Harrison, London, N.W.3.*

● What more can you say?

Dislikes

HERE are my three pet dislikes in the recording world: 1, Those out-of-this world angelic voices that feature in many recordings. 2, The monotonous off-beat from a drummer in a slow rock number. 3, The piercing, clanging noise from over-amplified guitars.—*A. Midgley, Hartlepool.*

● Any others? LP WINNER.

If they criticise Duke I may get violent!



says HUMPH

THE visit of Duke Ellington brings yet another living legend into our midst. The semi-myth becomes fact. And many preconceived ideas will be shattered to be replaced by a rather more concrete impression.

Some will be shocked—indeed, the old familiar cries were to be heard during the two opening London concerts. "Too much comedy! . . . Not enough jazz! . . . Why didn't he do this . . . or that?"

Those who went to hear "the first serious jazz composer" were no doubt startled to be confronted with a sophisticated entertainer who treated his audience, his orchestra and himself with an air of urbane frivolity.

One of the most salutary effects of these visits by American jazz giants is the drastic spring cleaning of legendary cobwebs.

Jazz mythology is fine in its way. It does us no harm to believe that, on a clear night, Buddy Bolden could be heard 3, 5, 10 miles away across Lake Ponchartrain (though in irreverent moments we may well ask what the people standing 10 ft. away felt about it).

Who started it?

I often wonder how the process of historical selection which goes to make up a legend begins. Who first told who that when the newly joined Lil Hardin asked King Oliver about the key of a number, he said: "You're a musician, ain't you? Hit it, gal!"?

And why did they not go on to say, as is probable, that Lil played a four-bar intro in A flat and the band came in in C?

Legend records how King Oliver, hearing his musicians praising rival "cornetists," ordered Richard M. Jones to "Beat it out in B-flat, Jones," and walked out into the street to seduce the customers from clubs several blocks away with a (presumably) ear-splitting blues.

It does not record what Jones said when he found himself left in the basement beating it out in B flat on his todd.

But, hush! These legends are inviolable. Their heroes are dead and it is an altogether harmless and endearing human tendency to picture them slightly larger than life.

Legend about living artists is a different matter. It has grown up in the unnatural climate brought about by distance and the MU ban, when our knowledge and judgment of musicians was based almost exclusively on gramophone records. And we have seen over and over again how discrepancy between the legend and reality has led to impaired judgment and bewilderment.

Louis Armstrong, Lionel Hampton, Earl Hines, Eddie Condon—all have met criticism for being themselves and failing to conform to mythical roles.

You may be sure it will happen with Duke, too. If so, I hope in the interests of public order that I am out of earshot. For, after the two opening concerts by one of the most perfect musical combinations in the world, I remain in a state of enjoyment into which carping criticism enters only at the risk of violence.

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EDITED BY PETER GAMMOND
Foreword by Hugues Panassié

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This world of jazz

OFTEN I have marvelled at the American jazz musicians' capacity for admiring their rivals. And last week, spending several hours with Joe Newman's sextet in London, I was again struck by this unfailing responsiveness.

We had hardly started the first airport drink before the glories of Ellington's band were being extolled by these Basie men (even Nat Pierce is a kind of Basie man—unofficial deputy pianist).

It was accepted that time was needed for warming-up operations on certain jobs. "But when those guys start hitting, then it's something else entirely," was the general verdict.

Strong Sweets

THAT Duke would come up for appraisal at this time was, of course, a foregone conclusion.

Less certain, but not unexpected because of Jimmy Rushing's advance tidings, was the enthusiasm manifested for Harry Edison's quintet at Birdland.

With the former Basie trumpeter are tenor saxophonist Jimmy Forrest, pianist Jimmy Jones, bassist Joe Benjamin and drummer Charlie Persip. I gathered that it was the most driving, closely knit, directly communicative quintet to be heard in months.

Frank Wess, Nat Pierce and Joe Newman were ardent appreciators of Edison's playing. "Sweets was blowing so much and swinging so strong," I was told, "that it was hard work following him at Birdland. Shoot! Five pieces against our 16 and they didn't want to let us on."

Wess took up the tale on behalf of Forrest. "You know—the guy that did 'Night Train'; worked with Ellington and all the bands. Been around a long while, but not been written-up much. Man, that cat is *swinging* up there. He's a *bad* man, I'm telling you."

A great many jazz musicians, despite the propaganda about dignity and John Gillespie, do speak in this vein. And very effective it is, though less so when seen in print.

Just swinging

REFLECTING upon Forrest's merits, Wess downed a king-size cognac and explained: "He's forceful but calm."

He went on: "Not cool, you understand, but not exerting himself. Just swinging all the time. Man, I'm going to have to steal that cat's New York card. Got to stop him swinging some way."

Laughing at this pleasant thought, he said: "I used to get hung up all the time listening. Everyone else was listening, too, and the place was crowded. Normally, when the big band would come off people would drift away. But with Sweets, everyone stays.

"Sometimes I was late coming out through that—couldn't get my horns together. I was in there getting ready when 'Bam!' That band was kicking up so much hell I just had to go listen."

Someone had reported to Basie that Sweets "wasn't going to let them on" and was "blowing his bell off out there." Basie, looking wise as usual, had said: "I hear them."

And the big band had to start punching at once. "If we played something soft to begin with," Wess recalled with awe, "we were *wasted*."

A pistol

LATER in the morning, when Nat Pierce and Al Grey called on Rushing, there was similar talk.

"Is Edison still breaking it up at Birdland? . . . Ain't he a pistol?" And "Yes, he's giving Stan Kenton a hard time now. . . . Hear what I say, he's got the people tapping their feet."

Most telling of all, though, was one musician's account of how he listened respectfully to the Kenton band, then Edison's.

"I admire the musicianship, but Stan always seems to be saying to me: 'Where is it? It's round here somewhere. Where is it?'

"Then Edison comes out—bam, bam, bam—and the first bars answer: 'Here it is!'"

U.S clusters

THE past eight or nine days must have seen more U.S. jazzmen in London than at any time in history.

Apart from Rushing and the Newman band, there is the entire Ellington organisation clustered around Piccadilly. And remnants of the "Jazz From Carnegie" unit hit town early this week.

J. J. Johnson, Red Garland and Zoot Sims came in from the Continent on Monday, left for the States the following night. Phineas Newborn arrived late on Monday, is hoping to stay over for a few days.

The rest are scattered about Europe still.

"London is *quite* a swinging city, and I hope to return soon," Johnson told me.

by MAX JONES

Muddy Waters—the greatest

"SYLVIO'S," in Chicago, has always been a home for blues performers—Big Bill, Memphis Minnie, Big Maceo, Sonny Boy Williams, Sunnyland Slim and many others.

Kokomo Arnold used to have his headquarters a little bit further across the street and the Cotton Club was almost next door.

These days the street is dark and deserted, but Sylvio's still jumps. On weekends, two bands are featured. Each time I went there they were those of Elmore James and Muddy Waters.

Muddy Waters, due in Britain next week, is one of the strongest musical personalities you can meet today in the USA.

His usual band has tenor, harmonica, piano, two electric guitars (including himself), bass and drums. They play a loud, solid type of R and B music. Muddy sings.

I had a word with him there and he gave me his address. "Come home," he said. "We'll have a talk. I get up at twelve and go back to bed at two. Come any time between."

It's a quiet street and a crowded home: Muddy's wife, his piano player's family—and Muddy's son, "Clear Water" (because he sings a ballad type of blues).

"Your name is McKinley Morganfield," I said. "Where does the Muddy Waters come from?"

First record

He grinned, looked through the window as if his mind was going back to Clarksdale.

"Well, I guess, because I was always playing in the mud. So I got the name when I was a kid and it stuck . . .

"I was a farmer and made my first recording in Clarksdale in 1939, for the Library of Congress. Then in 1942 I decided to take a chance.

"I got into Chicago in 1943 and started to work here with the other blues musicians. I recorded with Little Walter, St. Louis Jimmy, Sunnyland Slim, Little Junior Wells, Jimmy Rodgers and Sonny Boy Williams."

Muddy added that he was looking forward to his British tour. Let's hope that he won't regret it, because he is undoubtedly one of the world's greatest blues singers.

Yannick Bruynoghe

jazz on the air

(Times: GMT)

SATURDAY, OCTOBER 11:
11.19-11.45 a.m. A 1: **J.J.J., John Lewis, Monk-Blakey.**
12.15-12.40 p.m. C 2: **Dutch Swing College.**
2.15-2.45 F 2: **Eric Delaney Band.**
4.15-4.45 Z: **Swing Serenade.**
6.30-7.0 DL: **Steve Race.**
7.0-9.0 T: **(1) Popular. (2) Jazz.**
8.5-9.0 J: **America's Popular Music.**
9.0-9.45 W: **Jazz Time.**
9.5-9.30 J: **Dixie Beat.**
9.10-9.35 B: **Joe Thomas.**
9.35-10.0 Y: **Jazz Gallery.**
10.0-10.55 F 1: **Jazz à la Carte.**
10.30-12.0 J: **D-J Shows.**
12.0-1.0 a.m. E-Q: **Dr. Jazz's Library.**
1.5-2.0 H-Q: **Hollywood-New York.**

SUNDAY, OCTOBER 12:
4.0-4.15 p.m. A 1 2: **French Jazzmen.**
7.0-9.0 T: **(1) Popular. (2) Jazz.**
9.10-10.0 S: **For Jazz Fans** (news break 9.30).

MONDAY, OCTOBER 13:
12.45-1.5 p.m. C 1: **Brubeck in Disneyland.**
7.0-9.0 T: **(1) Popular. (2) Jazz.**
9.10-10.0 E: **Jazz Programme.**
9.10-10.0 S: **As Sunday.**
9.30-10.30 app. K: **Jazz Discs.**
9.35-10.0 Z: **Jazz Actualities.**
10.5-12.0 J: **D-J Shows** (nightly).

TUESDAY, OCTOBER 14:
7.0-9.0 p.m. T: **(1) Popular. (2) Jazz.**
7.0-7.45 P: **Hi-Lo's, Previn, Terry Gibbs, Shearing, Sinatra, etc.**
9.10-9.37 B-258m: **The Real Jazz.**
9.10-10.0 S: **As Sunday.**
9.30-9.55 J: **Modern Jazz 1958.**
9.30-10.0 N: **Jazz Programme.**
9.30-10.15 I: **Jazz in ¾ Time.**
10.40-11.30 DL: **Baker's New Dozen.**

WEDNESDAY, OCTOBER 15:
6.15-6.45 p.m. DE: **Jazz Session.**
7.0-9.0 T: **(1) Popular. (2) Jazz.**
8.30-9.30 F 3: **Jazz for Everyone.**
9.10-10.0 S: **As Sunday.**
9.20-10.0 Q: **Cannes Jazz Festival.**
9.30-10.0 F 4: **Chet Baker.**
10.5-11.0 O: **Jazz Journal.**
11.10-12.0 I: **Les Brown, Wild Bill, Peterson, Dinah Washington.**

THURSDAY, OCTOBER 16:
11.35-11.50 a.m. C 2: **Rita Reys Trio.**
4.30-4.40 p.m. C 1: **MJQ.**
7.0-9.0 T: **(1) Popular. (2) Jazz.**
8.30-9.0 F 1: **White Notes . . . Black Musicians.**
9.10-10.0 S: **As Sunday.**
9.30-10.0 F 4: **Buck Clayton.**
10.0-11.0 P: **Jazz Discography.**
10.40-11.20 DL: **Jazz Club.**

FRIDAY, OCTOBER 17:
2.15-2.45 p.m. I: **Rollins plays for Parker.**
4.30-5.0 L: **Jazz.**
6.10-6.30 C 2: **Jazz Music.**
7.0-9.0 T: **(1) Popular. (2) Jazz.**
7.40-8.0 Z: **Jazz à la Carte.**
8.10-8.35 F 1: **Merle Travis.**
9.10-10.0 S: **As Sunday.**
9.15-9.45 F 2: **The Living Jazz.**
9.15-9.45 N: **Jazz Programme.**
9.30-9.55 J: **Rosey McHargue Ragtimers.**
10.15-11.0 C 1: **Jazz Session.**

Programmes subject to change. Continental listeners should add one hour to convert to Central European Time.

The 7.0-8.0 VOA Transmission is repeated nightly from 10.0. The latter (Jazz) hour being additionally heard on Long Waves.

KEY TO STATIONS AND WAVELENGTHS IN METRES

A: RTF France 1: 1—1829, 48.39, 2—193.
B: RTF France 2: 280, 218, 318, 359, 379, 445, 498.
C: Hilversum: 1—402, 2—298.
D: BBC: E—464, L—1500, 247.
E: NDR-WDR: 309, 189, 49.38.
F: Belgian Radio: 1—484, 2—324, 3—267, 4—198.
H: RIAS Berlin: 303.
I: SWF B-Baden: 295, 363, 195, 41.29.
J: AFN: 344, 271, 547.
L: NR Oslo: 1376, 337, 228, 477, 19, 25 or 31 bands.
M: Copenhagen: 1224, 283, 210.
N: Monte Carlo: 205, 49.71, 40.82.
O: BR Munich, 375, 187, 48.7.
P: SDR Stuttgart: 522, 49.75.
Q: HR Frankfurt: 506.
S: Europe 1: 1622.
T: VOA: 7.0 p.m.: 13, 16, 19, 25, 31 bands. 10.0 p.m.: 25, 31, 41 bands plus 1734 from midnight.
W: Luxembourg: 208, 49.26.
Y: SBC Lugano: 568.6.
Z: SBC Geneva/Lausanne: 393, 31 band.

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Drums finished in choice of—white enamel, silver, gold or red glitter.
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Friday, October 10th
BRUCE TURNER'S JUMP BAND
Saturday, October 11th
JIMMY RUSHING
singing with
HUMPHREY LYTTELTON AND HIS BAND
plus
WALLY FAWKES and his TROGLODYTES
Sunday, October 12th
GRAHAM STEWART'S SEVEN
Monday, October 13th
MR. ACKER BILK'S PARAMOUNT JAZZ BAND
Tuesday, October 14th
ALEX WELSH AND HIS BAND
with ERIC LISTER
Wednesday, October 15th
MICK MULLIGAN'S BAND
with GEORGE MELLY
Intervals by—
DIZ DISLEY'S SOHO STRING QUINTET
Thursday, October 16th
TERRY LIGHTFOOT'S JAZZMEN
Sessions com. 7.30 p.m. Suns. 7.15 p.m.
8 Great Chapel Street, W.1. Gerrard 7494
Details of Club and Sessions from H.L.C. Office.

KEN COLYER CLUB
At Studio '51, 10/11 Gt. Newport Street, Leicester Square (Tube)
Open at 7.30
FRIDAY
KEN COLYER'S JAZZMEN
SATURDAY
KEN COLYER'S JAZZMEN
SUNDAY (7.15)
IAN BELL JAZZMEN
MONDAY
KEN COLYER'S JAZZMEN
WEDNESDAY
THE STORYVILLE JAZZMEN
Apply NOW for membership, 5/- per annum.
Pay at Door all Sessions

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Croydon 9453. Station: E. Croydon
The Luxurious Rendezvous for Jivers
MODERN JAZZ
Every Saturday
TED POTTER'S ALL STARS
featuring LENNIE BEST
and BUDDY FEATHERSTONEHAUGH
Traditional Jazz
THIS FRIDAY
DICK CHARLESWORTH JAZZ BAND

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GRADUATED CORRESPONDENCE COURSE FOR
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Write now to:—
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ROYAL FESTIVAL HALL
General Manager: T. E. Bean
Sunday, October 12th, at 3 p.m.
FOLK MUSIC
of the
BRITISH ISLES
★ Jack Armstrong ★ Seamus Ennis ★
★ Jeannie Robertson ★ Frances Mon Jones ★
and many other stars
Ballads, Songs and Tunes that have been "Top-Pops" for over 500 years!!
TICKETS: 3/6, 5/-, 7/6, 10/-, 12/6 from Hall (WAT 3191) and Agents
Presented by E.F.D.S.S.

NEW MIAMI CLUB
20 GERRARD STREET (off Wardour St., W.1) Beneath the Kaleidoscope
Saturday at 7.30: "THE WANDERERS RETURN" back from their tour come London's Swing Kings BRIAN BENTLEY'S ALL-STARS with Chas. Skelton & the Ray Fry Trio "A Ball Tonight"
Sunday at 7.30: "CHA-CHA ENCORE" Re-booked by popular demand, the sensational Star Broadcasting Band of "ALL-INDIA RADIO" AL DUKARDO & HIS LATINS "The most exciting Band in Town!"
"The Club with Atmosphere!"



CLUB CALENDAR

1/- per word

CLUB "M." underneath the Mapleton Restaurant, 39, Coventry St., W.1. "London's liveliest sessions." ★FRIDAY, October 10: TONIGHT, another exciting all-nighter featuring RHYTHM 'N' BLUES/JAZZ CHA-CHA-CHA. Doors open 11 p.m. until 4.30 a.m. Yep! A FIVE-AND-A-HALF-HOUR SESSION. ★SATURDAY ALL-NIGHT SESSION: Thank you, Duke Ellington's PAUL GONSALVES and RAY NANCE, for paying your respects last week. Also salaams to Tony Kinsey, Bobby Wellins, Dunsan Lamont, Ronnie Scott, Les Gondon, Phil Bates, Jackie Sharpe, etc., for dropping in. This week's attractions at Europe's greatest all-nighter the debut of Britain's new and foremost group, "THE JAZZ MAKERS" featuring CANLEY, ROSS, Ellefson, Jones, Wasser. Make this a date! Doors open 11.30 until 7 a.m. Wow! A SEVEN-HOUR (value for money) SESSION. ★SUNDAY AFTERNOON, 3-6 p.m.: Jam Session, RHYTHM 'N' BLUES, JAZZ, CHA-CHA-CHA.

FIRST stop in London for Elling-tonians PAUL GONSALVES, RAY NANCE, etc.? Jeff Kruger's "JAZZ at the FLAMINGO," 33-37, Wardour Street, W.1. ★TONIGHT (FRIDAY) at 7: "Top Two!" THE JAZZ COURIERS NEW TONY KINSEY QUINTET ★SATURDAY (11th) at 7: Spectacular! TONY KINSEY ONT. with Ken Wray (valve-trombone) THE JAZZ COURIERS ★SUNDAY (12th) at 7: "Guest Night!" VIC ASH SEXTET KENNY BAKER QUARTET ★WEDNESDAY (15th) at 7: Harry White's CHA-CHA SEVEN THE JAZZ COURIERS
Comperes: Tony Hall, Biz Curtis
Membership: only 5/- covers all sessions till Jan., 1959. P.O., s.a.e. to 9, Woodlands, North Harrow, Middx.

● FRIDAY (TODAY) ●

ALL CHEAM memberships valid. **THAMES HOTEL**, Hampton Court: **MICKY ASHMAN AND HIS BAND.** Lunch. Jive. Licensed. 8-11 p.m.

AT THE CELLAR: JACK ELLIOTT —the great American folksinger and guitarist. THE BARNSTORMERS SPASM BAND and the NEW HAWLEANS.

BIRDLAND, Denglow Studios, Chagwell Heath, 7.30. This week: RONNIE ROSS, EDDIE HARVEY, EDDIE THOMPSON.

BRENTWOOD JAZZ CLUB, "White Hart" Hotel, 7.30: Alex. Welsh Band.

CY LAURIE Club: Cy Laurie Band, 7.15-10.45.

DARTFORD: GRAHAM STEWART SEVEN.—Bull Hotel.

DICK CHARLESWORTH, Park Lane, Croydon.

ERIC SILK'S SOUTHERN JAZZ-BAND, Southern Jazz Club, Masonic Hall, 840, High Road, Leytonstone.

GRAVESEND: MR. ACKER BILK'S PARAMOUNT JAZZBAND. — Co-op. Hall.

"GREYHOUND," REDHILL: another swinging session with the PANAMA JAZZMEN.

MANOR HOTEL, CHINGFORD HATCH presents **DAUPHIN STREET SIX.**

TOP HAT CLUB, 20, Gerrard Street, W.1: Dance to the fabulous international **GAYLORDS,** Tuesdays and Fridays, from 7.30 p.m. 4/-.

● SATURDAY ●

AH! RAVING Stuart Carter, Alan Thomas, Spike Graham, Derek and Sisco Almond.—See Cellar.

AT THE CELLAR, 49, Greek Street, W.1.: THE CITY RAMBLERS and the STORYVILLE GROUP.
And another great all-night session: midnight till 6.30 a.m.: **OWEN BRYCE AND HIS BAND, DUKES OF DIXIELAND, NEW STUART CARTER JAZZBAND** and guest musicians.

ATLANTA BALLROOM, Woking, every Thursday: **TONY BLACKBURN** and his **BLACKJACKS**—modern, rock. Cha-cha.

AT THE CELLAR: TELEVISION PARTY with **THE CITY RAMBLERS** and **THE CHRIS BARBER GROUP.** Producer: **JEREMY SCOTT.** M.C.: **BERNARD BRADEN.**

BLUES AND BARRELHOUSE, "Roundhouse," Wardour Street: Gurst, Rory and Alex. McEwan.

CAMBERWELL TOWN HALL: KEN **MINE DIXIELANDERS.**

CY LAURIE Club: Brian Taylor Band.

KALEIDOSCOPE, 30, Gerrard Street, W.1: Dancing to George Bennett and his All-Star Group, 8-11.30.

KEW BOATHOUSE: Hugh Rainey and the driving, raving, swinging, right-down earthy **STORYVILLE JAZZMEN,** with Teddy Layton and Trevor Williams and **NEVA RAPHAELLO.** Ladies free this night. Admission: 3/- members, 4/- guests.

NORTHERN STAR Hotel, New Southgate: Fabulous **BILL BRUNSKILL JAZZMEN.**

THE MONKS JAZZBAND.—"The Master Robert," Crown Court Road, Hounslow.

WATFORD JAZZ CLUB, United Ex-Servicemen's Club, St. Albans Road: Alex. Welsh Band.

WOOD GREEN: Now every Thursday, **CLUB DANOL,** 6-10.30, featuring **DIZ DISLEY'S HOT CLUB QUINTET.** Admission 3/-, guests 5/-. Membership free to all fans of Django Fihelnhardt.

● SATURDAY—contd. ●

AT COOK'S FERRY INN: First—last—ONLY TIME! GEORGE MELLY'S JAZZBAND and 1st semi-final "Miss Jazz Club" comp

CHISLEHURST CAVES (next to Chislehurst Station), 7.30: **LONDON'S MOST UNUSUAL CLUB. GRAHAM STEWART SEVEN** with Alan Elsdon and supporting groups.

CROYDON JAZZ CLUB, Star Hotel: **TEDDY LAYTON** Band.

DICK CHARLESWORTH JAZZ-BAND, Derby Arms, E. Sheen.

EALING BROADWAY, "Feathers": **MARYLAND JAZZMEN,** Streamliners Skiffle Championa.

ERIC ALLANDALE JAZZ CLUB, "Seven Stars," Gt. Hawk Road: **ERIC ALLANDALE'S JAZZMEN.**

HOT CLUB OF LONDON, 7 p.m.: **KEN COLYER'S JAZZMEN** with Interval pianist **ROY VICKERS.** Shakespeare Hotel, Powis Street, Woolwich.

IT'S OUTSTANDING! The club with "CRAIG" than everything. **CLUB OCTAVE,** Hamborough Tavern, Southall.

QUEEN VICTORIA, North Cheam: **MIKE DANIELS' DELTA JAZZMEN.** Listen, Jive. Licensed. 7-10 p.m.

SOUTHEND HOT CLUB, Arlington Hall, Leigh-on-Sea. **REOPENS** 3-5.30: Alex. Welsh Band.

WOOD GREEN: ALEX. WELSH!—See Thursday.

● MONDAY ●

ALL EALING, Rickmansworth, Hammersmith, Georgian memberships valid at the new **TUXEDO.** Listen, live to the famous **SOUTHERN STOMPERS** and **PAM,** Members 2/6, guests 3/-.—"Terry's," Harrow Road (Sudbury Town Station).

AT THE CELLAR: Britain's great. **THE BRUCE TURNER JUMP BAND.**

CY LAURIE Club: Graham Stewart Seven, Alan Elsdon.

DOBELL'S RECORD Recital Club: Vic Bellerby, "The Controversial Ellington," "White Bear," Lisle Street, W.C.2. 7.30. Admission 2/-.

DULWICH BATHS: Marylanders Jazz Club, 8-11. Entrance, Crystal Palace Road.

HAMPTON COURT: DON RENDELL, LENNIE BEST, CLIFF HALL, TED POTTER, JOHNNY duBOCK.—Thames Hotel, 8 p.m.

KEW BOATHOUSE: Dave Nelson's **MARLSBOROUGH JAZZBAND.**

WEST HAMPSTEAD Jazz Club, Broadhurst Rooms, Halliwa Hotel: **ART CUMMINS' JAZZMEN, PATTI CLARKE.**

● TUESDAY ●

A FULL HOUSE AT TIG'S! New membership now restricted to friends of existing patrons.

AGAIN, SOUTHALL, "White Hart": **EDDIE THOMPSON QUINTET** featuring **JOHNNY SCOTT.**

AT THE CELLAR: BENBOW FOUR, JACK ELLIOTT, MARGARET BARRY, RALPH RINZLER, MICHAEL COR-MAN, HYLDA SIMS, JIMMY MAC-GREGOR and Co.

BARNET, Assembly Hall, Union Street: **Acker Bilk's Paramount Jazz-band.**

● TUESDAY—contd. ●

BROMLEY, KENT, "White Hart." 7.30-10.30: **KEN COLYER'S Jazzmen.**

CHINGFORD: DON RENDELL plus quintet.—" Bull and Crowa." 7.30. Free membership.

CY LAURIE Club: Cy Laurie Band.

HARROW JAZZ CLUB, British Legion Hall, South Harrow: Graham Stewart Seven featuring Alan Elsdon and Johnny Parker Trio.

"STAR AND GARTER," PUTNEY. SENSATIONAL OPENING—WATCH NEXT WEEK.

WOOD GREEN: TEDDY LAYTON!—See Thursday.

● WEDNESDAY ●

ADMISSION FREE: Eric Hitchcock's Modern Jazz Quintet.—" Fox and Hounds," Kirkdale, Sydenham.

A MIKE DANIELS SESSION AT CATFORD!

ART NORTH, the Vibesyking, invades "East Coast Scene," "Fur-low Arms," West Norwood, 8 p.m. Bar. Jiving.

AT RICHMOND ICE RINK (but not on Ice, Dud!): **DICK CHARLES-WORTH JAZZBAND.** Licensed bar.

AT THE CELLAR: OWEN BRYCE AND HIS BAND and the ROM-SIDERS.

"CAULIFLOWER," 553, High Road, Ilford: Tony Kinsey Quintet.

CY LAURIE Club: Graham Stewart Seven, Alan Elsdon. 7.15-10.45.

EDGEWARE JAZZ CLUB, Royal Oak Hotel: Alex. Welsh Band.

DICK CHARLESWORTH on Ice!

HARRINGAY JAZZ CLUB proudly presents the wonderful **TERRY LIGHTFOOT JAZZMEN. EVERYBODY WELCOME!** Thanks to all trads. for the last two wonderful Saturdays! **TONIGHT; 3 FREE SHAMPOO AND SETS** for lucky **"DEBS"** at well-known local hair stylist!—See club address under Wednesday.

MERSTHAM JAZZ CLUB; TIM HELING'S JAZZMEN.

PINNER, Whittington Hotel, Cannon Lane.
NO MEETING THIS WEEK.

RICKMANSWORTH: The famous **SOUTHERN STOMPERS** and **PAM** —"Doctor Jazz." Members, guests—Oddfellows' Hall.

TONIGHT AT BECKENHAM: MICKY ASHMAN'S JAZZBAND, 8 p.m. Licensed bar, Harvey Hall, Fairfield Road (off High St.). **Buses 54, 194a, 227.**

WOOD GREEN: TERRY LIGHT-FOOT—See Thursday.

● SUNDAY ●

ABOUT 7.16-16.30: Modern and cha-cha.—"S. and O.," Putney.

AFTERNOON, 3-6 p.m. **CY LAURIE** Club: Bill Brunskill's Jazzmen.

EVENING, 7.15-10.45: Cy Laurie Band.

AT COOK'S FERRY INN: Traditionally yours—
MICKY ASHMAN'S JAZZBAND, DICKIE BISHOP and 2nd semi-final "Miss Jazz Club" comp.

AT THE CELLAR: THE CITY RAMBLERS, STEVE BENBOW, KEITH SCOTT. Open session.

BALLADS AND BLUES. "THE HOOTENANNY." Horse & Shoe Hotel (next Dominion Theatre), Tottenham Court Road: Ewan MacColl, Fitzroy Coleman, A. L. Lloyd, Jack Elliott (subject to arrival). 7.15.

BLUES! FOLK SONGS! Redd Sullivan. Martin Winsor. —Thamesside Restaurant, Wandsw. 7.45-9.15.

CROYDON JAZZ CLUB, Star Hotel: **TEDDY LAYTON** Band.

DICK CHARLESWORTH JAZZ-BAND, Derby Arms, E. Sheen.

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AH! THEY are all raving about the Stuart Carter Gang.

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RECORDS WANTED 6d. per word

A BETTER price for your L.P.s.—Pioneer Sales, 122, North Street, Romford. Essex. Rom. 45788.

JAZZ RECORDS bought (8,000 in stock).—Moxom's, 206, Forest Road, E.17.

RECORDS BOUGHT, sold, exchanged.—Fowler, 264, Vauxhall Bridge Road. S.W.1.

VOCAL, FILM, Orchestral L.P.s, in good condition. Gain, 17/-, cash by return/exchange new records.—Record Rendezvous, 212, King Street, Hammersmith, W.6. Riverside 7902.

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POST FREE orders over £1 or C.O.D. **TAX FREE** anywhere **ABROAD. FREE** monthly catalogue on request.—Len Daniels, 4, Soho Street, Oxford Street, London, W.1.

1958 JAZZ MUSICIANS' GET-TOGETHER BALL
On THURSDAY, 30th OCTOBER
at the
BOATHOUSE, KEW BRIDGE
and welcoming back Trumpet Star **BOB WALLIS** on his first public appearance since discharge from hospital, with his **STORYVILLE JAZZMEN.**
Also appearing so far are:—KATHY STOBBART and BERT COURTLEY, NEVA RAPHAELLO, MR. ACKER BILK'S PARAMOUNT JAZZBAND, THE JAZZ COURIERS and the DICK CHARLESWORTH BAND.
Sitting in: TERRY LIGHTFOOT, ALEX WELSH, TEDDY LAYTON, MIKE PETERS, OWEN BRYCE, etc.
M.C.: Harold Pendleton, executive secretary of the N.J.F.
Watch for next week's exciting additions.
Tickets 8/6 from James Tate Agency, 221 Acton Lane, Chiswick, W.4
Proceeds to Bob Wallis, Joe Harriott, Kenny Graham and other jazzmen in need.
8 p.m.—1 a.m. Licensed till 11.30 p.m.

Darkworth Club 79 Oxford St. W.1
SATURDAY—
The Jazzmakers
featuring
Ronnie ROSS & GANLEY *Allan*
with
Art Ellefson
plus
Eddie
HARVEY *Quintet*
with
Bert COURTLEY *Kathy* STOBART
plus
EDDIE THOMPSON Trio
SUNDAY—
The Jazzmakers
featuring
Ronnie ROSS & GANLEY *Allan*
with
Art ELLEFSON
plus
Dickie HAWDON
Quintet with
Danny MOSS

JAZZ AT THE MARQUEE
165 OXFORD STREET. W. 1 (OXFORD CIRCUS)
This Saturday and Sunday—
Two nights of the most
★ JAZZ IN TOWN WITH
JOE HARRIOTT'S QUINTET
featuring Coleridge Goode, Hank Shaw, Harry South and Bobby Orr
★ and Poll Winning saxophonist
HARRY KLEIN
★ plus the added attraction
on Saturday & Sunday of the Swinging and Original
MICHAEL GARRICK QUARTET
and new Vocal "Find"—JO STANL
★ London's most Luxurious Club—Listen or Dance in comfort to the Best that Jazz can provide
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They're singing the Basie book

ANNIE ROSS, DAVE LAMBERT, JON HENDRICKS (LP)
"Sing A Song Of Basie"
Everyday; It's Band, Man; Two For The Blues; One O'Clock Jump; Little Pony; Down For The Double; Fiesta in Blue; Down For The Count; Blues Backstage; Avenue C.
(HMV 12 in. CLP1293—35s. 10d.)
Annie Ross, Lambert, Hendricks (vocs.); Nat Pierce (pno.); Freddie Greene (gtr.); Eddie Jones (bass); Sonny Payne (drs.). 1957. USA. (Am. ASC-Paramount.)

AN intensely interesting and entertaining record this was ingeniously conceived and exceptionally well carried out both by the artists and engineers.

Aided by the "Basie rhythm section" (Basie's trio, plus the efficient Nat Pierce in place of Basie) the three singers set out to interpret 10 Basie arrangements.

Hendricks fitted words to solo, section and ensemble parts—except for the "Everyday" lyrics which are as sung by Joe Williams—and the performances were then painstakingly built up by multi-track recording.

It sounds difficult. Annie Ross says: "We spent months making the thing. Each phrase had to be rehearsed until we got it right. First we taped a basic part with the rhythm, then the three of us retracked and retracked until we sounded like trumpet, saxophone and trombone teams."

ARTIFICIALITY OVERCOME

The results must surpass anybody's expectations. Somehow the singers overcome the artificiality of the multi-tape method, and produce swinging music which satisfies the happy "singing" quality of Basie's band.

Annie is prodigious on "Fiesta In Blue," section interplay including characteristic brass shakes here and there.

The whole concept runs only half an hour, every track is an exhilarating experience.

I like the chance of playing this LP to Joe Newman's band last week; reactions were pretty ecstatic. Typical of the comments, as brass and reed impersonations hit the air, was Frank Wess's admiring: "Say, that's a bitch of a lead trumpet, there."

All vocal groups and arrangers will clutch their heads when they hear this.—Max Jones.

Stimulating

J. J. JOHNSON QUINTET (LP)
"Dial J.J.5"
Tea Pot (c); Barbados (b); In A Little Provincial Town (b); Cette Chose (b); Blue Mazz (a); Love Is Here To Stay (a); So Sorry Please (c); It Could Happen To You (a); Bird Song (a); Old Devil Moon (c).
(Fontana 12 in. TFL5021—37s. 6(d.)
Johnson (tmb.); Bobby Jaspar (ten., cl., flute); Tommy Flanagan (pno.); Wilbur Little (bass); Elvin Jones (drs.). (a) 29/1/57, (b) 31/1/57, (c) 14/5/57. USA. (Am. Columbia.)

FOR anyone who enjoyed Johnson's incredible playing on the recent "Jazz From Carnegie Hall" tour as much as I did, this is a most welcome release.

The album sportlights most aspects of the trombonista's playing—his incredible technique, humour and stimulating melodic inventiveness.

Variety is achieved with solo tracks for Flanagan's piano ("So Sorry Please") and Jaspar's flute ("It Could Happen"). The latter also plays some of his best recorded tenor throughout the LP.

The rhythm section is excellent, as is the choice of material. It is nice to hear Charlie Parker's "Barbados" again and the old Johnson "original"—"Tea Pot" which is in fact "Sweet Georgia Brown."—Bob Dawbarn.

Camouflage

DUKE ELLINGTON-MAHALIA JACKSON (LP)
"Black, Brown And Beige"
Ellington (pno.); Jackson (vel.); Ray Nance (tpt., vln.); Harold Baker, Cat Anderson, Clark Terry (tpts.); Quentin Jackson, Britt Woodman, John Sanders (tmbs.); Bill Graham, Russell Procope, Jimmy Hamilton, Paul Gonsalves, Harry Carney (reeds); Jimmy Woode (bass); Sam Woodyard (drs.). 5-11-12 2.56. USA. (Am. Columbia).
(Philips 12 in. BBL 7251—37s. 6(d.)

PERSONAL prejudice is bound to colour a reviewer's assessment of any work of this kind.

I note that "Down Beat" awarded this new version of "Black, Brown And Beige" its top quota of five stars—an opinion endorsed by Edgar Jackson in last week's MM LP Supplement.

I personally find the album disappointing. It compares unfavourably with the earlier version, issued here by HMV on 12 in. 78s, completely omitting my own favourite sections, including the "West Indian Dance," "Emancipation Day" and "The Blues."

What remains is an uneven hodge-podge made up from "Work Song" and "Come Sunday" with Mahalia Jackson's reading of the 23rd Psalm tacked on.

As with any Ellington work, it contains music that is superb, but its moments of greatness are sandwiched between second-rate reminiscences of Debussy and Delius.

EUROPEAN INSPIRATION

That is where personal prejudice enters the picture in the form of my own dislike of the factory reason for such an original genius as Ellington touching his cap to European composers in a work said to be a "musical history of the Negro in America."

I am equally prejudiced against Nance's violin.

On the credit side are some superb Harry Carney, excellent Baker and Anderson (with plunger) and Mahalia Jackson.

Mahalia's authoritative voice sweeps majestically through her section of "Come Sunday" backed by bowed bass and organ scoring" for the first time.

The Psalm is treated with due reverence, but seems out of place in the suite as a whole—a Mahalia Gospel song would surely have been more effective.

To sum up, the album shows that even Ellington has his lesser moments, although even they are camouflaged by superb performance.—Bob Dawbarn.

Effective

ANDRE PREVIN AND HIS PALS (LP)
"Modern Jazz Performances Of Songs From "Pal Joey"."
I Could Write A Book; That Terrific Rainbow; Bewitched; Take Him; It's A Great Big Town; What Is A Man?; I'm Talkin' With My Pal; Do It The Hard Way.
(Contemporary 12 in. LAC12126—35s. 3d.)
Previn (pno.); Red Mitchell (bass); Shelly Manne (drs.). 29 and 29/30/57, Los Angeles. (Am. Contemporary.)

THIS is an obvious follow-up to the best-selling "My Fair Lady" LP with which it has stylistically much in common.

"I'm Talkin' With My Pal" was written by Rodgers and Hart for "Pal Joey," but was not in fact included in the musical. It proves to be an effective ballad.

Previn throughout plays gentle jazz—he presents the phrases being both his strength and his weakness. If he at times leans too far towards gentility he also produces moments of delightful delicacy and, on the up-tempo "Zip," a Basie-like swing.

Messrs. Manne and Mitchell make a sympathetic rhythm team and cope with their solo spots adequately.—Bob Dawbarn.

Abandon

ALEX WELSH AND HIS BAND (LP)
"The Melrose Folio"
Kansas City Stomps! (a); Sidewalk Blues (a); Sugar Babe (b); Dippermouth Blues (b); King Porter Stomp (c); Some Day Sweetheart (c); Honey Babe (d); Tia Juana (a).
(Nixa Jazz Today NJT516—27s. 10d.)
(a), (c)—Welsh (tpt.); Archie Semple (clt.); Roy Crimmins (tmb.); Fred Hunt (pno.); Chris Staunton (bass); Johnny Richardson (drs.). (a) 24/2/58, (c) 3-5/58, London. (Pye-Nixa.)
(b)—Semple (clt.), pno., bass, drs. as above. 24 2/58 Do. (Do.)
(d)—Welsh (tpt.); Hunt (pno.). 2/3/58. Do (Do.)
†Erroneously labelled "Kansas City, Stop."

THIS capable, well - sprung band, which gave us the attractive "Dixieland To Duke" LP last year, again sounds flexible and well-rehearsed on "The Melrose Folio."

The idea behind the album—it has a sleeve note by Walter Melrose—enables the band to present "Eight jazz classics from the historic Melrose Brothers' catalogue." They are good compositions, if not all classics.

Welsh and Hunt duet on "Honey Babe" (labelled "Someday Sweetheart" on my copy), and their easy, tuneful playing here would be proof on its own of the remarkable development of local traditionalists in recent years. Semple, too, shines on his "Sugar Babe" solo, which fluctuates between Hall and Pee Wee.

"Tia Juana" (labelled "Honey Babe") rolls along pleasantly, helped by solos from clarinet, trombone, piano, and trumpet; "Someday Sweetheart" (labelled "Tia Juana") brings trombone and piano interplay into prominence; and "King Porter," one of the liveliest pieces, features shouting ensembles and some biting solos.

Morton's "Kansas City" and "Sidewalk" are generally bright and well swung, while a furious "Dippermouth" shows the attractive Dixieland To Duke" influence in this band's make-up.

Crimmins's rather staccato "Dippermouth" solo is totally original, and the final breaks are roared out with commendable abandon.—Max Jones.



Annie Ross (above), with Dave Lambert and Jon Hendricks, sings 10 Basie arrangements—voice taking the place of instruments. The recording surpasses all expectations, says Max Jones.

Ellington—from page 3

featuring Bailey, the Nance fiddle and fine Carney, was agreeable popular music if you like; but superfluous in an Ellington recital.

With "Jeeps" and "All Of Me" came the flow of a magnificent band, the tone and dynamics and discipline of a great jazz player, the art which conceals art. The impassive Hodges deserves every praise.

Cat Anderson's "El Gato" let loose the four trumpets in wild section work and admirable chases, in which Shorty Baker shone gently. This closed part one.

Much remains to be said. Sam Woodyard, a little taut at first, swung hard most of the time.

He and Paul Gonsalves tried valiantly through 30 choruses to whip up the excitement of the recorded "Diminuendo" solo. But it is asking too much to expect this to strike fire regularly.

There is no question of the orchestra's ability: Ellington still leads the world's richest, most rewarding jazz band. But this is no reason for glossing over what I believe were shortcomings, if this is viewed as a jazz concert.

A musician, whose faith in jazz was restored by the occasion, said: "You heard Ellington '58. What do you expect? Utopia?"

From Duke I suppose I do.

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MARTY WILDE QUITS SHOW

A ROW between ABC-TV producer Jack Good and Marty Wilde's manager Larry Parnes has resulted in Marty's quitting the "Oh Boy!" show.

Tomorrow (Saturday) he will be interviewed in BBC - TV's "Six - Five Special."

Says Jack Good: "The real trouble arose from the fact that Parnes was not too happy about Cliff Richard appearing in the same programmes as Marty.

"He wanted some sort of guarantee contractually that Marty would have certain positions in the running order of the shows—opening numbers, finales, and such.

TV option

"I couldn't agree. I am sorry about this. He and Cliff Richard got on very well together. He made no objections to Cliff appearing on the same shows.

"Cliff was never billed more prominently or placed more prominently in the running order."

Comments Larry Parnes: "ABC-TV has an option on Marty for seven shows after he had completed the first six. This option was to have been signed within a week of Wilde doing the first show.

"But ABC-TV have not done so. Added to this are the differences I've had with Jack Good when he would not let Marty feature his hit records on the show. So I pulled right out.

"I cannot wait around for Jack Good. Other offers for Marty have been pouring in.

"Cliff Richard does not come into this at all."

Marty Wilde's verdict: "I am not unhappy about leaving the show."

Humph will lead his 15-piece

A SECOND London concert has been fixed for Jimmy Rushing's current British tour. And he will be backed by a 15-piece band led by Humphrey Lyttelton.

The concert will be at the Conway Hall on October 30.

Humph will lead Bobby Pratt, Bert Courtley and Eddie Blair (tpts.), Keith Christie, Eddie Harvey and John Picard (tmbs.), Ronnie Ross, Tony Coe, Jimmy Skidmore, Kathy Stobart and Joe Temperley (saxes), Ian Armit (pno.), Brian Brocklehurst (bass) and Eddie Taylor (drs.).

Concert tour

Rushing and the Lyttelton Band are set for a four-day concert tour of Switzerland from November 7 to 10, playing Geneva, Zurich, Berne and Basle.

Jimmy and the Humph Band appear tonight (Friday) at the Civic Hall, Croydon, in a concert promoted by Croydon Jazz Club owner Frank Getgood.

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THAT RELAXED SIX-FIVE LOOK



Two of the stars of last Saturday's "Six - Five Special"—Lita Rosa and Ray Ellington — are pictured (above) on the set at the BBC's Riverside Studios. Other stars in the show included Jim Dale, the Mudlarks, and newcomer Mike Preston.

RECITAL FROM TURNER

The Bruce Turner Band makes its Royal Festival Hall debut with a concert in the Recital Room on Tuesday. Guest star will be Ronnie Ross.

Leaves cast of 'Oh Boy!'

Two more TV dates for the Duke

Duke Ellington, who made his British TV debut on AR-TV's "Late Extra" on Tuesday, has been lined up for two more TV appearances.

Producer Humphrey Burton will present the Duke in BBC-TV's "Monitor" on Sunday with Humphrey Lyttelton and the Johnny Dankworth Orchestra.

Yesterday (Thursday), Ellington was interviewed by Sandy Turner backstage at the Gaumont, Southampton, for Southern TV's "Southern Affairs" on Sunday.

RUBY MURRAY IS 'MUCH BETTER'

SINGER Ruby Murray was taken ill while rehearsing at Wood Green studios for ATV's "Saturday Spectacular" last weekend. She was rushed to hospital and operated on that same night for appendicitis.

Ruby, in the private wing of St. Mary's, Paddington, was making satisfactory progress as we closed for press.

Kalins on 6.5

Stars appearing on "Six-Five Special" tomorrow (Saturday) include the Kalin Twins, Laurie London, Don Rennie, Joan Small, Vince Eager, the Lana Sisters and Martin Lukins and his Accordion Band.

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TOMMY STEELE IS OFF TO IRELAND

TOMMY STEELE is to play his first dates in Ireland at the end of this month.

He has been booked for concerts at the Theatre Royal, Dublin, on October 20, and the Ritz, Belfast (21st).

The Harold Fielding Office on Wednesday announced the final dates in Tommy's one-night-stand tour.

They are: Gaumont, Cheltenham (October 26), Ritz, Wigan (28th), Granada, Maidstone (November 9), Granada, Bedford (12th), Granada, Shirley (14th), and Granada, Kettering (15th).

This will be the first time that Tommy has played these towns.

As reported last week, he appears at the Odeon, Nottingham (November 4), and the Gaumont, Southampton (6th, 7th and 8th).

On November 17, Tommy starts rehearsal for his pantomime "Cinderella," which is being staged at the London Coliseum.

JAZZ SHOW FOR CLUB FOUNDER

A jazz concert in memory of the late Maggie Whitehouse—founder and Chairman of the Midland Jazz Club—is to be held at Birmingham Hippodrome on Sunday.

Among those taking part will be the Chris Barber Jazz Band, the New Orleans Jazzmen, the Golden Era Jazz Band, Murray Smith's Jazzmen, Brian Woolley's Jazzmen, Mick Mulligan's Band with George Melly, and guest stars.

BBC producer who helped jazz . . .

BBC producer Pat Dixon died in St. George's Hospital, London, on Wednesday. He was 50.

In a tribute singer Benny Lee—who appeared in his Bernard Braden programmes—described him as "the greatest friend jazz musicians ever had."

Dixon was responsible for the early series of broadcasts by the Ted Heath Band back in 1945.

The Modern Way

The BBC are to air a special transcription by Vic Ash and his Music to America on October 28.

The group will be heard in the Light Programme's "Music in The Modern Manner" on October 17.

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GAL IN CALICO
GIVE MY REGARDS TO BROADWAY
I'M FOREVER BLOWING BUBBLES
I'M JUST WILD ABOUT HARRY
INDIANA
I ONLY HAVE EYES FOR YOU
I'VE FOUND A NEW BABY
I WONDER WHO'S KISSING HER NOW
JAPANESE SANDMAN
JEEPERS CREEPERS
KISS ME AGAIN
LET THE REST OF THE WORLD
LULU'S BACK IN TOWN
LULLABY OF BROADWAY
MARGIE
OH! YOU BEAUTIFUL DOLL
PUT ON YOUR OLD GREY BONNET
REMEMBER ME
ROCK-A-BYE YOUR BABY
SEPTEMBER IN THE RAIN
SMILING THROUGH
THREE O'CLOCK IN THE MORNING
TILL WE MEET AGAIN
TIPTOE THROUGH THE TULIPS
TOP SCORE TANGO MEDLEY
WAIT TILL THE SUN SHINES NELLIE
WE'RE IN THE MONEY
WHAT'S NEW
WHEN SOMEBODY THINKS YOU'RE WONDERFUL
WHEN YOU'RE SMILING
WHEN THE MIDNIGHT CHOO-CHOO
WHO'S SORRY NOW
YOUNG AND HEALTHY
YOU GO TO MY HEAD
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JEEPERS CREEPERS - YOU GO TO MY HEAD - LULU'S BACK IN TOWN - AM I BLUE?
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Registered at the G.P.O. as a newspaper. Printed and published in Gt. Britain by Odhams Press Ltd., Long Acre, London, W.C.2. Postage on single copies: Inland 2½d., Abroad 1½d., Canada 1d.

JAZZ • TV • POPS • VARIETY

Melody Maker

OCTOBER 18, 1958 Over 114,000 Copies Weekly EVERY FRIDAY 6d.

IT LOOKS LIKE 'JINGLE' WARFARE

"JINGLE" warfare looks like breaking out in Tin Pan Alley.

At present, six Jingle Kings reign over the lush territories of the commercial TV advertising market. For turning out 15- to 60-second tunes and lyrics these split-second songwriters can take home a pay cheque of around £100 a week.

Jingles also mean extra pocket-money for singers and musicians. Minimum fee for a jingle session is seven guineas, with additional payments for repeat showings on TV.

DO YOU KNOW?

- **It costs between £200 and £1,200 a minute for the jingles to go on TV.**
- **Several of the top ones have sold on record.**
- **It costs up to £3,000 a minute to produce a jingle spot.**
- **Jingle king Johnny Johnston has produced over 500 TV slogans.**
- **A jingle may take over 10 weeks to prepare.**

ROUND-THE-CLOCK

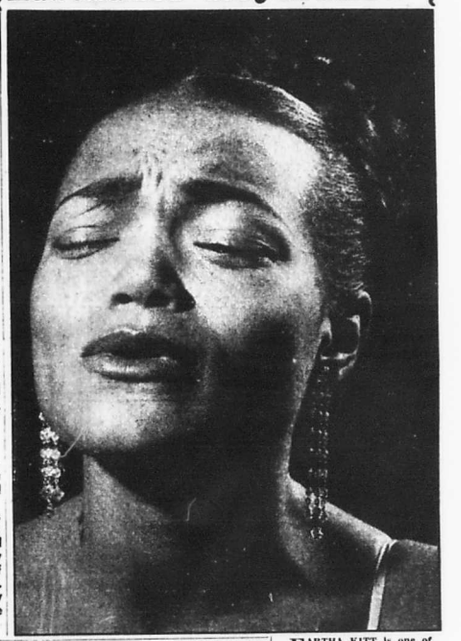
Now, with ITA aiming at round-the-clock TV, more jingle writers are aiming to climb on the sell-with-a-song band wagon.

A new entrant to the jingle field is High-Fye Jingles. Chiefs of operations are Frank Patten, of Dash Music, and Reg Connelly, of the Campbell, Connelly group. Musical adviser in charge of jingles is pianist-arranger Bernie Fenton.

Says Frank Patten: "We already employ two vocal groups on a full-time

Back page, col. 3

Eartha for 'Royal Show'



ELLINGTON TO MEET THE QUEEN

DUKE Ellington is to be presented to the Queen. The Duke will be honoured at the end of the Leeds Festival tomorrow (Saturday).

The presentation will be made by the Festival's President, the Earl of Harewood, during a reception at the Civic Hall, Leeds, tomorrow night.

The MM understands that there is little likelihood of the Queen attending either of the two Ellington concerts earlier in the day unless there is a last-minute change of plans.

Organiser of the Festival's jazz concerts has been jazz critic Gerald Lascelles — a cousin of the Queen and brother of the Earl of Harewood.

Following Basie

The last American jazzman to be honoured by Royalty was the Duke's musical rival, Count Basie, who was selected for the 1957 Royal Variety Show.

Ellington has been invited by Lord Montagu to appear at the 1959 Beaulieu Jazz Festival if his other commitments permit it.

The tour—the band's first visit to Britain for 25 years—ends with four shows at the Gaumont State, Kilburn, the following week-end.

For news and reviews from the Leeds Festival, see "This World Of Jazz" on page 13.

THREE OF THE LEEDS LEADERS ON TV



Viewers had a preview of three Leeds Festival bandleaders on Sunday when Johnny Dankworth, Duke Ellington and Humphrey Lyttelton appeared in BBC-TV's "Monitor" programme.

SINATRA WRITES

EXCLUSIVE TO THE MM

DON'T MISS IT— ON PAGES 2 & 3

EARTHA KITT is one of the two American song stars picked for this year's Royal Variety Performance on November 2. And while "The Bad Eartha" will be seen the following weekend in ATV's "Sunday Night At The London Palladium," the other U.S. star, Pat Boone, will be flying back to the States straight away. See also page 11.

ALMA COGAN IS BACK FROM S.A.

ALMA COGAN arrived back from South Africa on Wednesday with an armful of Kwela records—and a denial of any romance with wealthy Johannesburg polo - playing socialite Derek Goodman.

Alma appeared in cabaret at Jo burg's plushiest night spots—and Derek was there every night. He also travelled to Durban to hear her sing at the mammoth Edward Hotel.

Alma starts her own Sunday series on the Light Programme on October 26.

She may possibly return to S.A. in February to make a theatre tour.

And Beryl Bryden back from Europe

Blues singer Beryl Bryden returned to Britain yesterday (Thursday) after three months working in Germany, Switzerland, Italy and Holland to resume work with the Alex Welsh Band.

MELODY MAKER
Vol. 33 No. 1301
Member: Audit Bureau of Circulations
EDITORIAL OFFICES:
189, High Holborn, W.C.1
Telephone: CHAncery 3344
Editor: PAT BRAND
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99, Long Acre, W.C.2
Telephone: TEMple Bar 2468
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Annual subscription 37s.

FRANK JAZZ HAS



SINATRA—'OPPOSED TO BIGOTRY'

I'VE been up and down America a lot since I first started singing and I've seen and heard a lot to make me feel both proud and ashamed of being an American. I've seen racial and religious intolerance take all kinds of forms and many times I've seen one man's hand raised against his brother simply because he didn't like the colour of his skin.

I have also seen decency and sanity rise out of the depths of depression and fear, and assert themselves in truly wonderful ways.

It is not my task to preach to anyone or sell social messages to my fellow citizens, but I happen to hold a few convictions about life and democracy.

I hold certain definite opinions about some of the problems currently dividing our nation and frequently I feel the urge to express myself, to speak out on issues that entertainers don't normally concern themselves with.

I believe that an entertainer's function is to entertain. But he is also a responsible citizen with the same rights and obligations as the next man.

When an entertainer shirks his duty as a citizen in a crisis, he is as much to be criticised as anybody else. And when he faces up courageously to an issue which, because of its national importance, affects him directly, he is entitled to applause.

MELODY MAKER EXCLUSIVE

Frank Sinatra, one of the world's outstanding entertainers, writes his personal opinions on one of the world's toughest problems.

Louis Armstrong, whom I've long admired for his artistry, faced up to a great national issue last September and sounded off strongly in an interview given to a newspaperman in Grand Forks, N.D.

Angry

Louis was understandably angry over the failure of the federal government to act quickly and firmly to protect the right of nine Negro students to go to a high school in Little Rock without being segregated.

A lot of people sided with Armstrong on that deal. Others said he was too outspoken and should not make statements outside the area of music.

> **Though I felt at the time that Pops might have left out a few of these harsh words about his President and government, I believe he was basically right and perfectly justified in saying what he did. His was a righteous indignation over injustice.**

When **Nat Cole** was assaulted on a theatre stage by bigoted hoodlums in Birmingham, Alabama, the whole entertainment profession experienced a sense of outrage.

I was furious when I heard of the incident and immediately tried to reach Nat by phone to see how he was feeling and to tell him of my own personal anger at what had happened.

I finally reached him in a motel on the road at 3 a.m. the following morning and conveyed my concern and sympathy, and I simply said I was shocked, sorry and angry over the outrage.

Classy

Nat is not only a great entertainer but a fine citizen, a very classy gentleman who honours his profession wherever he appears. I'm proud to count him as a friend.

I have a lot of friends in show business and they come from all walks of life and represent almost every imaginable skin tint.

Friendship to me results from a warm and lasting meeting of minds and hearts and cannot possibly be based on such irrelevant factors as colour, class or creed.

Sammy Davis Jr. is one of the world's most gifted entertainers and one of the most successful. I've known him since he was a child performer travelling the vaudeville and club circuit with his uncle and father and living out of trunks.

My affection for him reaches beyond his great talent and touches human qualities that would move me regardless of who possessed them.

To me he represents the finest traditions in our business. His talents are so staggering that each time I see him I experience a greater thrill.

I have said I wouldn't follow this man into any club or theatre anywhere, not for all the gold in Las Vegas. I am proud of his fabulous success which he has earned the hard way and fully deserves.

> **Professionally and musically, I can't begin to fully evaluate the tremendous importance of Negro singers and musicians to my development as a singer. The debt I owe them is too immense ever to be repaid.**

(Continued on next page)

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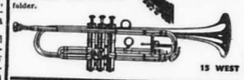

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SINATRA says— NO COLOUR BAR!



SINATRA SAYS OF SAMMY DAVIS, JR.—'HE IS ONE OF THE WORLD'S MOST GIFTED ENTERTAINERS. HIS TALENTS ARE SO STAGGERING THAT EACH TIME I SEE HIM I EXPERIENCE A GREATER THRILL.'



SINATRA, A FIRM FRIEND OF JOE LOUIS, HAS SAID OF THE BOXER—'WITH OR WITHOUT A CHAMPIONSHIP, RICH OR BROKE, JOE HAS ALWAYS SYMBOLISED HUMAN DIGNITY IN ITS PUREST FORM.'

My debt to Negro performers can never be repaid

It has been much more than a long association. I have been on the receiving end of inspiration from a succession of great Negro singers and jazz artists stretching all the way back to early **Louis Armstrong** and **Duke Ellington**, who is happily at last being recognised as one of his country's most distinguished composers.

In terms of my singing I have sometimes been asked how it all began, and it's usually been a little hard for me to set the story down in any continuous narrative.

From the days of my childhood I've been listening to sounds and singers, both coloured and white, and absorbing a little bit here and a little bit there.

Countless musicians of talent have helped. But it is **Billie Holiday**, whom I first heard in 52nd Street clubs in the early 1930s, who was, and still remains, the greatest single musical influence on me.

Holiday

It has been a warm and wonderful influence, and I am very proud to acknowledge it. Lady Day is unquestionably the most important influence on American popular singing in the last 20 years.

With a few exceptions, every major pop singer in the U.S. during her generation has been touched in some way by her genius.

The depth of Lady's singing has always rocked me. When I first heard her, standing under a spotlight in a 52nd Street jazz spot, swaying with the beat, I was dazzled by her soft, breathtaking beauty. It was the kind of face that made a man want to touch it tenderly.

When I was a youngster struggling to find myself, I heard a lot of **Ethel Waters**, whose feeling for the blues and great warmth touched me deep down. I shall never forget her.

The art of **Ella Fitzgerald** has grown beautifully with the years and it has carried me right along with it. She is, in my opinion, the greatest of all contemporary jazz singers.



Armstrong—'Perfectly justified'

There were many other great Negro jazzmen whom I met along the way and whose art helped to educate me musically. Listing them all would be a mighty undertaking, but **Lester Young**, **Ben Webster**, the late **Sid Catlett**, **Roy Eldridge**, **Charlie Shavers**, **Harry Edison**, **Johnny Hodges**, the late **Art Tatum**, **Earl Hines**, **Teddy Wilson** and **Count Basie** figure prominently in it.

Of today's younger musicians, **Buddy Collette**, **Chico Hamilton**, **Miles Davis** and **Max Roach** are among my special favourites.

My experiences in music have taught me that talent has a blindness to colour. Jazz has become an international force because the skills and creative talents of musicians of many colours and nations have combined to make it what it is.

America is a great blending of peoples of all shades and beliefs. This blending of the human race has been going on since the beginning of time, and nothing can stop it at this late period.

It really is the most natural thing in life. I get disgusted when I hear bigots denouncing integration in the schools because, it is charged, it will lead to race-mixing.

Tragic

In my own profession, show business, we have always felt proud of our tradition that performers should be rated and accepted on merit and nothing else.

Entertainment on the whole has generally been ahead of the rest of the country in the matter of equal treatment and real democracy.

There remain a few areas where a lot of work has to be done. For instance, in music it's still a tragic fact that a number of cities still have segregated locals of the musicians' union. That, too, will pass.

Recording and radio studios are becoming more and more integrated.

When I do a recording session for Capitol Records the orchestra backing me up is picked for musical standards alone, and the result is that men like **Harry Edison** and **Buddy Collette** are invariably included and playing behind me.

Some people have wanted to know why I am so interested in such things as discriminations and prejudice.

> **I've been opposed to bigotry all my life because it's wrong and indecent and because the people who practise it are hurting the country and making life miserable for others.**

In my own experience I've known prejudice of another sort. A lot of people look down on Italians. Not long ago, a woman, slightly drunk, sat at my table in a night club near Carmel, California, and told me:

"You know what we call you in our house? We call you 'the wop singer.'"

That wasn't the first time I've been called "wop" and it probably won't be the last. But I intend to go on doing what I can to eliminate this kind of sickness.

The hope for a happy and better future and improved race relations will lie ultimately with the young people of this country.

Hopeful

By and large I think we can depend on them to do a good job in building the kind of democracy we want and which will be respected all over the world.

I repeat, I am hopeful that these problems can and will be licked. The most important thing is to bring people of all kinds together, to establish healthy contact between them.

ONCE THAT IS DONE, FEAR AND DISTRUST WILL VANISH AND PEOPLE WILL STOP LOOKING AT EACH OTHER AS MEMBERS OF MINORITIES AND BEGIN TO REGARD AND ACCEPT THEM AS HUMAN BEINGS.



"Musicians of the calibre of Harry Edison are always on my sessions," says Frank.

SINATRA at his FRANKEST!



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Smiles . . . Frowns—then a stampede for Brigitte



Paris, Wednesday.

From HENRY KAHN

GUITARIST Sacha Distel, who won world-wide fame overnight when his engagement to Brigitte Bardot was announced, took his coat off and started boxing a Paris photographer at Olympia last week after B.B. had signed half a dozen of his records entitled "Brigitte."

Every Parisienne named Brigitte had been invited to Olympia to meet Brigitte and her jazz-playing fiancé.

About 2,000 enthusiastic young ladies, to say nothing of several bearded old gentlemen who might have been called Briggs but certainly not Brigitte stormed Olympia in a mad rush.

Brigitte was able to sign half a dozen records only and then she and Sacha had to make a strategic retreat to an upstairs office. They were followed by a pack of flash hungry photographers.

When Sacha slammed the door trouble started. The photographers smashed down the door. The guitarist called for respect for B.B.

"B.B. or no B.B., we want to take pictures," screamed a cameraman.

Sacha took off his coat and B.B. crouched down by a gramophone to protect the record dedicated to her by her beloved.

Fortunately, wise spirits stepped in and halted the fracas.

One thing is sure, Sacha and Brigitte are going to be big news for a long time yet.

Stop Press, U.S.A.

NEW YORK HOLLYWOOD

WEST SIDE STORY SET FOR LONDON

NEW YORK, Wednesday.—Marly Watters, Don McKay, Chita Rivera and Ken LeRoy have been signed for the London production of "West Side Story," slated to open at Her Majesty's on December 8.

The jazz-oriented musical will utilise an all-American cast—the first American musical to do so since "Oklahoma."

The cast will rehearse in New York under the direction of Jerome Robbins and will be flown to England by chartered plane.

A pre-London engagement of three weeks at the Opera House, in Manchester will begin on November 14. — BURT KORALL.

TOMMY EDWARDS NEXT TO TOUR?

NEW YORK, Wednesday.—Tommy Edwards, currently topping the American hit parade and climbing into the British best-sellers with his version of the 1912 "It's All In The Game," is in line for a British tour late this year.

The deal is being handled by Jack Green, of the Willard Alexander agency. He is in London this week to set up final arrangements for Count Basie's third trip to England in February.

The exchange unit for America has not yet been decided, but Vic Lewis is a probability.

In addition to Tommy Edwards, MGM disc star Fran Warren may also make Britain.

On the jazz front, Green will take up plans for tours by Miles Davis, Buddy Rich and the Dave Lambert Singers, Woody Herman and cool thrush Chris Connor.

Another topic for negotiations will be several TV deals which Green is planning. He flew to London via BOAC's new de luxe jet airliner service on Sunday.

* * *

THE Ted Heath tour is going great guns, according to latest reports from the road.

Heath played to two sell-out houses in one evening at Carnegie Hall on a bill which also featured Dakota Staton and Ahmad Jamal.

At the small town of State College, Pa., he filled the 2,300-capacity auditorium on a Saturday night, and the following night, in Troy, N.Y., he pulled in $4,000 for a charity fund.

Earlier the same day, when Heath was entertained by Governor Harriman at a reception, he was joined by Tommy ("It's All in the Game") Edwards at the party.

* * *

BILL HALEY, recently split from his long-time agent associate, Jolly Joyce, is still swinging on an international kick.

Haley and the Comets, who just finished a Latin-American tour, left this week for Europe, where they will perform in Italy, France, Belgium, Germany, Sweden and Norway.

* * *

GEORGE MELACHRINO has arrived here for his first American concert tour. He will play in 40 cities, including Philadelphia, Baltimore, Washington, Detroit, Cleveland, Chicago and St. Louis.

* * *

INITIAL Trendex TV rating reports of the season on the new TV musical shows finds Perry Como far and away the tops of them all.

Como's comparative rating was 28.8.

Other shows in the proper order were: Arthur Murray Party (23.9). Eddie Fisher (22.9), Steve Allen (22.0), Dinah Shore (22.0). Pat Boone (20.8), Lawrence Welk (20.6), Tennessee Ernie Ford (18.5), Ed Sullivan (18.2) and Arthur Godfrey (15.3).

MEET THE STARS with REN GREVATT

Hollywood Headlines

HOLLYWOOD, Wednesday. — Barbara Ben Geddes, from Ireland, stars with Danny Kaye in "The Five Pennies." . . . The proceeds from Pat Boone's book, "Twixt Twelve and Twenty," go to the Church of Christ. . . . As Sammy Davis Jr. is "too old" for the Negro lead in "Last Angry Man," singer Sam Cooke may get the part. . . . Pearl Bailey and husband Louis Belson are going on the road with a 15-piece band.

★

FRANKIE LAINE stars in a new independent movie called "Night Walk." . . . Big bands are getting back to Las Vegas and Perez Prado and Ray Anthony follow Harry James into the Tropicana.

★

YUL BRYNNER sings in "The Buccaneer." . . . Bob Crosby and Lizzie Miles headline Gene Norman's 11th annual Dixieland Jubilee at Pasadena this Saturday night. . . . Bobbie Troup, parted from Julie London once again, was making beautiful music with World Pacific singer Pat Healey at the Monterey Jazz Festival.

★

WONDER what Bing thinks of the very revealing photographs showgirl Pat Sheehan, his daughter-in-law (the new Mrs. Dennis) published this month in the men's mag, "Playboy"? . . . Brigitte's Sacha is expected to make records here. . . . Brian Donlevy plays the starring role along with Marjorie Reynolds in "Juke Box Jamboree."

★

BILLIE HOLIDAY has filed suit for her final decree from the ex-manager Louis McKay . . . . Eddie Condon says of the rock-'n'-rollers: "Most of them should be plucking chickens instead of guitars."

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PAT DIXON—REBEL WITH A CAUSE

AS well as a BBC producer of the highest artistic integrity, Pat Dixon was a rebel and a fighter.

His death last week at the age of 56 was a real loss to jazz.

When he joined the BBC, he rebelled against the Corporation's attitude to jazz, he fought for its recognition and strove for the highest standards in whatever he undertook.

He was a great individualist and uncompromising in what he thought was right.

Encouragement

He encouraged the original Squadronaires, gave Ted Heath his first break and made the very young Kenny Baker a bandleader in 1945.

He produced the first Goon Show and the brilliant satirical Ustinov series. He even got Jazz on the Third Programme with Vic Lewis when that department was at its most unapproachable.

Though he would have no truck with the plug list and commerciality, he supported good dance music. Kenny Baker told me this week: "I always found Pat a deeply sincere person, especially about jazz. And though I had some differences with him, his criticisms were always constructive."

Pat Dixon was brought up on the jazz of Red Nicholls, Adrian Rollini and Bix. But he was also a great fan of Ellington, and when he produced the "Let's Settle For Music" series, he advanced his ideas so far as to welcome the most modern form of jazz.

He was looking forward very much to seeing Ellington, but when the tickets arrived he was too ill to go.

JAZZ HAS LOST A GREAT ALLY, THE BBC A GREAT PRODUCER.

Maurice Burman

ON THE BEAT

THEY might have been Elvis fans at a Presley concert. They sat on the floor, cheering, applauding, knocking themselves out at the music coming off the stand. But they weren't. And it wasn't.

THEY were the Ellington band (with Duke squatting in the middle). IT was the Dankworth band.

The place was the Dankworth club on the Saturday before Duke's first British concert.

And trumpeter Clark Terry summed up the Ellington reaction when he declared: "This could be a knock-out in the States!"

Now that Johnny is signed to Norman Granz on the Verve label there's every chance that it will be.



with PAT BRAND

Emergency

DUKE sat on the floor to hear Johnny. Johnny caught Duke's opening concert through a doorway.

He'd booked for the second Festival concert, had welcomed the Ellington boys backstage—and found the first-house sold out.

But—together with Ronnie Scott—quick exploration of the premises disclosed a door giving a clear view of the stage.

All went well until a fireman appeared.

"Can't stand there. This is an emergency exit."

Ronnie turned to him appealingly. "But this," he pointed out, "is an emergency!"

Back for more

SO frequently, American bands come to Britain, are swarmed upon by admiring musicians before, during and after their first appearance—and then the interest dies.

Not so with Ellington. The Kilburn concerts seemed to draw every bandleader and instrumentalist not working at the time.

I know many who were hearing the band for the third time. And who plan to catch it at its next London appearances.

And the following story illustrates as great an out-of-Town enthusiasm.

Whist!

DANNY MITCHELL and the boys at the Pier Ballroom, Redcar, were faced with an impossible situation. Play the regular Olde Tyme Tuesday dance (poorly attended at this time of year), or catch the Duke that night at the only available local date—Newcastle.

They approached the local authority controlling the hall and asked for the night off. The answer was No.

Desperately they sought a solution—and found one.

Book Pier Ballroom for a whist drive, thereby cancelling the Olde Tyme clambake!

"And then let them really spill the beans!"

Eh?

SAYS Paris disc and music man Ray Ventura of the girl who's going to marry his nephew, Sacha Distel.

"Someday we'll teach Brigitte to sing, too, and make records of her."

I wonder if she can cook. . . .

Happy

THE entertainments committee were happy to agree, (They would be taking more money by hiring them the hall.)

The band was delighted. (And they didn't even lose a night's wages.)

And Danny Mitchell was no less happy than the rest.

As lead altoist Johnny Rogers told me: "To show our appreciation, we presented him with tickets for the show and also bought him a dinner, as without his keen co-operation we would never have pulled the deal!"

Requests

ONE of the first people hi-note trumpeter Cat Anderson wanted to meet on arrival: Kenny Baker.

One of the first people bassist Jimmy Woode wanted to meet on arrival: Lennie Bush.

("We've so admired his playing on Victor Feldman recordings.")

Swinging

INCIDENTALLY, if you were at the first house at the State, Kilburn, on Sunday, you may have wondered why Jimmy Woode had tuning trouble during his "Jack the Bear" solo.

It's because Ray Ellington bassist Peter McGurk had called backstage with his instrument—and Jimmy decided on the spur of the moment to play it for the concert.

"Another thing," he told me in the interval afterwards. "Duke swung that number at me out of the blue. I hadn't played it for months!"

Secret session

THE summer band controversy continues to rage in the Letters column. But one of our longest-established big-name bandleaders (who regularly plays summer seasons) thinks he has the solution.

"Let the MU call a meeting of all the bandleaders. Get them into a room and lock the doors. Post guards outside so that no one can eavesdrop.



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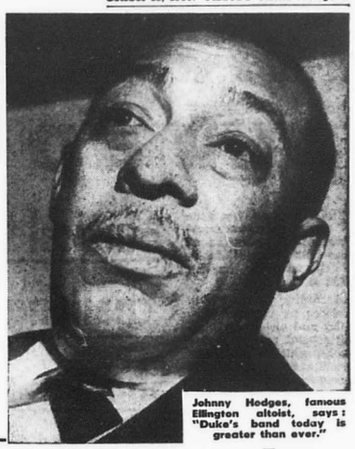

Johnny Hodges, famous Ellington altoist, says: "Duke's band today is greater than ever."

Duke's greater than ever, says Hodges

WITH a tray of sandwiches and a tall glass of orangeade in front of him, Johnny Hodges sat relaxing in the Piccadilly Hotel lounge. Russell Procope, Harry Carney and Bobby Boyde, Duke's stage manager, were with us. I ignored the good-natured kidding directed at Johnny and myself over the proposed interview, and ploughed in: "You don't look very happy on the stand," I said.

"I've never been the emotional sort and it's too late for me to change now," replied Hodges. "I've never jumped around," he went on. "I don't think a good showman is necessarily a good player.

"I never think about what I'm playing. Remember, there's a lot of things I've been playing for years and I couldn't change them if I wanted to."

talking to Maurice Burman



"How does the present Ellington band compare with, say, the 1933 one?" I asked.

"It's much greater," he said.

I asked: "Of all your solo records, which is your favourite?"

"Well, it's very hard to say. I like them all—I put the same effort into every one."

"What do you think of Parker?"

"The one and only! In his style no one could compete with him."

"Ambitions?" I asked.

Drums first

"Well, I have two children—a girl of 16 and a boy of 11. And my ambition is to give them everything they need—not what they think they need.

"I started my boy on saxophone, but he's gone crazy about Woody, so I'll buy him a set of drums for Christmas.

"Funny. I started on drums myself. Then I went to piano and at 14 I picked up the saxophone. At first I taught myself, then I worked for Bechet, and he used to school me in the difficult things. *And he gave me my own soprano.*"

"But Harry Carney said. . . ."

He waved a hand: "Bechet gave me my own soprano," he repeated.

Own band

"What do you think of the Duke's programme?"

"I wouldn't say. What he likes and what I like are two different things.

"I had my own band and I had to scuffle, and when you scuffle you can't play what you like, but when you are famous and popular you can."

He rose to go, took the tray of sandwiches and orangeade with him, walked slowly and carefully, got to the door pushed it open with his back and waved goodnight at the same time. As he did so the door swung back and sent the drink flying. There was a loud and prolonged cheer from the boys.

"Waiter," he called feebly.

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Mr. Wallace should put up or shut up

Musical Directors challenge 'Band Shame' statement

GREAT concern has been expressed by our members on the question of your lead article: "Shame of the summer bands" (MM 4/10/58).

According to Mr. Teddy Wallace he covered 3,000 miles and visited 25 leading coastal resorts in five weeks, which would indicate that he stayed in each resort for one day.

In view of his activity as a children's entertainer, one wonders what time he would have to observe the activities of his ex-colleagues to the extent his article suggests.

As regards his suggestion that musicians' main interests seem to be centred around females and beer, I would remind him that an individual's personal interests are his own concern when he is away from the job, and the experiences of our members do not bear out the allegations as regards the musicians' attitude to their work.

Our members are particularly concerned with Mr. Wallace's attacks on bandleaders and consider his allegations completely without foundation. He should substantiate his statements or issue a retraction and an apology.—*Bertie W. Owen, organising secretary, Music Directors' Association, S.W.1.*

● **Mr. Wallace has something to add.**

MAILBAG

P.S.

IT should have been obvious from my use of the phrase "so-called Greats" that my comments did not apply to the genuinely big-name bands.

Nor did I say that I was condemning *all* summer bands. Some, indeed, were doing an excellent job. But far too many—as a number of well-known leaders (who prefer not to be quoted lest no musicians work for them next season) have agreed with me—are a disgrace to the profession.—*Teddy Wallace, London, W.C.*

● **Some readers supported Teddy.**

Teddy is right

AS the leader of a 14-piece semi-pro orchestra I am inclined to agree with Teddy Wallace. Many organisations which in the past booked a "name band" and a "house band" are this season booking provincial bands.—*Eric Latham, Crewe, Cheshire.*

Ellington

AFTER hearing the Ellington band at Bristol I just had to write and say how wonderful it all was, especially Paul Gonsalves' magnificent solo in "Diminuendo."—*J. M. Nutton, Innsworth, Gloucester.*

● **Praise for Duke! But read on.**

Disappointed

HAVING been an admirer of the Duke for the past 18 years, his concert at Bristol was a bitter disappointment to me. Apart from Hodges and Carney, the orchestra just doesn't boast the talent it contained in the Thirties and Forties.—*D. J. Parsons, Cirencester, Glos.*

● **Did you two really see the same band at the same concert?**

A threat

I SINCERELY believe the Duke's current band is the finest playing regularly today. But having heard the marvellous ex-Basie aggregation reformed by Stanley Dance for the Felstead "Mainstream" series I feel it could make both Ellington and Basie look to their laurels.—*H. R. Mitchell, Bromley, Kent.*

● **A Dance of delight! LP WINNER!**

Enough for me

UNLIKE certain critics I do not insist that the Duke plays jazz *all* the time. The very fact that his great band plays his fine compositions so well is enough for me.—*C. J. Wilkinson, Dorking, Surrey.*

● **A backhander for the critics. LP WINNER.**

Both great

LET'S not argue the merits of these two bands. Let's just say they are both "Great."—*Bill Henman, Aldershot, Hants.*

● **Just a few of the vast number of letters on the subject.**

Sycophants?

HUMPHREY LYTTELTON is right when he says that the shattering of the romantic myths of the jazz world is a good thing (MM 11/10/58).

But he, and others, are guilty by their sycophantic attitudes of an even worse myth building—the refusal to admit, in the face of the aural evidence, that a great jazz artist has given much less than he is capable of giving.

This is the real reason for the controversy around his list of jazz greats.—*Brian Blair, London, N.10.*

● **Humph in trouble. LP WINNER.**

Duke is fallible

ELLINGTON, like Lyttelton even, is a fallible mortal who can make mistakes in programme planning, in underestimating the occasion and the audience, and, conceivably, listening to highly suspect advice.

All this is rather sad, but sadder still is that the articulate, influential Lyttelton should suggest uncomplaining acceptance or he'll thump you one.—*Jim Godbolt, London, W.11.*

So perhaps Jack Solomons would care to stage the Lyttelton v. Godbolt fight.

RAF says 'Thanks'

I WOULD like to thank producer Jack Bentemps for bringing to the troops in Aden the finest CSE show it has ever seen. I hadn't seen Bobby Britton since the final Heath Palladium concert and was surprised at his improvement.

Sharing the billing was Jacqueline Trent, who certainly lived up to the comments in "On The Beat" (27/9/58). She is the only singer who could take Cleo Laine's place as Britain's number one.—*Mervyn Smith, RAF, Aden.*

● **The stuff to give the troops!**

Query for HMV

WHY have HMV issued "Ella Fitzgerald Sings The Duke Ellington Songbook" as a two-LP set, unobtainable singly? There must be many others like myself particularly interested in one or the other.—*R. Gowland, West Hartlepool.*

● **There are—and we have letters to prove it.**

'One hit' artists

HAVING seen the Mudlarks so far outshine the Kalin Twins, I think it's time we stopped bringing these "One Hit" artists from America.—*A. Hill, Kempston, Beds.*

● **That should rouse the Kalins' fans.**

Thanks

I SHOULD like to congratulate F. W. Street for his unique column "Jazz on the Air."—*B. Wright, Horley, Surrey.*

● **Just part of the service . . . !**

Why?

I WONDER why the BBC play so many Oscar Peterson records and yet never play other great jazz pianists? Similarly it would seem that Sinatra had only recorded one LP, "Songs For Swingin' Lovers," as his others are rarely heard.

However, a word of praise for a great programme—"Tonight At Six."—*Ronald Corrigan, Manchester 16.*

● **But wait . . .**

Jealous

I AM really jealous of the people who are able to listen to "Tonight At Six!"

Surely for the benefit of the "workers," the ideal thing to do would be to change it to "Tonight at Eight."—*George R. Stambridge, Hurstpierpoint, Sussex.*

● **How about the ravers?**



The controversy still rages around Duke Ellington's orchestra and programme. But one reader, at least, is happy with Paul Gonsalves's magnificent work on "Diminuendo"



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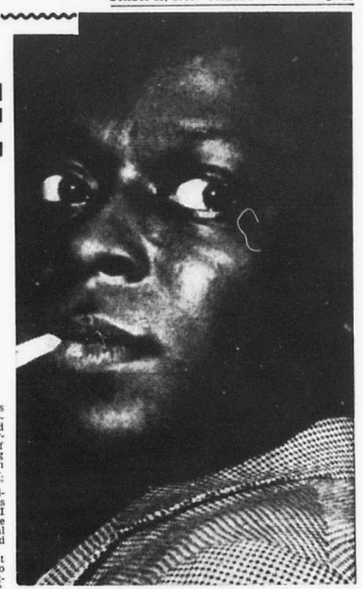

IN May, 1949, Paris was alive with jazzmen.

Charlie Parker, Sidney Bechet, Hot Lips Page, Tadd Dameron and Max Roach held court in their respective hotel suites, while musicians from Sweden, England and half a dozen other countries took turns to sit in at the left bank dives.

Each evening, thousands thronged the Salle Pleyel to hoot or applaud (according to taste) the music of the Paris International Jazz Festival.

Of all the international jazz stars present, the most retiring was a good-looking youngster called Miles Davis.

Shy and soft-spoken, he seemed to be avoiding the hectic parties, the nights awake and the days asleep.

One afternoon I went by appointment to the Hotel George V to interview Charlie Parker. Coming out an hour later, I found Miles Davis beside the car, talking to my wife.

She was asking him if he had recorded anything new lately.

"Yes," he said. "We did some sides just before I left the States." I asked what the titles were, and he listed them. "But the best," said Miles, "was a thing called 'Boplicity.'"

Steve Race reviews Miles Davis' record BOPLICITY

Details

Miles Davis (tpt.), J. J. Johnson (trom.), Sanford Siegelstein (fr. horn), Lee Konitz (alto), Gerry Mulligan (bari.), Bill Barber (tuba), John Lewis (piano), Nelson Boyd (bass), Al Jackson alias Kenny Clarke (drums). Recorded 21/4/49. Duration: 2 min. 55 sec. Capitol CL13255 and (on LP) T762.

How right he was. "Boplicity" deserves to be classed as one of the great jazz records, and as such takes its place in this series—the sole representative, in such a list, of what might be called Early "Cool" Jazz.

The instrumentation was unique, not to say startling, in its day: a trumpet, trombone, french horn, tuba, alto and baritone saxes, together with three rhythm.

The personnel reads now like a Who's-Who of modern Jazz, though at the time none of the musicians could be classed as jazz stars.

Discipline

Those Miles Davis Capitol sessions — there had been another towards the end of the previous year—brought a discipline to cool jazz which was far from general.

The usual late sessions took place in the early hours of the morning, when some of the players were too tired, or otherwise under strain, to know quite what they were doing.

Virtually any "take" was accepted which did not come to a chaotic end half-way through. The jazz public of the day was willing to accept a lower standard of organisation and "finish" than at any time before or since.

With one gentle sweep, Miles Davis changed all that. Choosing serious modern musicians who had something to say—together with the technique and self-discipline to say it coherently—he originated a school of jazz writing and jazz thinking which became the basis of much fine jazz in the decade to follow.

The choice of "Boplicity," rather than "Jeru," "Godchild" or perhaps "Israel," is entirely a personal one. I happen to like the tune, the treatment, and the richly tonal performance by the Davis-led front line.

As a relaxed performance it has few peers. Mulligan's solo is poetic but unfailingly swinging; the leader's trumpet tone, so often depressing or downright poor, is here rich and full of emotion.

John Lewis contributes a solo which, while not one of his best, is coloured by that exquisite sense of timing which marks his later work with the magnificent MJQ. The rhythm section swings lightly throughout.

Most astonishing of all, perhaps, is the tonal blend of the six wind instruments. On paper one would expect them to clash, or at least to produce a bottom-heavy sound.

In fact, they blend so successfully that no listener could wish to change the nature of a single instrument.

Though the lessons of the Miles Davis Capitol sessions were assimilated and later put into practice by other bandleaders, notably Gerry Mulligan, the curious "cool warmth" of that orchestra was never recaptured by Davis himself.

The reasons may have been largely economic. Yet the fact remains that when Miles and his fellow-experimentalists recorded "Boplicity" they gave a lead to modern jazz which was to influence the movement for many years to come.

Beyond that point, the words "Cool Jazz" became merely a contradiction in terms.

Jim Dale insists—I'm a comedian

WILL singer Jim Dale renew his season ticket on the "Six-Five Special"?

Though Dale concedes that the "Six-Five" hurtled him the greater part of the way to stardom, he also feels he and it have arrived at a junction which, for the moment, is an *impasse*.

Why?

Says Jim's manager and adviser, Stanley Dale (no relation): "If the BBC doesn't allow Jim to introduce his own brand of comedy on the show, then, so far as we're concerned, it's the end of the line."

Dale sounds adamant: "I am," he affirms. "Jim enjoyed a great deal of success as a singer—but primarily he's a comic."

Is it wise for a boy with three hit records behind him to veer away from singing?

You're tagged

"Yes," says Dale emphatically. "Having three money-spinners to his credit is very helpful—but it won't be about five years from now."

He paused, lit his fourth cigarette in 20 minutes, and continued:

"The trouble is, once you're tagged, you've had it. It's one of the sad realities of show business—step one to obscurity.

"The days when a pop singer could command fantastic salaries and evoke 'house full' notices at theatres are over. Right now, the public are tired of crooners topping the bills.

Look at the biggest names in show business — Frankie Vaughan, Steele, Frankie Howerd, Hancock, Valentine —all of them have one quality in common. Talent?

Yes. But just as important nowadays: versatility."

Dale the lack of another hit disc prompted this decision to turn comedian?

Dale answered in a get-this-straight voice: "Jim was a comic *before* he became a vocalist, but the success of 'Piccadilly Line' took him on a devious route to fame."

Film part?

Yes, but what about another hit record?

"The boy may receive a contract with Sydney Box to star in his own film—as a comic.

Yes, but . . .

Dale shrugged angrily.

"We aren't satisfied with the recording material we've been offered. Jim wanted to record 'Story Of My Life,' but it was given to another artist in the same organisation. Apart from that number, nothing else has been suitable."

It seems that, though Jimmy Dale will continue his contract with Parlophone, singing will cease to be his vocal point.

Future plans?

Says Dale: "Apart from the proposed Sydney Box film negotiations, plans are under way to launch Jim on the 'Moss Empires' circuit—definitely as a comedian."

Marion Levinson



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Now Jodie turns the clock back

THE march of the oldies continues. Latest to hit the chart is "Someday (You'll Want Me To Want You)," brought in by Jodie Sands to No. 14. This one was first published in 1940. Any day now someone will be digging up "Nellie Dean"!



● Jodie Sands

Surprise of the week is caused by Domenico Modugno's **Volare.** It went out last week, but sales have suddenly picked up again and pushed it to 13. Back with it comes Perez Prado's **Patricia** and Perry Como's **Moon Talk.**

Marino Marini's **Come Prima** has moved further up the ladder, but meanwhile another version has crept in at No. 20, this time by Malcolm Vaughan.

Also on the upgrade is Presley's **King Creole,** at No. 2. But it still doesn't look like dislodging Connie Francis's disc yet. The only other likely candidates for No. 1 honours seem to be Cliff Richard, with **Move It,** and Johnny Mathis, with **A Certain Smile.** This one is moving slowly but surely towards the top.

Television past and future

SUSPICION that TV is emerging from the "idiots' lantern" stage gains confirmation from a reading of "The Television Annual For 1959" (Odhams, 10s. 6d.). Title is inaccurate, for the compilation is really a review of past activities and a projection of future possibilities.

Editor Kenneth Bailey is characteristically sound and impartial in summing-up the progress of the rival networks. Frankie Vaughan focuses an unexpectedly mature eye on the drawbacks of sponsored American programmes.

In the face of competition, he says, more and more star names are crammed into a programme until often there is only time for an artist to say "hello."

Bait for the teenage ITV religious feature, we read, is jazz and skiffle. The sub-teenagers pile in their requests to the children's programmes. They range, oddly, from features on insects and aeroplanes to records of Elvis Presley and Tommy Steele.—T.B.

SHOW REVIEW

THE several London theatrical personalities who attended the world première at Bradford Alhambra Theatre last week of the musical, "Royal Velve.," can have seen little to enthuse over.

Written by local amateur actor Don Trewartha, the show was staged with an all-amateur cast and was only made possible when Mr. Trewartha mortgaged his house to guarantee the required cash.

Main faults were a poor script and a woolly plot.

What of the good points? With severe cutting the script *could* just about pass. But the songs highlight the show.

Mr. Trewartha was offered £100 for them by a London publisher. He has rightly retained an interest in them, for some of them could do well, given the right recording treatment.

Responsible for arranging and orchestrating the score was Bradford dance band pianist Fred Pedley.—**Stan Pearson.**

(FOOTNOTE: Following a week's good business, Mr. Trewartha's house is again safe!)

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Melody Maker TOP TWENTY

WEEK ENDED OCTOBER 11, 1958

This week	Last week	Title	Artist	Label
1	(1)	STUPID CUPID/CAROLINA MOON ALDON/LAWRENCE WRIGHT Other discs—Stupid Cupid—Maureen Evans (Emb). Carolina Moon—Billy Vaughn (Lon); Guy Luypaers (Bruns); George Hamilton IV (HMV); Maureen Evans (Emb)	Connie Francis	MGM
2	(3)	KING CREOLE SEVENTEEN SAVILE ROW Johnny Worth (Emb)	Elvis Presley	RCA
3	(2)	VOLARE (NEL BLU DIPINTO DI BLU) ROBBINS Ronald Chesney (HMV); Alan Dale (MGM); Charlie Drake (Par); Rikki Henderson (Emb); Joe Loss (HMV); Marino Marini (Dur); McGuire Sisters (V-Cor); Domenico Modugno (Ori); Nelson Riddle (Cap); Lita Roza (P-Nix); Anne Shelton (Phi); Cyril Stapleton (Dec); Jimmy Young (Col); Volare March—Ted Heath (Dec)	Dean Martin	Capitol
4	(6)	MOVE IT B. F. WOOD	Cliff Richard	Columbia
5	(5)	BIRD DOG ACUFF-ROSE Paul Rich (Emb)	Everly Brothers	London
6	(7)	BORN TOO LATE CHAPPELL Maureen Evans (Emb)	Poni-Tails	HMV
7	(4)	WHEN SOUTHERN Barry Barnett (HMV); Johnny Worth (Emb)	Kalin Twins	Brunswick
8	(10)	A CERTAIN SMILE ROBBINS Jones Boys (Col); Andy Russell (RCA); Paul Rich (Emb)	Johnny Mathis	Fontana
9	(12)	COME PRIMA (MORE THAN EVER)/VOLARE (NEL BLU DIPINTO DI BLU) STERLING/ROBBINS Come Prima—Jackie Dennis (Dec); Joe Loss (HMV); Robert Earl (Phi); Edmund Hockridge (P-Nix); Tony Dalli (Col); Malcolm Vaughan (HMV); Norrie Paramor (Col); Jackie Rae (Fon); Eve Boswell (Par); Ted Heath (Dec); Barry Kendall (Emb)	Marino Marini	Durium
10	(8)	POOR LITTLE FOOL COMMODORE-IMPERIAL Paul Rich (Emb)	Ricky Nelson	London
11	(11)	MAD PASSIONATE LOVE DUCHESS	Bernard Bresslaw	HMV
12	(13)	IT'S ALL IN THE GAME BLOSSOM Nat "King" Cole (Cap); Barry Kendall (Emb)	Tommy Edwards	MGM
13	(–)	VOLARE (NEL BLU DIPINTO DI BLU)	Domenico Modugno	Oriole
14	(–)	SOMEDAY (YOU'LL WANT ME TO WANT YOU) LEEDS Billy Farrell (Phi)	Jodie Sands	HMV
15	(14)	FEVER PREUSS Little Willie John (Par); Maureen Evans (Emb)	Peggy Lee	Capitol
16	(9)	RETURN TO ME SOUTHERN Denny Dennis (Emb)	Dean Martin	Capitol
17	(16)	WESTERN MOVIES ARDMORE & BEECHWOOD	Olympics	HMV
18	(–)	PATRICIA SOUTHERN Geoff. Love (Col); Gordon Franks (Emb)	Perez Prado	RCA
19	(–)	MOON TALK LEEDS Rikki Henderson (Emb)	Perry Como	RCA
20	(–)	COME PRIMA (MORE THAN EVER)	Malcolm Vaughan	HMV

STORES SUPPLYING INFORMATION FOR RECORD CHART
LONDON—Popular Music Stores, E.6; A. R. Tipple, S.E.15; Leading Lighting, N.1; Rolo For Records, E.10; Imhofs, W.C.1; W. A. Clarke, S.W.6. MANCHESTER—Duwe Wholesale, Ltd., 1; H. J. Carroll, 18. EDINBURGH—Bandparts Music Stores, Ltd., 1. LIVERPOOL—Nems, Ltd., 1. GLASGOW—McCormack's, Ltd., C.2. MIDDLESBROUGH—Sykes Record Shop. SLOUGH—Hickies. BOURNEMOUTH—Beales. NEWCASTLE—J. G. Windows, Ltd., 1. CRAWLEY—S. C. Withers. HULL—Sydney Scarborough, Ltd. SOUTHAMPTON—The Record Shop. BRIGHTON—Dobell's Record Shop, 1. BIRMINGHAM—R. C. Mansell, Ltd., 5. PLYMOUTH—C. H. Yardley and Co. PORTSMOUTH—Weston Hart, Ltd. LEEDS—R. S. Kitchen, Ltd., 1. WORTHING—J. W. Mansfield, Ltd. BOLTON—Engineering Service Co. SOUTH SHIELDS—Saville Brothers, Ltd.

Britain's top jazz LPs. EPs

Week ended October 11, 1958

1. (1) MY FAIR LADY (LP) Shelly Manne (Vogue)
2. (2) TREASURES OF NORTH AMERICAN NEGRO MUSIC—Vol. I (EP) Leroy Carr (Fontana)
3. (5) CHRIS BARBER IN CONCERT—Vol. III (LP) (Pye-Nixa)
4. (3) THE ATOMIC MR. BASIE (LP) Count Basie (Columbia)
5. (8) MR. ACKER BILK MARCHES ON (EP) (Pye-Nixa)
6. (7) ELLA SINGS THE DUKE ELLINGTON SONG BOOK—Vols. I and II* (LPs) Ella Fitzgerald (HMV)
7. (4) DAVE DIGS DISNEY (LP) Dave Brubeck (Fontana)
8. (9) MR. ACKER BILK REQUESTS (LP) .. (Pye-Nixa)
9. (6) "PAL JOEY" (LP) Andre Previn (Vogue)
10. (10) SONNY, BROWNIE AND CHRIS (LP) Sonny Terry, Brownie McGhee and Chris Barber (Pye-Nixa)

*Not sold separately.

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

HUMPHREY LYTTELTON is at the Leeds Festival—his column will be resumed on his return.

America's top discs

As listed by "Variety"—issue dated October 15, 1958.

1. (1) IT'S ALL IN THE GAME Tommy Edwards (MGM)
2. (6) TOPSY Cozy Cole (Love)
3. (7) TOM DOOLEY Kingston Trio (Capitol)
4. (4) TEA FOR TWO CHA CHA Tommy Dorsey Orchestra (Decca)
5. (2) VOLARE (NEL BLU DIPINTO DI BLU) Domenico Modugno (Decca)
6. (5) TEARS ON MY PILLOW Imperials (End)
(3) ROCKIN' ROBIN Bobby Day (Class)
8. (11) THE END Earl Grant (Decca)
9. (12) CHANTILLY LACE Big Bopper (Mercury)
10. (17) TO KNOW HIM IS TO LOVE HIM Teddy Bears (Dore)
(13) IT'S ONLY MAKE BELIEVE Conrad Twitty (MGM)
12. (9) BIRD DOG Everly Brothers (Cadence)
13. (16) NEAR YOU Roger Williams (Kapp)
14. (8) SUSIE DARLIN' Robin Luke (Dot)
15. (–) CALL ME Johnny Mathis (Columbia)
16. (15) DEVOTED TO YOU Everly Brothers (Cadence)
17. (–) YOU CHEATED Shields (Dot)
(–) THE DAY THE RAINS CAME Raymond Lefevre (Kapp)
19. (10) LITTLE STAR Elegants (ABC-Paramount)
20. (–) THERE GOES MY HEART Joni James (MGM)

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Britain's 20 top tunes

THIS copyright list of the 20 best-selling songs for the week ended October 11, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd.

(Last week's placings in parentheses.)

1. (1) VOLARE (NEL BLU DIPINTO DI BLU) (F) (2/6) .. Robbins
2. (2) TRUDIE (B) (2/-) Henderson
3. (4) CAROLINA MOON (A) (2/-) Lawrence Wright
4. (3) WHEN (A) (2/-) ... Southern
5. (19) COME PRIMA (MORE THAN EVER) (F) (2/-) .. Sterling
6. (5) TULIPS FROM AMSTERDAM (F) (2/-) ...... Cinephonic
7. (11) MAD PASSIONATE LOVE (A) (2/-) .... Duchess
(6) RETURN TO ME (A) (2/-) Southern
9. (16) BORN TOO LATE (A) (2/-) Anglo-Pic
10. (7) STUPID CUPID (A) (2/-) Alden
11. (8) ON THE STREET WHERE YOU LIVE (A) (2/6) Chappell
12. (9) YOU NEED HANDS (B) (2/-) Lakeview
13. (12) MOON TALK (A) (2/-) Leeds
14. (14) POOR LITTLE FOOL (A) (2/-) .. Commodore-Imperial
15. (13) LITTLE BERNADETTE (B) (2/6) .... Berry
16. (10) ALL I HAVE TO DO IS DREAM (A) (2/-) Acuff-Rose
17. (17) I COULD HAVE DANCED ALL NIGHT (A) (2/6) Chappell
18. (–) A CERTAIN SMILE (A) (2/-) Robbins
19. (15) PATRICIA (A) (2/-) Latin-American
20. (–) IF DREAMS CAME TRUE (A) (2/-) ...... Grosvenor

A—American; B—British; F—Others.

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Pop discs . . . by Laurie Henshaw

It's Bing —1927 vintage

THE YEAR–1927

And the event of transcendent interest on the music front is that Bing Crosby and The Rhythm Boys are singing with Paul Whiteman.

Unbeknown to Bing, a disc recorded during this period is to become a classic. Its title? **I'm Coming Virginia.**

This is just one of the 12 vintage Crosbies on "Young Bing Crosby," a 12-in. LP now released by RCA.

It features Bing singing with the bands of Paul Whiteman and Gus Arnheim—singing in the style that was to earn him world acclaim (and deprecation) as "King Of The Crooners."

I'm Coming Virginia is notable instrumentally for a Bixian trumpet solo by Red Nichols ("who was rooming with Bix at the time," says discographer Ralph Venables) and some guitar playing that is distinctly in the style of Eddie Lang.

Personally, I would swear it is Lang. But BBC sage Brian Rust avows the player is Gilbert Torres ("It was before Lang joined the Whiteman band," says Lang).

In short, this is an historic release. The tracks have been issued singly in the past. But to have them all on one LP makes an invaluable memento for the record library.

Remaining titles: **That's Grandma; Thanks To You; I'm Gonna Get You; Wrap Your Troubles In Dreams/The Little Things In Life; One More Time; Them There Eyes; Fool Me Some More; Ho Hum!; It Must Be True; Ol' Man River.**

(RCA RD-27075)



● Bing—in 1935

Svend Asmussen

ANYONE familiar with Danish violinist Svend Asmussen will know that he is a man of rare parts—an exceptional musician, a comedian, a linguist, and an ex-dentist.

As a violinist he may not rank with the peerless Eddie South, Joe Venuti, or the little-known Ray Perry, who unfortunately died a few years ago.

Though Asmussen has an innate jazz feeling, he is, unfortunately, on rather a light music kick on "The Fiddling Viking."

But enough of his jazz phrasing and musicianship filter through to make the LP interesting listening.

Titles: **Tabu; The Continental; Passing By; You Are My Lucky Star; In Hamburg When The Nights Are Long; Can You Whistle Johanna?/When Day Is Done; Danish Rhapsody; The Woodpecker Song; Sing Nightingale, Sing; Bel Ami; Macky-Boogie.**

(Philips BBL7266)

Eddie Heywood

AMERICAN Negro pianist Eddie Heywood won fame some years ago for his version of **Begin The Beguine.**

But even more famous was the boogie figure in the Heywood disc which was subsequently used effectively by pianist Francis Craig in Near You—a number that has recently been revived in similar format by Roger Williams.

After **Begin The Beguine,** Eddie Heywood rather faded out of the picture—mainly owing to an ailment which resulted in paralysis of the fingers. But he fought back—and latterly re-appeared on the disc scene with a version of his own composition, **Canadian Sunset.**

Now, Fontana have issued a 10 in. LP consisting of 10 Heywood tracks, all recorded in 1950. Heywood was never a "modernist" and this—coupled with the time factor—inevitably makes the performances sound somewhat dated by today's standards. The rhythm section in particular is decidedly stodgy.

But Eddie plays in a simple, unaffected style that is notable for its melodic appeal and basic beat. And the tunes are good.

Titles: **Without A Song; All The Things You Are; St. Louis Blues; A Pretty Girl Is Like A Melody/The Birth Of The Blues; When Your Lover Has Gone; Try A Little Tenderness; Mighty Lak' A Rose.**

(Fontana TFR6016)

Don Fox

DON FOX sings **She Was Only Seventeen**—one of those "too young" formula songs—with the right touch of conviction.

When You Are A Long Long Way From Home is the type of song that should appeal to the boys overseas.

(Decca F11057)

Glen Mason

GLEN MASON'S **Fall In Love,** from the film "Man With A Gun," goes with a swing. There's some sterling support from the Ron Goodwin vocal and instrumental group.

The End is one of those cathedral-styled ballads. Glen delivers it with the right touch of reverence.

(Parlo, 45-R4485)

Rosemary Squires

ROSEMARY SQUIRES, of "Six-Five Special" fame, always turns out a finished performance. Her attractive, husky voice is framed to good effect in the oldie **Please Be Kind.**

There Goes My Lover is another ballad off the beaten track.

(HMV 45-POP541)

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Born Too Late—*Sung by The Promineers with Orchestra*
Side 2. **Gingerbread**—*Sung by Dick Stetson with Orchestra*
All I Have To Do Is Dream—*Sung by The Wright Bros. with Orchestra*

45XP1020 Side 1. **Fever**—*Sung by Betty Green with Orchestra*
Twilight Time—*Sung by The Promineers with Orchestra*
Side 2. **Bird Dog**—*Sung by The Wright Bros. with Orchestra*
Patricia—*Played by Jose Gonzales and his Orchestra*

45XP1021 Side 1. **Stupid Cupid**—*Sung by Jeannie Carson with Orchestra*
Who's Sorry Now—*Sung by Terry Frank with Orchestra*
Side 2. **Everybody Loves a Lover**—*Sung by Dottie Grey with Orchestra*
Return to Me—*Sung by Richard Deane with Orchestra*

45XP1022 Side 1. **Are You Really Mine**—*Sung by Jimmy Grant with Orchestra*
One Summer Night—*Sung by The Promineers with Orchestra*
Side 2. **Moontalk**—*Sung by Johnny Kay with Orchestra*
Poor Little Fool—*Sung by Marty Kasen with Orchestra*

45XP1023 Side 1. **(Volare) Nel Blu Dipinto Di Blu**—*Sung by Rick Corio with Ed Cee and his Orchestra*
Rebel Rouser—*Played by Sam Horn with Orchestra*
Side 2. **Yakety Yak**—*By The Poor Crowns with Ed Cee and his Orchestra*
La Paloma—*Played by Ed Cee and his Orchestra*

45XP1024 Side 1. **Just A Dream**—*Sung by The Four Dreams with Ed Cee and his Orchestra*
Little Star—*Sung by The Terrifics with Ed Cee and his Orchestra*
Side 2. **Splish Splash**—*Sung by John Drew with Ed Cee and his Orchestra*
I'm Sorry I Made You Cry—*Sung by Dottie Evans with Jimmy Carroll and his Orchestra and Chorus*

Other releases on 45 r.p.m. extended play Gala records include

45XP1000 MY FAIR LADY
45XP1001 SOUTH PACIFIC
45XP1002 THE KING AND I
45XP1003 OKLAHOMA
45XP1004 *From the Film* PAL JOEY
45XP1005 PETE NATURAL JONES
45XP1006 ARENA
45XP1007 ADVENTURES IN SOUND
45XP1008 CHA CHA CHA
45XP1009 NORMAN BROOKS with the AL GOODMAN ORCHESTRA gives you JOLSON
45XP1010 IKE COLE SINGS
45XP1011 JOHNNY KAY ARRIVES
45XP1012 LET'S BE FRANK
45XP1013 DRIFTING AND DREAMING
45XP1014 EDNA McGRIFF'S THE NAME
45XP1015 HELEN FORREST
45XP1016 CAB CALLOWAY
45XP1017 BOB CROSBY AND DICK POWELL
45XP1018 BOB HAYMES

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EVERY RECORD A GALA PERFORMANCE

SONGSHEET by Hubert W. David

The chart is settling down again

ROCK-'N'-ROLL continues on its merry way, with 11 songs in the Top Twenty. And now the chart seems to have settled down, with 50 per cent. rock and 50 per cent. ballads.

When I looked at the hit parade some six months ago, the situation was similar and it is interesting to see that Elvis Presley, Connie Francis and the Everly Brothers all continue to please the rock enthusiasts, while Perry Como, Pat Boone and Dean Martin are holding their own in the ballad style.

At one time we could split the pops into five or six different categories—the solid commercial, the novelty song, and so on. Nowadays we can only split them into two groups—the rockers and those put over by the Sad Boys.

Dean Martin is the singer who has progressed most in the past six months. His **Return To Me** has had a long run and he has always had another record on the rise as one is stepping out.

Though the original Italian record of **Volare,** by Domenico Modugno, was tops in the States, it was the Dean Martin version which roared up the British chart.

Have you examined the **Volare** formation, by the way? A 36-bar song, it follows no regular formation. It sets up a pattern in the first eight bars, which represents the musical phrase that sells the song.

Yet there is no stopping **Volare,** which will probably turn out as the hit of the year.

'MM' SONGQUIZ

QUESTIONS 5 and 6 in our competition—and remember: DO NOT SEND ANSWERS TO ANY QUESTION UNTIL ALL 12 HAVE BEEN PUBLISHED—

5 *List the keys in which pop songs are usually written.*

6. *State what you know about the copyright in a song (a) in manuscript form, and (b) when published.*

Manchester meeting

THE Manchester and District Songwriter Club and the Songwriters' Guild will hold an open forum at the Grosvenor Hotel, Deansgate, Manchester, 3, at 7.30 p.m. on October 22. St. John Hardman will preside and prominent members of the Songwriters' Guild will be present.

Songwriters

This coupon entitles you to free advice on any one song or lyric you may have written, OR an answer to a songwriting query.

MS must bear name and address of the sender, and must be accompanied by s.a.e. Post to Songwriters' Advice Bureau, "Melody Maker," 189, High Holborn, London, W.C.1

The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until November 1, 1958, for readers in Britain; until December 1, 1958, for foreign and Colonial subscribers.

BARBER FINISHES HIS 'ANGER' STINT

Welcome for Joan



Edmund Hockridge was spotlighted in his own show on "Saturday Spectacular" last weekend. He is pictured (above) at ATV's Wood Green studios with his co-star Joan Regan. Italy's Marino Marini Quartet was also in the show.

HOME from a highly successful tour of Holland on Tuesday, Chris Barber and his Band spent Wednesday and Thursday filming their sequence for the screen version of John Osborne's "Look Back In Anger."

Tonight (Friday) the band plays a concert at the City Hall, Sheffield, and tomorrow kicks off its tour with blues singer Muddy Waters at the City Hall, Newcastle.

Chris told the MM that reports of his motor accident on his way to catch the boat for Holland were inaccurate.

"I swerved to avoid a car which drove straight out of a filling station in front of us," explained Chris. "I lost control and we dived into a muddy field. Neither Ottilie Patterson nor I was hurt at all—we just opened the doors and got out."

Chris meets Sam

Whilst in Holland, Chris met the Sam Price Band—an all-star group from America which includes J. C. Higginbotham and Elmer Crumbley (tmbs.), Doc Cheatham (tpt.), Eddie Barefield (reeds) and J. C. Heard (drs.).

Italian tops for 'Riverside' TV

Renato Carosone and his Sextet, one of Italy's top musical attractions, star on BBC-TV in the "Riverside No. 1" programme on Wednesday (22nd).

Carosone wrote "Torero," of which his recording sold a million copies in the U.S. alone.

SO-HO! BOY

ABC-TV's "Oh Boy!" company was due for a night out in Soho yesterday (Thursday).

The Tropicana Club—HQ of the Show Biz XI—was the venue for producer Jack Good, the Vernons Girls Choir, Ronnie Carroll, Lord Rockingham's XI, the Dallas Boys, Cherry Wainer and Cliff Richard.

EVE BOSWELL LOOKS AHEAD

EVE BOSWELL finishes her 22-week season at the Queens Theatre, Blackpool, tomorrow (Saturday) and then has to prepare for engagements in Holland, Germany, South Africa and Sweden.

Eve returns to Britain for her Christmas pantomime season at Newcastle and on February 27 flies to South Africa for four weeks of cabaret and concerts in Johannesburg, Durban and Capetown.

Next autumn she pays a four-week return visit to the famous Berns Restaurant in Stockholm.

NEW 'DADDY'

Singer-comedian Jeffrey Lenner became a father on Wednesday last when his wife, Veronica, presented him with a baby girl—to be named Sarah Louise.

Ray Martin nets £10,000 plus

NEW YORK, Wednesday.—British composer and recording artist Ray Martin has just been signed to a two-year contract with RCA-Victor, which will net him a £10,000-a-year minimum.

The contract not only stipulates a minimum number of titles to be recorded by him orchestrally but also guarantees a minimum number of accompanying sessions.

In addition, the contract is non-exclusive in that it permits Ray to arrange, score and conduct backings for other companies provided his own name does not appear.

His "Marching Band" album, shortly to be issued in Britain on the Decca label, has now sold over 25,000 copies.

Tilsley joins Coles

Composer-bandleader Reg Tilsley has joined Jack Coles's Metro Music Co. as Exploitation Manager. Jack Coles, himself also a composer, is a frequent broadcaster with his own and BBC orchestras.

BACK TO NEW ORLEANS FOR TERRY LIGHTFOOT

AFTER a year of playing mainstream and Dixieland jazz, clarinettist-leader Terry Lightfoot is reverting to his original New Orleans policy.

Kenny Ball (tpt.) and John Bennett (tmb.) are leaving the band to form a new group and will be replaced by Mike Peters (tpt.) and Phil Rhodes (tmb.). Peters is giving up his own Jazzmen to join Terry.

Not 'backward'

Rest of the line-up will be Paddy Lightfoot (bjo.), Vic Barton (bass) and Billy Locke (drs.).

Terry told the MM this week: "I have two reasons for taking what to some people may seem a backward step.

"The year we have spent experimenting has proved that I can play New Orleans jazz best.

"The second reason is purely one of economics. There just isn't the support for Mainstream and Dixieland that there is for New Orleans."

The new band made its début at Harringay on Wednesday, but Terry will not use the new line-up regularly until Ball and Bennett leave in two weeks' time.

EIGHT MEN WENT TO JAIL . . .

EIGHT jazzmen went to jail on Wednesday night—but only to entertain the prisoners.

Playing a session at Wormwood Scrubs were the Dill Jones Trio, Kathy Stobart (tnr.), Bert Courtley (tpt.), Eddie Harvey (tmb.), Ronnie Ross (bari.) and Cab Kaye (vcls.).

The show, for "long-term" prisoners, was arranged by Peter Burman of Saga Records.

Mister Venus late

The Frankie Howerd show "Mister Venus" will open at the Prince of Wales, W., on Thursday (23rd) instead of Wednesday.

"The extra day is to allow more time for stage preparations," said a spokesman for the Bernard Delfont office.

TONI DALLI TO STAR ON FILM

SINGER Toni Dalli has signed to appear in two British films. The first will be "The Gigli Story" and the second a film based on his own life story.

Toni, currently at Glasgow in Variety, makes a return tour of America in April and May. He has signed for seasons at Hollywood's Moulin Rouge, and the Desert Inn, Las Vegas, as well as TV spots in the Ed Sullivan and Dinah Shore shows.

He has British TV spots next week in the Jack Hylton and "Cool For Cats" shows and then has Variety weeks at Liverpool and Finsbury Park.

MARTY WILDE ON SIX-FIVE

MARTY WILDE will make an appearance on "Six-Five Special" after all. He stars on the programme on November 1.

"He was booked before the difference arose with ABC-TV," a BBC spokesman told the MM this week.

Iceland expedition

Margaret Mason, bandleader at Southampton's Park Ballroom, leaves today (Friday) for a two-month tour of American bases in Iceland.

She has been leader at the ballroom for the past 18 months, and was previously a member of the Gracie Cole Band.

Scandinavia again for Stewart Seven

NEGOTIATIONS are under way for London's Graham Stewart Seven to make a second tour of Denmark and Sweden. Provisional dates for the Scandinavian concerts are November 1 to 15.

Drummer Tony Scrivens has joined the group in place of Pete Mawford, who is now freelancing, and former Lyttelton and Barber sideman Jim Bray is now with the group doubling bass and sousaphone.

Tonight (Friday) the Seven plays Macclesfield, following with Liverpool tomorrow and Sunday.

INTERNATIONAL

FLEET STREET Jazz Club's lunchtime session today (Friday) will have an international flavour.

Lined up for the resident Press Gang are Australian Tony Newstead (tpt.), Frenchman Stephan G[illegible] (clt.), West Indian Ray Hope (bass), Scotsman Bobby Orr (drs.) and three Englishmen—leader Ray Whittam (tnr.), Len Doughty (valve tmb.) and Diz Disley (gtr.).

A switch in policy means that instead of presenting a different name band every week, the Club will in future feature a star soloist with the resident Press Gang, which is led by the Club's proprietor Ray Whittam.

Star guest next week will be Kenny Baker.



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1958 ROYAL VARIETY SHOW—AND THE MM TURNS THE SPOTLIGHT ON THE STARS



London fans who can't afford Royal Show tickets can see the Mudlarks in Variety next week at Finsbury Park Empire.



Roy Castle—the 25-year-old singer-trumpeter-impressionist who has been described as Britain's answer to Sammy Davis, Jnr.

Delfont gives youngsters their big break

YOUTH gets a break in this year's Royal Variety Performance. In for the first time are teenage disc idols Pat Boone, The Mudlarks, The King Brothers, Bernard ("Mad Passionate Love") Bresslaw, and comedian turned rock-'n'-roller Charlie Drake.

Other newcomers are America's Eartha Kitt and Britain's Roy Castle—Dickie Valentine protégé who gets his chance of a lifetime.

'Plenty of stars'

Says Bernard Delfont, who picked this year's bill for the first time: "The show has plenty of stars, but also includes a good number of newcomers.

"I think it is representative of all parts of show business—but it also encourages the younger performers."

The show is at the London Coliseum on Monday, November 3.

Here are brief details of some of the stars who will be making their Royal Variety Show bow.

● BERNARD BRESSLAW: The 24-year-old former tailor's presser and RADA student who crashed into the Show Business big-time through Granada-TV's "The Army Game." He followed this with Top Twenty recordings of "The Army Game" and "Mad Passionate Love."

● ROY CASTLE: 25-year-old Roy is the newest of the new. Discovered by Dickie Valentine only last month, he has already appeared on top TV shows and impressed critics in his current spot at the Prince of Wales Theatre.



Charlie Drake

● CHARLIE DRAKE: Cockney comic who zoomed to disc fame this year when his "Splish Splash" beat the American hit record to the top of the charts.

● KING BROTHERS: Although their ages range from 19-23, they have been in Show Business for six years.

King Bros. in 'Royal'



The King Brothers—put on the road to stardom by Max Bygraves.

U.S 'AIRLIFT'

The three brothers—Mike, Tony and Denis—were persuaded to turn professional by Max Bygraves. And since then they haven't looked back. They have already played seasons at the Windmill Theatre, London Palladium, Prince of Wales, and spent the summer at the North Pier, Blackpool. Biggest disc hit to date is "White Sport Coat."

● MANTOVANI: Known as "Britain's Ambassador of Music." Has made annual concert tours of the States since 1954, where his "Films Encore" LP appeared in the U.S. best-selling LP list for more than a year. He is one of the few British bands that can pack the Albert Hall.

● MUDLARKS: The "Lollipop" vocal group from Luton. Since quitting their factory jobs at Vauxhall Motors nine months ago, "The Mudds" have become Britain's top-selling vocal group. On their West End stage début last month at the Prince of Wales they outshone the American Kalin Twins. They also dented the Top Twenty with their "Book Of Love" recording.



Bernard Bresslaw

● YANA: The 25-year-old sophisticated pin-up singer once known as Pamela Guard, from Romford, Essex. In addition to many night spots in Town, television and air dates she has been seen in three films. She returns to the Coliseum on December 18 to appear in pantomime with Tommy Steele.

Other stars include Antonio, the Beverley Sisters, Max Bygraves, Bruce Forsyth, Tony Hancock, David Nixon, Harry Secombe, Cyril Stapleton and his Show Band, Stargazers, Victor Silvester's Ballroom Orchestra, Frankie Vaughan, and "My Fair Lady" stars Julie Andrews, Rex Harrison and Stanley Holloway.



Yana will also be making her début in pantomime on December 18 in "Cinderella" at the London Coliseum.



Mantovani—he will return to the States on February 24 for another U.S. tour. This time he will cover 30,000 miles to play 60 concerts.

VAUGHAN ON TOUR

FRANKIE VAUGHAN will embark on an important concert tour under the Harold Fielding ægis when he returns from his current trip to the States.

The concerts—five in all—are launched by arrangement with Bernard Delfont and consist of: Town Hall, Birmingham (November 8), Belle Vue, Manchester (9th), St. Andrew's Hall, Glasgow (10th), Caird Hall, Dundee (11th), and Usher Hall, Edinburgh (12th).

With Frank Weir

Touring with Frankie will be Frank Weir and his Orchestra and possibly trumpeter Murray Campbell.

Frankie Vaughan was scheduled to fly to the States yesterday (Thursday) to bring back Joseph McGrath, 16-year-old winner of a talent contest sponsored by the singer and the American Federation of Boys' Clubs.

Joseph appears with Frankie at a National Association of Boys' Clubs concert at the Royal Festival Hall on Monday.

The summer's over at Blackpool!

Tomorrow (Saturday) the famous Tower Ballroom, Blackpool, closes down for the winter.

Leader Charles Barlow transfers with a small group to the Spanish Hall at the Winter Gardens.

On Monday the illuminations will be finally switched-off, and the season will end.

Star List

(Week commencing October 19.)

John BARRY
Week: Empire, Liverpool
Shirley BASSEY
Week: Empire, Glasgow
Roy CASTLE
Week: Hippodrome, Brighton
Jackie DENNIS
Week: Empire, Liverpool
Lonnie DONEGAN
Week: Hippodrome, Birmingham
Duke ELLINGTON
Sunday: Davis Theatre, Croydon
Monday: Capitol Theatre, Cardiff
Tuesday: Odeon, Birmingham
Wednesday: Odeon Birmingham
Thursday: Belle Vue, Manchester
Saturday: Gaumont State, Kilburn
GROUP ONE
Week: Empire, Chiswick
Russ HAMILTON
Week: Empire, Sunderland
Edmund HOCKRIDGE
Week: Hippodrome, Manchester
Michael HOLLIDAY
Week: Coventry Theatre, Coventry
KALIN Twins
Sunday: Colston Hall, Bristol
MUDLARKS
Week: Empire, Finsbury Park
Danny PURCHES
Week: Empire, Sheffield
Jimmy RUSHING
Monday: University, Edinburgh
Thursday: University, Newcastle
Friday: University, Newcastle
Saturday: City Hall, Sheffield
TANNER Sisters
Week: Empire, Edinburgh
Dickie VALENTINE
Week: Hippodrome, Brighton
Muddy WATERS
Sunday: Gaumont, Doncaster
Monday: Town Hall, St. Pancras
Wednesday: Winter Gardens, Bournemouth
Thursday: Town Hall, Birmingham
Friday: Colston Hall, Bristol
Saturday: Free Trade Hall, Manchester

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DUKE ELLINGTON —from A to W

No one can complain that jazz is not well served these days by book publishers. Thick and fast they come: good books, bad books, indifferent books, idiotic books which should be stuffed down their authors' throats.

MELODY MAKER BOOK PAGE

by STEVE RACE

Now we have a symposium on the richest of all jazz subjects — *Duke Ellington: His Life and Music.* Edited by Peter Gammond (Phoenix House, 25s.) Here are 250 well-produced pages, well illustrated, and with the inevitable record guide. They cover the whole subject of Ellington from A to about W.

Stanley Dance begins with some personal impressions of the Duke, whom he knows quite well.

Theory

Richard Boyer contributes a typical "New Yorker" profile of the man (". . . a smiling, carefree African, tingling to his fingertips with a gay, syncopated throb . . .") — entitled "The Hot Bach."

The theoretical side of Ellington's music, a vastly rewarding field of inquiry, threatens to be dealt with by Alan Clare, Ken Moule and Johnny Dankworth ("Three Musicians Look at Ellington"), and indeed any one of them could have done it. But their contributions turn out to be mere appreciations, such as a country editor might write on the retirement of a well-loved vicar.

In Part 2, Messrs. Gammond, Fox, Horricks and Morgan write a long section called "Duke Ellington on Record"—eminently readable and full of interesting information.

This is all the more praiseworthy when one realises that each contribution is in fact a huge list of record titles: a sort of gargantuan review of everything that Ellington ever did.

Not all the contributors are uncritical, as when Alun Morgan writes of "A Drum Is A Woman": "The script is banal and, at times, reads like the captions of a strip cartoon."

Fair enough — and courageously said. There is no more reason to suppose that Ellington could write a good script than that Sir Winston Churchill could compose a good orchestral suite.

Pianist

Gerald Lascelles, who has come to be identified with piano jazz, writes of Duke the Pianist. Raymond Horricks follows with a short—far too short—chapter on the Orchestral Suites, at one point describing Duke superbly as "eminently nocturnal."

The least important of all Ellington's extended works ("Drum") has a six-page chapter to itself: the more vital "Such Sweet Thunder" makes do with three.

Burnett James writes thoughtfully on "Ellington's Place as a Composer," deftly relating the Duke to other great artists both in music and painting.

Finally, in "Analysis of Genius," Vic Bellerby brings up the rear with a review of certain Ellington records which have already been dealt with elsewhere in the book.

Part 3—"The Musicians"—begins with one of those egocentric rambles by Daniel Halperin which read as though they had been dictated in his sleep into a tape recorder.

After this excursion into "the Method," we return to Jeff Aldam for a capable, carefully critical assessment of the Ellington sidemen. An excellent Record Guide closes the book. There is, incredibly, no index.

Adequate

At the start of this review I suggested that "Duke Ellington: His Life and Music" covers the subject of the Duke from A to about W. As to the rest, I do not feel that one can deal adequately with the work of a musician so brilliant on paper without recourse to musical examples, or at least some kind of technical analysis.

Until this is done, this book will fill the bill. The Duke makes wonderful copy, and all the 15 writers assembled by Peter Gammond have something to tell us on that most deliciously eccentric and artistically fertile of all jazz personalities.

Tape without tears

THEY laughed when I sat down to play—my tape recorder. They expected me to search in vain for the bits worth hearing and to finish up helplessly tangled in tape.

But they did not know I had studied *The All-in-One Tape Recorder Book.** Not only had I read it, but I had taken the trouble to learn the methods of orderly operation, correct microphone placing, input mixing, commentary dubbing, editing, etc., etc., so clearly explained.

Result: Their laughter became genuine enjoyment as they listened to a wide selection of recordings of near-professional quality.

All sorts of special tricks, using pause controls, echo effects, superimposing, mixing, monitoring, recorders in tandem, hi-fi output . . . are dealt with.

Old hands as well as beginners will find the book well worth its 12s. 6d.—**R. C. Norris.**

* *The Focal Press, Ltd.*

What Condon said to Mulligan

CHIEF recommendation for "Jam Session," edited by American critic Ralph J. Gleason and published by Peter Davies at 18s., is its wide appeal. Including five pieces by the editor, there are 34, mostly short, articles on varying subjects of jazz. Most have appeared in print before, but few will be familiar to British readers.

Contributors include Dave and Iola Brubeck, Bunk Johnson and Art Hodes, and there are quotes from Huddie Ledbetter, Jelly Roll Morton and Baby Dodds.

One of the most rewarding chapters is Lilian Ross's description of the first Newport Jazz Festival.

She tells of a meeting between Eddie Condon and Gerry Mulligan after they had been jamming together. When critic Marshall Stearns expressed his surprise at the event, Condon wisecracked: "Well, I'm not exactly hysterical about kids playing saxophones bigger than they are."

To which Mulligan retorted: "Anybody who still chooses to play a four-stringed instrument is practically prehistoric."

There are individual appraisals of such diverse musicians as Berigan, Waller, Hines, Reinhardt, Garner, Condon, Turk Murphy and Bix with atmospheric pieces on jazz occasions and -isms; a couple of disastrous attempts to wed poetry and jazz; and one excellent fiction story by Elliot Grennard.—**Bob Dawbarn.**

Controversial? No, Not really

THE jacket blurb on "The Heart Of Jazz"* by William L. Grossman and Jack W. Farrell claims that it will be "the most controversial jazz book of the decade!"

I doubt it, for the simple reason that few people will have the stamina to follow the mental gymnastics performed throughout the volume.

Christian

Through a series of syllogisms littered with fallacies, the authors spend a large proportion of their wordage in proving, at least to their own obvious satisfaction, that jazz is a Christian music—a rather unfortunate conclusion for the music's many Jewish exponents.

Too many of the arguments start with "it has been proved" or "it is certain that," when the assumptions are far from proved or certain. One such basis for much of the authors' theorising is a denial of the African elements in jazz.

Through tortuous reasoning we discover that New Orleans jazz, and its practitioners, are good and Christian, while all modern jazz—and most modern "classical" music as well—are quite the reverse.

Armstrong

Louis Armstrong, we learn, led a revolt against "the genuine dignity that is consistent with liveliness and humour because it flows from the greatest source of strength."

He is also "famous for the number of missed notes and unresolved phrases checkering much of his recorded work."

After that it is not surprising to learn that Duke Ellington is merely "flashy" and "pretentious," that saxophones really have no place in jazz and that anyone who likes all types of jazz is "suspect of judging music without reference to its content."

Judgments

I am afraid that I have been guilty of a heinous crime—"of reaching purely 'musical' judgments" in much of my jazz listening, instead of "judgments based upon human values."—**Bob Dawbarn.**

* *Published by Vision Press, Ltd., at £2 2s.*

ALSO RECEIVED

"Jazz Accordion," by Camilleri" (Francis, Day and Hunter, 3s.). Four jazz solos already recorded by the artist, with notation and chord symbols.

"Familiar Favourites Guitar Album" (Bosworth, 4s.). Eight varied songs, in single-line melody, plus chord symbols and lyrics.

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There's lots more too, in this exciting issue of **Picturegoer**—the liveliest entertainment weekly for the young-in-heart!

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'This World of Jazz' visits Leeds

...and Leeds takes its Festival calmly

LEEDS seems to be taking its 1958 Festival pretty calmly so far. Banners in the main street announce the Centenary Musical Festival. Flags hang from a few houses and commercial buildings and the British Railways General Office sports heraldic lions on its cold stone front.

by MAX JONES

Otherwise, everything suggests business as normal.

Salesmen swarm in the lounges and lobbies, but the hotel where I booked in still had a few vacant rooms, though I was assured none would be left in a day or two's time.

Apparently things will warm up by the end of the week when the Queen and the Duke of Edinburgh attend some of the final concerts.

Even the city's best friends couldn't say that Leeds looks Festival-conscious or even colourful. The most vivid thing I saw on Monday afternoon was Doug Tobutt's red jersey—a present from violinist Florian Zabach, he said.

Night ride

TOBUTT, of the Harold Davison Office, arrived in Leeds at nine that morning after a night bus ride with Ellington's men and such wives as are present.

"It was raining when we got here," he stated in the pleasant matter-of-fact tone which comes from years of road managing.

"The only man prepared for it was Clark Terry, who got out of the bus with a raincoat, cap and umbrella. All the guys are in bed now."

Last minute

ELLINGTON himself came by train. He was met at Leeds Station at 3.20 p.m. by Lord Harewood, Director-General of the Festival, the Hon. Gerald Lascelles, organiser of the Festival's jazz section, and large numbers of cameramen.

Then Duke, too, went straight to bed until shortly before his first performance, arriving at the theatre very much at the last minute through the misfortune, as he said, of finding the one cab driver in Leeds who didn't know where the stage door of the Odeon was.

Still, the programme got away not too late with the usual "A-Train," "Black And Tan," "Creole Love Call" and "Mooche."

With the speedy "Newport-Up" it became clear that the orchestra was playing very keenly, with more bite than I had heard at any concert except at the Kilburn State.

And before the interval we had heard six pieces from "Such Sweet Thunder."

More surprises

THE changes made in the programme proved stimulating and the second concert—in some respects better than the first, because of a rise in audience temperature—brought further surprises.

Among them was a new Clark Terry vehicle which sounded like "Juniflip On The Flugelhorn In F Major"; "My Funny Valentine" for Jimmy Hamilton and Quentin Jackson; "Jam With Sam" featuring six soloists, and Harold Baker's extension of "Mood Indigo."

The theatre, which could accommodate some 2,500 people, was perhaps two-thirds full for the early concert. This number included the Dankworth and Lyttelton bands, Jimmy Rushing and a great many more out-of-towners.

The late concert nearly sold out, but not quite—a disappointment since this was the first jazz contribution ever made to the Leeds Festival.

Competition

LOCAL opinion admits that Leeds is a hard place for jazz. It also holds that Ellington's première should have taken place up here. It would have made a telling difference.

Prices come into the picture. To see Ellington cost from 5s. to 30s. Across the road, where it was Record Night at the Locarno, the hall bulged with youthful customers at 1s. 6d. a time.

The Leeds musicians are faintly offended because no local group is appearing in the Festival.

"You can sum it up by saying that Dickie Hawdon, with Dankworth's Band, just about represents the whole city," one of them told me, adding: "A good lad, is Dickie."

Awe-inspiring

ON Tuesday, at the Odeon, Hawdon confirmed this good opinion with solos on trumpet and mellophone during the Dankworth second half.

Both Dankworth and the Humphrey Lyttelton Band (which opened Tuesday's programme) had the awe-inspiring job of following after the great ones.

Though it is hard to avoid comparisons, I can fairly say that both groups showed they were fine bands by "international" standards.

I have reserved almost no space for Jimmy Rushing, but by now he should not need much in this paper.

He took longer than usual to get the music moving on the first show. But at the second, he and the Lyttelton Band began "wailing" at once.

It has been a quiet Festival but a fairly impressive one. Now Leeds jazz fans are waiting expectantly to see Muddy Waters.



MUDDY WATERS (l.) and his pianist, Otis Stann, arrived at London Airport on Tuesday morning for their first dates outside America.

They spent Tuesday sightseeing in London, and Wednesday in Manchester for Granada TV's "People And Places" before leaving for their first concerts at Leeds yesterday (Thursday) and today with "Jazz Today."

The tour has been extended to November 2, when Muddy will sing at Liverpool's new jazz club, the Mardi Gras. He will be seen on AR-TV's "Late Extra" on October 28.

jazz on the air

(Times: GMT)

SATURDAY, OCTOBER 18:
11.18-11.45 a.m. A 1: **Ahmad Jamal Trio, Blakey, Coltrane Sextet.**
12.25-12.40 p.m. A 1 2: **Wings Over Jordan.**
2.15-2.45 P 2: **Rhythm Is Their Business.**
2.15-2.45 Z: **For Jazz Fans.**
4.15-4.45 Z: **Swing Serenade**
6.30-7.0 DL: **Leeds Festiv l.**
7.15-8.0 T: **Riddle, Glen Gray, James, Elgart, Brown, etc.**
8.5-9.0 J: **America's Pop Music.**
8.15-9.0 T: **King Oliver, NORK, Morton, Pinetop Smith, Dorsey Bros., Andy Kirk, Fletcher H., Kenton, Herman, Crass.**
9.0-9.45 W: **Jazz Time.**
9.5-9.30 J: **Dixie Beat.**
9.13-9.55 P 4: **Louis.** 9.30: **Anthony Dixieland**
9.35-10.0 Y: **Jazz Gallery.**
9.50-11.0; 11.10-1.0 a.m. I: **Sehneebiegl, Müller, Dises, etc.**
10.0-10.55 P 1: **Carlos de Radzitzky.**
10.30-12.0 J: **D-J Shows.**
11.30-12.15 a.m. T: Repeat of 8.15
12.0-1.0 E-Q: **Saturday Night Club.**
1.5-2.0 H-Q: **Hollywood-New York.**

SUNDAY, OCTOBER 19:
12.15-1.15 p.m A 1 2: **Champs-Elysées Jazz.**
7.15-8.0 T: **Mildred Baily, Shearing, Red Nichols, etc.**
8.15-9.0 T: **T with Louis, B.C., Basie, Bobcats, Duke, Hines, Pell, J.D., Hamp**
9.10-10.0 S: **For Jazz Fans** (news break 9.30)
9.33-9.58 B: **Hugues Panassié.**
10.0-10.55 P 1: **Jazz Microgrooves.**
11.5-12.0 E: **Jazz Discs.**
11.30-12.15 a.m. T: Repeat of 8.15

MONDAY, OCTOBER 20:
7.15-8.0 p.m. T: **Casa Loma, May, Sy Oliver, J. & T. D.**
8.15-9.0 T: **Mulligan-Brookmeyer, Carney, Hamp, Kenton, Kink Pepper Adams.**
8.30-9.0 I: **German Amateur Jazz Festival.**
9.10-10.0 S: As Sunday.
9.30-9.55 J: **Big Band Sounds.**
9.30-10.30 app. K: **Jazz Hour.**
9.35-10.0 Z: **European Jazz Horizons.**
10.5-12.0 J: **D-J Shows** (nightly).
11.30-12.15 a.m. T: Repeat of 8.15.

TUESDAY, OCTOBER 21:
7.15-8.0 p.m. T: **Artie Shaw (30 mins.), Joe Williams, Basie, Duke.**
8.15-9.0 T: **Ella, Mary Lou, Adderley, J. McShann, Parker, Cole, Herman.**
9.10-9.37 B-258m: **The Real Jazz.**
9.10-10.0 S: As Sunday.
9.30-9.55 J: **Modern Jazz 1958.**
9.30-10.15 I: **International Jazz Critics' Poll.**
9.30-10.0 N: **Jazz Programme.**
10.40-11.30 DL: **Baker's New Dozen.**
11.30-12.15 a.m. T: Repeat of 8.15.

WEDNESDAY, OCTOBER 22:
1.40-2.0 p.m. C2: **Jazz Discs.**
6.15-6.45 DE: **Jazz Session.**
7.15-8.0 p.m T: **Joe Mooney, Les Brown, Pee Wee Hunt.**
8.15-9.0 T: **Sonny Terry, Dukes of Dixieland, Jackie and Roy, B.G., Rollins.**
8.30-9.30 P 3: **Jazz For Everyone.**
9.10-10.0 S: As Sunday.
9.20-10.0 Q: **"Jazz At The Opera House" with Ella, Getz, J.J.J., etc.**
9.35-10.0 Z: **Frankfurt Jazz Festival.**
10.5-11.0 O: **Jazz Journal**
11.10-12.0 I: **Baden-Baden Concert with Sims, Koller, Stu Hamer, etc.**
11.30-12.15 a.m T: Repeat of 8.15.

THURSDAY, OCTOBER 23:
7.15-8.0 p.m. T: **Hackett, Staton-Shearing, Peterson, Herb Jeffries.**
8.15-9.0 T: **Hawk, Heywood, Pettiford, Kessel, Silver, Billy Taylor.**
8.30-9.0 P 2: **Jazz In 30 Lessons.**
8.30-9.0 P 1: **Jazz Primer.**
9.10-10.0 S: As Sunday.
9.30-10.0 P 4: **Tyree Glenn.**
10.0-11.0 P: **Jazz—Music of Merry-making.**
10.40-11.30 DL: **Jazz Club.**
11.30-12.15 a.m. T: Repeat of 8.15.



● Ella

—Wednesday night.

FRIDAY, OCTOBER 24:
4.0-4.30 p.m. K: **Jazz.**
4.15-4.45 L: **Jazz.**
6.10-6.30 C 2: **Jazz Session.**
7.15-8.0 T: **Sinatra, Hi-Lo's, Buckner Quintet, Comstock.**
8.15-9.0 T: **Horace Silver plus Morton, Hot Five (1925).**
9.10-10.0 S: As Sunday.
9.15-9.45 P 2: **Jack Sels Quartet.**
9.15-9.45 N: **Jazz Programme.**
9.30-9.55 J: **Stars of Jazz.**
11.30-12.15 a.m. T: Repeat of 8.15.
Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES

A: RTF France 1: 1—1829, 48.39, 2—193.
B: RTF France 2: 280, 216, 318, 359, 379, 445, 498.
C: Hilversum: 1—402, 2—298.
D: BBC: E—464 L—1500, 247.
E: NDR WDR: 309, 189, 49.38.
F: Belgian Radio: 1—484, 2—324, 3—267, 4—198.
H: RIAS Berlin: 303.
I: SWF B-Baden: 295, 363, 195, 41.29.
J: AFN: 344, 271 547.
K: SBC Stockholm: 1571, 255, 245, 306, 506, 49 band.
L: NR Oslo: 1376, 337, 228, 477, 19, 25 or 31 bands.
N: Monte Carlo: 205, 49.71, 40.82.
O: BR Munich: 375, 187, 48.7.
P: SDR Stuttgart: 522, 49.75
Q: HR Frankfurt: 506.
S: Europe 1: 1622.
T: VOA: 7.15 and 8.15: 49, 31, 25, 19, 16 metre-bands. 11.30 1734 (Long Wave).
W: Luxembourg: 208, 49.26
Y: SBC Lugano: 568.6.
Z: SBC Geneva/Lausanne: 393, 31 band.

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(Good Time Jazz 12 in. LAG12131—38s. 3d.)
Ewell (pno.); **Darnell Howard** (clt.); **Minor Hall** (drs.). 13 15 and 16 3 56. Oakland, California. (Am. Good Time Jazz.)

DARNELL HOWARD, a top-notch clarinettist in the New Orleans manner, had worked with Elgar's Creole Band, James P. Johnson, King Oliver and Erskine Tate before 1927. After years with Hines and Henderson, he came back to small-band jazz with Kid Ory's band in 1945.



● Minor Hall
—with Ewell and Howard.

Teaming him with Ewell—a revivalist musician who draws on Morton, Johnson, Waller, Hines and other honourable sources—and drummer Minor Hall was a sensible idea. All three have played together before, and the record reflects compatibility of outlook.

The emphasis is on comfortable tempos, relaxed swing and spontaneous music - making. Eight of the tracks are by the trio, which evokes something of the atmosphere of Jelly Roll's trio, and the remaining four are by unaccompanied piano.

Notable among the trio improvisations are Ewell's own "South Side Strut"—with its Morton piano touches, full drum part and full-ranging clarinet—and the old favourites "Monday Date" and Old Fashioned Love."

This last, with "Bush Street," "Lovin' Arms" and the rag-styled "Parlour Social," are all marred by blemishes in the clarinet execution. But the music is so warm and melodic, so genuinely swingy and vital, that minor shortcomings are forgotten in enjoyment of this friendly trio jazz.

On "Date," "Old-Fashioned" and the leisurely "Gee Baby" you may notice how Howard's clarinet comes on like a violin in the first choruses. Ewell's piano is confident in solos, unfussy and helpful in accompaniment—I have never heard him in better form.

Of his solo tracks, the slow, rolling four-minute "Blues" and the Wallerish "I Can't Believe" and "You Took Advantage" all display a rock-steady left hand and a fluency of ideas.

I look on this as good period jazz and good jazz—period.—Max Jones.

Modern tenor

TENOR CONCLAVE (LP)
Tenor Conclave; Just You, Just Me; Bob's Boys; How Deep Is The Ocean?
(Esquire 12 in. 32-059—39s. 7½d.)
Al Cohn, John Coltrane, Hank Mobley, Zoot Sims (tnrs.); **Red Garland** (pno.); **Paul Chambers** (bass); **Art Taylor** (drs.). 7/9/56. USA. (Am. Prestige.)

BOTH the main schools of modern tenor playing are represented by Mobley (Bird and the early boppers), Sims and Cohn (Lester Young) and Coltrane (traces of both schools with a touch of Rollins added.

All four have developed personal styles and are easily sorted out by their tones. Mobley has the fuller, more mellow tone; Sims's is slightly harder and the nearest to Lester; Cohn achieves an odd, strangled sound as though the notes were being squeezed through a cloth; Coltrane is the hardest swinging with a brittle, almost harsh tone.

It is difficult to pick the best of the four on these performances but my vote goes to Coltrane for his more original ideas and consistent attack. Cohn is the least satisfying of the four but on "Ocean," the only slow number, he turns in a compelling chorus.

The rhythm section cannot be faulted, either individually or as a unit, providing a rock-solid basis for the soloists. — Bob Dawbarn.

Promising debut

STAN TRACEY (LP)
"Stan Tracey Showcase"
Almost Like Being In Love (d); **Over The Rainbow** (a); **The Surrey With The Fringe On Top** (b); **I Love Paris** (d); **The Best Thing For You** (b); **I Can't Give You Anything But Love** (c); **This Nearly Was Mine** (d); **They Can't Take That Away From Me** (d); **I've Got Five Dollars** (d); **Mad About The Boy** (e); **But Not For Me** (d); **Love Is** (d).
(Vogue 12 in. VA160130—35s. 1½d.)
(a)—**Tracey** (vib.); **Ike Isaacs** (gtr.); **Ken Napper** (bass); **Phil Seamen** (drs.). 1/5/58. London. (Decca for Vogue.)
(b)—**Tracey** (pno.); **Napper** (bass); **Seamen** (drs.). Do. Do. (Do.)
(c)—**Tracey** (vib.); **Ray Dempsey** (gtr.); **Johnny Hawksworth** (bass); **Ronnie Verrell** (drs.). June 1958. Do. (Do.)
(d)—**Tracey** (vib.); **Isaacs** (gtr.); **Hawksworth** (bass); **Verrell** (drs.). Do. Do. (Do.)

THIS, Stan Tracey's first album under his own name, is a most promising début.

Currently with Ted Heath, he has obviously been influenced by Thelonius Monk and Bud Powell, but a great deal of original Tracey is also present.

His harmonic sense, oddly twisted approach to chromatic runs, and always-melodic improvising make this one of the most satisfying releases by a local modernist.

I prefer his piano playing to his work at the vibes, but this may be partly due to the broken-bottle sound of the latter instrument.—Bob Dawbarn.

The 'folk' are leaving Soho

SIGNS are that folk music is moving out of Soho this autumn. And although some folk-singers and ex-skifflers are throwing away their guitars in an effort to get closer to the purist approach, signs are, too, that the best of the "folk" are getting closer to jazz.

That's why we find a lively little folk music organisation, the Ballads and Blues Association — with 2,200 members—running a Chris Barber and Muddy Waters concert jointly with the National Jazz Federation on Monday. It's the blues singer's only London date.

They are booking the Royal Festival Hall recital room for a series of BBA-NJF concerts, the exact details of which are promised soon but are currently being kept under covers.

Lloyd and MacColl

The BBA are the people who run the Sunday night "Hootennanies" which have moved to just outside Soho to the "Horseshoe," in Tottenham Court Road.

Regulars include Ewan MacColl, Bert Lloyd, TV folksingers Rory and Alex McEwan, Fitzroy Coleman, Bruce Turner and other folk and jazz stars—and if you want a good position, get there early!

The Hootennanies move from Soho was followed closely by the Wednesday night "Folksong Unlimited," compèred by Liverpool ex-skiffler Stan Kelly. Their venue is now the Enterprise, Covent Garden.

Here the approach is frankly purist—the only fretted instruments played regularly are Stan's own guitar and the five-string banjo, used Kentucky mountain style by Shirley Collins to accompany her Sussex folksongs.

Other regulars are Dominic Behan, a tremendous singer of Irish street ballads, and Isabel Sutherland from Scotland.

Mass Appeal

Little jazz influence here, perhaps, but not so out in Camden Town, where the hitherto decidedly square English Folk Dance and Song Society have set up the London Folk Music Centre, and are making a strong bid for mass appeal.

Here ex-skiffler Steve Benbow takes his highly musicianly Four on the second Monday in each month for "Sing and Play" concerts. Every other Monday in the month is a "workshop" night, with much experimental blending of voices and instruments, under the guidance of Steve again and American five-string banjo player Susie Shahn, both of whom give instrumental tuition, too.

A whole lot of other activity, running to almost every night of the week, is planned at the Centre, including a most scholarly set of extra-mural lectures of folk music organised in conjunction with the University of London.

In Camden Town, too, at the "Bedford" pub, from Thursday to Sunday, you'll find Margaret Barrie, a completely non-jazz Irish tinker singer who has given more than one jazz fan new reasons for having a second listen to folk music.

With a power and an improvising approach akin to that of the great blues singers, Margaret also plays jigs and reels with Michael Gorman, the finest Irish fiddler in the world, I'm told.

'Cellar Club'

Margaret and Michael also play Monday nights at a pub in Kentish Town.

They're not refugees from Soho, of course, for it takes a Pair or something of that sort to lure them out of their beloved NW1. But one Soho haunt they are sometimes seen and heard in is the Greek Street "Cellar Club" (formerly the "Skiffle Cellar"), run by City Rambler Russell Quaye.

His wife, Hylda Sims, compères their Tuesday folk night, where Michael and Margaret make occasional appearances, along with such other folk stalwarts as BBC man Peter Kennedy, Shirley Bland, Jim MacGregor, Lisa Turner, and Fred and Betty Dallas. The Benbow Four are resident.

But the Cellar is one of the few folk clubs left in Soho. Earls Court (Troubador Coffee Bar, Old Brompton Road, Saturdays), Paddington (WMA People's Songs, gramophone recitals and such-like, most Thursdays), and even Eel Pie Island, out in Middlesex, are more popular haunts now.



● Dominic Behan
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Jimmy Giuffre picks ideal partners



Jimmy Giuffre (tnr.) with Maynard Ferguson (tpt.), Milton Bernhardt (tmb.), Shelly Manne (dms.) and Howard Rumsey.

JIMMY GIUFFRE THREE (LP)
Gotta Dance; Two Kinds Of Blues; The Song Is You; Crazy She Calls Me; Voodoo; My All; That's The Way It Is; Crawdad Suite; The Train And The River.
(London 12 in. LTZ-K15130—37s. 6½d.)
Giuffre (clt., tnr., bari.); **Jim Hall** (gtr.); **Ralph Pena** (bass). Probably *circa* late 1956, USA. (Am. Atlantic.)

JIMMY GIUFFRE'S clarinet playing is an acquired taste. His tone reminds me of a learner flautist but it is an excellent vehicle for Giuffre's original and often Baroque ideas—more suitable than the tenor and baritone which I find less pleasing in Giuffre's hands.

On the whole this is a delightful album with the leader playing clarinet on "Two Kinds," "Crazy," "My All" and "Crawdad;" tenor on "The Song" and "That's The Way;" baritone on "Gotta" and "Voodoo;" and all three on "Train."

The latter is a different, slightly slower version from that previously issued on "The Sounds Of Jazz" LP (Fontana TFL 5025).

In Hall and Pena, Giuffre has ideal partners for his conception of the jazz trio. Hall here confirms my opinion that he is in the very front rank of present-day guitarists. His tone is so "right" and his ideas flow with remarkable freedom and inexorable logic.

"Two Kinds Of Blues" is a typical example of the trio's approach. It is as full of musical happenings as an egg is of meat, as the saying goes, yet the net effect is one of captivating simplicity and economy. There is nothing complex for virtuosity's sake.

All the titles except "The Song" and "Crazy" are Giuffre originals and show his growing maturity as a jazz composer.—Bob Dawbarn.



Jimmy Rushing's new EP, from his post-Basie period, is likeable, but lacks the interest of contemporary records.

Post-Basie

JIMMY RUSHING (EP)
"The Way I Feel"
Go Get Some More, You Fool (a); **Hi-O-Sylvester** (a); **The Way I Feel** (a); **Where Were You?** (b).
(Parlophone GEP8695—11s. 1½d.)
(a)—**Rushing** (voc.); **Rudy Powell** (clt., alto); **Harold Clark** (tnr.); **Dick Vance** (tpt.); **Dickie Wells** (tmb.); **Alfred Williams** (pno.); **Walter Page** (bass); **Ralph Jones** (drs.). 5/10/51. New York. (Am. King.)
(b)—**Rushing** (voc.); **Peter Clark** (alto); **Buddy Tate** (tnr.); **Frank Galbraith** (tpt.); **Dickie Wells** (tmb.); **Fletcher Smith** (pno.); **Jimmy Shirley** (gtr.); **Page** (bass); **Bobby Donaldson** (drs.). 23/9/52. New York (Do.)

WITH the poll-winning Rushing once more in our midst, this EP of six and seven-year-old performances will be doubly welcome. It is an example of his singing during the post-Basie, pre-Vanguard period. While distinctly likeable, it doesn't have the interest of Jimmy's contemporary records.

The title song, a conventional slow blues of the "My Baby's Gone" order, is a good one to start with: solid blues craftsmanship by singer and band. "Where Were You?" doesn't gain a lot of point from the group singing or Cuban rhythm, but it shows Rushing in the unusual role of Paseo vocalist.

Better music is again achieved by the (a) group on "Go Get Some More"—a standard blues which holds one or two surprises—and "Hi-O-Sylvester," which has Rushing riding joyously. It also allows Harold Clark 24 bars of acceptably "low-down" tenor.—Max Jones.



● Erroll Garner
. . . cocktails and candlelight.

Cocktail mood

ERROLL GARNER (LP)
"Serenade To Laura"
Laura (a); **This Can't Be Love** (b); **The Man I Love** (b); **Moonglow** (b); **I Want A Little Girl** (b); **It's Easy To Remember** (c); **Goodbye** (c); **She's Funny That Way** (b); **Until The Real Thing Comes Along** (b); **I'm Confessin'** (b); **Stormy Weather** (b); **I Surrender, Dear** (c); **I'm In The Mood For Love** (c); **All Of Me** (c).
(London 12 in. LTZ-C15120—37s. 6½d.)
Garner (pno.) with:
(a)—**John Levy** (bass); **George de Hart** (drs.). 25/9/45. New York. (Am. Savoy.)
(b)—**John Simmons** (bass); **Doc West** (drs.). Summer, 1949. Hollywood. (Am. Savoy.)
(c), (d)—**Simmons** (bass); **Alvin Stoller** (drs.) (c) Summer, 1949. (d) 29/3/49. Do. (Do.)

GARNER has made scores of Piano records. So far as I know, none has been poor; but you cannot expect all of them to be great. This one isn't.

Side one puts the accent on rippling variations in "cocktails and candlelight" mood—ornamental but overly romantic for me. Even so, "This Can't Be Love" romps along distinctively, and "Little Girl" and "Goodbye" are sensitive slow performances.

On the second side, "Funny That Way," "Real Thing," "Confessin'" and "All Of Me" all carry a firm beat.

But most of his 1950s LPs represent much better value for his admirers.—Max Jones.

CAPSULE REVIEWS

JOSH WHITE (EP)
"Blues And . . ." Part Two
Careless Love; Dink's Blues.
(Nixa Jazz Today NJE1058—12s. 10½d.)

THESE two, made in London in 1956, were released originally on LP NJL2. They are considerably better than the four titles (with band backing) reissued on NJE1057.

"Dink's Blues" (also known as "Dink's Song" and "Fare Thee Well") is the most imposing performance in the album. "Careless Love," drums added to the guitar and bass accompaniment, sounds over-dramatised to me.—M. J.

●

RED GARLAND TRIO (LP)
"Groovy"
C Jam Blues; Gone Again; Will You Still Be Mine?; Willow, Weep For Me; What Can I Say Dear After I Say I'm Sorry?; Hey, Now!
(Esquire 12 in. 32-060—39s. 7½d.)

NEAT, swingy playing from Garland backed by the superb Paul Chambers (bass) and drummer Art Taylor.

Garland is at his best in the faster tempos, though his "Willow" is one of the high-spots. Chief fault is a too-obvious progression of ideas. Should please most fans of jazz piano.—B. D.

SONNY ROLLINS QUARTET/QUINTET (LP)
"Tenor Madness"
Tenor Madness; When Your Lover Has Gone; Paul's Pal; My Reverie; The Most Beautiful Girl In The World.
(Esquire 12 in. 32-058—39s. 7½d.)

WHILE not quite up to the brilliant standard of Rollins's recent "Way Out West" LP, there is plenty of excellent music here and Rollins justifies his great influence on modern tenorists.

John Coltrane joins Rollins for the long "Tenor Madness" and spurs him on to some of his best work.

The rhythm section of Red Garland, Paul Chambers and Philly Joe Jones is first class. B. D.

●

THE RAMPART STREET PARADERS (EP)
"Dixie"
Dallas Blues; On The Alamo; Dixie; San Antonio Shout.
(Fontana TFE17036 — 12s. 10½d.)

THE last time I reviewed the RSP they had one trumpet; on some of these, at any rate, there are two—Clyde Hurley and John Best—but no Rushton bass sax.



● Josh White

The music, highly professional Dixieland, is largely arranged. The brass work on "Dallas" has Oliver-like solidity; on "Alamo," Best scores with a muted obbligato. Abe Lincoln and Eddie Miller are other eloquent soloists.—M. J.

●

BUD SHANK AND BOB COOPER (LP)
"The Flute And The Oboe Of Bud Shank And Bob Cooper"
They Didn't Believe Me; Gypsy In My Soul; In The Blue Of The Evening; I Want To Be Happy; Tequila Time; I Can't Get Started; Blues For Delilah; Sunset And Wine; What'll I Do?
(Vogue 12 in. VA160124—35s. 1½d.)

TAKEN in small doses this LP has a lot of charm. But once the first impact of the flute-oboe voicing has worn off it fails to hold the attention over more than a track or two.

The addition of two violins, viola and 'cello are a definite hindrance to the two principals and give a "Corner House" air.—B. D.

●

BARNEY KESSEL (LP)
"Music To Listen To Barney Kessel By"
Cheerful Little Earful; Makin' Whoopee; My Reverie; Blues For A Playboy; Theme From "The Bad And The Beautiful"; Carioca; Indian Summer; Gone With The Wind; Laura; I Love You; Fascinating Rhythm.
(Contemporary 12 in. LAC12068—38s. 3d.)

ESSENTIALLY a showcase for the rather cold, though technically brilliant, guitar of Barney Kessel, this LP includes good work from Buddy Collette's flute and three pianists—Andre Previn, Jimmy Rowles and Claude Williamson.

An average release of particular interest to guitarists.—B. D.

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BRENTWOOD JAZZ CLUB, "White Hart" Hotel. No session this week.

CROYDON JAZZ CLUB, Star Hotel, London Road: River City Jazzmen.

CY LAURIE, Mr. ACKER BILK'S Paramount Jazzband, St. Pancras Town Hall, Friday, October 24, 8 p.m.-2 a.m. 8/6.

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• SATURDAY—contd. •

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RICKMANSWORTH: The famous SOUTHERN STOMPERS and PAM. . . "Jazz Crazy." Members, guests.—Oddfellows' Hall.

WOOD GREEN: MR. ACKER BILK!—See Thursday.

YOU MUST hear new Stuart Carter Gang, "Prince of Wales," Erith.

• SUNDAY •

A CHANCE to meet old and new friends at CLUB OCTAVE: Gordon Beck Trio, vibes, vocal.

ACKNOWLEDGEMENTS to all musicians for a really wonderful session at "S. and G.," Putney. Next week, 26th: By demand—BOBBY WELLINS.

AFTERNOON, 3-6 p.m., CY LAURIE Club: Bill Brunskill Jazzmen. EVENING, 7.15-10.45: Cy Laurie Band.

AT THE CELLAR: THE CITY RAMBLERS and KEITH SCOTT. Open session.

BALLADS AND BLUES "THE HOOTENANNY," Horse Shoe Hotel (next Dominion Theatre), Tottenham Court Road: Ewan McColl, Fitzroy Coleman, Rory McEwan, Sam Larner, 7.15.

COOK'S FERRY INN: WALLY FAWKES TROGS. N.B.: Next Sunday, club moves to Britannia Inn, Fore Street, Edmonton: TERRY LIGHTFOOT and finals "Miss Jazz Club."

CROYDON JAZZ CLUB, Star Hotel: TEDDY LAYTON Band.

DICK CHARLESWORTH'S JAZZ BAND, Derby Arms, E. Sheen.

EALING BROADWAY, "Feathers": Perdido Street Six from the Caves, Jericho Skiffle. 7.30. See Saturday.

HAMPTON COURT: GALBRAITH'S Traditional Jazzmen. OPENING night, Thames Hotel, 7.30.

HOT CLUB OF LONDON, 7 p.m.: MR. ACKER BILK'S PARAMOUNT JAZZBAND. — Shakespeare Hotel, Powis Street, Woolwich.

"OLD TIGER'S HEAD," Lee: Eric Hitchcock's Quintet, plus Graham Bond. 7 p.m. Admission free.

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

STAINES—see Hampton Court (above).

WOOD GREEN: MULLIGAN AND MELLY!—See Thursday.

• MONDAY •

ABSOLUTE PELICANS: The famous SOUTHERN STOMPERS and PAM, at the TUXEDO, "Terry's," Harrow Road (Sudbury Town Station). Members 2/6, guests 3/-.

AT BLUE CIRCLE CLUB, RUISLIP: "Jazz Party," DAVE MORSE QUARTET. Guest star, KATHY STOBART. Admission 3/-, including buffet. Hula-hoop contest.

AT THE CELLAR: Britain's greatest! BRUCE TURNER JUMP BAND and guests.

CARSHALTON JAZZ CLUB, The Square (by Library): John Howlett's Jazzmen. Opening Monday, 8-11.

CY LAURIE Club: Graham Stewart Seven. Alan Elsdon.

DOBELL'S RECORD Recital Club: Don Sollash, "Afro Jazz."—"White Bear," Lisle Street, W.C.2, 7.30. Admission 2/-.

HAMPTON COURT: LENNIE BEST, ALAN BRANSCOMBE, JOHNNY duBOCK, TED POTTER, CLIFF HALL.—Thames Hotel 7.45.

I.C.A., 17, Dover Street, 8 p.m.: DUKE ELLINGTON analysis—Vic Bellerby. Forum: Fox, Horricks, Gammond, Morgan.

KEW BOATHOUSE: Always welcome to Kew—CY LAURIE BAND.

WEST HAMPSTEAD Jazz Club, Broadhurst Rooms, Railway Hotel: ART CUMMINS' JAZZMEN, PATTI CLARKE.

• TUESDAY •

AGAIN, SOUTHALL, "White Hart": ROY MARSH QUINTET.

AT THE CELLAR: BENBOW FOUR, JACK ELLIOTT, HYLDA SIMS, REDD SULLIVAN, JIMMY MACGREGOR, LISA TURNER and Co.

BARNET, Assembly Hall, Union Street: Cy Laurie Jazzband.

PUTNEY! PUTNEY! SENSATIONAL OPENING at the luxurious Star and Garter Hotel, TUESDAY, OCTOBER 21, 1958, "CLUB MATADOR," brings you Latin-America with MODERN JAZZ, CHA-CHA-CHA, mambo, played for you by the tremendous HARRY WHITE MODERN LATIN GROUP featuring the country's leading ALL-STAR instrumentalists, PLUS the inimitable BOBBY BREEN. SPECIAL OPENING NIGHT MEMBERSHIP OFFER: "CLUB MATADOR" offers FREE membership before 8.30. Avoid disappointment, come early and ensure both membership and admission. Admission 3/6 (including membership). 7.30-11 p.m., Star and Garter Hotel (2 mins. from Putney Bridge Station).

• TUESDAY—contd. •

BISHOP'S STORTFORD, Herts: Terry Lightfoot's Jazzmen, Long's Ballroom, North Street.

BROMLEY, KENT, "White Hart," 7.30-10.30: MR. ACKER BILK'S Paramount Jazzband.

CY LAURIE Club: Teddy Layton Jazzband.

HARROW JAZZ CLUB, British Legion Hall, South Harrow: Mick Mulligan Band with George Melly.

WOOD GREEN: GRAHAM STEWART!—See Thursday.

• WEDNESDAY •

A BALL, "CAULIFLOWER," 553, High Road, Ilford: DON RENDELL, EDDIE HARVEY TRIO.

AT THE CELLAR: OWEN BRYCE AND HIS BAND and guests.

CY LAURIE Club: Sonny Morris Jazzmen, 7.15-10.45.

DAGENHAM JAZZ CLUB, Royal Oak Hotel: Mick Mulligan Band with George Melly.

DICK CHARLESWORTH JAZZBAND, Purley Hall.

HARRINGAY JAZZ CLUB proudly presents the "GUVNOR," KEN COLYER JAZZMEN. EVERYBODY WELCOME at "Russell-Vale" Dancing School, Willingdon Road, N.22 (Turnpike Lane, down Westbury Avenue, then left at Westbury pub.). Buses 144, 217, 231.

KINGSTON JAZZ CLUB, at the "Three Compasses," Eden Street, Kingston, every Wednesday, at 7.45: The NEIL MILLETT JAZZMEN. Admission 2/6.

MR. ACKER BILK'S Paramount Jazzband, "White Hart," Southall.

ROBINS NEST: DON RENDELL, at Railway Hotel (next to Dagenham East Station—District Line).

ST. ALBANS, Market Hall: Terry Lightfoot Jazzmen.

• THURSDAY •

ATALANTA BALLROOM, Woking. Cha-Cha and rock with RORY BLACKWELL and his BLACKJACKS.

AT THE CELLAR: THE GREAT JUBILEE GROUP and THE YACKAS.

BLUES AND BARRELHOUSE, "Roundhouse," Wardour Street: Guest, JACK ELLIOTT.

CAMBERWELL TOWN HALL: NORMAN DAY JAZZMEN.

CY LAURIE Club: Brian Taylor Band.

GUILDFORD, Wooden Bridge Hotel: KEN COLYER'S Jazzmen, 8-11.30.

KEN HINE DIXIELANDERS, BATTERSEA TOWN HALL.

KEW BOATHOUSE: Another all-star night with THE STORYVILLE JAZZMEN and the following stars: Hugh Rainey, Teddy Layton, Eric Allandale, Neil Millett, Trevor Williams, Rudy Marsalis and "Queen of the Blues," NEVA RAPHAELLO. What a jam session!

NORTHERN STAR Hotel, High Road, New Southgate: Welcome return of the new CRESCENT CITY JAZZMEN.

THE MONKS JAZZBAND.—"The Master Robert," Great West Road, Hounslow.

WATFORD JAZZ CLUB, United Ex-Servicemen's Club, St. Albans Road: Graham Stewart Seven featuring Alan Elsdon and Johnny Parker Trio.

WOOD GREEN: CLUB DJANGO, especially for the Reinhardt fan, featuring DIZ DISLEY QUINTET and GUEST STARS.—8-10.30, Fishmonger's Arms (2 mins. Wood Green Underground).

YOU MUST hear the Bernie Almond Folk Group with Stuart Carter, "Prince of Wales," Erith.

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The Jazzmakers
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ROSS & GANLEY
with Art Ellefson
plus
EDDIE THOMPSON Quintet with JOHNNY SCOTT
SUNDAY—
The **JOHNNY DANKWORTH SEVEN** with
Dickie HAWDON, Dave LEE, Laurie MONK, Danny MOSS, Eric DAWSON, Kenny CLARE
JOHNNY DANKWORTH
plus
The Jazzmakers
featuring Ronnie Allan
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★ An All-Star Bill featuring
JOE HARRIOTT'S QUINTET
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★ plus sensational new vocalist
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★ and on SATURDAY 18th
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★ on SUNDAY 19th the
BRUCE TURNER BAND
London's largest Jazz dance floor—coffee lounge, etc.
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★ **JOE HARRIOTT QUINTET**
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and the new sensation
MICHAEL GARRICK QUARTET
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To commemorate the release of their new L.P., we proudly present the very versatile
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SWING, CHA-CHA, JAZZ
The sensational Indian Band that's setting a new standard in Jazz Club entertainment.
AL DUKARDO & HIS BAND
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Please be early! First come, first served

AROUND & ABOUT
—with the MM News Staff

SINGER Ruby Murray was discharged from hospital on Monday following an operation for acute appendicitis.

Met by husband Bernard Burgess—of The Jones Boys—Ruby was presented with a lucky mascot.

The couple immediately left for Surrey to take up residence at their new ranch-styled £7,000 bungalow at Oxshott.

Ruby's mother has travelled over from Ireland to help look after the singer during her convalescence. "She's doing fine," she told the MM on Tuesday. "But she will have to take things easy for a while."

Ruby's first singing engagement will be on Wednesday in "The Jack Jackson Show."


RUBY MURRAY

Frank Cordell has just completed work on the Rank Organisation's film "The Captain's Table" starring John Gregson and Peggy Cummins. Frank has composed and directed the music.

7.5 Special

"7.5 SPECIAL" is the title of a series of concerts being run at Battersea Town Hall.

Next Thursday (23rd), the session will feature the Wally Fawkes Troglodytes, Ken Hine's Dixielanders, the Hawks Folk and Blues Group and singer Rosina Skudder.

Pat, wife of bandleader Jack Nathan, gave birth to a daughter, to be called Joanna Ruth, at King's College Hospital on Saturday. The Nathan's also have a son, Paul, aged 22 months.

'Make Me An Offer'

THE Wolf Mankowitz team is now preparing a musical version of his novel "Make Me An Offer."

In addition to "Expresso Bongo," this will be the third musical venture of the lyric writers and composers, Monty Norman and David Heneker, the second being "Irma La Douce." "Make Me An Offer," which deals with the antique trade, will be included in Oscar Lewenstein's plans for early 1959.

Anne Shelton, Nat Gonella and the Sydney Jerome Orchestra are among stars appearing for the cabaret at the Alamein Reunion at the Royal Festival Hall on October 24. Part of the show will be televised by the BBC.

'Come Dancing'

THE Peter Legh Band televises in the BBC's "Come Dancing" show on Monday from the Bolton Palais, where it is resident.

Peter's vocalist, 19-year-old Yvonne Martyn, starts a series in Granada-TV's "People And Places" today (Friday). The show is seen on Granada's Northern network.

Thieves broke into Nat Temple's band wagon on Tuesday night and stole arrangements, band jackets and stands valued at £1,000.

Saturday Club

THE Saints Jazz Band will be featured in the first BBC Light Programme "Saturday Club" from Manchester tomorrow (Saturday). Later they will appear at the Bodega Restaurant.

Singer Marie Benson last week started a series for Scottish TV.

Titled "One O'Clock Date," the shows are seen on Mondays.

Mardi Gras opens

LIVERPOOL'S most ambitious jazz project, the Mardi Gras Club, opens on October 30 with a session by the full Johnny Dankworth Orchestra.

The club's premises, a former billiards hall in Mount Pleasant, have been decorated in ultra-modern style and will have sessions five nights a week—Tuesdays, Thursdays, Fridays, Saturdays and Sundays.

Other star attractions for the opening weekend are: Ken Colyer (October 31), the Kenny Ball Jazzmen (November 1) and Muddy Waters and Kenny Ball (2nd).

From November 22 the Dill Jones Trio will be resident at the Mardi Gras on Saturdays.

Streatham's Dolphin Club has reopened for Friday and Sunday jazz sessions.

The Roy Stannard and Michael Williams Groups are resident on Fridays and the Jazz Messengers (Sundays).

U.S. honeymoon

JAZZ agent Jeff Kruger left London on Monday for an eight-week honeymoon-cum-business trip in the States.

On Saturday he married Miss Rene Pifer.

HIGH NOTES BY THE SEA

WITHERNSEA (Yorks) Urban Council is to meet the MU to discuss the high cost of summer bands.

The council says that it is penalised because it is a seaside resort. The rates are much higher than those for musicians playing in nearby Hull. On some nights, said a spokesman, the ballroom did not take enough money to pay the band.

PORTSMOUTH.—Four bands will play at Wednesday's meeting at the "Cobden Arms" of the local jazz club. They are the Alpha Jazzmen, the Vieux Carre Band, Johnny Urie's Band and residents, the Crescent City Jazz Band.

MECCA CHANGES

MECCA this week announced these three band changes:

Ilford Palais—Ray Gorden and his Music replace the Jackie Davies Group from November 3;

Leeds Locarno—The Mick Mortimore Trio for Gordon Rostron from October 27;

Sheffield Locarno — The Don Darby Band for Laurie Gold's Pieces of Eight.

BELFAST.—Paul Robeson will sing at two concerts at the Grosvenor Hall on November 17 and 18.

CRAWLEY.—Frankie Vaughan will appear at Hazelwick School, Three Bridges, on October 27, in aid of the local Boys Club.

BRIGHTON. — Accordionist-leader Eddie Mendoza has opened his fourth winter at Saltdean's Ocean Hotel.

SHEFFIELD.—Eric Silk and his Southern Jazzband pay a return visit to the City Hall for a concert on October 26.

LIVERPOOL.—Promoter James Bowers is to re-open the Holyoake Ballroom tomorrow (Saturday) with the Wall City Jazzmen from Chester.

TUITION 1/- per word

ABAACA BURMAN? No, MAURICE BURMAN, Britain's top pop modern singing teacher. BBC/ITV/recording companies take artists from MAURICE BURMAN. Beginners encouraged.—'Phone or write: 39, The White House, N.W.1. Eus. 1200, ext. 39.

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On THURSDAY, 30th OCTOBER
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THE BOATHOUSE, KEW BRIDGE
★ *ALL JAZZ LOVERS WELCOME TO THIS RAVE OF THE YEAR* ★

M.C.: BRIAN HARVEY, Deputy Secretary of the N.J.F.
MR. ACKER BILK'S PARAMOUNT JAZZ BAND
And welcoming back Trumpet Star—**BOB WALLIS** on his first public appearance since discharge from hospital, with his **STORYVILLE JAZZMEN**
HURRY FOR TICKETS!
JOE HARRIOTT'S QUINTET
NEVA RAPHAELLO | **GEORGE MELLY**
KATHY STOBART and **BERT COURTLEY**
Hurry for Tickets!!
TONY KINSEY QUINTET
DICK CHARLESWORTH JAZZ BAND
Jam Sessionaires:—MICK MULLIGAN, ALEX WELSH, TERRY LIGHTFOOT, BRUCE TURNER, TEDDY LAYTON, MIKE PETERS, OWEN BRYCE, ERIC ALLANDALE, NEIL MILLET, RUDY MARSALIS, etc.
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Melody Maker

OCTOBER 18, 1958 EVERY FRIDAY 6d.

RANKS DISCS DUE IN 1959

THE Rank Organisation took a further step into the disc business this week with the announcement that it was taking over one of the biggest wholesale distributing companies in Britain.

On behalf of Rank Records, Ltd., the Organisation is taking over Thompson, Diamond and Butcher, Ltd.

The new label Top Rank Records is now expected to be on sale early in 1959.

'No change'

In a statement, the Rank Organisation said that "no change is visualised in the operating policy or personnel of Thompson, Diamond and Butcher, Ltd."

It added: "The Rank Organisation intends to exploit gramophone records, using all the resources of the group."

A spokesman for Rank Records told the MM: "No artists have been signed for the label as no A&R chief has yet been appointed.

Jazz and pops

"We shall cover the full range of recorded music, including jazz and pop, and we hope to get several American catalogues.

"Mr. Malcolm McGrady, General Manager of Rank Records, has already been to America, and will be returning there shortly to complete details."

Plans to start a new record club have now been dropped by the Organisation.

TV actress —Yolanda



Jazz singer Yolanda won't be singing a blue note on October 26—she'll be playing an Arab girl in ABC-TV's "Armchair Theatre" production, "The Terrorist." It's because of this that she has had to postpone an offer to sing with Stan Getz and Quincy Jones at The Blue Note—Ben Benjamin's newly opened Paris jazz spot.

Fans wreck the Olympia—twice

PARIS, Wednesday.—Twice this week, the Olympia Music Hall has taken a beating from French rock-'n'-roll fans.

The first occasion was a concert by an all-star American jazz group led by pianist Sammy Price and including J. C. Higginbotham and Elmer Crumbley (tmbs.), Doc Cheetham (tpt.), Eddie Barefield (reeds) and J. C. Heard (drs.).

The fans, however, wanted rock, not jazz, and the music was drowned in whistles and shouts.

Bar raid

Three nights later, the ex-king of rock, Bill Haley, drew the same crowd. This time they decided the show was too short.

A mob of teenagers manhandled impresario Bruno Coquatrix, ripped out 100 plush seats and smashed dozens of bottles in a raid on the bar.

PARNELL QUITS EMPIRES JOB

VAL PARNELL, virtual dictator of the British music-hall for the past 13 years, has resigned his position as Managing Director of Moss Empires, Ltd.

In a statement issued on Wednesday, he said he had resigned in order to devote his time to ATV, of which he is also Managing Director.

He will, however, retain his seat on the Board of Moss Empires, Ltd., and his position as Executive Director of the London Palladium.

Mr. Parnell has been on the Board for 25 years, becoming Managing Director on the death of George Black in 1945.

GRAB RAID HALTS MANTOVANI TV

A THIEF this week held up work on Mantovani's series of TV films.

A station wagon belonging to Charlie Botterill, Mantovani's drummer for the last 14 years, was stolen from Hyde Park on Monday.

It contained what Charlie claims is "the finest collection of percussion instruments in Britain," worth over £600.

Charlie had to borrow kit before filming could be resumed at Elstree.

Round the world

He told the MM: "The stolen gear had travelled over 10,000 miles with me—including trips to America, South Africa and all over Europe—without my losing so much as a drum-stick.

Included in the stolen instruments are a set of vibes, a xylophone and a Chinese gong.

BALLROOM BOSS BUYS THE LIDO

Geoff Wattling, proprietor of the Samson and Hercules Ballroom, Norwich, on Tuesday finalised plans to take over the city's Lido Ballroom as well.

Wattling is also boss of two Lowestoft halls—the Kensington Ballroom and the Pier Pavilion Ballroom—in addition to owning an interest in the Cresta Ballroom, Luton.

He is to bring the Lido in line with his other ballrooms by instituting a name-band and guest star policy.

CAN YOU SPOT THE ALL-STARS?



How many celebrities can you spot in this group? Associated-Rediffusion assembled this all-star septet for a spot in "Late Extra" show recently. Who are they? From left to right the personalities are Humphrey Lyttelton (tpt.), Steve Race (pno.), the Duke of Bedford (bass), Peter Sellers (drs.), Norman Wisdom (clt.) and Larry Adler (harmonica).

SIX-FIVE GOES ALL AMERICAN

"Six-Five Special" will be televised before an American audience on November 22, when the show is transmitted from a U.S. Air Force Base in Britain.

Says producer Russell Turner: "We are still negotiating details, but this will be something entirely new for 'Six-Five.' We've had Americans on the programme, of course, but we've never played before an all-American audience."

At the Lyceum

Tomorrow (Saturday), "Six-Five" will be televised from the Strand Lyceum. Bands featured are Ronnie Aldrich and the Squadronaires, and the resident Six-Five groups of the Tony Osborne Brass Hats and the Tito Burns Six-Fivers.

Meanwhile, in addition to its regulars, the rival "Oh Boy!" show on ABC-TV will this week star Scots singer Jackie Dennis.

Tony Scott and his Cha-Cha Band make their bow on the programme on October 26.

Stars aid 'Big Ben'

Bernard Bresslaw, Dick Francis, Anne Shelton, Donn Reynolds and Joyce Shock are among the stars booked for a charity concert at the London Coliseum this Sunday.

All proceeds will go to "Old Ben"—the Newsvendors' Benevolent and Provident Institution.

Disc stars meet

Dave King, Ruby Murray, Eve Boswell, Johnny Duncan's Blue Grass Boys and Cliff Richard are booked for "The Jack Jackson Show" on Wednesday (22nd).

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I'M GETTING SENTIMENTAL OVER YOU
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LOUISE
MEAN TO ME
MORE THAN YOU KNOW
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ONE TWO BUTTON YOUR SHOE
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JINGLE KINGS

From page 1

basis, and Bernie Fenton uses only the top session men.

"I foresee an expanding market for jingles. Just as there are more music publishers and recording firms today than 20 years ago, so there will be an increase in the jingle field."

Top firms

Already firmly entrenched atop the jingle castle are King Jingles and J.J. Jingles. King Jingles is controlled by Harold Fields and Joe Honcoroni, while Johnny Johnston, of gramophonic and Johnston Brothers fame, is the man behind J.J. Jingles.

Says publisher Harold Fields (Murrayminits, BP Super, Omo): "Jingle writing is a specialised job, and professional songwriters are best at it. A good jingle sells the product; a bad one can damn it with the public."

Says Johnny Johnston (500 jingles to date): "Doing these commercials is not as easy as it sounds. And that's why the big advertising firms are coming to the professionals for them."

A spokesman for one of the leading advertising agencies took notes: "It costs around £2,000 for a 60-second jingle; £700-£800 for a 30-second one, and between £400 and £500 for a 15-second production."

In short, there's big money in jingles, but you've got to be good—and professional.

Your chance to go to Luxembourg

The Columbia recording of "The Luxembourg Waltz," by Norrie Paramor's Big Ben Banjo Band is the subject of a contest staged this month by Radio Luxembourg.

Fans are asked to write to Radio Luxembourg, in 30 words or less, saying why they like the disc.

First prize is a weekend in Luxembourg with all expenses paid.

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Vol. 33 No. 1302
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Telephone: CHAncery 3244 Editor: PAT BRAND
ADVERTISEMENT OFFICES: 96, Long Acre, W.C.2
Telephone: TEMple Bar 2468 Ad. Manager: JOHN A. O'BRIEN
Provincial News Editor: JERRY DAWSON, 3-4 Oxford Road, Manchester 1. Central 1232.

Registered at the G.P.O. as a newspaper. Printed and published in Gt. Britain by Odhams Press Ltd., Long Acre, London, W.C.2. Postage on single copies: Inland 2½d., Abroad 1½d., Canada 1d.

Melody Maker

OCTOBER 25, 1958 Over 114,000 Copies Weekly EVERY FRIDAY 6d.

Barber on jazz fans

See Page Three

NEW HERMAN HERD IS ANGLO-U.S

HOW do British jazzmen really rate when they play alongside the Americans? Is it merely that our rhythm sections are at fault, bogging down the soloists? This perennial question will be settled when Woody Herman tours Britain early next year.

Under a revolutionary exchange scheme dreamed up by the National Jazz Federation, British fans will hear Herman leading an Anglo-American band.

In exchange for a Chris Barber tour of American colleges, Woody will bring six musicians to Britain—trumpet, trombone, sax, and three-piece rhythm section.

Eight British

They will combine with eight or nine British jazzmen to form the latest Herman Herd.

The all-American small group will be heard at the first half of each concert, the second half being devoted to the Anglo-American band playing arrangements from the Herman library.

Pro-British

If the NJF's plans mature, Herman will arrive in Britain with plenty of time to rehearse the band.

Herman has always been an admirer of Britain's jazzmen. British multi-instrumentalist Vic Feldman achieved international fame with the last Herman Herd, and Woody also extended an

Back page, Col. 5

Frankie—his fans are not smiling



FRANK SINATRA had a half-smile for the cameraman when he arrived at London Airport on Sunday (above). But his fans aren't smiling at all.

MUDDY WATERS GOES TO TOWN



Blues singer Muddy Waters in action at his one-and-only London concert. See "World Of Jazz" (p. 11).

'OH BOY!' SHOW TO RUN INTO THE NEW YEAR

THE TV battle for the beat fans between BBC-TV's "Six-Five Special" and ABC-TV's "Oh Boy!" will go on in 1959.

Jack Good's "Oh Boy!" was scheduled to end in six weeks' time, but will now extend its run for at least another 13 weeks. It has been running since September 13.

Russell Turner's "Six-Five" was already set to run until next March.

Former "Six-Five" star Don Lang makes his second appearance with the opposition tomorrow (Saturday).

Jones-Arnold duo off to Sweden

Howard Jones and Reggie Arnold will tour Sweden for two months next May followed by a stint at New York's Radio City Theatre.

TRUMPET FOR ADAM

Norman St. Pierre has joined Paul Adam's Band at the Milroy Club, W., after playing lead trumpet with Jimmy Summers at the Astoria, Charing Cross Road, for the past year. He is replaced by George Burt.

In between his round of High Society parties, Frank has refused to have anything to do with the Press or his fans, the people who helped put him on top as a singer.

Compere

Sinatra is in London, at his own expense, to MC the Royal première of "Me And The Colonel" at the Odeon, Leicester Square, on Monday. On stage he will introduce the stars of the film, Danny Kaye, Curt Jurgens and Nicole Maurey.

The première will be attended by Queen and will raise £30,000 for the British Empire Cancer Campaign.

Rebuffed

After the show, Sinatra and the stars of the film will be presented to the Queen.

Frank has turned down approaches for TV appearances during his stay. He is apparently open to invitations to meet Top People—but not his fans.

Says a Sinatra Fan Club secretary: "We have tried to contact him but have been rebuffed."

Xmas song girl

Sheila Buxton is to tele-record six numbers for transmission in the BBC's Christmas Day programmes.

Tomorrow (Saturday) Sheila appears in the First Anniversary Programme of "Saturday Night On The Light."

EARTHA CANCELS PALLADIUM TV

Eartha Kitt has had to cancel her proposed appearance on "Sunday Night At The London Palladium" on November 9 owing to Stateside commitments.

The song star is flying back to California immediately after her spot in the Royal Variety Performance on November 3.

"The Bad Eartha's" latest LP is released this month on RCA. It is entitled "Down To Eartha," with accompaniment by Henri Rene's Orchestra and Chorus.

Guitar star plays in Festival ballet

Dennis Newey, guitarist with the BBC Northern Dance Orchestra, is to make four appearances with the London Festival Ballet featuring John Gilpin and Anton Dolin.

These will be at the Alhambra Theatre, Bradford, on November 17 and 18, and Manchester Palace on the 24th and 27th. Dennis will appear on stage to play the solo part.

ATV BUYS INTEREST IN PYE DISCS

ATV has acquired "a substantial interest" in Pye Records. In a statement issued on Wednesday, Pye said that ATV would be represented on the board of Pye Records, Ltd., by Prince Littler, Val Parnell, Lew Grade and Richard L. Meyer. The company issues discs on the Pye, Nixa and Vanguard labels.

Showmanship

Its artists include Chris Barber, Kenny Baker, Petula Clark, Lonnie Donegan, Ray Ellington, Joe Henderson, Colin Hicks, Gary Miller, Cleo Laine, Teddy Johnson and Pearl Carr, Paul Robeson, Marion Ryan, Lita Roza and Cherry Wainer.

A spokesman for Pye told the MM: "We don't yet know what policy changes there will be, if any, but the new directors will be bringing a showman's touch to the company."

Johnnie Gray fixes Johnnie Gray!

Bandleader Johnnie Gray was granted his agent's licence this week.

The first band to pay him "10 per cent."? Johnnie Gray and his Band of the Day.

Agent Gray has booked bandleader Gray for the première of the 20th Century-Fox film "Sheriff Of Fractured Jaw" at the Carlton, Haymarket, on November 6.

Johnnie recently opened his own instrument repair firm.

'Page-ing' the MD

Rock singer Larry Page has signed Basil Les Collins as his musical director.

SONG STARS AID CHARITY BALL

A galaxy of stars was lined up for the Dockland Settlement Ball at the Savoy Hotel, W.C., on Wednesday.

They included Bernard Bresslaw, Rosemary Squires, Toni Dalli, Beatrice Lillie and Spanish dancer Antonio. Frank Sinatra was also invited to appear.

Music was provided by the Ray Ellington Quartet and the Tim Clayton Band.

Princess Margaret, President of the Dockland Settlement, was chief guest at this big charity function.

'6.5' HAT-TRICK

Gary Miller makes his third appearance on "Six-Five Special" tomorrow (Saturday).

He is booked for ATV's "Startime" on October 30.

Stop Press, U.S.A.

NEW YORK
HOLLYWOOD

'KING CREOLE' BIDS FOR CASTLE

NEW YORK, Wednesday.—Elvis Presley is negotiating for the rental of a castle in Germany.

It is reported that Presley will live off his Army post in the castle along with members of the family.

Reports of the deal reaching the States have set up a furore among parents of other Army draftees who fail to see why Elvis rates such treatment.

Jazz stars in 'Pennies' film

from
HOWARD LUCRAFT

HOLLYWOOD, Wednesday.—A string of jazz stars has been added to the Red Nichols' biopic "The Five Pennies," starring Danny Kaye as the trumpeter.

Ray Anthony will play the part of Jimmy Dorsey, and other signings include Bobby Troup (as Arthur Schutt), Shelly Manne, Bob Crosby and Benny Carter.

Talking of Crosby, Bob and his wife are celebrating their 22nd wedding anniversary, and the Tennessee Ernie Fords their 16th. So not everyone in Hollywood gets divorced.

★

ROSEMARY Clooney's fourth child, a second daughter, was born last week. She will be named Monsita Teresa.

★

A COMMITTEE of Hollywood celebrities, headed by songwriter Sammy Cahn, observed the eighth anniversary of the death of Al Jolson on October 23 by establishing an annual scholarship in his name.

★

A TV film spectacular shot in Brazil stars Frankie Laine and features Brazilian music.

★

THE Candoli brothers—trumpeters Pete and Conte—have featured playing parts in the newly released "Bell, Book And Candle" film starring Kim Novak and Jimmy Stewart.

★

SINGER Julie London has the lead opposite Robert Mitchum in "Wonderful Country," currently being shot in Mexico.

OLDIES RE-VAMPED

ON the basis of Tommy Edwards's million-plus seller, "It's All In The Game," a number of disc artists are re-cutting their original record hits. The new versions are getting at least a suggestion of the rock beat.

Edwards's label, M-G-M, has attempted the same neat trick with Fran Warren, Johnny Desmond and Alan Dale. Miss Warren, expected in Britain soon, has re-cut her old smash, "Sunday Kind Of Love," while Desmond has turned his oldie, "C'est Si Bon," into the current "C'est Si Bon Cha Cha."

Alan Dale, whose greatest early seller was one of the first vocal cha-chas, has now revised this into "Cha Cha Panicula."

Columbia has re-recorded Guy Mitchell's "My Heart Cries For You," while Mercury has released Billy Eckstine's new version of the oldie, "Prisoner Of Love."

DIPLOMATIC DISCS

THE other new pattern of the week is what some tradesters call topical, or emulsage message records. Prescott Reid, on Brunswick, has recorded "Russia, Russia, Lay That Missile Down" and copies are being sent to Eisenhower and Kruschev.

"Little Rock," by Jimmy Martin and the King Kobras on the Day-2-Bel label, points out that all that town's problems would be solved if people would simply turn their attention to rock-'n'-roll.

Then there is the "Song Of The Dugongs" by Jimmy Martin on Gone Records, all about aquatic animals which were captured earlier this month by a zoo expedition to Africa.

YOUTH AT NEWPORT

THE Newport Jazz Festival will have another Youth Band next year. This time it will be recruited from the New York area, and Marshall Brown will again head the project.

Brown says that ages of the musicians will be from 13 to 18. Auditions will start next month.

SWINGER SIGNED

SWINGING pianist Dorothy Donegan has been signed by Capitol Records. Eastern A&R man Andy Wiswell will cut her first album on location at the Embers, the jazz nitery where the Donegan Trio is currently appearing.

McKINLEY ON ROAD

RAY McKinley and the Glenn Miller Band are back on the road, this time in the far South. One of the most widely travelled of current bands, the Miller crew are on a swing that will take them to the Panama Canal Zone and to Kingston in the British West Indies.

HAWKINS v. PRESTON

MIKE PRESTON'S London disc of "A House, A Car And A Wedding Ring" has been covered by the hot artist on Checker Records, Dale Hawkins. Hawkins's current hit here is "La-Do-Dada," and the follow-up is rated a strong chance to share coin with Preston's record.

Thelonius Monk on drugs charge

NEW York, Wednesday.—Pianist Thelonius Monk and tenorist Charlie Rouse were arrested on October 15 by State Police near New Castle, Delaware, and charged with possessing narcotics.

Arrested with them was Baroness Nica Rothschild De Koenigswarter, long a patroness of the jazz art, and in whose apartment Charlie Parker died in 1965.

According to reports the three drove to a motel in the Baroness's Bentley. Monk went inside and refused to answer when the proprietress asked what he wanted.

Asked to leave, Monk just stood there and the police were called. In the car were a bottle and can, both filled with marijuana, and a bottle of tablets which are being analysed by Federal agents.

Monk reportedly threw punches at a trooper and, in addition to the narcotics charge, was booked for a breach of the peace, resisting arrest and two counts of assault and battery on a police officer. Monk was released on bail of 5,300 dollars and the others on 5,000 dollars each.

—LEONARD FEATHER

MEET THE STARS with REN GREVATT

EIGHT BANDS FOR LUTON FESTIVAL

EIGHT jazz bands from a 30-mile radius have been signed up for Luton's first-ever Festival of Jazz, on December 3.

The bands represent all forms of jazz—modern, mainstream and traditional. Cha cha is also included.

The festival will be at Luton's Cresta Ballroom.

★

SCOTLAND.—Drummer-leader Sammy Herman opened on Monday at the Rex Ballroom, Kilmarnock, with an 11-piece band. The former Leslie Douglas sidesman recently completed six years as leader at the 400 Ballroom, Torquay.

NEWSBOX... by Jerry Dawson

SCUNTHORPE.—Trumpet-leader Ken Turner opened at the Baths Ballroom on Saturday following his summer stint at the Palace Ballroom, Blackpool. He leads an 11-piece band.

★

BOURNEMOUTH.—Haydn Powell and his Orchestra, resident at the Royal Ballrooms, are to appear on Southern Television on November 8. Occasion—finals of Bournemouth "Holiday Girl" television contest.

★

ROCHDALE.—Drummer Amos Smith is the new quartet leader at Mecca's Carlton Ballroom. Former leader, pianist Dave Egerton, has moved to the new Princes Ballroom, Bury.

★

MIDLANDS.—A Cha-Cha club featuring the John Beck Six, opens at the Golden Cross, Birmingham, on November 7. . . On the same premises, a five-night-per-week club Jazz Studio One has enrolled 1,600 members since it opened a month ago. . . Trumpet star Ken Hattenbury presents his band in BBC's "Bandbox" on November 10, and in "Between Times" (Midlands only) on the 20th. . . Jerry Allen and his Trio, now appearing in no fewer than eight ATV programmes per week, visit the Savoy Ballroom, Dudley, on October 30.

★

WORTHING.—"Booked" on two counts, the Danny Teasdale Orchestra is to play for Worthing Police Ball at the Pier Pavilion tonight (Friday) and for Bognor Police Ball at the Rex Ballroom, on November 14.

Dates with the stars

(Week commencing October 26)

Carl BARRITEAU
Week: Empire, Edinburgh

John BARRY
Week: Empire, Chiswick

Shirley BASSEY
Week: Hippodrome, Brighton

Jill DAY
Week: Empire, Edinburgh

Lorrae DESMOND
Week: Empire, Liverpool

Lonnie DONEGAN
Week: Empire, Glasgow

Diana DORS
Week: Empire, Newcastle

Johnny DUNCAN
Week: Empire, Middlesbrough

Duke ELLINGTON
Sunday: Gaumont State, Kilburn

Morton FRASER'S Harmonica Gang
Week: Empire, Sunderland

GROUP ONE
Week: Empire, Newcastle

Peter GROVES Trio
Week: Hippodrome, Hulme

Edmund HOCKRIDGE
Week: Hippodrome, Birmingham

Audrey JEANS
Week: Theatre Royal, Hanley

MUDLARKS
Week: Empire, Liverpool

Danny PURCHES
Week: Empire, Sunderland

Tommy STEELE
Sunday: Gaumont, Cheltenham
Tuesday: Ritz, Wigan
Thursday: Theatre Royal, Dublin
Friday: Ritz, Belfast

TANNER Sisters
Sunday: Empire, Liverpool
Week: Regal, Gloucester

Dickie VALENTINE
Week: Empire, Sheffield

Malcolm VAUGHAN
Week: Regal, Gloucester

Hedley WARD Trio
Season: Victoria Palace, W
Mudlark WATERS
Sunday: Free Trade Hall, Manchester
Monday: St. Andrew's Hall, Norwich

Nancy WHISKEY
Week: Empire, Chiswick

Marty WILDE
Week: Empire, Chiswick

Johnny WILTSHIRE
Season: Windmill Theatre, W.

Jimmy YOUNG
Week: Hippodrome, Manchester

Three Monarchs in Birthday show

THE Three Monarchs leave the current London Palladium show tomorrow (Saturday) in order to join the 21st Birthday Show at the Coventry Theatre starting on Monday. They appear with David Whitfield, the Kaye Sisters and Jimmy Wheeler.

From Coventry, the Monarchs go straight to Manchester, where they will play the Brokers' Men opposite Bob Monkhouse in "Cinderella" at the Palace.

They travel to New York after their pantomime season to appear at the Radio City Music Hall for one month from March 15.



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Is good jazz too good for Britain?

THE jazz barriers are down—and so are the attendances. Jazz At Carnegie Hall played to some sparsely populated houses. And now the illustrious Ellington orchestra—hailed by critics as the world's greatest—is faced with empty seats.



NO says CHRIS BARBER

despite the empty seats at recent concerts

by TONY BROWN

Forget the profit and loss accounts. What does this mean in terms of genuine jazz support? Does Britain deserve the wealth of jazz talent lavished? Or, to be blunt, *is jazz too good for Britain?*

Chris Barber stoutly denies it.

"The audiences are there. True, they may not be as big as they were, but they are appreciative."

Barber agrees that in the early days of the American jazz influx the hard core of genuine jazz lovers was swollen by an idiot fringe of whistling gallerytes—the skiffleers, breastbeaters and rockers.

The jazzmen had curiosity value. "Fans" shrilled their delight at the antics of Hampton—but they turned away when it dawned on them that most jazzmen just play jazz.

Not that Barber views the younger fans contemptuously.

"You have to bear in mind that we were all young fans once. We didn't know much about the subject. Some of us developed an appreciation of the finer points as time passed.

"It's just the same today. A mass of fans is a collection of individuals filled with enthusiasm. They have to be told what's good and what's bad. A great many of them are eager to learn.

"When they applaud the wrong things, you have to shout at them. Tell them what they should be listening to. They grow older and the process of education goes on all the time.

Pelicans

"Even books like Rex Harris's Pelican approach to jazz have their value. The kids read them. Right. Some stay with it and turn into Pelicans. Others gradually pass their own judgment and turn to other things."



The Jazz At The Carnegie unit played to empty seats in Britain—but these Swedish fans turned out in force.

Barber regards Humphrey Lyttelton's drift away from purist Revivalism as an interesting evolution—"though he seems to have developed a persecution complex about it.

"I don't agree with everything he plays, but I find some of it intriguing," he says.

Chris refutes the suggestion that the enthusiasm that met the first exchanges has given way to apathy.

"The audiences are not ravin' so much. But they are appreciating everything very much more.

"During Muddy Waters's stints they haven't held up the proceedings by prolonged applause. They've been exercising a little self-discipline. They contained the weight of their enthusiasm until they knew he was going off. Then they let him know what they felt. That's as it should be."

Serious study

As for the Americans, Barber is certain that they get a real kick out of playing over here. The serious appraisal and close study of jazz as an art form, common enough in Britain, is comparatively rare in the States.

"You have to remember that most blues singers are singing what comes naturally to them and do it quite unself-consciously," he says.

"If someone fancies it sounds like rock-'n'-roll and books them for a show, they take it. They are performers and they take it in their stride.

"For the last two years there simply have been no jazz concerts in America. People just don't go to them. British bands that go there have been tied up in rock-'n'-roll packages.

"If my band makes the trip, it will only be on the guarantee that we do jazz concerts to jazz audiences."

So far as Europe is concerned Chris has no problem. The jazz audience exist and the Barber band pulls them in.

"Though, mind you, some of the crowds in Germany don't quite get the message. You know that we have a record on the Hit Parade over there. We had calls for that and it was sometime a bit embarrassing."

Barber asserts that when it comes to sincere appreciation, Britain leads the field.

"And it is worth noting that we have a long tradition of jazz interest in this country—over 30 years.

"The significant point is that there is a considerable and growing interest in jazz over here. We may not be as demonstrative as some Continental audiences. But we do listen and learn.

"What greater compliment can you pay to an artist?"



The audiences are not raving so much. But they are appreciating everything very much more, says Chris Barber.

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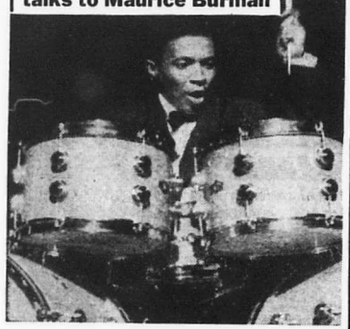
Sam Woodyard

DUKE ELLINGTON'S DRUMMER talks to Maurice Burman



IN a small room in the Dankworth Club, Harry Carney introduced me to a shortish man with a hedgehog crew-cut.

He was wearing a red shirt, brown hacking jacket, very light trousers and a white silk cap, which he kept taking off and on. Sam Woodyard was the name. He smiled a great deal.

"You look a happy person," I said.

"I am, and I try to live that way. For what you live off the bandstand is what you play on the bandstand. If a man is good he will get a happy sound."

"I know one or two not so nice people who are also great players," I murmured.

"Perhaps you think they are bad. But maybe there's a reason that they are unhappy. No one really wants to be bad. I love people and believe in them."

He waved an arm around the room.

"Look at all these people here. Some have come here because they don't want to miss anything. Others because they are lonely and others because they love people."

"Who was your favourite drummer when you were a kid?" I asked, getting on to the subject in hand.

"Chick Webb. I was too young to see him, but I know his records. And Dave Tough—he was one of the greatest. He had more real heart than people knew and that was one of the things that hurt him."

"Sonny Payne?" I suggested.

"Payne fits the Basie Band very well. He is a great friend of mine."

"Sam," I said, "Do you think there's something sad about the fact that it was 25 years ago since the Duke was here and we are all 25 years older?"

"Why be sad about that?" he replied. "We have all lived 25 years of life and that is a reason to be happy.

"Not many people realise the value of time. You should get out of bed in the morning happy to be able to enjoy life and say, 'Here's another day.'"

"Tell me something about music," I asked.

"Well, music isn't much without somebody to listen to it." Leaning against the wall, he thought for a moment and added:

"There's a void which has to be bridged between the music and the listener. And only when that void is bridged by the ethereal element of the soul can something be accomplished by music."

I left feeling a happier and wiser man.

'Music isn't much without someone to listen to it'



ON THE BEAT

with Pat Brand

The Hi-Lo's are coming back! True, they are back only for an appearance in Tuesday's "Chelsea at Eight." But the news has been sufficient to send a glow of warm delight throughout the profession — still reeling under the impact of their last (and only) television spot.

It has been sufficient, too, to revive the question: Who boobed in banning them from television before and during their tour?

It is a fact (of which some of us feel almost personally ashamed) that this devastating vocal group did not play to full houses.

One appearance similar to that one brilliant "Chelsea" performance (in which the production and camerawork were wholly excellent) could have ensured a sell-out.

But no. And why?

Damaging?

SAYS Philip Ridgeway, the man in charge of their publicity over here: "I was all for them being given a selected type of TV exposure before the tour, for two reasons:

"One, because of the tremendous viewing audience impact they were bound to have had.

"The other, because of the consequent National and Provincial Press coverage they would have got from the critics and gossip columnists.

"When you're playing 22 locations in 22 days, you need the blanket coverage of the country that the Press and TV can give you.

"But their agents and the impresario booking them were not desirous of their fulfilling any performance-type spot in case it affected the tour.

No miming

"AND when it came to interview spots, the Hi-Lo's said—correctly, in my opinion—that they didn't want to undertake any in which they would have to mime to their records as they didn't feel they would give a justifiable performance.

"The various programme contractors, on the other hand, did not want interview spots unless they did mime. So—no TV.

"In my opinion, the right spot prior to the tour could have done nothing but good."

It's too late now, of course. But let's hope wiser counsel prevails in future cases.

Shoot!

TALKING of TV, who was the pianist in last Sunday's much-discussed Saroyan play, "The Time Of Your Life"? The credits named him as Samuel Benskin. Contract it to Sammy Benskin and it may ring a bell.

Sammy is the pianist on the two recently issued LPs of "The Josh White Stories," and he is touring at present as accompanist to American singer Al Hibbler.

He has records under his own name on the U.S. Blue Note label, and has also recorded with Don Redman and Benny Morton. Now he is in the recording business himself, with Everett Barksdale and Aaron Bell.

The label? Dery. Derived from his children's names—Deborah and Terry.

"You know," he told me this week, "it's a rough struggle to sell nice things, jazz things.

"You have to shoot at what's selling."

I know. . .

£7,000,000 tip

REN GREVATT 'phoned from New York on Tuesday night to say there was a local tip that the Lew and Leslie Grade Agency had sold out to ATV for £7,000,000.

Quipped Leslie Grade: "ATV hasn't enough money to buy us with!"

Please!

THE mike broke down the other night in the middle of the rock star's act. Sure enough, came a cry from the gallery: "Sing up! We can't ear yer."

Came a voice from the stalls: "Want to change places?"

Jump Ahead

WITH all America getting into the hoop act—"Hula Hoop," "Hoopla Hoola," "Hula Hoop Song," etc.—it is with a nice disdain for gimmicks that Jackie Rochelle is singing "I Don't Need A Hula Hoop To Keep In Circulation" at the Gargoyle Club.

Proud

A ROCK-'N'-ROLL performer was introduced to me for the first time the other night and it was interesting to compare his greeting with that of some other people in Show Business.

Ella Fitzgerald. Or Frankie Vaughan.

"Oh, yes!" said he. "There was something I was going to punch you in the nose for."

I was proud to be able to assure him that I had never written one line about him.

PS. You note I still haven't mentioned his name.

Saye 'When'

I LIKE "The Billboard's" description of Glasgow-born Joe Saye's piano style:

"Good Scotch-on-the-rocks: tangy, clear in colouring, and with a subtle kind of wallop."

Folksong cantata

JUMPING smartly on to the folksong bandwagon, BBC TV turned over the whole of its late Sunday afternoon religious programme, "Meeting Point," this week to a folk cantata by Dominic Behan.

This was by way of an answer to ATV's popular "Sunday Break," which has been winning the teenage audience with jazz by Alex Welsh, sandwiched between uplifting talks on morality and the colour bar.

In the BBC show, however, the religious theme was wedded firmly to the music—well-known folksongs of British and American origin.

The cast list read like a directory of London's folksong world. Besides Behan himself—as fine an Irish singer as you'll find outside the streets of Dublin—there was Stan Kelly, Isabel Sutherland, Shirley Collins, Isla Cameron and Scottish folksinger Enoch Kent.

Instrumental backing came from Fitz Coleman (guitar), Jim Bray (bass), and "Guitar Club's" Ken Sykora, who introduced the show.

Certainly experiments like this one, and the recent radio folk documentary by Ewan MacColl, show that there are more ways of broadcasting folksongs than just standing before a mike and singing.

—Fred Dallas.



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Great records of our time

Sanity in the Top Twenty

A YEAR ago, one glance at the Top Twenty record list was enough to depress any reasonably musical person for the rest of the day.

Now things are changing, though none of the experts seems able to agree on the reason for, or even the direction of, the trend.

by STEVE RACE

Number SIX

'FEVER' by Peggy Lee



Peggy Lee

Rock-'n'-roll is dying, they tell us. Yet Jack Good's TV series, "Oh Boy!" has chosen this moment to start again, and one would hardly call it a minority programme.

Elvis Presley stills sells a record or two now and then. The word "skiffle" is box-office poison these days, or so Ker Robertson assured Lonnie Donegan in print last week. Yet skiffle still has a long way to fall.

Meanwhile, the music publishers, like girl guides at a first-aid class, are desperately trying to keep their fingers on the pulse.

Some of them still maintain that Calypso will be the next rage, once Denmark Street has tired of running round in circles after the hula-hoop. Yet Calypso has been repeatedly tried here—and received with a blank stare.

Other publishers—especially those with established catalogues—insist that "ballads are coming back." Optimism always was the Alley's strong point.

The fact is that the current Top Twenty list is an inexplicable hotch-potch of tastes, proving nothing other than that—to coin a phrase—it takes all sorts to make a world.

Rock numbers, old waltzes, Perez Prado, Bernard Bresslaw: one might as well look for uniformity in the Ark.

The majority taste in pop music is in a state of transition, with a curious temporary leaning towards the Italian tongue.

Jazz qualities

Quite the most cheering sign in recent months has been the rise of Peggy Lee's "Fever" (Capitol 45-CL.14902), a record which combines strong jazz qualities with a number of proved Hit Parade ingredients, and by satisfying both sides qualifies for a place in my series.

Unlike any other member of the current Top Twenty aristocracy, 38-year-old Peggy Lee has a sound jazz background. Originally discovered by Benny Goodman's wife, she has long been prominent in the top jazzmen's own list of favourites.

As an actress she won an Academy Award for "Pete Kelly's Blues." As a songwriter she has helped to contribute several numbers to the repertoire of near-standards. As a performer, her influence—especially on what was to become the Kenton school of vocalists—was immense.

Exposed voice

"Fever" is the opposite of that familiar type of record in which the singer does almost nothing, accompanied by a frenzied orchestra of 75.

Here Peggy Lee works to the absolute minimum of accompaniment: one bass, one percussionist, and two or three finger-snappers. The result is novel and extraordinarily compulsive.

With such a sparse backing her singing is utterly exposed, to a degree that only a handful of popular singers in the world could survive. (Nat Cole did it, in the similar "Calypso Blues.")

The subtle inflections of each phrase, the way she rans out the title word, the conversational, almost mocking way in which she tells her story: these things are the result of a planned artistry which seldom glimpses that pot of gold at the end of the Top Twenty rainbow.

These are reasons why "Fever" is a great record: they do not explain its presence in the sales chart, or its rise to a position usually reserved for baying vocal groups and splay-legged caveboys.

Passion

For the final key to the success of "Fever" one must look at its lyrics, with their suggestion that the great lovers of history not only felt the sting of teenage passion ("Just like me and you, baby doll") but spoke of it in the teenage vernacular. A rose by any other name would still be a gas. It's good to know that Romeo and Juliet had parent trouble, too.

Is it just that the record will always find its way to the top? Alas, not yet, however pleasant it might be to think so.

Perhaps one day, when the present confusions of the Top Twenty Chart have resolved themselves, we shall see records as musicianly as "Fever" shoot right to the top of the list . . . and stay there to the delight of a public no longer deafened and depraved by the rock.

Primitive? Not me! says 18-year-old Cliff Richard

by MARION LEVINSON

WHERE lies the basic appeal of rock-'n'-roll? In elementary, uninhibited sex, of course! And the purveyors of the Big Beat often tend to exploit that fact as far as the code of moral decency allows.

Mention THAT word to the latest of the 12-bar beat idols, 18-year-old Cliff ("Move It") Richard—and he'll react with a blank, uncomprehending stare.

"Arouse primitive instincts?" he asks, genuinely astonished. "Sorry, but I don't see how."

The Mother Grundies—loud in their condemnations of the tremble-and-twitch brigade—are already demanding that Master Richard should leave the gyrations to his American counterparts. But he refuses to be intimidated.

"My 'gyrations' are conducive to the type of songs I sing. They express the rhythm and drive of the beat number," he says.

"Sexy? I'm not consciously trying to be. Anyway, audiences seem to enjoy my act—and they're the best judges."

Currently high in the sellers' list is Richard's first disc, "Move It." This number, penned by a member of Richard's group, "The Drifters," is that regrettable rarity—a British hit song.

His latest recording, "High Class Baby," is being widely tipped as a potential hit.

Exults Richard: "They're both British songs. I intend to feature British numbers as much as possible. The Americans tend to sneer at our songwriters—so we're gonna try and beat them at their own game!"

Hopes for the future?

Wildest ever

I MET Cliff Richard at Newcastle immediately after seeing him given THE wildest reception I have ever seen given to a recording star (*writes MM correspondent John Stuart*).

Screaming girls blocked his way at both stage exits. Two girls rushed up to the foot of the stage to try to touch him as he corkscrewed his hips.

When he eventually got offstage, compere Tony Marsh could not announce the top-of-the-bill Kalin Twins because of "We Want Cliff" chanting and stamping. Cliff had to return to calm them.

And promoter Arthur Howes told me: "This is not peculiar to Newcastle. He has gone like dynamite throughout the tour.

"I don't think there is any other artist in the field who has had the same reaction—not even Tommy Steele."

Howes is already staging Richard with the rocking Most Brothers at Sunday night concerts and is now considering sending Richard out on tour—as top of the bill.

Eyes shining in awe, Richard states in hushed tones: "I may fly to Germany this February to meet Elvis."

The immediate future looks bright for this lad. He's heavily booked for Variety and he's on ATV's "Oh Boy." Secure in his jeans pocket is a Columbia recording contract.

Boosted by the powerful EMI Organisation and music publisher/manager, Franklyn Boyd, this new star will probably remain in orbit for a long time yet.

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Over the border with 'Lord Rockingham'

WHEN the Scots hear the title of the latest disc to hit the chart it will probably have them reaching for their claymores. "Hoots Mon," was introduced by Lord Rockingham's XI on a recent "Oh Boy!" programme and has caught on sufficiently to send the group's Decca recording to No. 15.



Malcolm Vaughan —coming up.

Who's Lord Rockingham? No, not a deb's delight, but—according to ABC-TV—a completely fictitious character born in the minds of "Oh Boy!" producer Jack Good and the show's MD, Harry Robinson.

In with it comes Pat Boone's **If Dreams Came True.** This one has been popping in and out of the chart like a yo-yo for weeks past.

The struggle for top place has proved rather intense this week, but Connie Francis just managed to keep her throne in the face of ever-increasing sales of Presley's **King Creole** and Cliff Richard's **Move It.**

Incidentally, Connie may have a new entry soon. It's **I'll Get By,** originally released on her **Who's Sorry Now** LP and now selling strongly as a single.

The **Come Prima** race has hotted up. Marino Marini's version has risen a place, but Malcolm Vaughan's English translation is gaining in popularity. The customers can understand this one and this may prove the decisive selling factor.

AMERICA'S TOP DISCS

As listed by "Variety"—issue dated October 22, 1958

1. (1) **IT'S ALL IN THE GAME** — Tommy Edwards (MGM)
2. (2) **TOPSY** — Cozy Cole (Love)
3. (10) **IT'S ONLY MAKE BELIEVE** — Conrad Twitty (MGM)
4. (3) **TOM DOOLEY** — Kingston Trio (Capitol)
5. (4) **TEA FOR TWO CHA CHA** — Tommy Dorsey Orchestra (Decca)
6. (9) **CHANTILLY LACE** — Big Bopper (Mercury)
7. (6) **ROCKIN' RUBIN** — Bobby Day (Class)
8. (18) **THE END** — Earl Grant (Decca)
9. (6) **TEARS ON MY PILLOW** — Imperials (End)
10. (14) **SUSIE DARLIN'** — Robin Luke (Dot)
11. (16) **TO KNOW HIM IS TO LOVE HIM** — Teddy Bears (Dore)
12. (12) **BIRD DOG** — Everly Brothers (Cadence)
13. (5) **VOLARE (NEL BLU DIPINTO DI BLU)** — Domenico Modugno (Decca)
15. (17) **YOU CHEATED** — Shields (Dot)
15. (—) **LONESOME TOWN** — Ricky Nelson (Imperial)
17. (17) **THE DAY THE RAINS CAME** — Raymond LaPerre (Kapp)
17. (—) **I'VE GOT A FEELING** — Ricky Nelson (Imperial)
18. (—) **SUMMERTIME BLUES** — Eddie Cochran (Liberty)
19. (13) **NEAR YOU** — Roger Williams (Kapp)
20. (—) **NO ONE KNOWS** — Don and Beimente (Laurie)

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Gordon's the party spirit

Melody Maker TOP TWENTY

WEEK ENDED OCTOBER 18, 1958

This week	Last week	Title	Artist	Label
1	(1)	**STUPID CUPID/CAROLINA MOON** — ALDON/LAWRENCE WRIGHT — Other discs—Stupid Cupid—Maureen Evans (Emb); Carolina Moon—Billy Vaughan (Lon); Guy Lauyners (Bruns); George Hamilton IV (HMV); Maureen Evans (Emb).	Connie Francis	MGM
2	(2)	**KING CREOLE** — SEVENTEEN SAVILE ROW — Johnny Worth (Emb).	Elvis Presley	RCA
3	(4)	**MOVE IT** — B. F. WOOD	Cliff Richard	Columbia
4	(5)	**BIRD DOG** — ACUFF ROSE — Paul Rich (Emb).	Everly Brothers	London
5	(3)	**VOLARE (NEL BLU DIPINTO DI BLU)** — ROBBINS — Ronald Chesney (HMV); Alan Dale (MGM); Charlie Drake (Par); Rikki Henderson (Emb); Joe Loss (HMV); Marino Marini (Dur); McGuire Sisters (Vo-Cor); Domenico Modugno (Ori); Nelson Riddle (Cap); Lita Rosa (F-Nix); Anne Shelton (Pat); Cyril Stapleton (Dec); Jimmy Young (Pat); Volare March-Ted Heath (Dec).	Dean Martin	Capitol
6	(6)	**BORN TOO LATE** — CHAPPELL	Poni-Tails	HMV
7	(8)	**A CERTAIN SMILE** — ROBBINS — Jones Boys (Col); Andy Russell (RCA); Paul Rich (Emb).	Johnny Mathis	Fontana
8	(9)	**COME PRIMA (MORE THAN EVER)/VOLARE (NEL BLU DIPINTO DI BLU)** — STERLING/ROBBINS — Cesar Prima-Jackie Dennis (Dec); Joe Loss (HMV); Robert Earl (Pye); Edmond Hockridge (F-Nix); Tony Dalli (Col); Malcolm Vaughan (HMV); Norrie Paramor (Col); Jackie Rae (Pye); Eve Boswell (Par); Ted Heath (Dec); Barry Kendall (Emb).	Marino Marini	Durium
9	(12)	**IT'S ALL IN THE GAME** — BLOSSOM — Nat "King" Cole (Cap); Barry Kendall (Emb).	Tommy Edwards	MGM
10	(7)	**WHEN** — SOUTHERN — Ronnie Barnett (HMV); Johnny Worth (Emb).	Kalin Twins	Brunswick
11	(10)	**POOR LITTLE FOOL** — COMMODORE-IMPERIAL — Paul Rich (Emb).	Ricky Nelson	London
12	(11)	**MAD PASSIONATE LOVE** — DUCHESS	Bernard Bresslaw	HMV
13	(17)	**WESTERN MOVIES** — AKUMORE AND BEECHWOOD	Olympics	HMV
14	(20)	**COME PRIMA (MORE THAN EVER)**	Malcolm Vaughan	HMV
15	(—)	**HOOTS MON** — SOUTHERN	Lord Rockingham's XI	Decca
16	(16)	**RETURN TO ME** — SOUTHERN — Denny Dennis (Emb).	Dean Martin	Capitol
17	(13)	**VOLARE (NEL BLU DIPINTO DI BLU)**	Domenico Modugno	Oriole
18	(18)	**PATRICIA** — SOUTHERN — Geoff Love (Col); Gordon Franks (Emb).	Perez Prado	RCA
19	(—)	**IF DREAMS CAME TRUE** — KORWIN — Rikki Henderson (Emb).	Pat Boone	London
20	(14)	**SOMEDAY (YOU'LL WANT ME TO WANT YOU)** — LEEDS — Billy Farrell (Phi).	Jodie Sands	HMV

STORES SUPPLYING INFORMATION FOR RECORD CHART

LONDON—Rolo For Records, London, E.10; A. R. Tipple, S.E.15; Popular Music Stores, E.6; Imhofs, W.C.1; Leading Lighting, N.1; W. A. Clarke, E.W.5. MANCHESTER—Drawe Wholesale, Ltd.; H. J. Carroll, 18. LIVERPOOL—Neme, Ltd.; 1. BIRMINGHAM—R. C. Mansell, Ltd., 5. PLYMOUTH—C. H. Yartley and Co. PORTSMOUTH—Weston Hart, Ltd. BRIGHTON—Dobell's Record Shop, 1. CRAWLEY—E. C. Wilkers. LEEDS—R. S. Kitchen, Ltd., 1. GLASGOW—McCormack's, Ltd., C.2. BOLTON—Engineering Service Co. BOURNEMOUTH—Beales. NEWCASTLE—J. G. Windows, Ltd., 1. SOUTHAMPTON—The Record Shop. BLACKWOOD—Glyn Lewis, Ltd. EDINBURGH—Bandparts Music Stores, Ltd., 1. MIDDLESBROUGH—Sykes Record Shop. TORQUAY—Pumb and Co., Ltd. ELOUGH—Hickses. SOUTH SHIELDS—Saville Brothers, Ltd. HULL—Sydney Scarborough, Ltd.

Britain's top jazz discs

Week ended October 15, 1958

1. (1) **MY FAIR LADY (LP)** — Shelly Manne (Vogue)
2. (6) **ELLA SINGS THE DUKE ELLINGTON SONG BOOK —Vols. I and II* (LP's)** — Ella Fitzgerald (HMV)
3. (2) **CHRIS BARBER IN CONCERT—Vol. III (LP)** — (Pye-Nixa)
4. (5) **MR. ACKER BILK MARCHES ON (EP)** — (Pye-Nixa)
5. (4) **THE ATOMIC MR. BASIE (LP)** — Count Basie (Columbia)
6. (9) **"PAL JOEY" (LP)** — Andre Previn (Vogue)
7. (7) **DAVE DIGS DISNEY (LP)** — Dave Brubeck (Fontana)
8. (—) **JOHNNY HODGES AND THE ELLINGTON ALL-STARS (LP)** — (Columbia-Clef)
9. (2) **TREASURES OF NORTH AMERICAN NEGRO MUSIC —Vol. I (EP)** — Leroy Carr (Fontana)
10. (—) **GETZ MEETS MULLIGAN (LP)** — Stan Getz and Gerry Mulligan (Columbia-Clef)

*Not sold separately.

STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART:—

LONDON—Rolo For Records, E.16. GLASGOW—McCormack's, Ltd., C.2. BELFAST—Atlantic Records. MANCHESTER—Hime and Addison, Ltd., and Record Rendezvous. BIRMINGHAM—R. C. Mansell, Ltd., 5; The Diskery, 3. NEWCASTLE—J. G. Windows, Ltd., 1. LIVERPOOL—Beaver Radio, Ltd., 1. CARDIFF—City Radio (Cardiff), Ltd.

Britain's 20 top tunes

THIS copyright list of the 20 best-selling songs for the week ended October 18, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's position in parentheses.)

1. (1) **VOLARE (NEL BLU DIPINTO DI BLU)** (B) (2-) ..... Robbins
2. (2) **TRUDIE** (B) (2-) ..... Henderson
3. (3) **CAROLINA MOON** (A) (2-) ..... Lawrence Wright
4. (5) **COME PRIMA (MORE THAN EVER)** (F) (2-) ..... Sterling
5. (4) **WHEN** (A) (2-) ..... Southern
6. (9) **BORN TOO LATE** (A) (2-) ..... Anglo-Pic
7. (7) **MAD PASSIONATE LOVE** (A) (2-) ..... Duchess
8. (5) **RETURN TO ME** (A) (2-) ..... Southern
9. (6) **TULIPS FROM AMSTERDAM** (F) (2-) ..... Cinephonic
10. (10) **STUPID CUPID** (A) (2-) ..... Aldon
11. (13) **MOON TALK** (A) (2-) ..... Leeds
12. (18) **A CERTAIN SMILE** (A) (2-) ..... Robbins
13. (11) **ON THE STREET WHERE YOU LIVE** (A) (2-) ..... Chappell
14. (12) **YOU NEED HANDS** (B) (2-) ..... Lakeview
15. (14) **POOR LITTLE FOOL** (A) (2-) ..... Commodore-Imperial
16. (17) **I COULD HAVE DANCED ALL NIGHT** (A) (2-) ..... Chappell
17. (15) **LITTLE BERNADETTE** (B) (2-) ..... Berry
18. (16) **ALL I HAVE TO DO IS DREAM** (A) (2-) ..... Acuff-Rose
19. (20) **IF DREAMS CAME TRUE** (A) (2-) ..... Grosvenor
20. (19) **PATRICIA** (A) (2-) ..... Latin-American

A—American; B—British; F—Others. (All rights reserved.)

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Mike & Edna do it again



Edna Savage and Michael Holliday—off on another "Sentimental Journey."

EDNA SAVAGE and Michael Holliday, stars of the "Sentimental Journey" radio series, again join voices on an EP of the same title.

The partnership is most impressive. Edna sings really well—at times her fast vibrato recalls America's Teddi King. And Mike is his usual relaxed, affable self.

Full marks for this dual effort. And the songs are ideally suited to the pair, who are tastefully accompanied by Edwin Braden and his Orchestra.

Titles: **Tip Toe Through The Tulips; 'S Wonderful/Tea For Two; Goodnight My Love.**
(Columbia SEG7836)

pop discs by LAURIE HENSHAW

Jeri Southern

AS I have observed before, Jeri Southern is a vocalist who is better at song projection than at singing.

I find Jeri's husky voice attractive—particularly when allied to such quality songs and excellent accompaniments (the latter by West Coast modernist Marty Paich, by the way).

Titles on the 12-in. LP "Southern Breeze" comprise **Down With Love** (a singularly ingenious lyric, this); **Crazy He Calls Me; Lazy Bones; Who Wants To Fall In Love; Then I'll Be Tired Of You; Ridin' High; He Reminds Me Of You; Porgy; Are These Really Mine; Isn't This A Lovely Day; A Warm Kiss And A Cold Heart; I Like The Likes Of You.**

First I've heard of "Warm Kiss" being revived since the memorable recording over 10 years ago by blind accordionist and singer Joe Mooney.
(Columbia 33SX1110)

Nat 'King' Cole

THE current phase for Italian songs that finds Nat "King" Cole handling Non Dimenticar, complete with cooing choir.

I prefer Bend A Little My Way, which likewise gets reverential treatment from Nat and the choir.
(Capitol 45-CL14937)

Andy Griffith

MIDNIGHT SPECIAL — supposedly recorded while the participants were unaware of the fact—is Capitol's "A" side.

But the one that clicks with me is the backing, She's Bad, Bad Business. Andy Griffith and The Dixie Seven really get in the groove with this rock-styled blues. Hear this one.
(Capitol 45-CL14936)

Jerry Wallace

HOW THE TIME FLIES is a slow rocker sung by Jerry Wallace. The jivers may go for this one.

With This Ring is up-tempo rock with take-off guitar. The mixture as before, in fact.
(London HLE-8719)

The King Sisters

THE Guy In The Foreign Sports Car is gimmicky and novel. This beaty effort by The King Sisters could easily put the girls in the Hit Parade. There are plenty of lyre-squealing effects, but whether by a Jaguar or Mercedes we never know.

The girls harmonise in softer vein on Autumn Time In Pleasant Grove.
(Capitol 45-CL14934)

Earl Bostic

EARL BOSTIC, who works his alto like a nutmeg grater, has the redeeming quality of being able to swing.

He again gets in the groove on the EP, "Big Bostic Beat," which features I Love You Truly; 'Cause You're My Lover/Josephine; Jeanine, I Dream Of Lilac Time.
(Parlophone GEP8701)

Perry Como

LOVE Makes The World Go Round has been featured by Perry Como on his TV show. Enough to recommend it to many of his admirers. I prefer Perry in more reflective mood.

Mandolins In The Moonlight is again below-par Perry.
(RCA1086)

Gala finds a star

"EDNA McGRIFF'S Name." That's the title of one of the new low-price Gala EPs which arrived in the shops over the weekend.

And Miss McGriff—an American Negress—is a girl to watch. Her titles are easily the pick of the pack that arrived on my desk for review.

Here are snap verdicts on some of the rest:

ESY GRIECO and Orchestra: Cha Cha Cha. Four Cha-Chas that could have been delivered with more beat (45XP1008).

IKE COLE: Who's Sorry Now; I've Got The World On A String/Between The Devil And The Deep Blue Sea; That's My Desire. Ike lacks the vocal control of brother Nat. But the backings are beaty (45XP1010).

BOB HAYMES: No Other Love; With These Hands/That's All; Ebb Tide. Bob, brother of Dick Haymes, is a pleasant but undistinguished light baritone. (45XP1012).

HELEN FORREST: Deep Purple; My Reverie/Lover Come Back To Me; Secret Love (45XP1015). Helen, who made her name with the Harry James band, was always a good singer. Her Lover and Deep Purple are the best efforts (45XP1015).

CAB CALLOWAY: I'll Get By; Jilted/Learnin' The Blues; Unchained Melody. Cab's attempt to do an Al Hibbler on Unchained comes unstuck. He was better at hi-de-hi (45XP1016).



The Poni Tails: (l-r) LaVerne Novak, Toni Cistone, Pattie McCabe.

Rock is not for us, say the Poni-Tails

by REN GREVATT

NEW YORK, Wednesday

WHEN Laurie Henshaw reviewed the Poni-Tails' first record "Born Too Late," on August 16, he tipped it for the Hit Parade. By September 20 it had made the MM's Top Twenty—at No. 15—and this week stands at No. 6.

How do the girls feel about it? Well, on one point they made themselves very clear.

"You can forget about rock-'n'-roll so far as we're concerned," Pattie McCabe, one of the three 19-year-old Poni-Tails, told me this week. "We're not a rock group, we don't want to be known that way, and our manager is doing everything he can to keep us out of that category.

"I don't think it's being square if you don't like all those wild rock-'n'-roll records," Pattie continued. "Most favourites? I'll take Pat Boone, Frank Sinatra, Doris Day, people like that. They're the greatest singers."

The personal favourite of all three Poni-Tails is the McGuire Sisters. "although we certainly don't model our act or our sound after theirs," Laverne emphasised. No, we've never met them. And right now, as we leave Chicago, they are opening."

Toni Cistone, third member of the group, sighed reflectively. "It was just a year ago that we got out of Brush High School. That's in Lyndhurst, outside of Cleveland, Ohio.

Singing for fun

"We made our first record for RKO Unique before we were even out of school. That was when we were really singing just for fun. We would never get paid for those local appearances we'd make. Then we put our heads together and wrote a song called 'Quela Bazona.'

"A lawyer heard us singing and he seemed to think it was great and took us to meet Tom Illius. Tom and his partner, Jon Petito, signed us and they've been our managers ever since."

Patti outlined the trio's vocal group favourites. "The Four Lads are just the end. And then, well, the Four Coins, the Four Aces and the Ames Brothers are all good too."

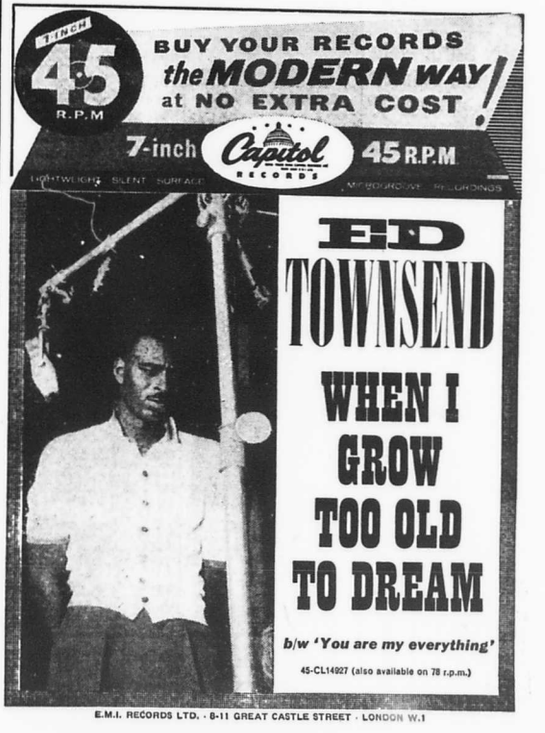
The girls' personal tastes seemed to reflect the general trend of the American pop charts. Few girl artists are making hits. "I'd go out and buy a boy's record anytime before I'd buy a girl's," Toni told me.

'Jealousy' angle

"Girls buy most of the single records and I think most of them feel the same way about their record favourites. It probably has some kind of a jealousy angle. The girls in our audiences seem to like us though. And we make a special point to be extra nice to them.

"A lot of girls fall in love with fellows older than themselves. That's the way it is all through school. So in a way, our record, 'Born Too Late,' has a message for them. It was great to get started with a record like that.

"We just want to keep right on that same track and be a wonderful act. Sure we hope to do night club work and we'll sing wherever they want us to. That goes for England, too. They tell us we may go over before the end of the year."



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Break for Mulligan



This picture, a preview of this weekend's ABC-TV "Sunday Break," was taken at the tele-recording. Guest stars are the front line of the Mick Mulligan band—(l.-r.) Ian Christie, Mick and Frank Parr. At the piano are Anne Castaldine and Julleen Clow, members of the "Sunday Break" Youth Club.

Phew! as Steele nets £150,000 film deal

TOMMY STEELE has hit the big-time film star jackpot. Next week he signs a three-film contract which will net him £50,000 a picture plus 15 per cent. of the box-office takings.

Tommy's reaction to this? "Phew! This deal really knocks me out."

The first film under the new contract will be a light comedy shot on location in Spain during May, June and July for Anglo-Amalgamated. It will be in CinemaScope. Producer will be George Brown, who made "Rooney."

Tommy in the bull-ring

Tommy will be cast as a British holidaymaker who gets into all sorts of scrapes, including a bull fight.

Steele's manager, John Kennedy, told the MM:

"Tommy netted £2,000 for his first film and £20,000 for the second, so it seems as if he's definitely heading for international film stardom.

"The release date is tentatively scheduled for Christmas, 1959."

Singer Bruce Trent has been added to the cast of Tommy's pantomime, "Cinderella," which opens at the London Coliseum on December 18. He will play "Prince Charming."

Gala gets a gal!



The first of the new low-price Gala EPs hit the record shops this week. One of the issues features American Negress singer Edna McGriff, who seems likely to make a big impression. The new Gala issues are reviewed on page ...

CRITICS BLAST LEEDS JAZZ CONCERT

THURSDAY'S Leeds Festival debut by blues singer Muddy Waters and the Jazz Today Unit got a rough handling from both national and local Press critics.

Wrong lighting, overpowering guitar amplification and missing musicians led one writer to call it "the worst concert by a professional jazz group that I have ever seen."

From the stage, pianist Lennie Felix called repeatedly for his accompanying rhythm team, but had to play solo because no one had warned drummer Allan Ganley and bassist Arthur Watts that they would be needed.

After the show, Muddy Waters told the MM: "I don't think that British audiences are used to my type of singing. I can't think what went wrong on opening night."

Audience walk-out

Muddy, who was accompanied by his pianist Otis Spann, closed the show as many members of the audience staged a walk-out.

Kenny Baker, who led the Jazz Today Unit, blamed "the lack of background organisation."

"It wasn't altogether the musicians' fault," he told the MM. "Nobody seemed to know exactly what was happening.

"You must remember the Unit is a collection of star jazzmen who don't play together as do, say, 'Jazz At The Phil,' and you don't expect the same precision.

Solid jazz

"On Thursday there was a couldn't-care-less atmosphere, but the first concert on Friday went like a bomb."

Friday's concert included a lot of good, solid jazz (reports the MM's Stanley Pearson), but the promoters must shoulder some of the blame for poor houses and cool audiences.



This shot of four members of the Jazz Today Unit—(l.-r.) George Chisholm, Bruce Turner, Dill Jones and leader Kenny Baker—was taken backstage at Leeds Odeon before Thursday's controversial debut by the group at the Leeds Festival. (See also page 11.)

Magistrates 'challenged' by jazz club

NOTICES have been served asking Bradford Magistrates to "state a case" following the recent conviction of the proprietors of the Bradford Students' Jazz Club.

Fines totalling £126 were imposed on four directors of the club and several members of the audience were also fined. The charges were concerned with drinking after hours at alleged organised parties.

To appeal

The appeal will go before the Divisional Court in London. It will be some time before it is heard. It is the first prosecution of its kind in Bradford.

The result of the appeal is believed to affect jazz clubs everywhere and is being watched with interest by West Riding jazz and legal people.

Third U.S tour for Vic Lewis

VIC LEWIS is to make his third visit to the States next February in exchange for Count Basie. "Plans are now settled," said Vic on Wednesday. "I shall once again take a 15-piece band, with singer Irma Logan."

Vic went over in exchange for Lionel Hampton in 1956 and for the Glenn Miller Orchestra conducted by Ray McKinley in March of this year.

His trip will cover colleges and will last for three weeks.

'Ambassador'

Vic's widespread travels with his band have established him during the past three years as "Britain's Ambassador of Music," a title used on all his billing and known in at least 14 countries.

Vic's band has played in America, Canada, Newfoundland, Iceland, Norway, Sweden, Denmark, Holland, France, Germany, Switzerland, Belgium, Luxembourg and South Africa.

HEATH BOYS FLY BACK ON MONDAY

Ted Heath and his Band leave New York on Sunday after their fourth American tour and arrive back in London on Monday.

They start off with an appearance in Granada's "Chelsea At Eight" on Tuesday, and another of their BBC late-night series on Wednesday.

They visit Oxford next Sunday (1st), Leicester (2nd) and Hammersmith Palais (3rd).

Betty Smith—solo and plus Quintet

Tenor-sax leader Betty Smith is to be featured in Granada TV's nightly magazine programme "People and Places."

Betty will be seen and heard with her Quintet on October 29, at 6.40 p.m., from Granada's Manchester studios.

Lisa Noble off to entertain troops

Decca recording artist Lisa Noble flew from London yesterday (Thursday) to entertain British troops in Tripoli, the Persian Gulf and Cyprus. She will be away for seven weeks.

VIC ASH TO PLAY IRISH DATES WITH STEELE

THE Vic Ash Sextet has been added to the show starring Tommy Steele at Dublin (October 30), Belfast (31st) and Southampton (November 8).

Following its broadcast debut in "Music In The Modern Manner" last week, the Sextet has been lined up for two further BBC airings—an Overseas transcription to America on October 28, and "Jazz Club" on December 11.

Flamingo session

Vic will be a guest star in BBC-TV's "Sunday Break" on November 2.

The Ash Band and the Jazz Couriers will play at an all-night session at the Flamingo Club, Wardour Street, tomorrow (Saturday).

It's a record for Windmill duo

The double act of singer Bobby Joy and pianist Clive Allen finishes its record-breaking two-and-a-half-year season at London's Windmill Theatre tomorrow (Saturday).

The previous Windmill record was held by comedian George Martin with a 19-month residency.

The duo will now concentrate on cabaret and has already secured bookings at the Savoy and Dorchester Hotels, Grosvenor House and Quaglino's.

Last week, when the West End was blacked out by a power failure, the couple played for two hours non-stop to keep up the Windmill's "We Never Closed" slogan.

Johnny Wiltshire and his Treble Tones and the Alberts open in the Windmill's 301st Revudeville on Monday.

Piano man's 'Joanna'



Pat, wife of pianist-leader Jack Nathan, gave birth to a daughter last week. The parents are pictured with their child, who is to be named Joanna Ruth, at King's College Hospital.

MIKE HOLLIDAY TO EASE UP FOR A SHORT TIME

MICHAEL HOLLIDAY is to take things quietly for two months.

"He will do nothing strenuous until the end of the year," said his manager, Richard Stone. "Then he will come right back with a burst of radio and television.

"After his recent illness, which prevented him from starring at the Prince of Wales, it is felt that he needs a good rest.

"When he has completed his present Variety tour and film with Shirley Eaton and the Crazy Gang he will 'hibernate' until Christmas at his home in Surrey."

At Coventry

Michael is currently at Coventry Theatre. He completes his tour with appearances at Worcester Gaumont (November 3), Lincoln Savoy (10th) and Chesterfield Regal (17th).

Next week he will be finishing scenes for his picture, "Clowns In Clover," at Shepperton Studios.

Palladium TV stars

Harry Secombe and Adele Leigh are among the stars appearing in "Sunday Night At The Palladium" this weekend.

Eight top singers for Cogan show

Alma Cogan hopes to feature eight top singers in the first of her radio series, "Alma's Sunday Best," on the BBC Light Programme this Sunday.

"The idea would be for us all to sing together," she said. "My first programme will also introduce Frankie Vaughan. We recorded him while he was filming at 'The Talk Of The Town.'"

During the eight-week series, with an option of four more weeks, Alma will be backed by a 15-piece band conducted by her pianist, Stan Foster.

Alma makes her first trip to Ireland in November. She does 16 one-night-stands, opening at the Palladium, Rush, on November 2.

Toni Dalli makes London debut

Singer Toni Dalli makes his London Variety debut on November 17, when he opens for a week at Finsbury Park Empire.

His other Variety engagements include weeks at Brighton Hippodrome (November 3) and Birmingham Hippodrome (10th).

Toni has TV spots in AR-TV's "Cool For Cats" today (Friday), and in ATV's "Jack Jackson Show" on Wednesday.

He airs in "London Lights" on November 2.

BOOKED FOR CHELSEA

Three top bands have been booked for the Chelsea Arts Ball on New Year's Eve at the Royal Albert Hall.

They are the Eric Delaney, Billy Ternent and Eric Winstone Orchestras.

This will be the Ball's 50th year.

SOMETHING BIG FOR SHIRLEY?

SHIRLEY BASSEY may again have to postpone her American tour scheduled to start in June of next year.

She said in Glasgow—where



she is appearing this week at the Empire—that her manager, Michael Sullivan, is in the process of arranging "something" for London, and if it is a success it will mean putting off her U.S. visit.

"What is it? I promised not to say at present, but it is due to take place at the end of this year," said the sultry songstress.

Meantime, Shirley has been booked to appear on the "6.5 Special" and the "Jack Jackson Show" in November, and is going into the Colony Restaurant for a fortnight shortly before Christmas.

PYE INTERNATIONAL

THE new Pye International label kicks off on November 1 with four singles—one French and three American.

Artists are Ritchie Valens, from France, Sam Acre, the Jud Conlon Singers and Bob and Gerry.

The label aims to bring new artists and new songs into the British market.

News of the disc project was conveyed to the Press in novel fashion. Scores of 45 r.p.m. recordings featuring a spoken explanation of the new policy were despatched to record reviewers.

'Best-ever guitarist' to quit Ellington 4

GUITARIST Judd Proctor is leaving the Ray Ellington Quartet on January 1, to freelance in Town. "We're more than sorry to lose him," said Dick Katz. "He is the best guitarist we have ever had."

Judd, who joined Ray Ellington from Norman Burns, comes from Doncaster and was a MELODY MAKER contest discovery.

"We are looking for a replacement, who must be a good reader," said Dick Katz.

Dick made his solo recording début on Tuesday, when he was backed by the quartet in an instrumental LP for Nixa, which he describes as "a mixture."

New EP

The group's other instrumental EP, "Ray Plays Ellington," recorded last week, will be out on January 1.

"I think it should go well," said Dick. "We're not known for playing instrumental stuff. But I reckon we're pretty good at it."

The quartet starts its eighth successive year in the BBC's "Goon Show" on November 3. The series will run for 17 weeks in the Home Service.

Laurie London plays film refugee role

Laurie London's film debut for Herbert Smith and Sidney Box will be at Pinewood Studios next spring.

The 14-year-old rock singer will star in a dramatic rôle as a concentration-camp refugee and sing his own compositions, "My Mother" and "He's Got The Whole World In His Hands."

Laurie does a cabaret spot at Tipton Baths (Staffs) tomorrow.

IDO-MARTIN LP AND TV DEBUT

Ido-Martin and his Latin-American band, resident at the Club de la Cote d'Azur in Soho, make their TV début on November 8, when they appear in "6.5 Special" from Swansea.

Their first LP, "Ido-Martin Cha-Cha-Cha," is due from Saga early in November.

"6.5" will also include Ruby Murray and Ronnie Carroll.

Movie for 'Move It' singer Cliff Richard

"MOVE IT" disc star Cliff Richard has been signed to appear in a British film—an Alva production entitled "Serious Charge." Starring Anthony Quayle, Sarah Churchill and Andrew Ray, shooting will start at Elstree next week.

Cliff will sing three songs in the picture. An option for another film assignment comes up in the New Year.

This week, Cliff's "Move It" has moved up to No. 3 in the MM's Top Twenty list. His next recording for Columbia will be "High Class Baby" and "My Feet Hit The Ground."

Both numbers were written by Ian Samwell, a member of Cliff's Drifters group, who penned "Move It."

Although scheduled to appear in place of Marty Wilde on "Oh Boy!" last Saturday, Cliff was released by ABC-TV to star in a concert at York.

Said a spokesman for ABC-TV: "It appears that there was some confusion over bookings, but it was settled amicably."

Billie, Ken Grieff form double act

Singer Billie Campbell and trumpeter Ken Grieff have left Dr. Crock and his Crackpots to form their own Variety act.

They are replaced by singer Julie James and drummer Glen Brian, who have been touring together in Variety for the past two years.

NEWS IN BRIEF

LONNIE DONEGAN has waxed a special Christmas Nixa disc for November release. Titled "Lonnie Donegan's Christmas Party," it features a medley of skiffle songs and gags from Lonnie and his group.

Lonnie starts a week's Variety on Monday at Glasgow Empire, followed by two concerts at the Caird Hall, Dundee, on November 2.

• • •

Tonia Lee Tonia Lee, the understudy who recently took over in "My Fair Lady" while Julie Andrews was ill, has signed a recording contract with RCA Victor.

• • •

Tracy Sisters The trombone-playing Tracy Sisters make their TV debut on November 8 in BBC-TV's "Six-Five Special." For the past 11 weeks the sisters, both former members of the Ivy Benson Band, have been touring Variety in "The Mike and Bernie Winters Show."

• • •

Johnny Duncan Johnny Duncan and the Blue Grass Boys make their first appearance in Middlesbrough on Monday with a week's Variety at the Empire.

• • •

Sammy Simons Saxist Sammy Simons, who was MD for the Neville Bishop Orchestra for its summer season at Great Yarmouth, has teamed up with saxist Dick Spence in a musical clown act.

• • •

Emile Ford Emile Ford, West Indian singing discovery just signed by the Lew and Leslie Grade Agency, has three TV dates: "Music Shop" (November 23), "Oh Boy!" (29th) and "Six-Five Special" (December 6).

Bruce Turner Band trumpet collapses

Terry Brown, trumpeter with the Bruce Turner Band, collapsed on Saturday shortly before the group left London for a date at Bigmore Hall, Haverhill.

He is undergoing medical treatment and is likely to be off work for at least a week.

Last-minute dep at Haverhill was saxist Dick Heckstall-Smith.

Trumpeter-trombonist Bobby Mickleburgh has taken over until Terry returns.

The group is resident at the Marquee, W., on Sundays. It airs in the BBC Light Programme's "Bandbox" on November 3.

First airing for The Jazz Makers

The new Allan Ganley-Ronnie Ross group, The Jazz Makers, has its first airing today (Friday) in the BBC Light Programme's "Music In The Modern Manner."

It follows on Monday by sharing an Overseas Transcription with Cleo Laine.

The group is resident on Saturday and Sundays at the Johnny Dankworth Club, Oxford Street, W.

'A-Z' KENNY BAKER

Kenny Baker will be featured in Wednesday's edition of Alan Melville's BBC-TV series "A-Z."

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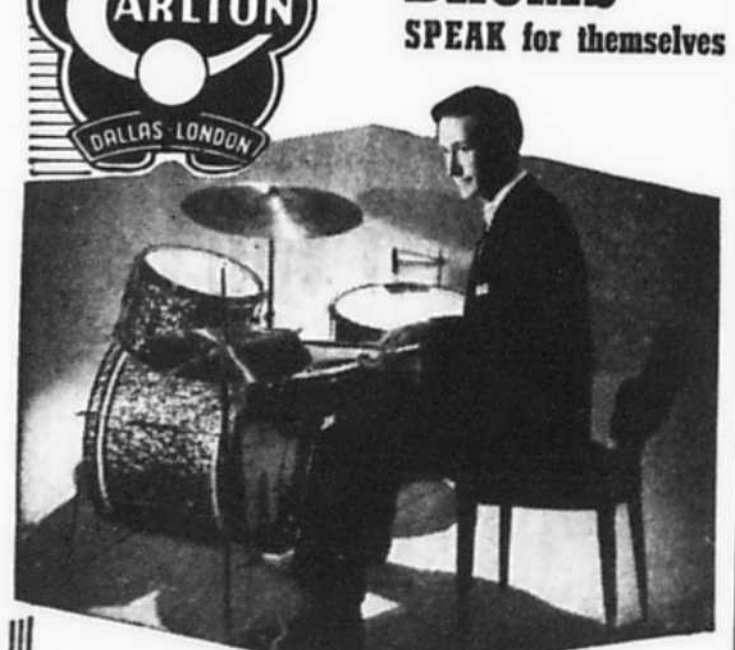

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SINATRA —is he too stuck-up?



I GREATLY enjoyed Frank Sinatra's article, "Jazz Has No Colour Bar." He has always fought bravely for racial tolerance.

But Frank's opposition to class discrimination is less evident. When he comes to Britain he seems to spend all his time with the rich, the titled and the famous.

It is more than five years since he sang for a British working-class audience or had any personal contact with his fan club over here.—*Trudie Morris, London, S.W.19.*

CONGRATULATIONS on Frank Sinatra's article last week "Jazz Has No Colour Bar!" This is the very point The Stars' Campaign For Inter-Racial Friendship has been putting over since the recent troubles in Notting Hill, and it is great to have the support of a singer of Sinatra's stature.—*Fred Dallas, Press Officer, Stars' Campaign For Inter-Racial Friendship, London, W.C.2.*

● **Many other readers complimented Sinatra on the article.**

Ellington

HAVING seen the excellent Ellington band, I fail to see how anyone can rave about Paul Gonsalves. He must be one of the most overrated of tenormen.—*M. J. Sizer, Portsmouth.*

LESS of this "I was disappointed-with-Ellington" nonsense. All true Ellington fans were delighted to see the band on-stage. Don't let's try to pick holes with it.—*W. R. Wheeler, South Cerney, Cirencester.*

TWICE this month I have witnessed a modern-day miracle, namely, the Hi-Lo's and Duke Ellington. Now, when I listen to vocal groups and bands which I once admired, I find myself picking faults.

Surely the ultimate in recorded music would be the teaming together of these two great artistic talents.—*M. A. Landfear, High Wycombe.*

● **LP WINNER. Thanks to other readers who wrote about Ellington.**

Final

JUST a few final observations on the "Summer Bands Shame." In the first place, the Union seem to be doing the usual "ostrich" and saying that because they don't see things, then they don't happen. I can assure Harry Francis that the facts I stated are FACTS.

In answer to Bertie Owen's letter—being used to one-night stands myself, one day in each town gave me time to see quite a lot—more than I wanted to in some cases. No one wishes to deny the right of musicians to beer and female company—as long as it doesn't affect their work, and this was the point I made.—*Teddy Wallace, London, W.C.2.*

● **This correspondence is, as they say, now closed!**

Perfect

LAST week we were honoured to have Paul Robeson in Hull. After the concert several well-wishers gathered at the

MAILBAG

stage door and were quietly ushered in, each one having a few words and a hand-shake.

What a perfect example of a fine artist, a sympathetic performer and a most gracious gentleman.—*Vera Ross, Hull.*

● **LP WINNER.**

Kenny's back

WHAT a pleasure it is to hear Kenny Baker's Dozen back on the air on Tuesday evenings, presenting Britain's finest jazz musicians in their best setting with plenty of scope for arranger and soloist.—*A. H. Hunter, Beckenham, Kent.*

● **LP WINNER.**

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About Ellington

by HUMPHREY LYTTELTON

AFTER eight concerts, heard in London, Leeds and Liverpool, it is possible to start co-ordinating one's thoughts and emotions on first hearing the magnificent Duke Ellington Orchestra.

Reactions have been so varied that it is fruitless to compare critical notes. If Vic Bellerby was disappointed, I was not. If Max Jones was not left limp, I was. If Jim Godbolt and the gentleman who writes off my enthusiasm as "sycophancy" found themselves assailed by dissatisfaction, I can only commiserate with them.

Full band

I must confess total bewilderment at those who complain that the band didn't play enough as a band.

In the set programme, heard at the London opening and on several subsequent concerts, I heard full band arrangements of "Take The A Train," "Perdido," "Newport Up," "Jeeps Blues," "All Of Me," "Sophisticated Lady," "Diminuendo and Crescendo in Blue," not to mention the shorter extracts from "Such Sweet Thunder" and "A Drum Is A Woman."

And in the Roaring Twenties and Hit Song medleys there were almost full length versions of "Black And Tan Fantasy," "The Mooche" and "Satin Doll."

Most of these items had featured soloists to the fore, but it is a serious under-estimation to think of them simply in terms of solo and "backing."

Duke doesn't work like Basie. It's only on rare and carefully selected occasions that he rocks you in your seat with body blows from the full orchestra.

Where Basie relies entirely upon amplification to keep his soloists' heads above the tidal waves of sound. Duke adjusts his internal balance to the soloist, achieving more subtle grades of light and shade.

Having been privileged to hear the two greatest jazz orchestras in the world, it is childishly destructive to set one against the other.

In its own way, each has thrilled me to the point of ecstasy. But I must record that I have never heard, from Basie or from any other band, anything quite so exciting as the version of "Time's Awastin'" (neé "Things Ain't What They Used To Be") which was unleached on us at Leeds.

Surprised

In place of "Jeeps Blues," Duke introduced Hodges (bearing as usual the surprised and mock-reluctant look of a "This Is Your Life" victim) with a romping "Sunny Side Of The Street," following up with the familiar "Time's A Wastin'" theme.

This was no set-piece. Hodges, his eyes roaming the skies like a lighthouse beam, took chorus after chorus while the band, under Harry Carney's direction, set up riffs behind him and the Duke, looking like every first-year jazz fan's idea of a "sent" jazz pianist, egged them on into repeat choruses.

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SONGSHEET by Hubert W. David

NOWADAYS no television advertising campaign seems to be complete without a "jingle," and many products advertised in this way have shown spectacular sales figures. The result, as the MM front page lead said last week, looks like "jingle warfare."

For instance, a recent advertising campaign for a kitchen wrapping paper included the usual media, plus ITV. The country was split into different regions and a jingle aimed at all the regions except Devon and Cornwall, where facilities were not available.

Within a week repeat orders came from shopkeepers all over the country—except in Devon and Cornwall. Which seems to suggest the jingle is here to stay.

But don't think you can sit down and dash off a few words and a few bars of music which might suit somebody's porridge, peanuts or pickles. The preparation of a TV jingle is a highly skilled job.

In the first place, to write jingles demands a wide knowledge of popular music and a strong sense of showmanship. I can think of no one without these qualifications who has made a success in this new field.

So in the next two or three weeks I shall write about some of my talks with personalities in the business and explain something of the technique of jingle-writing.

THE first six questions in our competition have already appeared. Here are Nos. 7 and 8—and I repeat: *don't send in any answers until all 12 questions have appeared.*

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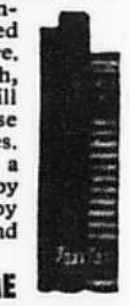

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This world of jazz

by MAX JONES

I WAS surprised to read that Muddy Waters was coolly received in Leeds. At his London appearance on Monday the applause was hot and strong.

He didn't meet with unanimous approval, of course. There were some who could not hear his voice properly over the powerfully amplified guitar, and others who simply do not care for the electric instrument at all.

But which ever way you looked at it, Muddy's St. Pancras Town Hall concert was remarkable. For an hour and a quarter he sang and played with a fierce intensity which quickly transformed the chilling atmosphere of the Assembly Rooms.

His right-hand man and half-brother, Otis Spann, who has worked with him for 10 years or more, complemented the vocal and guitar parts with rolling blues piano such as we have never heard before in this country.

Bassist Dick Smith and drummer Graham Burbidge—on loan from Chris Barber's band, which took care of the first half of the concert—supplied the required extra sock.

Pure blues

IT was tough, unpolite, strongly rhythmic music, often very loud but with some light and shade in each number, such as you could have danced to with confidence.

The repertoire was pure blues, and the style was vital, uninhibited and decidedly "Down South."

The blues tradition expands and changes. This was in the country tradition which earlier produced men like Bill Broonzy, but it was a far cry from Big Bill's softer, more reflective and wryly humorous mood.

It would be wrong to expect a man of Muddy's age to sing the blues like Broonzy did, even though Bill often used to say: "This is a song only me and Muddy can do."

The younger man has a different way with the language, a different way of breaking the phrases up, of accenting and swinging. "I couldn't sing like Bill if I tried," Muddy says. "That was an older style. I have my own."

I liked his singing very much; I also liked some of the violent, explosive guitar accompaniment—though there were times when my thoughts turned with affection to the tones of the acoustic guitar heard on his first record.

Otis Spann's arresting solos, and his responses to the singing, were so completely in the true blues vein that it was clear we were very lucky to have him here.

When the piano's turn came round, Muddy switched down the guitar amplifier and contributed a boogie type of background. Here, again, there was some sort of microphone trouble, and the piano cut through less than it should.

For "I Can't Be Satisfied"—one of the first blues he knew—Muddy re-tuned the guitar, then hit out a rocking swing, left knee moving smartly with the beat.

Once or twice he broke into a few brief dance steps, reminiscent of current rock-'n'-roll gyrations.

Always there

AFTERWARDS he told me that he used to do more moving around, but cut it out. "I guess they'd figure I was following behind Presley or something," he said without animosity.

"But that's always been there, in Southern Blues."

In some ways, Muddy Waters is the personification of Rhythm-and-Blues. But real blues—authentic in meaning, in vocal inflections, in the sudden use of falsetto (as in "Blues Before Sunrise"), in the interweaving of voice and instrument.

South side

AT a guess I'd say this was the nearest we'll get to a Chicago South Side blues performance in London.

Muddy seemed able to forget where he was standing as, eyes closed, he built up patterns, sometimes walls of electrified sound.

I asked whether any of the places here bothered him at all. "Makes no difference where I am," he said. "I do the same thing . . . in a hall, a club, in the street."

He was sorry to hear of complaints about the guitar's volume, saying:

"This is my first time here, and I want to learn the country, what type of things they go for, how soft they like it. I realise they like an ordinary guitar. If I come over again, I'll bring both guitars."



Ottilie Patterson joins Muddy Waters for the finale.

jazz on the air

(Times: GMT)

SATURDAY, OCTOBER 25:
11.10-11.45 a.m. A 1: **Alex Welsh, Louis, Hines, J. Jones, Stitt.**
12.15-12.40 p.m. C 2: **Jazz Music.**
12.25-12.40 A 12: **George Lewis, Davis Sisters.**
2.15-2.45 F 2: **Rhythm is Their Business.**
3.20-3.40 R: **Jazz in Development**
4.15-4.45 Z: **Swing Serenade.**
6.30-7.0 DL: **Sim Copans.**
7.15-8.0 T: **Jonah Jones, Anthony, Müller, Moe Koffman Quartet.**
8.5-9.0 J: **The Herman Herd.**
8.15-9.0 T. **Perkins-Kamuca, Mulligan-Getz, Monk-Rollins, Ella, Vinnie Burke All Stars, Max Roach.**
9.0-9.45 W: **Jazz Time.**
9.5-9.30 J: **Dixie Beat.**
9.10-9.55 F 1: **Carlos de Radzitzky.**
9.35-10.0 Y: **Jazz Gallery.**
10.30-12.0 J: **D-J Shows.**
11.30-12.15 a.m. T: Repeat of 8.15.
1.5-2.0 H-Q: **Hollywood-New York.**

SUNDAY, OCTOBER 26:
7.15-8.0 p.m. T: S-P, **Les Brown, Johnny Mercer, Herman.**
8.15-9.0 T: **Wilson, Duke, Ory, Teo Macero, Santo Pecora.**
9.10-10.0 S: **For Jazz Fans** (news break 9.30).
9.53-9.58 B: **Panassie on The Duke.**
10.0-10.55 F 1: **Jazz Microgrooves.**
11.30-12.15 a.m. T: Repeat of 8.15.

MONDAY, OCTOBER 27:
4.10-4.25 p.m. L: **Jazz.**
7.15-8.0 T: **Basie-Williams, Cole, Herman.**
8.15-9.0 T: **Diz (30 mnts.), Adderly, Joe Mooney.**
8.30-9.0 1: **German Amateur Jazz Festival.**
9.10-10.0 S: As Sunday.
9.30-10.30 app. K: **Jazz Hour.**
9.30-9.55 J: **Big Band Sounds.**
9.35-10.0 Z: **Jazz Actualities.**
10.5-12.0 J: **D-J Shows** (nightly).
11.30-12.15 a.m. T: Repeat of 8.15.

TUESDAY, OCTOBER 28:
4.30-5.0 p.m. C 2: **Jazz Music.**
7.15-8.0 T: **Jess Stacey-Lee Wiley, Rogers, Comstock, Ella, Duke, Shaw.**
8.15-9.0 T: **Harry Arnold, James P.—Waller, Bechet, O.D.J.B., Meade Lewis.**
9.10-9.37 B-258m: **The Real Jazz.**
9.10-10.0 S: As Sunday.
9.30-9.55 J: **Modern Jazz 1958.**
9.30-10.0 N: **Jazz Programme.**
9.30-10.15 I: **International Disc News.**
10.40-11.30 DL: **Baker's New Dozen.**
11.30-12.15 a.m. T: Repeat of 8.15.

WEDNESDAY, OCTOBER 29:
5.30-5.55 p.m F 1: **Carlos de Radzitzky.**
6.15-6.45 DE **Jazz Session.**
7.15-8.0 T: **Ella, Kenton, Hines, Heath, Flanagan.**
8.15-9.0 T: **Herman (30 mnts.), '46 Metronome All-Stars, '39 Victor All-Stars.**
8.30-9.30 F 3: **Jazz for Everyone.**
9.10-10.0 S: As Sunday.
9.20-10.0 Q: **Ernest Borneman.**
9.33-10.0 F 1: **Benny Goodman.**
10.0-11.0 I: **Rhythm Rendezvous.**
10.5-11.0 O: **Jazz Journal.**
11.10-12.0 I: **Billy May, Lunceford Ork., Mulligan, Jonah Jones, Abe Lincoln.**
11.30-12.15 a.m. T: Repeat of 8.15.

THURSDAY, OCTOBER 30:
7.45-8.30 p.m. M: **Art Farmer.**
8.30-9.0 F 1: **Jazz Primer.**
8.30-9.0 F 2: **Jazz in 30 Lessons.**
9.10-10.0 S: As Sunday.
9.30-10.0 F 4: **Duke Ellington.**
10.0-11.0 P: **Ellington: Black, Brown and Beige, Deep South Suite, Perfume Suite.**
10.40-11.30 DL: **Jazz Club.**
11.30-12.15 a.m. T: **Clifford Brown (30 mnts.), Hodges, Ella.**

FRIDAY, OCTOBER 31:
4.0-4.20 p.m. F 4: **Josh White.**
4.30-5.0 L: **Jazz.**
6.10-6.30 C 2: **Radio Jazz Orchestra.**
7.15-8.0 T: **4 by Duke, Shearing, Rita Reys.**
7.40-8.0 Z: **Jazz à la Carte.**
8.15-9.0 T: **3 by Tatum, Scandinavian Jazzmen, Geo. Lewis, Clayton, Merkle.**
9.10-10.0 S: **As Sunday.**
9.15-9.45 F 2: **The Living Jazz.**
9.15-9.45 N: **Jazz Programme.**
9.30-9.55 J: **Stars of Jazz.**
11.30-12.15 a.m. T: Repeat of 8.15.
Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES

A: RTF France 1: 1—1829, 48.39, 2-193.
B: RTF France 2: 280, 218, 318, 259, 379, 445, 498.
C: Hilversum: 1-402, 2-298.
D: BBC: E—464, L—1500, 247.
E: NDR WDR: 309, 189, 49.38.
F: Belgian Radio: 1—484, 2—324, 3—267, 4—198.
H: RIAS Berlin: 303.
I: SWF B—Baden: 295, 363, 195, 41.29.
J: AFN: 344, 271, 547.
K: SBC Stockholm: 1571, 255, 245, 306, 506, 49 band.
L: NR Oslo: 1376, 337, 228, 477, 19, 25 or 31 bands.
M: Copenhagen: 283, 210.
N: Monte Carlo: 205, 49.71, 40.82.
O: BR Munich: 375, 187, 48.7.
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G-Banjo, new sample, heavily inlaid .. 27 gns.
Guitar, Columbia, cello, brunette, elec. 16 gns.
String Bass, Brunette, ¾ size, new .. 44 gns.
P/Acc., Calvi, 41/120, 2 Cplrs., ladies .. 28 gns.
P/Acc., Marrinucci, 37/96, 8 Cplrs. .. 45 gns.
P/Acc., Soprani Grand, 4V, 5 Cplrs. .. 55 gns.
P/Acc., Invicta "Scotia," 4V, 6 Cplrs. .. 50 gns.
P/Acc., Excelsior, 3V, Black, 7 Cplrs. .. 52 gns.
P/Acc., Excelsior, 4V, Red, 12 Cplrs. .. 65 gns.
P/Acc., Silvestrini, 80 Bass, Red, 9 Cplrs 30 gns.
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Melody Maker

OCTOBER 25, 1958 EVERY FRIDAY 6d.

CRIME WAVE HITS DISCS

ARE thieves developing a taste for jazz? A spate of record-shop and band-wagon burglaries has led record-dealers and band leaders to think so.

"It could be a gang at work," said one victim, "but it is more likely to be an awareness among thieves that jazz and pop records and musical instruments are highly saleable commodities these days.

"All these goods are 'hot' and are generally disposed of within a few hours. Avenues include personal contact, back-street second-hand shops and market stalls."

Six dealers

Latest disc-store theft was at Colin Pomroy's "Record Shop" in Charing Cross-road on Tuesday. He lost about 300 records, most of them popular 10in. LPs.

Other dealers robbed during the past months have included Dobell's (800 records), Johnny Rowe (400), James Asman (four raids, totalling about £700), Collet's (three attempts, two successful, netting about 100 records altogether) and Ashcroft and Dawes (two entries involving about £3,000).

Four leaders

Bandleader victims have been Mantovani (station-wagon containing rare percussion instruments valued at £600), Nat Temple (arrangements, band jackets and stands, estimated at £1,000), Ray Ellington (complete library, loudspeaker and three microphones, clothes), and Vic Lewis (suits, alto-sax, trombone, bass and damage to the coach).

Dealers are working out plans to combat the raiders, with burglar-alarm devices, some wired direct to police stations.

Haley still rocks Paris fans

From Henry Kahn

PARIS, Wednesday.—There were 50 arrests following the uproar at Bill Haley's two Paris concerts, reported in the MM last week.

The casualty list in the damaged Olympia Music Hall included 12 badly injured—one of them a policeman.

No glass!

Over 100 policemen were called in but were kept too busy defending themselves to be able to quell the riots.

Haley himself appealed to his fans not to pelt his musicians with glass—apparently having no objection to other missiles.

The uproar continued in the street after Haley had been escorted from the hall by a police bodyguard.

WEYMOUTH GETS A NEW BALLROOM

WEYMOUTH Corporation is to build a £186,000 theatre and ballroom on the site of the old Ritz Theatre.

Built in 1908, it was destroyed by fire four and a half years ago.

Work on the project has begun and the ballroom, which will cater for 1,000 dancers, is expected to open next summer.

The theatre, seating 1,000, should be ready in 1960.


"SAM WOODYARD
(DUKE ELLINGTON'S ORCH)
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THE WILDE BOY GETS MOVING

Marty Wilde is not worried about quitting his glamour spot in ABC-TV's fast-moving "Oh Boy!" show. In fact, he and manager Larry Parnes prefer it that way.

Says Parnes: "Rehearsals for the show took so much time and organising that we were never really able to get Marty's dates moving.

"But now, thanks to this breathing space, we have been able to book him without a break until next May."

Marty started a week's holiday in the South of France last Friday to prepare for a strenuous schedule of a five-week Variety tour, his first pantomime, a film, a Scandinavian tour and TV dates.

Marion Ryan gets O.K. for TV show

Marion Ryan has had to obtain special permission from Granada TV to be seen in "The Bob Hope Show" on BBC-TV on November 2.

Marion is under exclusive contract to Granada, but telerecorded the programme with Bob some months ago for American release. The BBC have since bought it.

Marion makes one of her rare dance-hall appearances when she stars at Samson and Hercules Ballroom, Norwich, on November 8.

THE SAXOPHONE GOES TO SCHOOL

With the coming of winter, the David McKinnon Saxophone Quartet is resuming its work of introducing the full capabilities of the instrument to London schools.

Comprising David (soprano), Ralph Bruce (alto), Harry Gold (tenor) and Jay Langham (baritone), the Quartet gives a recital at the Coburn School for Girls, E.3, on November 6, and appears next day at the Burghley Secondary School, N.W.5.

Music men fly to U.S conference

Three British officials of the Robbins Music Corporation fly to New York this week-end for a three- to four-day conference of representatives of the firm from all over the world.

They are Paddy Crookshank, European representative of Robbins Music, who is travelling via Rome, Bert Corri, Professional Manager of Francis, Day and Hunter, and Ben Nisbet, General Manager of Feldman's.

Alan Holmes, General Manager of Robbins Music, Ltd., has been prevented from making the trip through illness. He is currently in Richmond Hospital.

MCA agency to enter publishing?

NEW YORK, Wednesday.—It is reported here that the Music Corporation of America agency is to branch out into music publishing.

It is understood that the agency has negotiated, so far with little success, with the Famous and Bourne Music firms.

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Frankie meets Perry



Two famous singers get together to pose for the MM's New York cameraman. They are Frankie Vaughan and Perry Como.

A Royal Occasion



The high spot of Duke Ellington's British tour on Saturday when Ellington was presented to the Queen.

DUKE ELLINGTON is to dedicate a new composition to the Queen. He promised this when he was presented by the Earl of Harewood at a reception on Saturday, following the end of the 1958 Leeds Festival.

"She was great!" Ellington told the MM after his meeting with the Queen. "She told me she was sorry she couldn't see the concert herself.

"I told Her Majesty that meeting her made me feel tremendously inspired, and I must write something to mark the occasion. I haven't got anything down yet but I'm sure it will come."

Duke with Duke

Ellington also chatted with the Duke of Edinburgh.

"He was most complimentary," said Ellington. "He told me his only disappointment was that he had missed 'Take The A Train.' He said it was his favourite number."

Tenor-saxist Paul Gonsalves contracted food poisoning after Ellington's concert at Glasgow on Thursday.

He missed the performances at Liverpool on Friday and Leeds on Saturday, but was back with the band at the Davis Theatre, Croydon, on Sunday.

1,000 CUSTOMERS

Formed only six months ago, the Ilford Jazz Club already has over 1,000 members.

ANGLO-AMERICAN HERMAN BAND

From Page 1

offer for Ronnie Scott to join him.

Another unique feature of the exchange is that Barber's tour of America will also be handled by the NJF, who are opening a New York office.

Harold Pendleton, Executive Secretary of the NJF, told the MM: "We have been worried for a long time about British groups getting the thin end of the wedge in the exchanges.

Ross and Lewis

"The one really successful thing about the exchanges so far was the way Britain's Ronnie Ross and America's John Lewis got together. As a result, Ross is now internationally known and came second as a 'New Star' in the latest 'Down Beat' poll.

"As the aim of the NJF is primarily the development of British jazz, we felt this type of exchange would be a great benefit to local musicians."

Vic Ash Six added to jamboree

The Vic Ash Sextet has been added to the all-star bill that will play at the Jazz Jamboree at the Gaumont State, Kilburn, on November 23.

Alf Morgan, secretary of the Musicians' Social and Benevolent Council, tells the MM that tickets are selling rapidly but some are still available.

Broadstairs and St. Peter's Urban District Council.
BANDSTAND ENTERTAINMENT—SEASON 1959
The Council invite offers for the provision of the following alternative types of entertainment at the open air Bandstand at Broadstairs for a period of 12 weeks during the 1959 season.
(a) ORGANIST-ENTERTAINER with a wide experience of the modern electric organ and of arranging, presenting and compering audience-participation shows for adults and children; old time and modern dancing; light music, etc. The Council have their own organ.
(b) FOUR PIECE COMBINATION of first-class ability and experience in the presentation of light, old time and modern dance music; audience-participation shows for adults and children, etc., with the Leader fully capable of organising and compering the shows. Offers can be made with or without an organist in the combination.
Offer forms and brief particulars can be obtained from the Entertainments Manager, Garden-on-the-Sands, Broadstairs, to whom offers endorsed "Bandstand Entertainment" must be sent not later than Thursday, 13th November, 1958.
H. C. NORRIS, Clerk of the Council.
Pierremont Hall, Broadstairs.
17th October, 1958.

MELODY MAKER
Vol. 33 No. 1303
EDITORIAL OFFICES: 189, High Holborn, W.C.1
Telephone: CHAncery 3344 Editor: PAT BRAND
ADVERTISEMENT OFFICES: 96, Long Acre, W.C.2
Telephone: TEMple Bar 2468 Ad. Manager: JOHN A. O'BRIEN
Provincial News Editor: JERRY DAWSON, 2-4, Oxford Road, Manchester 1. Central 3232

Registered at the G.P.O. as a newspaper. Printed and published in Gt. Britain by Odhams Press Ltd., Long Acre, London, W.C.2. Postage on single copies: Inland 2½d., Abroad 1½d., Canada 1d.

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NOVEMBER 1, 19...

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London agent Harold... Davison confirmed at press...

BASIE BAND FOR... FESTIVAL HALL

THE Count Basie Band wi... open its third British tou... at the Royal Festival Hall o... February 7.

The band, with singer Jo... Williams, will tour Britain f... 15 or 16 days but the full itin... erary has not yet been fixed.

From Britain, Basie will ... to the Continent for thre... weeks. There have been n... changes in the line-up sinc... the band left London in Nov... ember, 1957.

Shopping Stars

Joan Regan and Billie Anthony star in Sunday's edition of ATV "Music Shop." Teddy Johnso... is the resident host.