# Maker

JULY 12, 1958

World's Largest Sale

EVERY FRIDAY 64.

Three Jazz **Festivals** 

See Pages 2 and 3



Harry Belajonte-due in Britain on August 10exclusive MM picture sent from Hollywood this week.

BELAFONTE will be banned from TV and radio when he sings in Britain next month. Reason: The Rank Organisation, who

by Chris Haves

First Steele LP

Tommy Steele is scheduled to wax an LP this weekend for Decca. Other than his film

soundtracks, this is his first LP.

Some of the numbers will be standards, the others Steele's own compositions.

bidding for the tour, have adopted a "get-tough" policy.

Smith: "If negotiations are completed on the existing basis. Belafonte will be unable to televise or broadcast before or during his appearances for

### Seats to spare

Rank's are annoyed because Victor Borge's 75minute TV show cut audiences at his subsequent London dates.

Borge was sold out in the Provinces but after his TV appearance there were seats to spare in London.

### Interviews only

Said Mr. Smith: "With Belafonte, we can't afford a recurrence, but we will not unreason-

ably withhold permission for TV or radio interviews."

As we closed for press, negotiations for Belafonte's eight appearances at Kilburn Gaumont State Theatre between August 10 and 16 were still not finalised.

Says Rank executive Ivor Perry Como TV Show.

The show is one of the offers being negotiated for his third

American tour in October.

He will probably stay in the
U.S. for three or four weeks.

Lonnie, who is curre tly at
Blackpool (see review on Page 4), will take a two-week holiday after his six-week season there.

He then does five one-nighters for ABC, starting on September 2 at Wigan Ritz, Other dates settled are Lincoln Savoy (4th). Dover Granada (12th), and Exeter Savoy (14th).

### Alan Clare 3 at 'Koool Kanary'

The Alan Clare Trio will be resident at the "Koool Kanary" Club which opens on Tuesday at 20 Gerrard Street, W. For the past 18 months the group has been resident at the Star Club, Wardour Street, where it plays its final date on Monday

Monday.

The "Koool Kanary" is run by singer Shelley Moore, who will be resident with the Clare Trio and singer Cliff Lawrence.

# Tristano, Newborn added WHO'S to Carnegie tour TWO more top American jazz stars—pianists Lennie Tristano and Phineas Newborn—have been signed

WHO

FRANKIE **VAUGHAN** 

See Page 2

DUKE ELLINGTON

Page 2

ELLA FITZGERALD

Page 3

DAVID WHITFIELD

Page 7 \* ERIC DELANEY

Page 10

Plus !

### for the "Jazz From Carnegie Hall" package set for September.

They join the star line-up of saxists Zoot Sims and Lee Konitz, trombonists J. J. Johnson and Kai Winding, planist Horace Silver, bassist Oscar Pettiford and drummer Kenny Clarke.

Twelve new dates were announced this week by the Harold Davison Office.

### New dates

They are: Capitol, Cardiff (September 8), City Hall, Sheffield (9th), Odeon, Nottingham (10th), Odeon, Leeds (11th), City Hall, Newcastle (12th), St. Andrews Hall, Glasgow (13th), Empire, Liver-pool (14th), Colston Hall, Bristol (15th), Brangwyn Hall, Swansea (16th), Gaumont, Bournemouth (17th), Town Hall, Birmingham (19th), Free Trade Hall, Manchester (20th). Another three dates have to

be fixed. As previously announced, the package opens with two con-certs at London's New Victoria Cinema on September 6.

### LENA HORNE FOR **CHARITY SHOW?**

MERICAN star Lena Horne A has been invited to appear in the charity gala "Night Of A Hundred Stars" at the London Palladium on July 24. "She is currently holidaying

in Paris and I am pretty confident that she will be able to make it," says producer Charles Russell.

Other stars appearing in the show include Harry Secombe, Max Bygraves, Eddie Calvert, Julie Wilson, James Kenney, Dorothy Squires, Rex Harrison, Diskin Handards, Inc. Dickie Henderson, Jr., and Peter

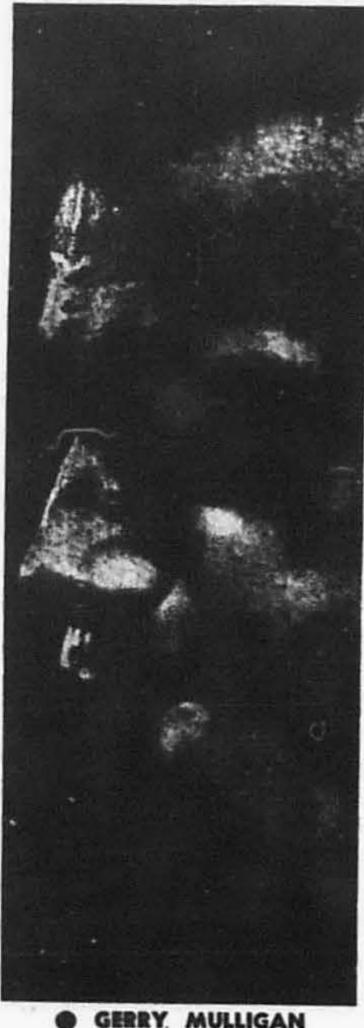
### It's a Pleasure

"Living For Pleasure," the Show Band singer Janie Marden. arrick Theatre yesterday Garrick Theatre yesterday (Thursday). Music is by Richard Addinsell and lyrics and sketches by Arthur Macrae.

### EX-TED HEATH STARS ARE 'FREE AND EASY'



Former Ted Heath vocal stars Dickie Valentine to Spain and Lita played a Spanish senorita, and Lita Roza were reunited on Monday when Dickie stars in a big gala show at Cannes on Lita guested in Dickie's "Free And Easy" show July 19 and starts a week's cabaret at Ostend on on AR-TV. Dickie was cast as a soilor on a visit July 25.



**Burt Korall** 

**ELLINGTON** kicked off 'America's biggest jazz festival at Newport with a programme built around the Duke's orchestra, his stars and his music.

An Ellington star unit, composed of Rex Stewart (tpt.), Ben Webster (tnr.), Tyree Glenn (tmb.), Hilton Jefferson (alto), Oscar Pettiford (bass), Sonny

Greer (drs.) and Billy Strayhorn (piano), set the feeling for the evening.

Running down tunes associated with Duke in a lent audience response, typical Ellington small-band manner, the group got things off to a good start,

Britain's Marian McPartland followed-with Ed Shaugnessy (drs.), Milt Hinton (bass)-and did a brace Shaugnessy (drs.), Milt Hinton (bass)—and did a brace The much-advertised New- though he essayed an enthusi-of tunes, with Gerry Mulligan sitting in on two port International Band put in asm rarely noted in recent

Miles Davis and his new group followed Marian. To Friday afternoon. It acquitted my dismay, the set was disappointing. The only saving itself competently considering grace of this particular set was Miles's solo on "Bye that the band has only been Bye Blackbird."

### Morello-an asset

The music took a turn when the Brubeck group came on. Paul Desmond was his usual logical thinking self, and once again the drumming of Joe Morello proved

Duke and his orchestra, playing the concluding set made for moments of interest. of the evening, followed the pattern created by their Jim Giuffre, who contributed predecessors. The band, though often uneven and a the best of the "commissioned" little out of tune, and its soloists, managed to retain scores for the Youth Band, audience interest, with trumpeter Clark Terry, Harold "The Pentatonic Man," made Baker and Ray Nance standing out.

ticular afternoon was added to reports from by the John Laporta Quartet -again a real sense of organisation was a big asset.

### International

ts first Festival appearance on years. together two weeks.

Ensemble work fluctuated between fair and good and the soloists, notably German trom-bonist Albt Mangelsdorff, Swedish tenorist Berndt Rosengren, America's Andy Marsala and Britain's Ronnie Ross also scores for the Youth Band.

my afternoon. The Giuffre

Mahalia Jackson joined Ellington to close the evening's festivities and drew an excel-

enthusiasm.

Jimmy Rushing was the highpoint of the evening. His "Brussel's Blues" drew cries from the audience for more of the same. During Jimmy's stay on the stand, the Goodman Band took fire. Trombonist Eddie Bert's solos and Roy Burnes's drumming were especially gratifying.

Trio-J. Hall (guitar), Bob Brookmeyer (valve tmb.)-

essayed a rare cohesion and

The meaning of this par-

Goodman

crowd gave Benny Goodman

mainly of studio men, turned

in a good performance, making

the deepest impression on those

Benny, of course, is not the

Benny of the Thirties. His playing lacked the precision

and the fire of his best days,

Rushing

with roots in the swing era.

Benny's band, composed

an enthusiastic reception.

the evening the big

The Teddy Wilson Trio-Bert Dale (drs.), John Williams (bass)-spelled the Goodman Band between its two sets. As always, Teddy more than held

This week's



Duke Ellington and Marian McPartland opened Thursday night's proceedings.

# Frankie Vaughan is

The Bernard Delfont presentation is a colourful affair, replete with gaily clad dancers and first-class supporting acts.

In this respect, Delfont had wisely done full justice to the star of the evening. This was no case of the "Show Biz King" being attended by mediocre courtiers—every act sustained interest at a key pitch.

Not a plug

And when Frankie himself took the stage, the roar of enthusiasm could have been heard at the ends of the twin piers.

He ran through his recorded repertoirs—with never a little point. repertoire—with never a plug, let it be said to his eternal credit - with a vitality that would have put a lesser man in

crowd scene by de Mille. Holi-daymakers—from mothers with Bouquets, too, for juggler babes in arms to grey-haired Fraser Hayes Four, and grand-dads—surged on the box comedians Jimmy Wheeler and offices like waves on the Brigh-

But even staunch supporters, Frankle alone justified his title of "Show Business Personality Of The Year."—Laurie Henshaw.

"I LOVE you all," cried a radiant Alma Cogan from the stage of the Winter Gardens, Morecambe, when last

Apart from the tasteful plano

FRANK

One of the few boys who has catalogue S.W.16.

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

THE only thing missing so far from Belgium's World Festival of Jazz is the world. An impressive array of star musicians has this week played to a half-empty Casino at Knokke, the incredibly clean, almost antiseptic, holiday resort. One reason may be that, apart from Vic Dickenson and Teddy Buckner, most of the star names have already played Europe this year. Another may be the confusion,

playing has been a revelation.

If there is a more swinging

drummer I haven't heard him

On this show we also heard

hardswinging mainstream jazz

from Dickenson, Hawkins and

Eldridge: and the magnificent

Ella singing Gershwin numbers.

For me. Dickenson was the

bassist Rene Goldstein and

those nights when the

● .VIC DICKENSON—the highspot

O J. C. HEARD—a revelation.

The Festival opened

Saturday with a set by

Belgian All-Stars-an

Bob Dawbarn

reports from

KNOKKE

the

in-

which still exists, as to who exactly is due to appear.

The foreign visitors just haven't shown up-the only Englishman I met was Gerry French, trombonist with the Wally Fawkes Band. Gerry solved the accommodation problem by sleeping in the isolation ward of a children's convalescent home.

appointing in London. For me the best thing about the Festival has been the chance to meet the London concert in 1953 and his musicians themselves. Within 20 minutes of checking into my hotel, I had met Coleman Hawkins gazing at the sea, and was drinking ice-cold beer with him at a pavement café table.

### Hour a night

After each concert Gerry and went to the New Orleans and Bagatelle clubs at the Casino with Shaw and Heard; some (beer 9s. a glass) where the messy Dixieland from Dicken-Americans played an hour a son, Buckner and Byas; some night. Then over the road to bar where, for example, on Monday night we sat at a table with Ella Fitzgerald-watchdog Norman Granz had gone to Cannes-J. C. Heard and Vic highspot, with his sardonically within speaking humorous solos. Ella's accomdistance of Don Byas, Hawkins, Arvell Shaw and Roy Eldridge. Gillespie came in for a quick drink but announced he had

What are you, a man or a mice?" asked Shaw, "Squeak, squeak," said much better in the New Orleans club later, playing a delightful and relaxed "Ten-

orders to get back to his wife

and leaving. Musically, the Festival has derly. produced a very mixed bag. The Sunday's concert will take a highspots have undoubtedly lot of forgetting. It was one of from Ella, Dickenson, J. C. Heard and Hawkins—the musicians were having a ball latter unrecognisable as the and everything they attempted

musician who was so dis- came off. Billed as "JATP, we heard Gillespie playing im-I missed Heard at the JATP possible runs; Hawkins proving Bechet. why he is rated a jazz "great" Eldridge in tasteful and through but, frankly, he sounds puckish mood; Dickenson witty tired and dispirited. There and with great drive; a bronzed were few of those fabulous, Stan Getz at his best; Byas double-tempo runs and little of sounding like Hawkins's twin; the melodic brilliance of yesterand Ella singing the Rodgers and Hart songbook as only she different group led by tenorist

The rhythm section of Levy. Heard and Shaw alternating some typical Stephane Grap- with Goldstein laid just the pelly; above average boogie and rocking foundation the soloists biues piano from Sammy Price needed

### Diabolical

The concert must have used up all the good jazz that was going for the night, because the club sessions later were diabolical and, happily, short-

Monday's show was equally memorable—but for somewhat different reasons. It varied was provided by Heard, Belgian from tragedy to high, and unin-Labelled as a "New Orleans Lou Levy, a fine accompanist

Concert," this was the bes Buckner, who in his own attended of the three nights words "couldn't get his chops right" for the concert, sounded and the star, according to audience reaction, was Teddy Buckner, who even rated more applause than the "King Of Europe," Sidney Bechet.

The evening opened with France's Claude Luter and his band-a typical revivalist group featuring good trumpe from Guy Longnon and the worst drummer I have ever heard on a public stage. Luter's clarinet playing is, as ever, closely bound to Johnny Dodds, but I wouldn't rate him as high as our own Sandy Brown or Wally Fawkes,

### **Gentlemanly**

Sammy Price played a good blues, and some not-so-good boogie, and his trio was joined by Albert Nicholas, looking like the family doctor.

Albert played his limpid. gentlemanly clarinet with plenty of charm, but utterly lacked authority. He was joined by Buckner and Dickenson for a noisy, raucous bash which just sounded a mess. Buckner, as he occasionally

showed in his solos, is capable of blowing excellent Armstrong-tinged trumpet, but he will indulge in high-note pyrotechnics for which he completely lacks the necessary

Ella gave us the Duke Ellington songbook, and then came

### Cannes

FROM Knokke on Tuesday morning, the first planeload of musicians took off for the Cannes Jazz Festival, due to open that night with Ella. Dickenson, Hawkins, et al. For the next week, the air will be full of airborne jazzmen passing each other between the

two Festivals. One addition to the Cannes bill will be the French-domiciled American trumpeter, Bill Coleman. He is to take part in a "Battle Of The Trumpets" with Gillespie, Eldringe and Buckner. Battle? It sounds more like open warfare. A highspot at Cannes is to

be the presentation of the Django Reinhardt award to an as yet unnamed jazznan. -Bob Dawbarn.

MAILBAG—see page 9



the top-of-the-bill, At times, his greatness shone

the melodic brilliance of yester-With Buckner, Dickenson,

ing Heard. Bechet played a back. selection of tired-old standby's. The climax of the entertainment came with "The Saints," for which the group was joined by Nicholas and the Luter front

In the usual arrangement, Bechet holds the last note band. Buckner either didn't and mainstreamers.

know or didn't care and, chesting slightly by taking a second breath, outlasted Sidney.

Bechet didn't take kindly to this and openly remonstrated with the trumpeter as the rest of the musicians were leaving the stage. He then went into the "Saints" again, all by himself, until the rest of the Price, Shaw and a bored-look- rather puzzled group came

Once again that last note and once again Buckner holds out the longest. A milling bunch of arguing musicians finally left the stage. That then was Knokke as I

heard it. Maybe the moderns will prove longer than the rest of the a bigger draw than the trads

## some of the **NEW JULY LPs**

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IT'S ALL OVER BUT THE SWINGIN' LAT 8248

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> CARMEN CAVALLARO REMEMBERS EDDY DUCHIN LAT 8247

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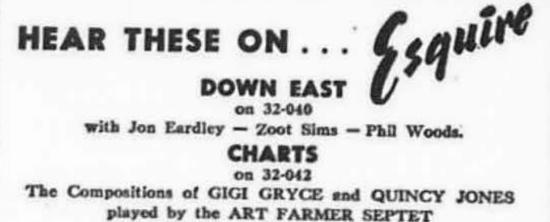
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road proclaims: "Welcome to Brighton." An effigy of Frankie Vaughan would be doubly effective from the corporation's standpoint if the reception accorded his "Happy Go Lucky" summer revue is anything to go by.

The show opened on Tuesday, and after the first house the street outside the Hippodrome Theatre resembled a crowd scene by de Mille. Holidaymakers—from mothers with penultimate number, "Happy Days And Lonely Nights" would have made the best finale. "Garden Of Eden"—though an obvious inclusion—came as something of an anticlimax.

In many of the songs, Prankie was ably assisted off-stage by the George Mitchell Singers. And praise must be accorded the orchestra under MD Sidney Sharpe, which played with commendable precision and verve.

Bouquets, too, for juggler Prediani, the always brilliant

Tuesday. Bernard Delfont's
"Light Up The Town" opened
for the summer season.
And she was entitled to love
'em! They had just given her
act a reception as hig as she is
ever likely to get.

playing of Semprini, the accent of the rest of the show is on comedy, and who better to pull If he can afford to take a rest seaside audience than Moreat the end of this summer sea-son, he will certainly have Ken Piatt, ably assisted in earned it. Only one criticism: sketches by the Munks Twins— the applause that greeted his Nancy and Molly?—J. D.



the advantage of a 'legit' training, Frank couples his technical background with a stylish flair to keep in the news and in the money. He's been a long time on SELMER. You can get details of Selmer by sending for

### Souvenir from Hollywood



Publisher David Toff seen on the set of "Teacher's Pet" with star Doris Day during his visit to Hollywood, (See also page 11.)



(Times: BST/GMT) SATURDAY, JULY 12: 12.19-12.45 p.m. A 1: Paris Jazz Trio. Carl Perkins, Parker-Diz, Silver, 2.6-2.25 O 1: Dutch Swing College

Band.
5.15-5.45 Z: Swing Serenade.
6.35-6.58 DL: Just Jazz.
6.0-10.0 T: (1) Hollywood and

Breadway. (2) Billy Taylor, Petti-ford, Tony Scott, Al Cohn, Gryce, Allison, Kenton, Pepper. 9.0-9.30 W: Jazz Time. 9.0-9.55 J: America's Pop Music. 10.10-10.40 B: Don Byas. 10.35-12.0; 12.10-1.0 a.m. Q: Top Ten, Erwin Lehn Ork., Anthony,

11.0-11.55 P 1: Jazz à la Carte. 11.5-11.45 P 2: St. Louis Blues. 11.10-11.30 Y: Jazz Gallery. 11.30-1.0 J: D-J Shows, 1.0-2.0 E-Q: Saturday Night Club. 2.5-3.0 H-Q: Hollywood-New York.

BUNDAY, JULY 13: 5.42-6.15 p.m. A 1 2: A Year of Jazz. 6.20-6.30 A 1 2: Jazz News. 8.0-10.0 T: (1) Riddle, Les Brown, Peggy Lee, etc. (2) Great Jazz Trumpeters. 10.10-11.0 8: For Jazz Fans (news break 10.30).

10.30-11.45 A 1 2: Cannes Jazz Festival-Plano Contest (news break app. 11.15). 11.0-11.55 P 1: Jazz Microgrooves.

MONDAY, JULY 14: 8.0-10.0 p.m. T: (1) Miller (30 mins.), Louis, Bing '31, Les Brown. (2) Basie, Tatum, Webster, James P., Waller, S.F., Ahmad Jamal, Brookmeyer.

10.30-11.30 app. K: Jazz Music. 10.35-10.55 P 3 Bolling All Stars. 11.5-1.0 a.m. J: D-J Shows (nightly to Thursday).

TUESDAY, JULY 15: 5.15-5.53 p.m. K: Jazz School, 8.0-10.0 T: (1) James, Thornhill, Heftl, T.D., Gorme, (2) The "High Society" clarinet solo and it's Quotes. Brass Ensemble of The Jazz and Classical Music Society. Louis, Hines, Garner, Clayton. Braff.

10.0-10.30 J; Modern Jazz 1958, 10.8-10.35 B-258m: The Real Jazz. 10.30-11.15 I: Jam Session, with Parker, Carter, Hodges, Hawk, Hamp, etc.

WEDNESDAY, JULY 18: 6.15-6.45 p.m. DE: Jazz Section, 7.10-7.30 C 2: Jazz Music, 8.0-10.0 T: (1) Goodman Ork. (30 mins.), Herman, Thornhill, Riddle. (2) MJQ, Danny Barker, Pee Wee R., Gluffre, Shavers.

Basie, Hodges, Zurks.

9.30-10.30 P 3: Jazz for Everyone.

10.20-11.0 Q: Jazz on the Organ.

10.45-11.12 Z: Jazz à la Carte.

12.10-1.0 a.m. I: German Jazz.

THURSDAY, JULY 17: 6.15-6.30 p.m. P 3: Namur Jazz Quartet,
8.0-10.0 T: (1) Sherwood, May,
Machito, J. and T. D. (2) Lester
Young, Miles D., Urbie Green,
Monk, Silver, Krupa,
10.5-10.35 P 3: Panassić.
10.30-11.0 P 4: Rosetta Tharpe, 10.40-11.30 DL: Jazz Club.

3.0-3.15 p.m. O 1: Pia Beck Trie. 3.15-3,45 I: German Jazz Festival, 5.0-5.30 K: Jazz from Malmo. 5.30-6.0 L: Jazz.

11.0-12.0 P: Dixieland; Kenton.

8.0-10.0 T: (1) Thornhill, B.G., James, Ambrose, Shaw. (2) Music of Neal Hefti, Bechet-Page, ienet-r Cootle, Butterfield, Jim Hall, Raney, etc. 9.15-9.30 B: Harry James. 10.0-10.25 J: Star of Jazz. 10.10-11.0 B: As Sunday, 10.15-10.45 P 2: The Living Jazz.

11.30-1.0 a.m. J: D-J Shows. Programmes subject to change. The 8.0-10.0 VOA transmission is repeated nightly between 11.6 and

10.15-11.0 N: Jazz Programme.

WAVELENGTHS IN METRES RTF France 1: 1-1829, 48.39. 2 - 193

RTF France 2: 280, 218, 318, 359, 379, 445, 498. Hilversum: 1-402, 2-298, BBC: E-464. L-1500, 247. NDR/WDR: 309, 189, 49.38. Belgian Radio: 1-484, 2-324. -267. 4-198. RIAB Berlin: 303. SWP B-Baden: 295, 363, 195,

41,29. APN: 344 271, 547. 8BO Stockholm: 1571, 255, 245, 306, 506, 49 bands. NR Oslo: 1376, 337, 228, 477, 19. 25 or 31 bands.

Monte Carlo: 205, BDR Stuttgart: 522, 49.75. HR Frankfurt: 506. Europe 1: 1622.

VOA: 8.0 p.m.: 13, 16, 19, 31, 41 bands. 11.0 p.m.: 19, 25, 31 bands plus 1734 from midnight. Luxembourg: 208, 49.26, SBC Lugano: 568.6. BBO Geneva/Lausanne: 393, 31

F. W. Street

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others omitted	by timitatio	ns of space.	
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Norman Hunt	E.Lay	Jackie Sprague	HS*
Doug Stimson	HS*	Don Pashley	C*
Alan Nesbit	E.	Bruce Turner	C#
Harry Conn	D.	Bob Miller	C#
Michael Krein		Harry Smith	C*
The state of the s	C*	Al Bohm	C¥
Roy Willox	D.Lay	E. O. Pogton	(*
Harry Conway	E.	Tony Symes	(**
Yed Planas	D.	Jack Bonsor	C.
Vic Ash	C*	Ivan Dawson	(**
Pat Smuts	D.	Ronnie Chamberlai	n D.
Eddie Mordue	F.	Lew Smith	D.
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# DISC 'FREZE' IN U.S HEATWAVE

NEW YORK, Wednesday.-Trend of the week: The Freeze! Maybe it's the 90-degree-plus heatwave, but people are going for this new fad.

Initial disc, called "The Freeze," by Tony and Joe on the Era label, sneaked quietly on to the market a couple of weeks ago and promptly proceeded to make a noise.

It's a dance which involves sudden stops in the music, at which time people "freeze" in their tracks and hold the posi-tion till the music resumes.

### Bill Haley, too

Now Bill Haley has come out with a "freeze" record called "Don't Nobody Move," and this, too, has created initial interest. Some are saying that the Freeze is the newest and biggest thing since the Stroll.

### LONNIE DONEGAN

### Disc arrives

THE long-promised Lonnie Donegan version of "Grand Coolie Dam" was released on Dot this week.

This is the first of Dot's one-year special deal with Donegan. The strong performance on the tune, which some tradesters have likened to the hillbilly standard, "Wabash Cannonball," figures to get considerable action.

### **MAX BYGRAVES**

### **Bob Crosby guest**

MAX BYGRAVES arrived here this week for TV appearances and a deejay tour to push his new London record, "Gotta Have Rain."

Max is in competition with Eydie Gorme, whose version is also on release.

And both stars are booked for "The Bob Crosby Show" over NBC-TV on July 19. The big question is, which of the two will sing the tune—or will they both get a chance?

### RUSS REGAN

### Another 'People'

NEWEST gimmick record of the week is called "Junior Junior Junior," by Russ Regan on the Corvette label.

This involves a desperate plea by the mother of the Purple People Eater.

From out in space, she entreats him to leave earth and come back home like a good

The disc again employs the speeded-up voice technique which clicked with the original "Purple People Eater."

### MEET THE STARS with

Ren Grevatt

### PERRY COMO

### Strong Coupling

STRONGEST new records of the week are discs by Perry Como and Nat "King" Cole. Como has a strong pairing in "Moon Talk," a cute bouncer, and "Beats There A Heart So True," a handsome ballad.

Cole has an extremely classy coupling in "Nothing In The World" and "Come Closer To

## Donegan lures fans from the Blackpool sun

TWO hours of loud, brash, fast-moving, musical en-tertainment. That's the Lonnie

Donegan Show at Blackpool's Palace Theatre.

Last Monday it started a seven-week run of matinee performances and even a perfect summer is not likely to keep the teen-agers away. TV's Jack Good has devised

a first-half which for speed and continuity could not be surpassed in any television studio. Cleverly used black-outs and spots pick out individuals from a stage full of people.

### Excellent

A word of praise for the Betty Smith Quintet. Betty and her group make an excellent job of backing Kenny Baker, the rather wild Pive Dallas Boys, the Peter Crawford Trio with Billy Ponds and the Romany Sisters, two newcomers.

Novelty even pervades the interval with Luxembourg deejay Michael Jackson presenting a juke box spot and then nipping down into the audience to buy a soft drink from an usherette.

Donegan took over the whole of the second half and he could have gone on for another hour. The fans loved him

He knows exactly how to deal with exuberant teen-agers, even

with exuberant teen-agers, even telling them to shut-up, although he admitted: "I picked that up from a pal of mine—Tommy Steele."—Jerry Dawson.

# {Dates with

(Week commencing July 13.) Winifred ATWELL Beason: Hippodrome, Black-

Kenny BAKER Sunday: Pier Pavillon, Llandudno Beason (Afternoons only): Palace Theatre, Blackpool

BEVERLEY Sisters Season: Pavilion, Bournemouth

Eve BOSWELL Sunday: Opera House, Blackpool

Season: Queens Theatre, Blackpool Tony BRENT Week: Hippodrome, Man-chester

Sheila BUXTON Season: South Pier, Blackpool

Petula CLARK Week: South Parade Pler. Southsea

Alma COGAN Season: Winter Gardens, Morecambe Lonnie DONEGAN Season (Afternoons only): Palace Theatre, Blackpool.

Ronnie HILTON Season: Puturist Theatre, Scarborough Michael HOLLIDAY

Season: Hippodrome, Black-KING Brothers Season: North Pier, Black-

Don LANG Season: Central Pier, Black-

Guy MITCHELL Week: Capitol, Aberdeen MUDLARKS

Opera Blackpool Season: Alexandra Gardens, Weymouth

Ruby MURRAY
Season: Wellington Pier,
Great Yarmouth

Larry PAGE Week: New Theatre, Northampton Joan REGAN

Season: North Pier, Black-Marion RYAN

Week: Winter Gardens, Margate Anne SHELTON Season:

King's Theatre. Southsea. Tommy STEELE Week: Pier Pavillon, Llandudno

TANNER Sisters Season: Music Hall, Aberdeen Frankle VAUGHAN

Season: Hippodrome, Brigh-Malcolm VAUCHAN Week: Winter Gardens.

Bournemouth Hedley WARD Trio Week: Regal, Great Yarmouth

Nancy WHISKEY Week: Hippodrome, Bristol David WHITFIELD Blackpool Opera Season: House,

## 'Cardinals' win the Leicester title

FORTY skifflers from seven groups competed in Leicester-shire's biggest skiffle gala at the weekend. The contest, held at Coleorton Hall, near Coalville, was won by "The Cardinals" from Leicester.

NORTHERN IRELAND,-Trumpeter John Watters has formed a seven-piece to play in Ballyclare Town Hall during the summer.

PLYMOUTH.-Starting on July 2 the Gerry Hannaford Quartet will be at the Embassy Ballroom twice a week.

PRESTON.—From August 6 Preston Jazz Club will open on Wednesdays.

ISLE OF MAN. - Tenor-saxvocalist Freddy Harding is leading a quartet at the Majestic Hotel, Douglas.

SOUTHSEA. — The first week of Harold Fielding's week of Harold Fielding's shows featuring Billy Cotton and his Band, set up a new receipts record at the Bouth Parade Pier, Southsea.

STOCKPORT. - The Gravier Jazz Band appears each Friday at the Club Perdido.

FOLKESTONE.— Pianist-leader Len Willoughby is providing the music at Folkestone Grand Hotel for new MD, Maurice Little.

### NEWSBOX...by **Jerry Dawson**

CARDIFF. — Jack Treeby is leading the band at the City Hall. Langdon Doidge remains MD at Sophia Gardens Pavilion.

BIRMINGHAM. - Tony Brent's next television date is in the local TV show "Rainbow Room" today (Friday).

LEWES. — Riverside Jazzmen now play every Tuesday for Southwick Jazz Club.

CRAWLEY.—Crawley Jazz Club has re-opened at Town Meadow. The Consorts, guested with Sammy Lambert's Band at Brighton Aquarium.

LITTLEHAMPTON.—Top Hat Ballroom is featuring three bands: Ronnie Smith Orchestra. Dennis Coleman Quintet and Chix Cheesman Four.

HERNE BAY.—Danny Platt. umpet-player with Preddy trumpet-player with Preddy Gordon at Central Bandstand, has married Margie Cussen.

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IT'S comforting to come back to what Telchard Evans calls "The Battleafter four weeks' field " absence and find things just as crazy as when I left them.

Like people saying people are no longer interested in records and that steam radio is dead—when "Two-Way Family Favourites" has just clocked up an all-time high of 13 million listeners. Like people saying rock-'n'roll is dead, when much of it only seems older and uglier. Like people asking: "What's

the next craze to be?" Like Jim Bray being fined for carrying his bass in his van without having a carrier's licence. . . .

### Does it?

JIMMY, you remember, was fined £1 for carrying his bass home from a Pieces of Eight date at Buxton whilst not having a licence to carry "goods" in his van.

This raises interesting prob-Does it apply reporters carrying their pencils in their cars? To Max Geldray driving around with his harmonica in his pocket? To disc-jockeys travelling

with parcels of records? Or to a bandleader giving his vocalist a lift?

### Who cares?

WELL, what IS the next craze? One of the few people who's not scratching his

head for an answer is song- (if any) craze is going to follow "No rock-'n'-roll, writer Harry Tobias. craze can stand up against a good melody with good lyrics,"

says he. He says it from personal experience. In Town on the last leg of a two-month European "Sweet and Lovely" among his many hits) recounted how a



song he wrote 21 years ago is still earning him a modest fortune.

Title: "Sail Along, Silvery Moon."

"I wrote it with a man called Percy Wenrich, who wrote several top hits, like 'Put On Your Old Grey Bonnet. And it

did very well, indeed.
"Then, last November, Billy Vaughan recorded it in Hollywood. It ran for eight weeks on the 'Hit Parade' show and sold one-and-a-half million

"Now it's going into an album called 'Sail Along.'

### Plastics

ND in spite of all this talk A about a disc slump, more and more people seem to be getting in on the disc-wagon. Particularly on the plastic side.

I hear talk of our breakfast cereal packets not merely carrying strip cartoons on the back, coupons for spurs, hats. gun belts and silverware on the sides, and a free gift in among the contents-who cares what the stuff tastes like?-but of shortly having a plastic remaining of the TV star pressed over his portrait on the front.

### Single-sided

THESE plastic recordings can be produced very cheaply. Not taking into account the actual session costs, a threeminute single pressing over a sleeve note and two-colour picture of the star can be run off at 8d. for a print order of 100,000 or about 10 d. for a run of 25,060.

Retailing at two bob or halfa-crown, they make a nice profit. They give very good reproduction for some 500 playswhich is an awful lot of time to

play one record. "And," argue those interested, "most people buy a disc for one particular side only."

### Colour bar

As this column goes to press, the case of the proprietors And Harry doesn't care what of the Scala Ballroom, Wolver-

No need to gatecrash the dressing rooms of Paul Raymend's exotic Revuebar to find

scenes like this. As ever 15,000 members (at 10s. 6d. a head) know, girls as glamorous as

Jackie Martin (left) and Margaret Melyneux can be viewed in three shows a day. And the musicians who play music for stripping? Multi-instrumentalist MD Robbie Desmond, planist Eddie Atkins, and drummer Derek Dickson, In a two-hour session, they may get through 50 numbers. Anything, in fact, from the "Hornpipe" from Handei's Water Music to "Harlem Nocturne."

hampton, versus the Musicians' Union has come into the courts.

The case raises the whole question of how far a union may legally take notice of a colour bar and is, of course, sub judice. The MELODY MAKER must

therefore refrain from any ex-pression of opinion until the Court's decision has been given. It is for this reason, also, that Humphrey Lyttelton's column has been omitted this week.

### One of those things

TAPANESE singer Pat Suzuki has just had her first disc issued in Britain: "Daddy" and "Just One Of Those Things."

Someone at RCA, with a sense of the historic perhaps, chose July 4 for the date of

America's Independence Day: the day the Japs first struck at America in World War II.

Put they didn't change her name to Pearl Harbour. . . .

EDDIE THOMPSON tells me Le his guide dog. Max, be-haved so well during the London bus strike that, for a treat, he took him to a flea circus.

Max stole the show.

# Postscript to Charlie Parker

CHARLIE PARKER (LP) " Jazz Perennial "

Segment (a); I'm In The Mood For Love (b): Blues (Fast) (b): Bal-lade (c): Celebrity (d): She Rote (c): Un Poquito De Tu Amor (f): Tico Tico (f): Swedish Schnapps (g): Mama Inez (h): La Paloma (h): The Song Is You (h): Laird Baird (1); Kim (1); Cosmic Rays (i); If I Love Again (j).

(Columbia Clef 12 in. 33CX10117-41s. 8[d.)

Parker (alto) with: (a)-Kinny Dorham (tpt.); Al Haig (pno.i; Tommy Potter (bass); Max Roach (drs.i. 5 3 49.

(b) -Hank Jones (pno ); Ray Brown (basa); Buddy Rich (drs.), March (c)-Same personnel, plus Celeman

Hawkins (thr.), October 1950. (d) -Personnel as for (b), October (e)-Miles Davis (tpt.); Walter

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Bishop, Jar. (pno.); Teddy Kotick (bass); Roach (drs.), 17/1 51, (1)-Bishop (pno.); Kotick (bass);

### EDGAR JACKSON

follows up Steve Race's three-part series on "The Immortal Charlie Parker" with a review of another recent Bird release-"Charlie Parker: Jazz Perennial"

Roy Haynes (drs.); José Mangual (bongos); Luis Miranda (conga drm.), 12 3 51.

(g)-Red Rodney (tpt.); John Lewis (pno.); Brown (bass); Kenny Clarke

(h)-Personnel as for (f). plus Benny Harris (tpt.). 23 1 52. (i) Jones (pno.); Kotick (bass); Roach (drs.), 30 12 52. (i) Hal McKusick (cit.); Al Eieck

(flute); Tommy Mace (oboe); Mannie Thaler (bassoon); Junior Cellins (French horn); Tony Aless (pno.); Charlie Mingus (bass); Roach (drs.); Dave Lambert Singers, 22 5 53. All USA. (Am. Norman Granz.)

Note .- Alternative take of (c) previously issued on Columbia Clef SEB10038, of (g) on SEB:0002.

THIS English Columbia com-pilation gives us the only 12 titles—from Norman Granz's eight "Genius Of Charlie Parker" and three "Charlie Parker Story" albums—that have not already been put out

Consisting almost entirely of Parker with small groups, it carries on, chronologically, from where the five American Savoy "Immortal Charlie Parker" LPs, recently issued here under the London label, left off. That is, from 1948 to May 1953—about the time Parker ceased recording with small groups,

### Shocked

The first time I heard the Lon-don set it shocked me. Listening to all those oddments of dis-carded takes made me feel like some cheap keyhole eavesdropper overhearing secrets that Parker would not have wanted disclosed to his intimate friends, let alone the world at large.

the world at large.
Subsequent hearings merely bored me, ardent and diligent Parker student though I am. They proved nothing of value, except that no matter now many times Parker played a number.
his inexhaustible imagination
and continual searching for better ways of expressing himself
prevented him from ever repeating himself.

### Complete

But that was something I and every other Parker disciple had

known for years.

Happily the Columbia Clef production causes no such cin-barrassments. It includes a couple of previously unissued takes. But these are complete performances, and justified by the fact that they are probably as good as the takes previously

put out. Furthermore, the items are tidily presented in order of recording dates, not just hap-hazard as in the London set.

the Londons,

available on Columbia Clef. Esquire and Vogue, is now just



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Other instruments in this range :-For these reasons I prefer this Columbia Clef album. But as an insight into the art of Parker it is neither better nor worse than CABACA, RESO - RESO. CHOCOLO and CLAVES

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# helody Maker TOP TWENTY

WEEK ENDED JULY 5, 1958

cek	week Title	Artist	Label
1	(I) ALL I HAVE TO DO IS DREAM	<b>Everly Brothers</b>	London
2	(4) TULIPS FROM AMSTER-	Max Bygraves	Decca
_	DAM/YOU NEED HANDS CINEPHONIC LAKEVIEW You Need Hands—Eydle Gorme (HMV).	raax bygraves	Detta
3	(2) ON THE STREET WHERE YOU LIVE	Vic Damone	Philips
	CHAPPELL		

John Harvey (Fon); Mario Lanza (RCA); David Whitfield (Dec); Eddie Fisher (RCA); Buddy Greco (Lon); Lawrence Welk (V-Cor); Ronnie Hilton (HMV); Victor Silventer (Col); Johnny Dankworth (Par); Gary Miller (P-Niz), (8) TWILIGHT TIME **Platters** Mercury

VICTORIA
Jane Proman (Cap). (5) BIG MAN Four Preps GROSVENOR Stargazers (Dec); Five Dallas Boys (Col).

Jimmy Lloyd (Phi); David Seville (Lon).

Capitol Connie Francis MGM

(3) WHO'S SORRY NOW FELDMAN

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

(17) SUGAR MOON Pat Boone London FRANK (13) PURPLE PEOPLE EATER Sheb Wooley MGM PETER MAURICE Jackie Dennis (Dec); Barry Cryer (Fon). (9) BOOK OF LOVE Mudiarks Columbia FRANCIS, DAY Monotones (Lon); Barry Barnett (HMV). (15) RAVE ON 10 Buddy Holly Vogue-SOUTHERN Coral (6) WITCH DOCTOR 11 Don Lang HMV

12 (7) STAIRWAY OF LOVE Michael Holliday Columbia Joe Loss (HMV); Steve Martin (Phi); Alma Cogan (HMV); Marty Robbins (Fon); Terry Dene (Dec); Marion Ryan (P-Nix). 13

(-) SALLY DON'T YOU Lonnie Donegan Pye-Nixa GRIEVE ESSEX. (-) RETURN TO ME 14 Dean Martin Capitol BOUTHERN

15 (-) I'M SORRY I MADE YOU Connie Francis MGM

Frank Froeba (Bruns); Bernadine Read (Bruns); Don Anthony (Par), (12) ON THE STREET WHERE David Whitfield Decca YOU LIVE

(II) A WONDERFUL TIME UP Pat Boone THERE/IT'S TOO SOON TO KNOW

MORRIS (10) TOM HARK 18 SOUTHERN Ted Heath (Dec).

19

(14) THE ARMY GAME PHOENIX

(16) THE GRAND COOLIE 20 DAM/NOBODY LOVES LIKE AN IRISHMAN

Elias and his Zig-Zag Jive Flutes Michael Medwin,

HMV Bernard Bresslaw. Alfie Bass, Leslie Fyson

London

Columbia

Lonnie Donegan Pye-Nixa

STORES SUPPLYING INFORMATION FOR RECORD CHART
LONDON—Leading Lighting, N.1; A. R. Tippie, S.E.15; Imhofs, W.C.1; Popular Music Stores, E.6; Reg. W. Reed, Ltd., S.E.15;
W. A. Clarke, S.W.6; Rolo For Records, E.10. MANCHESTER—Duwe Wholesale, Ltd., 1; H. J. Carroll, 18. PLYMOUTH—
C. H. Yardiey and Co. PORTSMOUTH—Weston Hart, Ltd., BIRMINGHAM—R. C. Mansell, Ltd., SOUTHAMPTON—The
Record Shop, GLASGOW—McCormack's, Ltd., C.S. CRAWLEY—S. C. Withers, NEWCASTLE—J. G. Windows, Ltd., 1.
MIDDLESBROUGH—Sykes Record Shop, BOURNEMOUTH—Beales, LiverPool—Nems, Ltd., 1, West HartlePool—
Hoggeti's, Ltd., HULL—Sydney Scarborough, Ltd., EDINBURGH—Bandparts Music Stores, Ltd., 1, WORTHING—J. W.
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## EADLINES

Lucraft

DESPITE the sad passing Frank Sinatra in "Hole in the of sister Martha, Connee Head." of sister Martha, Connee Boswell opened here at the Statler Hotel on July 10. . . . Beryl Davis's young sister Lisa (formerly Cherry) eloped to Las Vegas and married Patrick Waltz.

an LP of Duke Ellington tunes for World Pacific. . . . Singer Kay Starr filed divorce suit against oilman George Mellen. When Bing Crosby was told last week that his son Gary was arriving from New York, he said (according to "Variety"):

"I'll go down to the airport and pick up that bundle of bitterness." . . . Doris Day has Europe in the autumn, though written a ballad titled "Don't he won't say that he's definitely Forget—Remember." . . . It's signed. . . . Bing may appear reported that the UN has in- with son Gary in one scene of mitted Georgia Gibbs to sing in "Mardi Gras." "I'll go down to the airport vited Georgia Gibbs to sing in Egypt. "Purple People Eater" sold one-and-a-half million in nine weeks. . . . Dennis Crosby Rugolo arrangements of the (23) and his showgirl wife, Pat old Kenton favourites, and Sheehan (26), will make Bing a maybe the flute of Bud Shank grandfather next January. . . .

While his wife, Mamie Van Doren, is in Rome filming "Sabrina's Lovely Legs," band-leader Ray Anthony is staying in Hollywood to study acting.
... Judy Garland. Sammy
Davis Jnr., Gordon McRae and Ginger Rogers were at the opening of Dean Martin's Chico Hamilton has recorded "Dino's Lodge" Sunset Strip to Fort Worth to be nearer their lad at Fort Hood.

The singing McGuire Sisters are in "Good Girls Get Married," with Debbie Reynolds and Jimmy Rodgers. . . Shorty Rogers still says he's going to Europe in the autumn, though

The forthcoming "Kenton with Strings" LP will have and the trombone of Milt Edward G. Robinson stars with Bernhart.

## TOP JAZZILPS, EPS

Week ended July 5, 1958 1. (2) THE ATOMIC MR. BASIE

Count Basie (Columbia) (I) MY FAIR LADY (LP) (Vogue) Shelly Manne

As listed by "Variety"--issue dated July 9, 1958 (2) YAKETY YAK

Consters (Atco) (1) PURPLE PEOPLE EATER Sheb Wooley (MGM)

(3) PATRICIA Perez Prade (RCA Victor)

(8) SPLISH SPLASH

A HARD HEADED WOMAN Eivis Presicy (RCA Victor)

6. (20) POOR LITTLE FOOL

7. (3) SECRETLY Nelson (Imperial) Jimmie Rodgers (Roulette)

(5) ALL I HAVE TO DO IS 8. (10) WHEN

Everly Brothers (Cadence)

10. (13) PADRE 11. (9) RETURN TO ME (Decea)

Dean Martin (Capitel) 12. (14) WITCH DOCTOR

David Seville (Liberty) (7) DO YOU WANNA DANCE

Bobby Freeman (Josie) (19) REBEL ROUSER

Duane Eddy (Jamie)

15. (-) IF DREAMS COME TRUE
Pat Boone (Dot)
(14) ENCHANTED ISLAND

Four Lads (Columbia)

(12) JENNIE LEE

(-) DON'T ASK ME WHY Elvis Presies (RCA Victor) 19. (16) ENDLESS SLEEP

Jody Reynolds (Demon) 20. (11) BIG MAN

Four Preps (Capitel) (-) TORERO

Reprinted by permission of "Variety."

### Twenty top tunes

THIS copyright list of the 20 bestselling songs for the week ended July 5, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.) 1. (1) ON THE STREET WHERE YOU LIVE (A) (2.6)

(2) TULIPS FROM AMSTERDAM 3. (4) I MAY NEVER PASS THIS WAY AGAIN (A) (2/6)

Chappell 4. (3) STAIRWAY OF LOVE (A)

(5) WHO'S SORRY NOW? (A) 6. (12) ALL I HAVE TO DO IS DREAM (A) (2/-)

Acuff-Rose 7. (8) BOOK OF LOVE (A) (2/-) 8. (6) I COULD HAVE DANCED ALL NIGHT (A) (2.6)

8. (9) YOU NEED HANDS (B) (2/-) Lakeview

10. (18) TWILIGHT TIME (A) (2/-) Victoria 11. (7) TOM HARK (P) (2/-) Southern

12. (10) WITCH DOCTOR (A) (2/-) Bourne. 13. (10) KEWPIE DOLL (A) (2/-) Leeds

14, (19) BIG MAN (A) (2/-) Grosvenor 15. (16) A VERY PRECIOUS LOVE

(A) (2/-) ..... Blossom 10. (14) A WONDERFUL TIME UP THERE (A) (2 -) .. Morris 17. (13) LOLLIPOP (A) (2/-)

18. (17) THE GRAND COOLIE DAM 19. (15) SWINGIN' SHEPHERD

20. (-) TRUDIE (B) (2/-) Henderson A-American; B-British; F-Others. (All rights reserved.)

THE STRATFORD SHAKESPEARE MEMOR-IAL (LP) Oscar Peterson

(Columbia-Clef) DAVE DIGS DISNEY (LP)

Dave Brubeck (Fontana) GERRY MULLIGAN-PAUL DESMOND QUARTET (LP) (Columbia-Clef)

6. (4) JAZZ ULTIMATE (LP) Bobby Hackett and Jack Teagarden (Capitol) 7. (-) SOUTH PACIFIC IN HI-FI

(LP) Chico Hamilton 8. (7) MONTY SUNSHINE SHOW.

CASE (EP) (Pye-Nixa)

(9) KID ORY IN EUROPE (LP) (Columbia-Cief)

Boysy Darin (Atco) 10. (3) LIKE SOMEONE IN LOVE Ella Pitzgerald (HMV-Verve)

> STORES SUPPLYING INFORMA-TION POR JAZZ RECORD CHART: LONDON-Re o For Retords, E.10, GLASGOW-McCermack's, Ltd., C.2. BELPAST-Atlantic Records. MAN-CHESTER-Hime and Addison, Ltd., and Record Rendezvous. BIRMING-HAM-R. C. Mansell, Ltd.; The Diskery, 5. NEWCASTLE-J. G. Windows, Ltd., 1. CARDIPF-City

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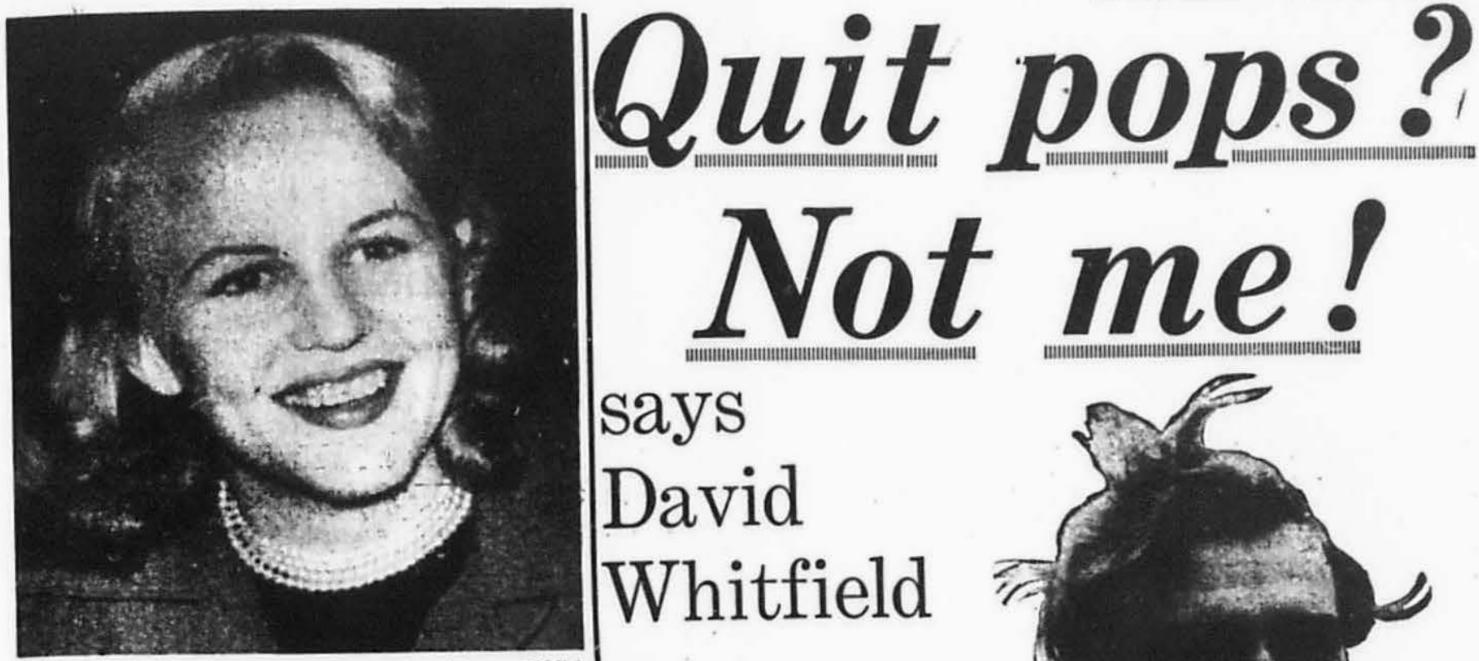


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Peggy Lee is her usual attractive self. Nelson Riddle's accompaniments, however, and the songs themselves, provide a slight disappointment.

# Here's smoky voiced Peggy Lee again

"JUMP FOR JOY," invites other number that batters its other number that batters its way into the subconscious.

LP. And normally I would be the first to do so, for any new release by the smoky its own comment. voiced Peggy warrants a sharp take-off in the direction of the turntable.

If I am a little lethargic Les Brown on this occasion, it's only because the teaming of Peggy Lee with Nelson Riddle's Orchestra is less exciting musically than that memorable "Black Coffee" LP (MM. 17/7/54).

However, Peggy is her usual attractive self—it is Riddle's accompaniments, and in general the songs, that provide a slight

disappointment. But Lee devotees will perhaps find plenty to interest them. The trouble 1s—when an artist sets such a high standard as on "Black Coffee," anything less stimulating inevitably fails to titillate the musical palate to the

same extent. Titles: Jump For Joy: Back In Your Own Back Yard: When My Sugar Walks Down The Street: I Hear Music: Just In Time; Old Devil Moon/What A Little Moon-light Can Do; Four Or Five Times; Music! Music! Music!; Cheek To Check; The Glory Of Love; Ain't We Got Fun.

(Capitol T979)

### Sil Austin

THE catchy Hey, Eula (from the film "The Long Hot Summer") gets a beaty instrumental workout from the Sil Austin group. But I still prefer the vocal version by Britain's Barry Cryer (MM, 21/6/58).

The Last Time is good for jiving. (Mercury 7MT225)

### Janice Harper

ANICE HARPER could score with her emotional styling of Devotion, on which she is backed by a cooing choir. Reverse is in Time. (Capitol 45-CL14899)

### David Seville

DAVID SEVILLE'S novelty styling of The Bird On My Head seems a certainty for the Hit Parade here. It has already scored in the States.

This gimmicky disc, though adolescent in concept, has the sort of repetitive melodic motif and beat that drill themselves into the car.

Hey There Moon just fills up the blank on the back. (London HLU 8659)

### Nancy Whiskey

FIND the plaintive voice of Nancy Whiskey singularly appealing. She scores equally well with I Know Where I'm Going and Hillside In Scotland. (Oriote 45-CB1452)

### Perez Prado

THE staccato trumpets of Perez Prado are blended with organ for a toe-twitching

(RCA1067)

T ES BROWN and that Band of Renown are back with the LP Love Letters In The Sand. There are some good numbers and good arrangements on this one, but the recording is too "toppy" for comfort. This gives to the pop-loving teenager.

Titles: Love
Letters In The
Sand: You're A
Sweetheart: I
Dream Of You:
You're The Top: Did You Ever
See A Dream Walkin'?: You're
Blase/You're An Old Smoothle;
A Million Dreams Ago: You're
The Cream In My Coffee; I
Dream Too Much: You're My
Everything: I Guess I'll Have To
Dream The Rest.
(Ceral LVA9084)

To the pop-loving teenager.

Reviewed by

reviewed by

reviewed by

Reviewed by

Dean Martin, A ukulele is used to good effect in the accompaniment.

Lovin' Up A Storm whips up quite a beat.
(Philips 45-PBE36)

Laurie London

Laurie London (Coral LVA9084)

### Frankie Laine

GRANKIE LAINE huffs his way The World, a number that one somehow associates more with

PHILIPS (@)

LONG-PLAYING RECORDS

David

on your life!"

Jerry

Dawson

of ballad.

"WHAT! Me give up

I was talking to "golden

boy" David Whitfield in the Number One dressing-

room at Blackpool's palatial Opera House Theatre,

where he is starring in the

summer show, "Big Show of 1958."

the more conventional type

David's choice of numbers in his solo spot in the show which had set me thinking.

His emphatic denial was

prompted

by my suggestion that he appeared

to be leaning towards

And it was

singing pops? Not

L With Basin Street Blues, but I fear the outcome is none Laurie is much better with Joshua, a number more suited to

his style. (Parlophone 45-R4450)

songs. And three of them—
"Tell Me Tonight," "Song Of
The Vagabonds" from the David. "I get as much ap"Vagabond King." and "Throw plause for these songs as I do
Open Wide Your Window, for any of the Hit Parade numDear" (in which he dances a bers. I've always liked this plause for these songs as I do from ever getting stale." quick waltz with a ballerina in type of number and included true musical comedy style)— them in my act. I first sang I thought would hardly appeal 'Song Of The Vagabonds' more than four years ago." He waxed confidential.

Not me!

"Ever since I started singing. it has been my ambition to satisfy everybody. I know that's impossible—but you don't blame me for trying, do you? And it gives me something to strive for—a sort of selfdiscipline that keeps me on my toes, for my own sake,

"Before I came to Blackpool, I recorded 12 tracks to be issued as an LP in September. Most of them are what you would call 'straight' ballads. I'm keeping my fingers crossed for this one.

"Surely." I said. "this points in the very direction that I am suggesting—away from the

"Not in the least. It's just that nobody in show business can afford to stand still. This different field is a challenge

that I can do it. It stops me

As he talked, David was dressing for his next appearance, in a robust windjammer song—sailor trousers, striped shirt, blue mess jacket and 18th-century black boater hat. "And you don't mind dressing-up?" I queried.

"Not so long as it fits the part," he replied. "At first I was a little dubious about playing an acting part in pantomime—but I thoroughly enjoyed last Christmas in 'Robinson Crusoe' at the London Palladium, and I'm looking forward to playing the same part next Christmas at Birmingham.

Birmingham.
"But I shall still sing pops just as long as the public shows that it wants them by buying my records. It was the poploving teenagers who made my career possible. I wouldn't want to lose their support."

And I don't think he will.

David was recently reported as saying that "the screams are no longer there." But they were certainly very much in evidence the night I saw his Opera House show.



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Tuesday. July 15th ALEX WELSH AND HIS BAND with ERIC LISTER

Wednesday, July 16th HUMPHREY LYTTELTON AND HIS BAND

Thursday, July 17th TERRY LIGHTFOOT'S JAZZMEN

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Denglow Studios, Chadwell Heath, 7.30. This week: TOMMY WHITTLE, EDDIE THOMPSON.

BRENTWOOD JAZZ CLUB, "White Hart" Hotel, 7.30: Terry Lightfoot's

CHARLIE BROWN'S JAZZBAND. Chelsea Town Hall.

MR. ACKER BILK'S PARAMOUNT JAZZBAND, See col. 5 CY LAURIE Club: Cy Laurie Band 7.15-10.45. BAND, PATTI CLARKE, Park Lane,

Croydon.

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DICK CHARLESWORTH,-Catford. White Lion," Putney Bridge.

FOLKSONG UNLIMITED, Stan Kelly introduces Dominic Behan, Shirley Collins, Sandy Paton, Isabel Sutherland, - Cranbourne (Leicester Square Tube). 8 p.m.

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See columns 2 and 3

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# MAILBAG

ONE man can end all this jazz versus pop rubbish! He is one of the greatest blues shouters, potentially, that music has ever known.

Elvis Presley is the man, and, for proof, just spin " Mean Woman Blues" or "Santa Claus Is Back In Town." In fact, it amazes me that we have not already had an album called "Elvis Sings The Blues"—a natural.—Keith Hammett, Manchester 22. We feel jarz fans would argue this point, Mr. Hammett.



Elvis—shouter?



Marie Benson-polished



Dankworth—stylish

### So there!

OF course Ted Heath should play more jazz and less trash (MM 5/7/58). If, however, we must have trash, surely it is better to have it played by real musicians than by the big-headed, scruffyhaired, washboard-scrubbing, guitar-holding, whistle-blowing, jug-puffing, howling idiots that the indiscriminate listener is sometimes unfortunate enough to hear .- D. J. Leman, Enfield, Middx.

• We reckon that mouthful is worth a disc! LP WINNER

### Welcome back

AM glad to see Buddy Holly with his "Rave On." His imaginative and often dazzling guitar work, combined with his tremendously exciting voice, surely sets him in a class by himself.—Nicholas Hobart, Hayling Island.

• Quite a "rave on" Buddy,

### Mistake

THINK it is a mistake to music, or kwela, with rock-'n'-Rock came about for purely commercial reasons.

Kwela, however, is a form of spontaneous self-expression for the persecuted South African Negro, just as jazz was for the American Negro at the turn of they have a responsibility to shall meet. 

# ELVIS: BLUES SHOUTER?

the century.—W. Letchworth, Herts. Bennett, • H'mmm!

### Polished

FOR some weeks I have marvelled at the performances of Marie Benson in "Evening Star" (Light Programme 10.45 p.m.).

Biues, ballads and point numbers—all get the same highly-polished and entertaining treatment.—Michael Clark, Southend-on-Sea.

Take a bow, Marie. LP WINNER

### Cynie?

So Steve Race, the soft-talk-ing cynic, and all the other mud-slingers have finally killed skiffle and rock-'n'-roll.

They have succeeded in driving the Teddy Boys from their coffee bars and skiffle cellars, back to the street corners and Once again juvenile pubs. crime is increasing.

When are these musical Rochester, Kent.
morons going to realise that . . . and never the twain

the State?-A. D. Buchanan, Wirral, Cheshire.

### • He means you, Steve. The answer

I CANNOT understand why an American film studio has to ruin a film like the biography of Gene Krupa by engaging a teenage idol like Sal Mineo to take the part of Krupa.-M. Holloway, Alfrica, Nr. Worcester.

Box office, boy.

### Stylish

ATTENDED a recent jazz Johnny Dankworth Orchestra. This is surely the most stylish and best jazz outfit ever produced in this country.-K. West, Worthing.

Ah, but wait. . . .

SHOULD like to know what Johnny Dankworth Orchestra that causes so many people to rave over it .- A. F. Musellwhite,

### They swing

ON several occasions recently I have heard the Acker
Bilk Paramount Jazz Band.
They are the "swingingest"
bunch of musicians I have
heard for many a day. — J.
Finnigan, Liverpool. 8.

O Your opinion of Mr. Bilk is shared by other readers.

### Retire?

ECENTLY a reader com-Mented that Frank Sinatra was the greatest entertainer in the world. I think it is about time he retired.

Let's have more of Pat Boone. -P. F. Lodge, Clacton-on-Sea.

### O Sinatra fans—to the rescue!

### Rocky

WHEN I arrived here, in America, I was surprised to find Ted Heath was very popular. But I can understand me.—
that now after hearing American bands. Believe me, it is a © LP treat to listen to a Heath record after the countless hours of rock-'n'-roll. - Antoni Smith, Philadelphia, U.S.A.

### World wide

THANKS for the announcement you put in the MELODY MAKER regarding my wedding here in Bombay.

I received from Olaf Risoe a congratulatory letter this morning from a most unexpected part.

ing from a most unexpected part of the world — Norway. — Ken Mac, Bombay.

Obviously, we get around. London, S.W.2.

### REMEMBER

-the MM gives away LPs for interesting letters. Our address is: Readers' Let-ters, The MELODY MAKER, 189 High Holborn, London, W.C.1.

### Louis

LAST week, reader M. Lamozzi wrote that Louis Armstrong had not the qualities of a singer in any idiom. Maybe he can't sing, but the way he puts numbers over, you just can't help listening.—J. Wyng, RAF Middle Wallop, Hants.

WHAT I hear when Louis sings is a voice rich in warmth and sincerity, a vital voice expressing both humour and sadness, all delivered with a phenomenal swing, which sounds remarkably like jazz to me.-J. T. Thomas, London,

• LP WINNER

READER M. Lamozzi is right, Nobody ever said he could. But when Louis or Dizzy use their • You mean the rock's set in? voices, it's not singing, it's the sound of jazz, real jazz.—Dennis Bell, Sheffield.

A BOVE ALL, Louis has one quality which will always

jazz sinser. And he's in the same class when it comes to blowing that horn .- E. M. Hall

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# When British jazz learns to relax.

THE jazz scene in Britain? That's a mighty big subject and I'm not at all sure that I'm the best qualified person to speak about it.

I think I AM qualified to talk about jazz, I cut my show business teeth in the company of such greats as Sarah Vaughan, Dinah Washington, Charlie Parker, Count Basie and Quincey Jones, My first employer

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was Lionel Hampton, who taught me most of the things an entertainer has to know. And I feel, too, I can talk about England. Most of the three years I've spent out of the States I've lived here.

England is crammed with upand-coming jazz musicians and all the cream hasn't risen to the top yet by any means.

But my biggest worry about jazz in this country is that the musicians themselves don't seem to enjoy it the way they should. They seem to me to have a tensed-up, half-apologetic approach to it all the time which is the kiss of death to



0

They are sublimely in-different to what anyone else thinks. They feel right and therefore they look right and

completely at ease. Smug maybe, but the first and most important step on the

way to relaxation.
So I guess I can sum up by saying that with most British jazzmen the suit just doesn't

County types

It's like these English county types you see illustrated in the glossy magazines who wear baggy, tweedy clothes bang out instruments that if they ever really got the knots loosed they'd blow most of the jazz

of fashion yet still contrive to cats in the world—including the Negro ones—off the face of the earth. Maybe it does happen sometimes, but if so I haven't been lucky enough to be around.

Same with singers. You have some great ones. Cleo Laine, for instance. But again I get this faint feeling of something held back, something live and vital struggling and kicking to come through. Something being disciplined which ought to be free as a bird.

### Knocked out

Did you see Ella's TV show when she was here.
You got her close up in that. See her expression?
Eyes tight shut and a fleeting smile every time she knocked herself out with a phrase. Nothing self-satisfied or conceited about it. Just Ella making music and loving it like

Take Basie again. No tension in that band. Not even on the Royal Variety Performance. No desire to make a big impression. Just the same music everybody gets who cares to

To a certain extent I do miss American jazz.

But the jazz here is young in comparison and it's growing all the time and improving all the time and once it gets relaxed there won't be a better scene in the whole The work

> Humphrey Lyttelton's column is unavoidably held over.

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'Find the

Lady ... '

Fleet Street turned out in

Fleet Street turned out in force to cover the wedding of singers Terry Dene and Edna Savage on Tuesday at Marylebone Register Office.

MM cameraman Bill Francis struggled through the crowds of photographers and newsreel cameras to get this shot of Terry and Edna celebrating with champagne. The due announced their engagement two weeks ago.

ment two weeks ago.

Local 'Newport'

Terry & Edna MANTOVANI TOUR



MANTOVANI's bigger-than-ever trip to America and Canada next Spring will cover 30,000 miles. occupy at least 10 weeks and entail 60 concerts.

Monty leaves Britain on February 28 and is due back in the middle of May. For the first time he will visit Salt Lake City, Colorado Springs and Denver. His concert at Denver is

Sarah Vaughan already sold out, seven months ahead, and a second has been arranged.

Palladium bid

SARAH VAUGHAN may pay a return visit to Britain next year.

Before leaving Glasgow for Paris, she told the MM: "I have been approached to appear at the Palladium for two weeks next April."

It was probable, she added that she would play other dates when back in this country, but the tour would not be as strenuous as the present one, which started on April 10 and is due to finish on August 14.

"Honey, I'm dead beat," she added.
Sarah is going to the World's Pair in Belgium after her visit to Paris.

Reprieve for the **Eric Delaney Ork** 

ERIC DELANEY has been flooded with band-booking offers since last week's MM story that he intended to concentrate on a solo career. "After this." said Delaney on Wednesday, "it would be foolish to disband."

Nottingham is to have its own
"Newport," claims Bill Kinnell,
secretary of the local Jazz Club.
He has booked the City's Sherwood Rooms on July 17 to
"highlight the local jazz scene."
Bands scheduled include Brian
Woolley's Jazzmen, the Mick Gill
Jazz Band, Richard Hallam's
Malnstremers, Cilmax Jazz
Band the Tommy Saville Trio Pianist Pete Fenn has been re-

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nighters.

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■ Keeping his big band for private work and week-end one-

ALMA QUITS THE

Chester, Jnr.

-disc star

Singer Vicky Anderson missed the band's opening at Brighton's Regent Ballroom on Sunday, owing to sickness. Geraldo vocalist Roy Edwards took over for a day at short notice. Afterwards, it meant an over-night journey to Birmingham for ATV's "Lunch Box."

For his solo spot in ITV's "Dickie Henderson Show" on July 18. Fric will do a drumming and acting sketch originally featured on American television by Jackie Cooper.

Planist Alan Cameron is being groomed to play tuned percussion instruments. Delaney is buying a whole range of them.

tour scheduled for July 19. "It seems as though a num-ber of promoters were in the venture and some backed out," he said. "I intend to claim through the American Guild of

Saturday sessions start at CroySaturday don Jazz Club. Star
Hotel, this weekend when the
Mike Daniels and Pete Stewart
Bands will be featured. The
club already meets on Fridays
and Sundays.

Finale The Treniers, top Ameriwound up its British tour last
week at the USAF Base, Bovingdon. The group then left for a
tour of Germany and Belgium.

Sections Eric Allandale's Jazz-

5 TREBLE COUPLERS. 2 BASS

Sessions Eric Allandale's Jazzday sessions at The Cellar,
Greek Street, this week. The
band plays at the Star and
Garter, Putney, on Tuesdays
and the Seven Stars, Hammersmith, (Sundays).

Bates Blues singer Rudy Mar-salis and the Charlie Brown Band have concerts at the Walpole, Ealing, on July 16 and 24.

and 24.

Clubowaers Norman Day and
their own club on Wednesday at
the Celtic Social, East Dulwich.







Fay Lenore talking to Geraldo.

### Ambitious Ronnie . . .

SINGER Ronnie Carroll may give up Variety for the next two years—he wants to become an actor.

"When I first starting singing eight years ago I had three ambitions," he told the Melory Maker.

"The first was to tour in Variety, the second to appear on television and the third to be in films. I have achieved the first two and now I want to break into the film world."

Frankie adding Canada to

SCOTLAND'S first Royal
Variety Shew was held
last Thursday at Glasgow's
Aliambra Theatre.
It was opened by the stars
of the summer show,
"Five Past Eight," which
has been resident at the
Aliambra since May.
Pictured (above) is the star
of the show David Hughes
(sooling with Frankie
Vaughan, who flew from
London to appear before
the Queen and the Duke
of Edinburgh.
Pictured (left) is the leading lady from "Five Past
Eight," Fay Lenore, talking to Geraldo who conducted the accompanying
orchestra.

his autumn tour Search for a singer

Bob Hope, too

Fourth film

WINNIE ATWELL

SCHOLARSHIP A PPLICATIONS are now

Ken Mackintosh and his Band will be heard in the BBC Light Programme tomorrow (Saturday) from the Villa Marina, Douglas, Isle of Man. The band has further air dates on July 19 and 26.

The Squadronaires have three dates next month from their resident spot at the Palace Ballroom. They will be heard on August 16, 23 and 30.

Rank Films buy share in

Tin Pan Alley

announced that it has bought a 50% share in The Filmusic Publishing Co., Ltd.,

to handle all the music from their films

The firm is owned by David Toff, who will

Ready for release is music from "Nor The Moon By Night," "Sea Fury," "The Freshman" and the new Norman Wisdom

Three-year run ended Toff's tie-up with Rank comes just after his break with Marty Melcher, husband of Doris Day. For three years they ran the Melcher-Toff Music Co., Ltd.

Toff Music Co., Ltd.

"Disagreement started a year ago when I was in Hollywood," said David. "Melcher has now bought out my shares."

The firm handled film tunes "Julie," "Whatever Will Be, Will Be" and "Teacher's Pet."

The David Toff Music Co. has published the music from several Rank pictures. They include "Don't Laugh At Me," "Rooney" and "Innocent Sinners."

BANDLEADER-TENORIST Johnnie Gray will

His personnel comprises Bill McGuffle (pno.), Reg Wale (vibes), Alan Metcalfe (gtr.), Dennis Neale (drs.), and a well-known bass player.

section into the May Fair Hotel when he opens there this Monday (14th).

made at Pinewood Studios.

remain managing director.

film, "The Square Peg."

FRANKIE VAUGHAN will visit Canada, America and Australia after his summer season at Brighton Hippo-

Cabaret star

Singer John Boule, one of the stars of the recent Adelphi Negro musical. "Simply Heavenly," opens in cabaret at the Gargoyle Club in Dean Street, this Monday and is also booked for the Satire Club, opening on July 28.

WEE WHLIE HARRIS, the
Most Brothers and Tony
Cromble's Rockets are combining in a package tour which
opens at the Royal Star, Maidstone, tonight (Friday).
The show will then visit East
Kirkby (12th), Coventry (17th).
Shrewsbury (18th), Wisbech
(19th), Hastings (20th), Uxbridge (25th), Guildford (26th),
Welling (29th).
August dates include Hinckley
(1st), Nantwich (2nd), Bognor
(3rd), Bath (7th), Porthcawl
(8th), Horsham (9th), Bradford

(11th). Darlington (12th). Chesterfield (14th). Wakefield (16th) and Bournemouth (17th). The show, titled "Top Hits." is presented by Paul Lincoln and Mark Forster.

Mood music

Lola and her Hawaiian Beach-combers will play at Plymouth's Drake Theatre during the four-week run of the film. "South Pacific," commencing July 17.

Cherry Hulton, singer with Ivy Benson, developed laryngitts soon after the band arrived for its summer at the Villa Marina, Douglas, Isle of Man.

"Never play cards with strangers. That's what they say. But "Kismet" star Doretta Morrow took a chance on Sunday and had a lesson in "card-sharping" from TV personality David Nixon. They were both rehearsing for ATVs "Bernard Deljont Presents" from the Prince of Wales Theatre. Doretta returns to the States on Monday.



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drome.

Making his first trip to Canada, Prankie will play chiefly cabaret engagements, staying about a week. While in the States he will appear on TV

BARTENDER Now her doctor has insisted on her taking at least three months' rest. Ivy is currently audition-ing for a replacement. Publicist Ken Pitt becomes a coffee-bar owner next week when his "Little Dump" opens in High-street, Southall.

Acceptance is awaited from Bob Hope, who shares Frankie's interest in youth clubs. During one of Frankie's trips to the States, Bob promised to come over, commitments permitting.

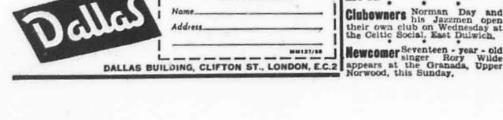
After the big show in Town. Prankie goes on his yearly lecture and singing tour of Boys' Clubs throughout the country. Next comes a start on his fourth film and before Christmas the visit to Australia.

Before opening at Brighton, Frankie completed studio shots for his third film. "The Lady Is A Square." During August he will complete the final sequences, to include street scenes in London and a night-spot jiving episode.

by competition, preliminary examinations being held at the School's headquarters at 195, Wardour Street, London, W.I. Closing date for appli-cations is Friday, August 1, WRITE FOR THIS NEW CATALOGUE BBC books bands for summer broadcasts

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# voice from the HAVING spent the last country

three weeks considering the late Charlie Parker and the profound influence of his playing on others, I have been thinking about the whole question of influences in jazz.

accepted is that jazz is a dialect: a way of speaking ing example. music.

Whatever we may say about "original" styles and "New Sounds," the plain truth is that even the greatest jazzman has been influenced at one time or another by some earlier player.

### Impromptu

If that was not the case, his solos would not sound like what we call jazz, but like some other, unrecognisable kind of impromptu music.

Right from the earliest pioneers—whoever they may have been—all jazz musicians have been influenced by other jazz musicians. There are also the influences of race, tech-nique, temperament, and the national or folk music of one's birthplace.

French jazzmen tend to sound French, Swedish jazzmen sound Swedish, German sound German, and—so apparent on a recently-issued LP—Japanese sound Japanese. ("Midnight in Tokyo": London LTZ.15124.)

### Brubeck

the United States jazz one can often detect local influences. Just as Professor Higgins was able to identify the actual street in which his "Fair Lady" was born, so the attentive little of both."

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Road, Birmingham 19.

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Balon, 25, North Parade,

Western Road (Hove 32922).

The basic fact to be place of a jazz soloist, purely on aural evidence.

self off from contemporary jazz sounds, emerging from a concentrated period of study and experiment with a personal jazz style which owed little to current jazz movements, even though his ideas had chanced

to travel in a parallel direction.

In Dave's earlier work I believe one can detect traces of a non-urban influence: traces, in fact, of what Americans call "Country and Western" music.

This may well be due to his upbringing in a farming community, amid simple, diatonic country music.

It was this, coupled with a formal classical training and an interest in rhythmic music, which laid the foundations for the most individual jazz voice of the early 1950s.

### Bit of both

Now, two years before the turn of the decade, comes a new and intriguing pianist by the name of Mose Allison. His name of Mose Allison. main influence is undoubtedly Country and Western, though interpretively the jazz listener might describe his work as more or less modern.

"In the South I'm considered Even within the borders of an advanced, be-bop type," he ne United States jazz one can told "Down Beat" staffman ften detect local influences. Dom Cerulli. "In New York, I'm considered a country blues, folk type. Actually I don't think I'm either. Maybe I'm a

He is a little of both.

In appearance something of Dave Brubeck is an interest
By example.

B delta. More recently he worked in New York with Al Cohn, Stan Getz and Gerry Mulligan.

His piano style is a curious but fascinating amalgam of Southern blues and Mid-West hoedown, impelled by the downto-earth swinging fazz of the Eastern Seaboard, and cooled by the winds of the Pacific Coast.

### Chance

I seldom feel able to recommend a record to jazz collec-

in the case of Mose Allison's "Back Country Suite" (Esquire 32-051) I am prepared to take a chance. The fanatics at either extreme of jazz are unlikely to accept any recommendation of mine anyway. The rest will find much to

Take " New Ground," the first movement of the suite. After an introduction depicting the bleak but jazz-coloured sur-roundings of the delta, the composer plunges into a cheeky mid-tempo blues theme—half nightclub, half hoedown—with a hint of those left-hand eights so familiar in his youth.

And so the record continues, losing character only in the slow ballad movements reminiscent of a Boston cocktail

In any swinging tempo, however, the essential atmosphere of "Back Country" is main-

It even extends to the miscellaneous collection of one-time pop tunes on the other side of the record. From time to time he sings, in a delightfully indotors of widely varied tastes, but lent blues style which alone



should ensure his commercial

Swammenament Company of the Company

It would be a mistake to assume from all this that Mose Allison is the originator of a brand new style in keyboard jazz. He is not. Ragtime has had its influence, and the boogie-woogie pioneers. At times he may sound like Peterson, Hamp Hawes, Red Gar-land, Brubeck, or plain Joe

Allison's appeal lies in his country origins, and the fact that it has not been sacrificed in the quest for conformity: that conformity which-for all our proud talk of New Sounds and Jazz Labs—is the curse of so much modern jazz.

Next week, leaving Mose Allison in his refreshing country environment, I shall be considering those musicians whose work suffers from "The Curse of Conformity." You may not like what I have to say—I'm not sure I do. But I believe it needs to be said.

# THE JAZZ MAKERS

"THE Jazz Makers" edited by Nat Shapiro and Nat Hentoff—contains the case histories of 21 jazzmen as compiled by nine American writers. As well as the two editors, contributors include George Avakian, Leonard Feather, George Heofer, Bill Simon, Charles Edward Smith, John S. Wilson and Orrin Keepnews.

Musicians under review are Jelly Roll Morton, Baby Dodds, Louis Armstrong, Jack Teagarden, Earl Hines, Bix Belderbecke, Pee Wee Russell, Bessie Smith, Fats Waller,

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Tatum, by SINCLAIR TRAILL Coleman Hawkins. Benny Good-

man, Duke Ellington, Charlie Parker, Fletcher Henderson, Count Basie, Lester Young, Billie Holiday, Roy Eldridge, Charlie Christian and Dizzy Gillespie.

Each chapter has been written by the man best qualifled for the job and much research has gone into the anthology, Each "subject" has been expertly covered and, as well as a routine life story, we are given an intimate picture of their characters, their way of living, and their philosophy of approach to their music.

It would be invidious to compare the relative merits of

these essays, but mention must be made of Charles Edward Smith's wonderful piece on Billie Holiday; George Hoefer's great chapter on Bessie Smith, in which he finally explodes the myth surrounding her unfortunate death; Nat Hentoff's rattling good reporting on Lester Young and Roy Eldridge; Wilson on Fletcher Henderson; and Shapiro on Basie and Goodman.

The rest of the chapters I found, if somewhat less informative, all immensely readable. This is, in fact, a valuable book for any jazz lover.

· Peter Davies Ltd., 25s. (368pp., 21 illustrations).

the assumption that you can write dozens of songs as good as those you hear on radio and Again."

The experienced songwriter

so, 95 per cent. of the successful songs carry a correct formation, have a main central idea around which the lyric is neatly woven, and also have at least one phrase of melody which is easily remembered the basis on which all popular songs have always written.

### Tenacity

Songwriting is one of the time y toughest businesses in the we sh world and you have got to have result. an unshakeable faith in your own ability, a skin as tough as a rhinoceros, and a tenacity like the grip of a vice to hold on to your dreams. But you must remember that

it is not your viewpoint that matters when you start writing songs. You should be able to forget all your own troubles, and become absorbed in the atmosphere which your song title suggests.

When we consider the mood of a song, we must realise the importance of combining the music and the lyric into a complete and logical entity. In the professional field, it is quite usual for two or more writers to collaborate on a song but

MANY of you try to jump you would never find a profes-into the song business on sional composer putting a march tune to a lyric such as "I May Never Pass This Way

Though you may not think will automatically retain the part of the successful same "atmosphere" in his melody as created by the words. This is very much more noticeable when we are dealing with songs written about specific locations. There is a certain something about an Irish song which conveys the Irish locale, been for instance.

So match your moods both in the lyric and the melody, and if you can match your own mood to that of the song at the time you are writing it, then we should get quite a happy

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The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until July 26, 1958, for readers in Britain; until August 25, 1958, for foreign and Colonial subscribers.

# Supplement

NCE the beginning of April, over addition to giving the list of titles This free Summer Supplement lists quality of the records. Cut out this every LP alphabetically and, in supplement for future reference.

300 long-playing discs of interest featured on each disc, offers a brief to MM readers have been issued. description of the content and

### JAZZ - INSTRUMENTAL

Dates indicate full MM reviews.

"AFTER HOURS JAZZ."-HANK JONES-Blues For Sal; Ain't We Got Pun? CONTE CANDOLI-I'm Getting Sentimental Over You, MILT HINTON-Milt On Stilts. BAHIB SHIHAB—Southern Exposure, RON-NIE BRIGHT TRIO-Bright's Bounce. Good To Me. JIMMY CLEVELAND-Jimmy's Tune. GENE QUILL-Tan-gerine. OSIE JOHNSON-Mambosies. RAY BRYANT TRIG-Bryant's Folly. (Fontana TFL5008.) 10/5/58.

Small group jazz, which "con-sists entirely of the care-free music that musicians who have jazz in their souls delight in playing when the requirements of the formal engagements that provide the bread-and-butter . . . can be forgotten," as the sleeve note says.

GENE AMMONS (" HI Fidelity Jam Session ")—Happy Blues; The Great Lie; Can't We Be Priends?; Mad-house. (Esquire 32-947.) 31/5/58.

Gene Ammons's coarse tone and rough approach do nothing to make one appreciate that at heart he is an inspiringly swinging tenorist. Altoist Jackle McLean also swings, but too rest-lessly and uninventively to mean

Art Farmer does better. Most enjoyable performer, however, is planist Duke Jordan. A pity he by competence. wasn't given more space.

AMRAM - BARROW QUARTET Thing For You; Darn That Dream; Someday Morning Will Come; I Let A Song Go Out Of My Heart; City Talk; Lobo Nocho; Shenandoah; I Love You; Somewhere Along The Way; Phipps Quipps. (Brunswick LAT8239.) 21 6 58.

First record by an American group that exploits the French and the tuba's small brother, known as the tubem. Pleasant, but somewhat below the high standard of the first three volumes in this "Jazz Studio" series.

LOUIS ARMSTRONG WITH EDWARD R. MURROW-" Satehmo The Great" (from the film soundtrack); When It's Sleepy Time Down South; Indiana; Paris Interview; Flee As A Bird To The Mountain; Oh, Didn't He Ramble; Theme from "The Threepenny Opera" (Mack The Knife); Mahogany Hall Stomp; All Por You. Louis; Black And Blue; St. Louis Blues. (Philips BBL7216.) 3/5/58.

An entertaining reminder of le "Satchmo" documentary the film, full of Armstrong's playing, singing, talking and laughing, and offering several All-Stars' numbers, including "St. Louis" with the New York Philharmonic.

LOUIS ARMSTRONG ("The Armstrong Story," Vol. 4)-Knockin' A Jug; Body And Soul; Stardust (first and second masters); (What Did I Do To Be So) Black And Blue?; Shine; I Can't Give You Anything But Love; Lary River; Dear Old Southland; If I Could Be With You I'm A Ding Dong Daddy. (Philips BBL7218.)

New collectors are lucky to be able to stock up so easily on these Armstrongs from the period 1929-31. Not every one here is a masterplece, but all present the world's greatest jazzman in his prime-and there are two takes of "Stardust."

CHET BAKER ("Big Band")-A Poggy Day; Mythe; Worrying The Life Out Of Me; Chet; Not So Slow; Phil's Blues; Darn That Dream; Dinah: V-Line; Tenderly. (Vegue LAE12109.)

Baker at his best, and French-en Pierre Michelot and Christian Chevallier contributing five swinging arrangements for the two 11-piece hand-picked bands, make this one of the most acceptable Baker albums.

" BALLADS FOR BACKGROUNDS." -LAURINDO ALMEIDA QUARTET-Stairway To The Stars. GERRY MULLICAN QUARTET-Polks Dots And Moonbeams; My Old Flame. BUD SHANK QUARTET-Nature Boy. CHET BAKER QUARTET-The Thrill Is Gone. BOB BROOKMEYER QUARTET-Body And Soul. BOR SHANK ORCHESTRA-Out Of This World. JOHN LEWIS QUARTET-1 Can't Get Started. FRED KATZ-Stella By Starlight. ONIOS HAMIL-TON TRIO-What Is There To Say; BILL PERKINS OCTEV-A Hundred Years From Today. (Vegue VA160122.)

Four reissues (tracks 1, 3, 7, 11) vie for honours with seven items hitherto unreleased here in this interesting survey of how advanced modern jazz groups like to deal with standard ballads.

CHRIS BARBER'S JAZZ BAND (" Chris Barber In Concert," Vol 2)-Bourbon Street Parade; Savoy Blues; Lonesome Road; Shelk Of Araby; Bill Batley; You Took Advantage Of Me; Sweet Sue; Moonshine Man; You Rascal, You. (Niza NJL15.) 14/6/58. A typical Barber concert session. Not one of his best.

COUNT BASIE AND HIS ORCHES-TRA (" The Atomic Mr. Basie ")-The Kid Prom Red Bank; Duet; After Supper; Flight Of The Foo Birds; Double-O; Teddy The Toad; Whirly-Bird; Midnite Blue; Splanky; Fantail; Lil' Darling. (Columbia 335X1083.)

The magnificent Basic orchestra well caught on record in an set. agreeable programme of Neal Hefti originals, many of them heard here by this line-up on the last tour. Basie and Lockjaw Davis are principal soloists. Recommended.

BAY CITY JAZZ BAND,—Arab Strut; Alligator Bines; My Heart; Yerba Buena Blues; How'm I Gonna Do It?; Potato Bead Blues; Weather Bird Rag; Auntie Soshal's Social; Went Texas Blues; Doctor Jazz; Beale Street Blues; Snake Rag. (Good Time Jazz LAG12893.)

These are Lu Watters disciples, and sound it. The two-trumpet line-up, with tuba and banjo, produces a heavy ensemble and somewhat stolld beat. A pity the enthusiasm is not matched

MR. ACKER BILK'S PARAMOUNT JAZZ BAND (" Mr. Acker Bilk Requests ")-Travelling Blues; Delila Gone; Gladiola Rag; Willy, The Weeper; Dardanella; Franklin Street Blues; Easter Parade; Marching Through Georgia. (Nixa NJT513.)

The mounting popularity of this British trad, group is to some extent explained by its first Nixa LP. Treatment is New Orleans, instrumentation and tunes are appropriate, and the whole is designed to please purists.

RUBY BRAFF AND ELLIS LARKINS ("Two-Part Inventions In Jazz," Vol. 2)-Blues For Ellis; A City Called Heaven; What Is There To Say?; and Sailbout In The Moonlight; When A laxed Woman Loves A Man; You Are Too Jazz.

Buddy Collette ("Nice Day")

Both participants exhibit their usual finesse and the music is melodically good though not always rhythmically stimulating.

Buddy Collette ("Nice Day")

Buddy Collette ("Nice Day")

A Nice Day; There Will Never Be cats")—That's A Plenty; Tin Roof Blues; Royal Garden Blues; Way Down Yonder In New Orleans; Beale Street Blues; Muskrat Ramble; Basin Braff blows sensitively on most Braff blows sensitively on most tracks.

BOB BROOKMEYER QUINTET (" Traditionalism Revisited ")-Louisiana; Santa Claus Blues; Truckin'; Some Sweet Day; Sweet Like This; Jada; Dou't Be That Way; Honeysuckle Rose. (Vogue LAE12108.)

An admirable intention to make modern jazz out of oldtime perennials that just misses. The musicianliness falls to cut through a too suave approach.

CLIFFORD BROWN ("Study In Brown ") - Cherokee; Jacqui; Swingin'; Lands End; George's Dilemma; Sandu; Gerkin For Perkin; If I Love Again; Take The "A" (One Hour Tonight); I'm Confessin'; Train. (Emarcy Edl. 1278.) 10/5/58.

Clifford Brown made this set about 16 months before he was killed in a motor smash in June, 1956. In a robustly swinging group that includes drummer Max Roach, Brownie comes out best in the up-tempo tracks.

QUARTET BRUBECK (" Dave Digs Disney ")-Alice In Wonderland; Give A Little Whistle; Helgh-Ho; When You Wish Upon A Star; Someday My Prince Will Come; Song. (Fentana TFL5017.)

The Brubeck Quartet (with their latest drum wizard, Joe Morello) play Walt Disney film favourites—and without spoiling the tunes or destroying the Brubeck sound. Recommended to those who have not dared to try Brubeck as well as confirmed Brubeck addicts.

VINNIE BURKE STRING JAZZ QUARTET-Night In Tunisia; Let's Do It; Topsy: Blues For Skeeter; Solar: Blues For Esquire; C. And V.; Sweet And Lovely: Blues In The Closet. (HMV CLP1163.) 24 5 58.

No new Eddle South or Grappelly emerges in this violin-But cello-guitar-bass group. the players are competent, and the cellist boasts more than a nodding acquaintance with jazz.

JOE BUSHKIN (" Plane After Midnight ")-If I Had You; They Can't Take That Away From Me; At Sun-down; Here In My Arms; Pennies From Heaven; California, Here I Ceme; Dinah; Ol' Man River; Once In A While: Every Day Is Christmas; The Lady Is A Tramp; High Cotton. (Fentana TFL5014.)

Bushkin recorded eight of these

with his 1951 Embers quartet, Clayton on trumpet. The rest are plano solos. The mood is one of discreet jazz, expertly played and buoyantly swung.

CANDIDE ("Candido The Vol-canio")—Peanut Vendor; Takeela; Moonlight In Vermont; Take The "A" Train: Lady In Red; Kinda Dukish; Warm Blue Stream; Tin-Tin-Dec. (HMV DLP1182.) 28/4/58.

Afro-Cuban percussionist Candido Camero with an all-star 13-piece band consisting entirely of brass and rhythm section. Spectacular arrangements by Manny Albam and Ernie Wilkins help to make this an enlivening

BENNY CARTER AND HIS ORCHESTRA ("Swingle" At Maida Vale")—Swingle" At Maida Vale; Nightfall; I've Got Two Lips; There'll Be Some Changes Made; If Only I Could Read Your Mind; Accent On Swing; Just A Mood; Royal Garden Blues; When Lights Are Low; Waltzin' The Blues; When Day Is Done. (Desca LK4221.)

and Featherstonhaugh, are re-issued. Interesting listening today, with Carter making his presence strongly felt.

For The Duke")—Main Stem; Do Nothin' Till You Hear From Me; Sophisticated Lady; Don't Get Around Much Any More; Sherman Shuffle; The Mooche. (Lenden LTZ-J15119.)

Teddy Charles, Hall Overton and Oscar Pettiford explore six Ellington compositions. Smooth, skilful and imaginative, the performances also capture something of the Ellington orchestral mood.

BUCK CLAYTON (" Buckin' The Blues ")-Buck Huckles; Claytonia; Cool Too; Squeeze Me; Good Morning Blues; Ballin' The Jack; Blues Blase; The Queen's Express, (Vanguard PPL11010.) 21/6/58.

Playing with delightful tone and improvisational skill, Clay-ton is here recorded at his best and in talented company. Relaxed, melodically distinguished

Howard; Pall Winds; Buddy Boo. (Contemporary LAC 12002.) 10/5/58.

Buddy Collette plays alto, tenor, clarinet and flute. This, the ability of his cohorts and well-varied routines help to make this a record that never gets monotonous.

"CONCEPTION." LEE KONITZ SEXTET-Odjenar; H), Beck; Yesterdays; Ezz-Thetic. LEE KONITZ DUO -Indian Summer; Duet For Saxophone And Guitar. MILES DAVIS GROUP-Conception; My Old Plame. STAN GETZ QUARTET-Intoit; Pre-zervation. CHUBBY JACKSON GROUP-I May Be Wrong; So What? (Esquire 32-052.)

Mostly relactes of sides that still rank among the modern jazz group "classics." Those hitherto unreleased here are the two Stan Getz items, recorded 1949 and 1950, respectively, and Chubby Jackson's 1950 "I May Be Wrong." which features Gerry Mulligan.

EDDIE CONDON AND HIS ALL-STARS ("The Rearing 'Twenties") -Wolverine Blues; Chimes Blues; Put Em Down Blues; Davenport Blues; What-Cha-Call-'Em Blues; Minor Drag; China Boy; My Monday Date; Apex Blues; Heebie Jeebies; St. James Infirmary; That's A-Plenty. (Philips BBL7227.) 24/5/58.

A dozen Carter titles made in Dixieland by two similar groups London during 1936, with men well lifted by Wettling's drums like McQuater, Whyte, McDevitt and led in turn by Wild Bill and and Featherstonbaugh are to Bills Butterfield Dickenson's Billy Butterfield. Dickenson's trombone an attraction.

> BOB CROSBY'S BOBCATS (" Bebcats in Hi-Fi")—The Big Crash From China; Fidgety Feet; Don't Call Me Boy; Stumbling; Pive Point Blues; Washington And Lee Swing; Hindustan; Sweethearts On Parade; Do You Ever Think Of Me?; Who's Sorry Now?; Coquette, March Of The Bobcats. (Coral LVA0083.)

> Eddle Miller, Matty Matlock and Nappy Lamare re-formed the Bobcats last year for this HI-FI essay in nostalgia. Lamare shouts a couple and John Best plays driving trumpet.

MILES DAVIS QUINTET (" Cookin' ")-My Punny Valentine; Blues By Pive; Airegin; Tune Up; When Lights Are Low. (Esquire 32-648.) 7/6/58.

Despite a few technical blemishes, Miles's inventiveness a few technical sustains the interest throughout. Pianist Red Garland, bassist Paul Chambers and drummer Philly Joe Jones make up the grand rhythm team.

Street Blues; Wolverine Blues; I've Pound A New Baby. (Columbia 336X1688.) 17.5/58.

A fair set for Allen, with good individual contributions from Bailey, Glenn, Richmond and The Lion here and there, and a strong beat throughout. tunes lower the rating.

"DIZZY ATMOSPHERE" - Dishwater; Someone I Know; D.D.T .; Whisper Not: About Time: Day By Day; Rite Of Spring: Over The Rainbow. (Lendon LTZ-U15121.) 5/7/56.

Seven escapees from Dizzy Oillespie's early 1957 band reflect the Dizzy atmosphere in sometimes rough, but always swing-ing, jazz. Fine sole work by Al Gray and Lee Morgan.

KENNY DORHAM AND THE JAZZ PROPHETS-The Prophet; DX; Blues Elegante: Tabitian Suite. (HMV DLP1184.) 7.6/58,

Honours here go to tenorist J. R. Montrose. Dorham's insufficiency of ideas for the long spells he has to take tends to off-set his other good points.

DUKE ELLINGTON AND HIS ORCHESTRA (" Solitude ") - Solitude; Where Or When?; Mood Indigo; Autumn Leaves: The Sky Fell Down; Prelude To A Kiss; Willow Weep Per Me; Tenderly; Dancing In The Dark, (Philips BSL7229.) 14/6/58.

Ellington in a dreamy and gentle mood. A bit patchy for the Duke.

VICTOR FELDMAN ("Transatlantic Alliance ") - Four; The Gypay: Get Up: Stomp: Together; Darn That Dream; I Surrender Dear; I've Lost Your Love. (Tempo TAPIS.) 17/5/58.

Victor Peldman, with various groups which include Dizzy Reece, Tubby Hayes, Ronnie Scott and Jimmy Deuchar, recorded during the Christmas, 1956, period.

A worthy example of what the

local lads can do. MAYNARD FERGUSON ("Around The Horn")-Mrs. Pitlack Regrets; Never You Mind; Pork Pie; Dream Boat; Well, Hardly Ever; The Roamin' Showman; Dancing Nitely; Ain't Life Grand?; Open Sesame; C'est La Blues; Willman. (EmArey EJL1275.)

Ferguson, with a 12-piece, all-star band, shows he can be a tasteful as well as a swinging player. In addition to trumpet. he plays bass-trumpet.

BOSSY HACKETT AND JACK TEA-CARDEN ("Jazz Ultimate")-Indiana; Oh, Baby; It's Wonderful; I've Found A New Baby; Sunday; Baby, Won't You Please Come Home; Everybody Loves My Baby; Mama's Gone, Goodbye; 'Way Down Yonder In New Orleans; 55th And Broadway; 'S Wonderful, (Capitel T831.) 26 4.58.

Cleanly played Dixieland deserving attention because of the brilliance of the two leaders. Hucko, Caceres, Lesberg and Co. lend an experienced hand,

LENNIE HAMBRO QUINTET (" The Nature Of Things")-Comin' Thru; Ain't She Sweet?; I Married An Angel; My Puture Just Passed; Love Letters; My Foolish Heart; Sweet Sue;

continued on page 16

## STAGE SHOWS

"EXPRESSO BONGO." Original cast with PAUL SCOFIELD, JAMES KENNY, MILLICENT MARTIN, HILDA FENEMORE, AUBREY MOR-RIS, MEIER TZELNIKER, ELIZA-BETH ASHLEY, GEORGE TOVEY, ROSALINE HADDON and HY HAZEL -Overture; Don't You Sell Me Down The River; Expresso Party; Nausea; Spoil The Child; Beriously; I Never Had It So Good; There's Nothing Wrong With British Youth Today; The Shrine On The Second Floor; He's Got Something For The Public; I Am; Nothing Is For Nothing: We Bought It: Time: The Gravy Train; Pinale. (Nixa NPL 18016.)

razor-sharp This should have a wider appeal on disc than most of its ilk. A mixture of rock, musical comedy and satire.

" KISS ME, KATE." Original Broadway cast with ALFRED DRAKE, PATRICIA MORISON, LISA KIRK, HARGLD LANG-Overture; Another Op'nin', Another Show; Why Can't You Behave?; Wunderbar; So In Love; We Open In Venice; Tom. Dick Or Harry; I've Come To Wive It Wealthily In Padua; I Hate Men; Were Thine That Special Face; Too Darn Hot; Where Is The Life That Late I Led?: Always True To You: Bianca; Brush Up Your Shakespeare; I Am Ashamed That Women Are So Single; Finale. (Philips BBL7224.)

A natural for fans of American stage musicals.

PERCY FAITH ORCHESTRA-Music Prom "My Pair Lady": With A Little Bit Of Luck: Wouldn't It Be Loverly?; I'm An Ordinary Man; The Rain In Spain: I Could Have Danced All Night; Embassy Waltz; Ascot Gavotte; On The Street Where You Live; Show Me; I've Grown Accustomed To Her Pace; Get Me To The Church On Time. (Philips EBL7198.)

Hardly a rival for Philips's best-selling LP of the original "My Pair Lady" cast, but a wellplayed instrumental selection from the stage show.

GEORGE FEYER AND ORCHESTRA (" Eshoes Of ' My Fair Lady '") -On The Street Where You Live: Wouldn't It Be Loverly?; With A Little Bit Of Luck; Ascot Gavotte; Show Me; I've Grown Accustomed To Her Pace; Get Me To The Church On Time; Without You; The Rain In Spain; I Could Have Danced All Night. (Vex VX1200.)

Side 1 presents straight plano versions of ten "My Fair Lady" songs. Side 2 is Feyer's idea of how various composers would have played them—on the whole not very brilliantly.

RICHARD HAYMAN AND HIS ORCHESTRA ("My Fair Lady")-You Did It: Wouldn't It Be Loverly?; Could Have Danced All Night; Why Can't The English?; I've Grown Accustomed To Her Pace; Ascot Garotte: Get Me To The Charch On Time; On The Street Where You Live; Show Me: The Rain In Spain; Without You; With A Little Bit Of Luck. (Mercury MPL6538.)

More "My Pair Lady " favourites played in showy but competent fashion.

"MY FAIR LADY." REX HARRI-SON, JULIE ANDREWS, STANLEY HOLLOWAY and Other Members Of The Original Broadway Gast Over-Why Can't The English?; ture: Wouldn't It Be Loverly?; With A Little Bit Of Luck; I'm An Ordinary Man; Just You Wait; The Rain In Spain; I Could Have Danced All Night; Ascot Gavotte; On The Street Where You Live: You Did It; Show Me; Get Me To The Church On Time; A Hymn To Him; Without You; I've Grown Accustomed To Her Pace. (Philips RBL1000.) 18.4.58.

No recommendation needed! The disc where the "My Pair Lady " songs are concerned.

NORRIE PARAMOR AND HIS CON-

Might; Wouldn't R Be Loverly?; Ascot Gavette: On The Street Where You Live; Show Me; Get Me To The Church On Time; With A Little Bit Of Luck; The Rain In Spain; I'm An Ordinary Man; Without You; I've Grown Accustomed To Her Pace; Piccale. (Columbia 335 X 1079.)

Yet another selection from THAT show, this one is up to standard. The singers are unnamed.

"SHOWBOAT." BRUCE TRENT, DOREEN HUME, MICHAEL SAMMES SINGERS Opening Chorus; Cotton Blossom; Capt. Andy; Make Believe; Ol' Man River; Can't Help Lovin' That Man; Life On The Wicked Blage; You Are Love; Bill: I Have The Room Above Her: Why Do I Love You; Pinale. (" NO, NO, NAMETTE ") No. No. Nunctie; The Call Of The Sea: Too Many Rings Around Rosie; I Want To Be Happy: You Can Dance With Any Gir! At All; I've Confessed To The Breeze: Where Has My Hubby Gone Blues: Ten For Two; Pinale, (Fontana TFL5016.)

Strictly for the Musical Comedy fans. Well sung but unlikely to appeal to modern pop public.

CLAUDIA MeNEIL and MELVIN STEWART ("Simply Heavenly ")-Prelude; Simply Heavenly; Let Me Take You For A Ride; Broken Strings; Plying Saucer Monologue; Did You Ever Hear The Hines?! I'm Gonna Be John Henre; When I'm In A Quiet Mood; Look For The Morning Star; Gatekeeper Of My Custie; Let's Ball Awhile; Brat It Out, Mon; The Men In My Life: Good Old Girl; Mississippt Monologue; Pinale, (Philips BBL7240.)

The short-lived Langston Hughes-David Martin musical comedy, which was a success on and off Broadway, is here pre-CERT ORCHESTRA - Instrumental sented by the original U.S. cast.
And Vocal Selections From "My Pair including Brownie McGhee as
Lady": I Could Have Danced All Gitfiddle. So so singing all round.

### - VOCAL POPS

JULIE ANDREWS ("The Lass With
The Delicate Air")—As I Went Aloaming Landon Pride; The Floral
Dance; These Precious Things: Precious Things: You; Undecided; I Sit in My Window;
Where'er You Walk; Pedro The
Table Hass With
Tally-Hei If My Bongs Sweeter Than Wine; Jane Belinda;
Tally-Hei If My Bongs Sweeter Than Wine; Jane Belinda;
Tally-Hei If My Bongs Sweeter Than Wine; Jane Belinda;
Tally-Hei If My Bongs Sweeter Than Wine; Jane Belinda;
Tally-Hei If My Bongs Sweeter Than Wine; Jane Belinda;
Tally-Hei If My Bongs Sweeter Than Wine; Jane Belinda;
Tally-Hei If My Bongs Sweeter Than Wine; Jane Belinda;
Tally-Hei If My Bongs Sweeter Than Wine; Jane Belinda;
Tally-Hei If My Bongs Sweeter Than Wine; Jane Belinda;
Tally-Hei If Could Be With You; It's

Me")—If I Could Be With You; It's

HIGH O'BRIAN ("TV') Weath JULIE ANDREWS ("The Lass With The Delicate Air")—As I Went A-Roaming: London Pride; The Floral Dance: These Previous Things: Where'er You Walk; Pedro The Pisherman: Tally-Hel: If My Songs Were Only Winged; The Lass With The Delicate Air; Canterbury Pair; To A Wild Rose; Kerry Dance. (RCA 1992)

The star of "My Fair Lady" Special."

The star of "My Fair Lady" Special."

Special."

YIC DAMONE ("Angels Mia")

Language Mia (Oh.)

GWEN BARI ("And So Te Bed")

—I'm Canfessin'; I Fali In Love Too
Easily: S'posin; My Ideal; A Man
Around The House; A Ghost Of A
Chance: Don't Go, Don't Go; Let's
Fall In Love; Count Every Star; Maybe I Love You Tso Much; Don't Worry
Bout Me; Benind Me; For All We
Know; And So To Bed, (Fontana
Yel Solia)

Americu's Miss Barl has a whispering little-girl voice and is here backed superbly by Britain's Ken Jones Quartet. Pleasant with the instrumentalists taking top honours.

PAT BOONE ("Pat Sings Irving Berlin")—All Alone: How Deep Is The Ocean?; Say It With Music; Always: Be Careful, It's My Heart; Soft Lights And Sweet Music; You Porgot To Remember; A Pretty Girl Is Like A Melody: What'll I Do?; All By Myself; The Girl That I Marry; Say It Isn't So; They Say It's Wonderful; Count Your Blessings (Instead Of Sheep). (London HAD2852.) 7.658.

Somewhat drab interpretations of Irving Berlin favourites. Not Boone at his best.

PAT BOONE ("Hymns We Love")

The Old Rugged Cross: It Is No
Becret; Whispering Hope; Sweet Hour
Of Prayer; My God Is Real; Beyond
The Sunset; In The Garden; Softly
And Tenderly; Will The Circle Be
Unbroken; Yield Not To Tempitation;
The Cown Way Lord; Now Have Thine Own Way, Lord; Now The Day Is Over. (London HAD2092.)

The Day is Over. (London HAD2092.)

Better than the mock religiosos, these hymns are sung with sincerity and conviction by the pure-voiced Boone.

PAT BOONE ("Pat's Big Hits, Vol. 2")—Love Letters In "the Band; What Part Boone ("Pat's Big Hits, Vol. 2")—Love Letters In "the Band; Why.

PAT BOONE ("Pat's Big Hits, Vol. 2")—Love Letters In 'he Band; Why.
Baby, Why?: Anastasia; Bernadine;
Remember You're Mine: Chains Of
Love: April Love; Don't Forbid Me;
I'm In Love With You: Friendly Persuasion; I'm Waiting Just Por You;
There's A Gold Mine In The Sky.
There's A Gold Mine In The Sky.
When The Swallows Come Back To
Capistrano; Louella. (London HACapistrano; Louella. (London HAD2008.)

[Decca LF1308.) 35.558.

BILLY ECKSTINE ("A Weaver Of Preams.) Sealousy; My Old Flame;
Oreams. Pealousy: My Old Flame;
Sameone To Watth Over Me; You've
Got Me Crying Again. (MGM D151.)
31/5/58.

led favourites are included in selection of best-sellers.

ELLA FITZGERALD ("Like Someons in Love ")—There's A Luil in My
Life; More Than You Know; What
Will I Tell My Heart?; I Never Had A
Chance; Close Your Eyes; We'll Be
Together Again; Then I'll Be Tired Of
You; Like Someone In Love; Midnight Sun; I Thought About You;
You're Blase; Night Wind; What's
New?; Hurry Home; How Long Has
This Been Going On? (HMV
CLP188.) 12/4/58. Thirteen")—Love Is Here To Stay:
Orange Coloured Sky; Stay As Sweet
As You Are: Sweet Lorraine: You Go
To My Head; Stella By Starlight;
This Can't Be Love: April In Paris;
Have You Met Miss Jones?; The Nearness Of You; Blue Moon; That's My
Girl: Moonlight Becomes You,
(Philips BEL7236.)

Belfast-born Ronnie Carroll sings a song selection to varied accompaniments by Wally Stott's Orchestra and the beaty Bill McGuffle Trio.

MINDY CARSON ("I Love You, MinDy Carson ("I Love You, Baby:")—Baby, Baby, Baby, I'm Not Just Anybody's Baby; I Don't Want To Walk Without You. Baby: Baby; Baby; My Melancholy Baby; Everybody Loves My Baby; I Can't Cive You Anything But Love, Baby; My Baby Just Cares For Me: I've Found A New Baby; Baby. Won't You Please Come Home. (Philips BBL7249.)

Adequate song stylings that ould have been backed by more maginative accompaniments.

JEFF CHANDLER ("Jeff Chandler Sings To You")—A Lovely Way To Spend An Evening; Hold Me; With My Eyes Wide Open I'm Dreaming; The More I See Yeu; To You; You and 1; I'll String Along With You; Welcome Stranger; I Wished On The Moon; Where Am 1?: Tell Me; Let's Get Lost. (Lendon HA-U2196.)

Jeff Chandler may not be quite such a good singer as an actor, but he gets by pretty convincingly. And he echoes Sinatra in places.

Tommy Collins sounds like a counterpart of Johnny Duncan in these C and W-styled songs.

Lyes. (RCA RD27967.)

Eartha's bleating voice gives expression to some of her best-sellers. "I Want To Be Evil" tops the lot. Tormmy Collins sounds like a counterpart of Johnny Duncan in these C and W-atyled songs.

NAT "KING" COLE—Songs from the film "St Louis Blues; "Overture; Harlem Blues, Chainter Les Bas; Briesing Blues; Eartha's bleating voice gives sellers, "I Want To Be Evil" tops the lot.

CLEO LAINE ("Cleo's Choice")—

CLEO LAINE ("Cleo's Choice")—

Briendig: Bubbins Rock; Mean To Me; Marrian Bubbins Rock; Mean To Me; A Gay Dog; Ding Dong; Exercise; The Bo-Do Rock, (Parlophens bubbins Bostic and organist Wester Morning Sur; Memphia Blues; Yellow Dog Bucs; St. Louis Blues; The Original Miss Laine Is as Coming Bubbins Rock; Mean To Me; Marrian Bubbins Rock; Mean To Me; A Gay Dog; Ding Dong; Exercise; The Bo-Do Rock, (Parlophens Bubbins Bostic and Organist Wester Mean To Me; A Gay Dog; Ding Dong; Exercise; The Bo-Do Rock, (Parlophens Bubbins Bostic and Organist Wester Morning Sur; Memphia Blues; Yellow Dog Bucs; St. Louis Blues; The Original Miss Laine Is as Coming Bubbins Book; Mean To Me; A Gay Dog; Ding Dong; Exercise; The Bo-Do Rock, (Parlophens Bubbins Rock; Mean To Me; A Gay Dog; Ding Dong; Exercise; The Bo-Do Rock, (Parlophens Bubbins Rock; Mean To Me; A Gay Dog; Ding Dong; Exercise; The Bo-Do Rock, (Parlophens Bubbins Rock; Mean To Me; A Gay Dog; Ding Dong; Exercise; The Bo-Do Rock, (Parlophens Bubbins Rock; Mean To Me; A Gay Dog; Ding Dong; Exercise; The Bo-Do Rock, (Parlophens Bubbins Rock; Mean To Me; A Gay Dog; Ding Dong; Exercise; The Bo-Do Rock, (Parlophens Bubbins Rock; Mean To Me; A Gay Dog; Ding Dong; Exercise; The Bo-Do Rock, (Parlophens Bubbins Rock; Mean To Me; A Gay Dog; Ding Dong; Exercise; The Bo-Do Rock; Mean To Me; A Gay Dog; Ding Dong; Exercise; The Bo-Do Rock (Parloph

Winning little-girl-lost style.

JULIE LONDON (" Make Love To Ma")—If I Could Be With You. It's Good To Want You Bad; Go Slow; A Room With A View; The Nearness Of You; Alone Together; I Wanna Be Loved; Snuggled On Your Shoulder; You're My Thrill; Lover Man; Body And Soul; Make Love To Me, (London HAU2833.) 3 5/58.

Romantic song stylings by the girl who is a past-master at moody projection.

MARY MARTIN (" Mary Martin Sings ")—Cetting To Mary Songs in a somewhat cale continental setting.

HUGH O'SRIAN (" TV's Wysit Earp; The Bushwacker Country; The Bus VIC DAMONE ("Angela Mia")—Angela Mia (Oh. My Wonderful One);
Tell Me You're Mine; Arrivederel,
Roma; Just Say I Love Her; Non
Dimenticar: O Sole Mio; You're
Breaking My Heart; Serenade In The
Night; Luna Rossa; I Have But One
Heart; Anema E Core; Tell Me That
You Love Me. (Philips BBL7234.)
7/6/58.

Mainly Italian songs sung

MARY MARTIN ("Mary Martin Sings Richard Rodgers")—Getting To Know You; You're Nearer: I Could Write A Book; Sicepy Head; It Might As Weil Be Spring; My Funny Valentine; To Keep My Love Alive; It Never Entered My Mind; Moon Of My Delight; You Are Never Away; There's A Small Hotel; Some Enchanted Evening. (RGA RD27664.)

A representative Selection of Mainly Italian songs sung with feeling and sincerity by a man who is thoroughly en rapport with the idiom.

DORIS DAY ("Day By Night")—
I See Your Face Before Me; Close
Your Eyes; The Night We Called It
A Day; Dream A Little Dream Of Me;
Under A Blanket Of Blue; You Do
Something To Me; Stars Fell On
Alabama; Moon Song; Wrap Your
Troubles In Dreams; Soft As The
Starlight; Moonglow; The Lamp Is
Low. (Phillips B&L7211.) 12/4/58.
Not quite a match for Doris's A representative selection of Richard Rodgers songs sung in straightforward fashion by stage star Mary Martin.

JOHNNY MATHIS-Wild Is The Wind; Easy To Love; Street Of JOHNNY MATHIS—Wild is Ine
Wind; Easy To Love; Street Of
Dreams; Love Your Spell is Everywhere; Prelude To A Kiss; No Love;
Come To Me; In Other Words; Star
Eyes; It Might As Well Be Spring;
When I Am With You; The Twelfth
Of Never, (Fontana TFL5188.)
26/4/58. Not quite a match for Doris's "Day By Day" LP, but fair listening.

FATS DOMINO ("This is Fats")

The Rooster Song; My Happiness:
As Time Goes By; Hey LA-Bas; Love
Me; Don't You Hear Me Calling You:
It's You I Love: Valley Of Tears;
Where Did You Stayy; Baby, Please;
Thinking Of You; You Know I Miss
You. (Lenden HAP2087.) Johnny Mathis, American sing-ing sensation, is at his best on this well-chosen selection.

The persuasive Domino has done better on previous LPs. "Baby, Please." "Hey L4-Bas" and "Don't You Hear Me" have merit, but the rest lack distinction.

Baby, Pre You had and "Don't You had and "Don't You had the rest lack under the rest lack under the film soundtrack). TOMMY the film soundtrack). TOMMY the film soundtrack). TOMMY by Gultar: Hair-Down, Hoe Down: Princess: Thanks A Lot. TOMMY STEELE, JUNE LAVERICK — Photograph Well. (Decca LP1308.) 29/3/58.

Why. A must for the Steele admirers. The Singing Hills: East Side Of Pennies From Heaven: Under A Blanket Of Blue: Me And The Moon: The Singing Hills: East Side Of Heaven: Was It Rain? (Philips 1881.7248.)

PATTI PAGE ("You Go To My Head")—While A Cigarette Was Burning; You Go To My Head; I Let It's A Pity To Bay Goodnight; In A Dream; I Hadn't Anyone Till You; Spring Is Here: I Thought About You; Darn That Dream; I Didn't Know What Time It Was; What's New?; I'll Never Smile Again; You Walk By. (Mersury MPL6521.)

Walk By. (Mersury MPL6521.)

\*\*Toronthy Squires Sings Billy Raid")—Opening; Burley Sings Billy Raid")—Opening; I's A Pity To Bay Goodnight; In All The World; I'll Close My Eyes; Safet In My Arms; Danger Ahead, Beware; Mother's Day; Coming Home; There's My Coming Home; There's Day; Coming Home; There's Effortless singing by Patti Page to lilting accompaniments from Jack Rael's Orchestra.

this well-chosen selection.

JOHNNY MATHIS ("Warm")—
Warm; My One And Only Love: Baby.
Baby; A Handful Of Stars: Be Boy, Myself; I've Grown Accustomed To Myself; I've Grown Accustomed To Mer Pace; Then I'll Be Tired Of You: I'm Glad There Is You; What'il I Do?; The Lovely Things You Do; The Covely Things You Do; The Covely Things You Do; There Goes My Heart; While Weirg Young. (Fontana TFL5015.)
Romantic songs sung In Johnny Mathlo's highly individual style.

Western man, Manty to a varied programme. "Tennessee Houn La Mathlo's Hould please his fans.

SUE RANEY ("When Your Lover Has La Gone") — When Your Lover Has La Cone: I Stayed Too Long At The Fair; If I Could Be With You; My Sone; I fair I Could Be With You; My Sone; I fair I Could Be With You; My Sone; I fair I could be with You were There; My Silent Love; I You Were There; My

The Singing Hills: East Side Of Haven: Was It Rain? (Philips BBL7248.)

Guy, in romantic mood, pleasantly sings a selection of "love songs, and songs of the outdoors."

JANE MORGAN ("Fascination")

—Fascination: An Affair To Remember: Stars In My Eyes; It's Not For Me To Bay: Intermezzo; Around The

JIMMIE RODGERS—Woman From Liberia: Better Loved You'll Never Be: Girl In The Wood: Scarlet My Heart: Back In Your Own Back-yard; Hold On: Sentimental Me: A Heart Without A Sweetheart. (Londoors."

JANE MORGAN ("Fascination")

—Fascination: An Affair To Remember: Stars In My Eyes; It's Not For Me To Bay: Intermezzo; Around The

Sinatra," Vol. 2)—Hey, Jealous Lover; Everybody Loves Sumebody; Something Wonderful Happens In The Summer; Half As Lovely; You're Cheatin' Yourself; You'll Always Be The One I Love; You Forgot All The Words: How Little We Know; Time After Time; Crasy Love; Johnny Concho Theme (Walt For Me); If You Are But A Dream; So Long, My Love; It's The Same Old Dream; I Belleve; Put Your Dreams, Away. (Capital LGT6158.) 7/6/58.

Some familiar Sinatra songs in

Some familiar Sinatra songs in a convenient LP album.

Dorothy Squires gives a con-vincing interpretation to these hits from the pen of one-time stage partner Billy Reid.

MARVIN RAINWATER ("Songs
By Marvin Rainwater")—Look For
Me: Where Do We Go From Here?;
Dem Low Down Blues; Cause I'm A
Dreamer; Tennessee Houn' Dog Yode;
What Am I Supposed To Do!; Why
Did You Have To Go And Leave Me?;
I Feel Like Leaving Town; Tea Bag
Romeo: So You Think You've Got
Troubles. (MGM Di52.)

Currently the top Country and
Western man, Marvin gives his
nasal interpretations to a varied
programme. "Tennessee Houn'
Dog Yode!" Is a novelty that
should please his fans.

SHE RANEY ("When Your Lover

DAKOTA STATON ("The Late, Late Show")—Broadway: Trust In Me: Summertime: Misty: A Foggy Day: What Do You See In Her?: The Late, Late Show: My Funny Valen-tine: Give Me The Simple Life; You Showed Me The Way: Moonray: Ain't No Use. (Capitol T876.) 21 6/58.

A swingy effort that fully justifies George Shearing's com-ment that "Dakota is dynamic,"

Remember You: I'll See You In My Dreams. (Capitol T964.) 21/6/58.

Attractive song stylings by the 18-year-old girl who made such an initial impact with "The Careless Years."

JIMMIE RODGERS—Woman From Liberia: Better Loved You'll Never Be: Girl In The Wood; Scarlet Ribbons; Blowing Wild; Hey, Little Baby; The Mating Call: Kisses Sweeter Than Wine; The Preacher; Sweeter Than Wine; The Preacher; The Preach

### POPS - INSTRUMENTAL

more accurately first!

STANLEY BLACK AND HIS ORGHESTRA ("Girls, Girls, A fine follow-up to Eydle's stupendous LP debut, "Eydle Gorme." A must for the discern-ing buyer.

You're Blase; Night Wind; What's New?; Hurry Home; How Long Has This Been Going On? (HMV CLP1186.) 12/4/58.

Another LP winner from the great Ella, but Frank DeVol's accompaniments are not up to his usual standard.

EYDIE GORME ("Eydie Swings The Blues")—I Gotta Right To Sing The Blues ")—I Gotta Right To Sing The Blues ")—I Gotta Right To Sing The Blues ")—I Good; When The Sun Comes Out; After You've Goae; Don't Get Around Much Anymore; Blues in The Night; The Man I Love; Stormy Weather; You Don't Know What Love Is; can't Help Lovin' Dat Man; A Nightingale Can Sing The Blues. (HMV CLP1176.)

A fine follow-up to Eydle's Suie; Mary's A Grand Old Name;

A fine follow-up to Eydle's Suie; Mary's A Grand Old Name; Taking My Place; The Corl That I Spirit here!

BOB BAIN MUSIC ("Rockin', Rockin', Botton', The Strollin' Help Lovin's Dat Man; A Nightingale Can Sing The Blues. (HMV CLP1176.)

BOB BAIN MUSIC ("Rockin', Botton', The Strollin' Help Lovin's Dat Man; A Nightingale Can Sing The Blues. (HMV CLP1176.)

BOB BAIN MUSIC ("Rockin', Botton', The Strollin' Help Lovin's Dat Man; A Nightingale Can Sing The Blues. (HMV CLP1176.)

BOB BAIN MUSIC ("Rockin', Botton', The Strollin' Help Lovin's Dat Man; A Nightingale Can Sing The Blues. (HMV CLP1176.)

BOB BAIN MUSIC ("Rockin', The Strollin' Help Strollin's The Strollin', The Help Color And The Mary's A Grand Old Name; The Strollin's The Strollin's The Strollin's The Strollin's The Strollin's My Baby; The One I Love Belongs My Elect Mary Baby; The One I Love Belongs My Elect My Baby; The One I Love Belongs My Elect Mine, The Mer More Hunt ("Class Of '25")—Sheik WEE H

TOMMY COLLINS ("Words And Monkeys Ain't in The Zoo; How Do I Bartha")—I Want To Be Evil; C'Est Bay Goodbye'; Love-A-Me, Sil Yous Portugal; Let's Do It; My Heart Shorts Shorts; Show Walk; Don't Let Shorts Show Walk; Don't Let Shorts Show Walk; Don't Let Shorts Show Walk; Don't Let Shorts; Show Walk; Don't 

Priendices Bues; Silvi Joe Turner's Bides; Beale Street Bues; Careless Love; Morning Start Memphia Blues; Plank Me

### POPS-INSTRUMENTAL

Selections by some of America's most famous composers played in the scintillating style that has made Mantovani a favourite on both sides of the Atlantic.

CONFREY PHILLIPS TRIO ("Too

from previous page

NEAL HEFT! AND HIS ORCHESTRA ("Concert Miniatures")—On The Trail; The Bells of St. Mary's; waits Of The Flowers; Bach Goes To Town: Dagger Dance; Bong Of India; Rhapsody In Blue; Merry-Go-Round; Andante Cantabile; Ol' Man River; Love Theme; The Girl With Flaxen Hair, (RCA RO27058.)

The Hefti band "offers a dozen jazz-inspired miniature tableaux of musical ideas borrowed from Tchalkovsky, Rimsky-Korsakoff, Khatchaturian, Gershwin and Grofé" He needn't have

bothered....

BILL McGUFFIE ("Show Tunes, No. 3")—Just In Time; Long Before ("The Skille Sound")—Dig That Skille; Skille Dille; Chick-A-Boom; Be Loverly?; Baubles, Bangles And Treenage Skille; Pantabulous; The Blue Skille; Pantabulous; The Blue Skille; An African's Frayer; Mu-Cha-Cha; On The Street Where Chick-A-Buck-Sha; Casey Jones; The You Live; C'Est Magnifique; Whatskiller Parade, (Goral LYABO76.)

This has nothing white

The Parade. (Coral LVA9076.)

This has nothing whatever to do with skime. It is, in fact, a selection of rather weak rock numbers complete with choir and saxes.

A mixed bag from jazz to florid meandering, from excellent to not-so-hot.

GLENN MILLER AND HIS
ORCHESTRA ("The Glenn Miller
Story")---Moonlight Serenade; American
Patroi; Pennsylvania 6-5000;
In The Mood: I've Got A Gal In
Ka'amazoo; Boulder Buff; Tuxedo
Junction: St. Louis Blues; String Of
Pearls; Little Brown Jug; Farewell
Blues; King Porter Stomp, (RCA
RD27068.) LAURIE JOHNSON ORCHESTRA LAURIE JOHNSON ORCHESTRA
("Operation Orchestra") — Chinatown; Charmed Life; I Cover The
Waterfront; In A Little Spanish
Town; Hallo; Surrey With The Pringe
On Top: Iroquois; Aunt Orsavella;
The Things We Did Last Summer;
Operation Orchestra. (Nixa NPL
18012).

A star-studded British orchestra works over unusual arrange-ments ranging from jazz to mood pieces. Line-up includes three flutes, obce, bassoon, two French

MALCOLM MITCHELL TRIO
("Dance To The Singing Of Malcolm Mitchell And The Trio ")—I
Won't Dance; 'S Wonderful; One Tro
Button Your Shoe; Ma, She's Making
Eyes At Me; Mountain Greenery,
Miss Annabelle Lee; C'Est S! Bon;
In A Shanty In Old Shanty Town;
Goody Goody; The Lady Is A Tramp;
Lillette; Cha-Cha-Cha In The Moonlight; The Fox: The Zomble Tamboree; Hold 'Em, Joe. (Fontana
TFR6007.) TOMMY KINSMAN AND HIS BAND
("Perfect For Dancing, No. 5")—I
Could Have Danced All Night;
Wouldn't It Be Loverly; With A
Little Bit Of Luck; Just You Wait;
The Rain In Spain; On the Street
Where You Live; Show Me; Oet Me
To The Church On Time; I've Grown Where You Live; Show Me; Get Me
To The Church On Time; I've Grown
Accustomed To Her Pace; Sweet Sue:
Margie; Laura; Rosalie; Ida, Sweet
Mas Apple Cider; Louise; Elisabeth;
As Apple Cider; Louise; Elisabeth;
Miss Annabelle Lee; Bweet Georgia
Brown; Charmaine; Rose Marie.
Goriole MG10021.)

Liliette; Cha-Cha-Cha In The Moonight; The Fox: The Zomble Tamboree; Hold 'Em, Joe. (Fontana
bers from Mitchell and his vocalinstrumental trio, Smooth and
melodious.

An ideal selection for the ball- melodious.

ANDRE KOSTELANETZ AND HIS DRCHESTRA ("Tender is The hight")—Love For Sale; But Not For Mer. These Foolish Things; The Thrill, Gone; More Than You Know; Body and Soul; What Is This Thing Called Lady; Deep Purple; Everyth.mz I Have Is Yours; My Moonlight Madonna; Stars Fell On Alabama; Carlet In The Still Of The Night. (Fontana TFR0011.) 31.5/58. ANDRE KOSTELANETZ AND HIS ORGHESTRA ("Tender is The Night")—Love For Sale; But Not For Me: Three Foolish Things: The Thrill, Gone; More Than You Know; Body And Soul; What Is This Thing Called Level Alone Together; It's All Right with Me; In The Still Of The Night, (Fontana TFR0011.) 31 5/58.

Lush but somewhat dated strangements of familiar melomentals expertly played and dress. FIVE ("Hand Jive")—Six-Pive Hand Jive; Riserside Rock; Texas Tambourine; It's Time To Jive; School Day (Ring, Ring Goes The Bell); Red Planet Rock; The Climb; Rock Around The Cookhouse; Hand Jive Boogie; Rock And Roll Blues. (HMV DLP1178.) 26/4/58.

This one comes complete with illustrated instructions on how to do the "Hand Jive."

"SAY IT WITH MUSIC" (presented by JACK PAYNE)—Say It With Music; I'm In The Mood Por Love; I'll Get By; Try A Little Tenderness; Guilty; I Surrender, M. Denri There's A Small Hotel; Just F. Denr

LIBERACE ("Plane By Starlight ") LIBERACE ("Plane By Starlight")

—You Were Meant For Me; It's Easy
To Remember; I've Told Every Little
Star: A Kiss In The Dark; Blue
Moon; If You Are But A Dream: The
Very Thought Of You; My Heart
Stood Still; My Punny Valentine;
Sweet And Lovely; Kiss Me Again;
You Go To My Head, (Philips
BBL7230.)

Close For Comfort ")—Like Someone In Love; Wonder Why; The Gal That Get Away: It's All Right With Me; Easy To Love; This Heart Of Mine; Too Close For Comfort; On The Street Where You Live; Love For Sale; You Don't Know What Love Is; Honeyswek's Rose; Exactly Like You Honeyswek's Rose; Exactly Like You Syrupy selections by the much-

background to light conversation.

MALCOLM LOGGYER AND HIS
ORCHESTRA ("The Season Of Low")—I'll Might as Well Be spring. His man and plays plano in the low line; June 1s Bustin Countries and plays plano in the summer Lower Early Anuman; Tis Anuman; Autumn Noctume; Snowfair, I've Got Man and Summer Lower Early Anuman; Tis Anuman; Autumn Noctume; Snowfair, I've Got Man and Summer Lower Early Anuman; Tis Anuman; Autumn Noctume; Snowfair, I've Got Man and Summer Lower Early Anuman; Tis Anuman; Anuman Anuman Anuman Noctume; Snowfair, I've Got Man and Summer Lower Man and Sum

Of You. (Capitol 1788.)

The "sweetest music this side of heaven" maestro plays in the schmaltzy fashion that has successfully defied the passage of time.

KEN MACKINTOSH AND HIS ORCHESTRA ("One Night Stand")

The Champ; Crew Cut; The Policeman's Hollday; Thiree "D"; Skin Deep. (HMV DLP1178.)

This LP includes many of the previous Mackintosh disc hits. Still a good dance band with some fine soloists, including the leader's alto.

DAVID ROSE ORCHESTRA ("The Fabulous 'Thirties, Vol. 1")—Beyond The Bulous 'Thirties, Vol. 1")—Beyond The Bulous 'Thirties, Vol. 2 Player Moon; Night And Day; June In January; The Continental; Stardust. (London HAR2084.)

DAVID ROSE ORCHESTRA ("The Fabulous 'Thirties, Vol. 2")—Beyond The Bulous 'Thirties, Vol. 2 Player Moon; Night And Day; June In January; The Continental; Stardust. (London HAR2084.)

DAVID ROSE ORCHESTRA ("The Fabulous 'Thirties, Vol. 1")—Beyond The Bulous 'Thirties, Vol. 2 Player Moon; Night And Day; June In January; The Continental; Stardust. (London HAR2084.)

DAVID ROSE ORCHESTRA ("The Fabulous 'Thirties, Vol. 2 Player Moon; Night And Day; June In January; The Continental; Stardust. (London HAR2084.)

DAVID ROSE ORCHESTRA ("The Sunset; Isle of Capri, Let's Pall In Love; Sweet Leilani; Love In Bloom; Sunset; Isle of Capri, Let's Pall In Love; Sweet Leilani; Love In Bloom; Sunset; Isle of Capri, Let's Pall In Love; Sweet Leilani; Love In Bloom; Sunset; Isle of Capri, Let's Pall In Love; Sweet Leilani; Love In Bloom; Sunset; Isle of Capri, Let's Pall In Love; Sweet Leilani; Love In Bloom; Sunset; Isle of Capri, Let's Pall In Love; Sweet Leilani; Love In Bloom; Sunset; Isle of Capri, Let's Pall In Love; Sweet Leilani; Love In Bloom; Sunset; Isle of Capri, Let's Pall In Love; Sweet Leilani; Love In Bloom; Sunset; Isle of Capri, Let's Pall In Love; Sweet Leilani; Love In Bloom; Sunset; Isle of Capri, Let's Pall In Love; Sweet Leilani; Love In Continental; Stardust. (London HAR2084.)

DAVID ROSE ORCHESTRA ("The Fabulous "Thirties, Vol. 2")—The Fabulous "Thirties, Vol. 2")

Weather. (London HAR2985.)

Weather. (London HAR2985.)

Pleasant to be reminded of "the Golden Era" of sons, but frames")—Sweet Sue, Just You; Exciting.

Pleasant to be reminded of "the Golden Era" of sons, but from the Arrangements are not very exciting.

RED GARLAND TRIO ("A Carland Johnson Frames")—A Possy Day; My Judy; Jadhe; I Won't Dance; I Wo

MANTOVANI AND HIS ORCHESTRA ("Music By Jerome Kern, Cole Porter, etc.")—All The Things You Are; True Love; I Could Have Danced All Night; You Keep Coming Back Like A Song; A Woman In Love; This Nearly Was Mine; Summertime; Something To Remember You By; Love Letters; The Nearness Of You; An Affair To Remember; Hey, There! (Decea LK4253.)

The ballroom dancers will go for this tuneful, strict-tempo selection.

BILL SNYDER ("Treasure Chest")
—Amber Fire; Turquoise; Diamond
Dust; Golden Ear Rings; Ruby; Jade;
Sapphire; Topas; Golden Sands And
Slivery Seas; Pearls On Velvet;
Baubles, Bangles And Beads; Ivory
Lace. (Brunswick LAT5248).

Spanish melodies given a somewhat syrupy setting.

BILLY V A U G H N AND HIS
ORCHESTRA ("Melodies in Gold")—
Smoke Geta In Your Eyes; Indian
Love Oall; Dream; Sweet And Lovely;

Bill Snyder, at his "custom-made" plano, plays in the cascading style that has made him a favourite in the plushy Stateside clubs.

These early recordings inevitably sound "boxy" by today's technical standards, but this LP makes a worthy memento of a memorable and much-copied band.

An efficient band, but not a very exciting one.

CYRIL STAPLETON AND HIS ORCHESTRA ("Just For You")—
I'm Porever Blowing Bubbles; Bye, Bye, Blackbird; Tell Me Tonight; April Showers; Ain't She Sweet; For Me And My Gal; Charmaine; I Wonder Who's Kissing Her Now?; Me And My Shadow; If You Were The Only Girl in The World; Beer Barrel Polka; Anything Goes, (Decca LK425s.)

An efficient band, but not a Are; Everyone Wants Something; Ebb Tide; Take Care; It Never Entered My Mind. (London HAR2089.)

Plano solos for background listening only.

The Fabulous 'Forties'—Vol. 1)—
Holiday For Strings; Sunday, Monday Or Always; Don't Fence Me In; To Care His Own; Warsaw Concerto; The Donkey Serenade; Zip-A-Dee-Doo-Dah; Oh! What It Seemed To Be; Some Enchanted Evening; Anniver-| I'm Porever Blowing Bubbles; Bye, Blackbird; Tell Me Tonight; Bye, Blackbird; Tell Me Tonight; For Me And My Gal; Charmaine; I For Me And My Gal; Charmaine; I Wonder Who's Kissing Her Now?; Me And My Shadow; If You Were The Only Girl in The World; Bere Barrel Polka; Anything Goes. (Decca LK425s.)

| Cyril Stapleton, a fixture on the air, should cement his wide popularity with this representative effort. | DANNY STEWART—SAM KOKI | AND THE PARADISE ISLANDERS ("Honolulu At Midnight") — Sillander Hula; Sweetheart Of Watkki; Hawailan Serenade; Blue Hawailan Skies; Beautiful Orchid Lei; Go To Skies; Brautiful Orchid Lei; Go To Skies; Brautifu

THREE SUNS ("Oance With The Waltz You Saved For Me; Tenderly; Cuddle Up A Little Closer; Lover Man; I Can't Give You Anything But Moonbeams; All Of Me Words Can't Can't Dady; I Love You; They Gran't Take That Away From Me; Can't Take That Away From Me; Can't Take That Away From Me; Mercey Man; I Can't Give You And Soul; They Can't Take That Away From Me; Cemarcy MPT7529.)

Televiewers will know what to Expect from the ZaBach violin. A Date With An Angel; Waikin' My A famous name in British dance music introduces some of the tunes he introduced to the public in the late 'twenties and early 'thirties.

Baby Back Home; Wunderbar; Café Mozart Walts; Have You Met Miss Jenes?; Cive It Back To He Indians; From Now On; I'm Gomna Sit Right Down And Write Myself A Letter; It's D'Lovely; This Can't Be Love; There's A Great Day Coming; Manana; Ridin' High; Johnny One Note; The Last Time I Saw Paris; La Mer (The Sea); Paris In The Spring; I Love Paris; You'd Be So Nice To Come Home To; You Couldn't Be Cuter; It's All Right With Me; Now's The Time To Fall In Love; Goody Goody; Oh, What a Beautiful Morning; Hello, Young Lovers; Nice Work If You Can Get It; Don't Let 't Bother You; Ch. What a Beautiful Morning; Hello, Young Lovers; Nice Work If You Can Get It; Don't Let 't Bother You; Peudin' and Fightin'; I Won't Dance; A String Of Pearls. (ROA RD27068.) My Heart Stood Still; Some Enchanted Evening; If I Loved You; No Other Love; Manhattan; Bewitched; Isn't It Romantie?; Blue Moon; I Didn't Know What Time It Was. (Columbia 335X1081.)

The ballroom dancers will go

TROUBADORS ("Troubadors In Spain") — Habanera; Malaguena; Amapola; La Goiondrina; A Media Luz; La Violetera; El Relicario; The Breeze And I; Ay Ay; Granada; La Paloma; Estrellita; Jealousy; (Lendon HA-R2005.)

BILLY VAUGHN AND HIS
ORCHESTRA ("Melodies in Gold")—
Smoke Gets In Your Eyes; Indian
Love Oall; Dream; Sweet And Lovely;
Time On My Hands; Night And
Day; Sall Along Silvery Moon; I'm In
The Mood For Love; My Meiancholy
Baby; Moonglow; Intermezo; I'll Get
By; Stardust; Tell My Love, (London
HAD2000.)

Hawaiian-gultar de votees should go for this South Seas selection.

Fl.ORIAN ZaBACH ("Till The End of Time; The Very Thought Of You; My Blue Leaven; I Married An Angel; The Waltz You Saved For Me; Tenderly; Cuddle Up A Little Closer; Lover Three Suns ")—I'm In A Dancing Mood; June Is Bustin' Out All Over; Cuddle Up A Little Closer; Lover Man; I Can't Give You Anything But Love Ton't Take That Away From Me; Can't Take That Away From Me; (EmArcy MPT/529.)

LOREZ ALEXANDRIA ("Lorez Elings Pres-A Late Night Session At An Intimate Glub") Introduction; Pine And Dandy; Pooling Myself; D. B. Blues; You're Driving Mc Crazy; Easy Living; Polka Dois And Moonbeams; This Year's Kisses; There Will Never Be Another You; No Eyea Blues; Jumpin' With Symphony Sid. (Pariophone PMO1832.)

Miss Alexandria, a new name to us, gives numbers which Lester Young has recorded her own vocal treatment, using lyrics and sometimes scatting. She shows appreciation of Pres, also Ella and Sarah, but this does not quite come off. Instrumental work is good.

Sings ") — Someday You'll Be Sorry; Sincerely; Your Chestin' Heatt; Ramona; I Laughed At Love; I Wonder; Piedging My Love; April in Portugal; The Gipsy; Kiss Of Pire; Takes Two To Tango; If. (Bruns-wick LAT2243.)

Devoted to Louis the singer of popular songs, this holds much to entertain jazz fans, especially the superb trumpet on "Some-day," "Gipsy," "Sincerely," "Cheatin' Heart" and others. An

LARRY SONN AND HIS OROHES.

TRA ("A Smooth One")—I Gotta
Run; Darn That Dream! Sing Something Simple; You're Driving Me
Crasy: Nice Work If You Can Get
It My Baby Just Cares For Me;
A You're Right. I'm Wrong; My Heart
of Stood Still; Too Late; Smooth One;
Real Eyeable; Tom Thumb. (Coral
LVA0078.) 10/5/58.

An efficient band, but not a
Yerry exciting one.

And HIS

Plano solos for background

Plano solos for background

It stenling only.

HADDAM.

Lush arrangements of some evergreens. But the gold is only attractive reissue.

Ratractive reissue.

BING CROSBY ("Bing And The Dirieland Band: "Nobody's Sweethart! Jamborce Jones; When My Driamboat Comes Roses Cry! The Nearness Of You;
My Funny Valentine; There You
My Funny Valentine; Thore Sone; Blue Beneat With Me; Ida,
Bweet As Apple Cider: Goodbye, My
Lover, Goodbye. CROSBY ANI
CONNEE SOSWELL — That's //
Plenty. (Brunswick LATS228)
31/5/58.

A dozen sort-of-Jazz vocals

SARAH VAUGHAN ("Swingin' Easy") — Shulle A Bep; Lover Man; I Cried For You; Polka Dots And Moonbeams; All Of Me Words Can't Describe; Prelude To A Kiss; You Hit The Bpot; Pennies From Heaven; If I Knew Then; Body And Soul; They Can't Take That Away From Me. (EmArcy EJL1273.) 26 4 55.

### PIANO JAZZ

ERROLL GARNER ("Afternoon Of An Eff. Don't Dated "September," the Medium-Date of An Eff. Don't Date of "September," the Medium-Date of An Eff. Don't Date of "September," the Medium-Date of "

MOSE ALLISON TRIO ("Back Country Suite Country Suite")—Back Country Suite (New Ground; Train; Warm Night; Brues; Saturday; Beamper; January; Promised Land; Sprinz Song; High; Yoa Won't Let Mc Go; I Thought About You; One Room Country Shack; in Salah. (Esquire 32-951.)

Allison, from Tippo, Mississippi, is a modern-styled planist with ideas. He also uses his voice effectively in a type of country blue's re-creation of ("Country Shack" and "Blues").

A record to hear,

MOSE ALLISON TRIO ("Back Country Suite (New Ground; Train; Warm Night; Back Country Suite ("Back Country Suite")—Back Country Suite (New Ground; Train; Warm Night; Back Too Late Now; Laura; You Are Too Easily; Too Late Now; Laura; You Are Too Easily; Too Late Now; Laura; You Are Too Easily; Too Late Now; Laura; You Are Too Beautful; It Could Heapten To You; When You Wish Heavit; But Heautful, (Brunswick LATS000.)

Allison, from Tippo, Mississippi, is a modern-styled planist with ideas. He also uses his voice effectively in a type of country blues re-creation back and drums, mainly slow of country blues re-creation back and drums, mainly slow that the mood-music-for-dimmed-lights-listening manner.

ANDRE PREVIN ("Hellywood At Midnight")—Moonlight Becomes You; Hiddenght")—Moonlight Becomes You; Hollywood At Midnight ")—Moonlight Becomes You; Hollywood At Midnight")—Moonlight Becomes You; Hollywood At Midnight ")—Chrek To Cheek: Too Late Now; Laura; You Are Too Easily; Too Late Now; Laura; You Are: Bail Not Por Too Easily; Too Late Now; Laura; You Are: Bail Not Por Too Easily; Too Late Now; Laura; You Are: Bail Not Por Too Easily; Too Late Now; Laura; You Are: Bail Not Por Too Easily; Too Late Now; Laura; You Are: Bail Not; Por Too Easily; Too Late Now; Laura; You Are: Bail Not; Por Too Easily; Too Late Now; Laura; You Are: Bail Not; Por Too Easily; Too Late Now; Laura; You Are: Bail Not; Por Too Easily; Too Late Now; Laura; You Are: Bail Not; Por Too Easily; Too Late Now; Laura; You Are: Bail Not; Por Too Easily; Too Late Now; Laura; You Are: Bail No

ART TATUM-This Can't Be Love;

GERALD WIGGINS TRIO ("Around The World in 80 Days")—Around The World in fast tempos: Acouda; Passepartout; Around The World in ballad tempos: La Coquette; Around The World (in begune tempos: The Royal Barge: Way Out West, (London LTZ-UI5102.) 7.6 58.

## JAZZ-INSTRUMENTAL

Like Sameone In Love; I Love You Too Much: Libatton Por Celebration; Blue Light: Chost Of A Chance. (Fontana TFL501e.) 10/3/58.

Guitarists Barry Galbraith and Sal Saivador and pianist Eddie Costa lielp altoist Lennie Hambro (heard here earlier this year with the Glenn Miller Band led by Ray McKinley) to make this a set which is easy on mind and ear.

CHICO HAMILTON TRIO-Blues On The Rocks; Street Of Drums; We'll Be Together Again; Skinned Strings; Nuttye; Porch Light; Broad-An impressive revelation by guitarists Howard Roberts and (in three tracks) Jim Hall, bassist George Duviver and drummer Hamilton of the full-sounding and enticing music that can be produced when three or four superior jazz stars are ready to surrender their individual rights to the limelight for the benefit of the common weal.

the benefit of the common wold.

CHICO HAMILTON QUINTET

""South Pacife" in Hi-Fi")—A

Wonderful Guy; This Was Nearly Was
Mine; Dites-Moi; Some Enchanted

Evening; Bali Ha'i; There is Nothing
Like A Dame; Younger Than Springtime; Happy Talk; A Cock-Eyed

Optimist; Honey Bun; I'm Gonna
Wash That Man Right Out Of My

Hair, Vosus LAE1217.)

JAZZ MESSENGERS ("Hard Bop") —Cranky Spanky; Stella By Star-light; My Heart Stood Still; Little Melonie; Stanley's Stiff Chickens. (Philips SSL7228.) 14 6/58.

Monster; Clachnacudan Local Mo

BUNK JOHNSON AND HIS BAND—
The Entertainer; Someday; Chloe;
The Minstrel Man; Till We Meet
Again; You're Driving Me Crazy;
Kinklets; Maria Elena; Some Of
These Days; Hilarity Rag; Out Of
Nowhere; That Teasin' Rag. (Philips
BEL731.)

Of considerable value to most
New Orleans enthusiasts, this
LP reissue represents Bunk's
last recording effort—with men
he chose himself. Though the
music-making is not too certain,
Johnson plays well enough and
the material is interesting.

the material is interesting.

HANK 40MES TRIO—Moonlight
Becomes You; Relaxin' At Camarillo;
Minor Contentions; Sunday In
Bavannah; Boontaneous Combustion.
(Lesdon LTZ-CISIE.)

The 12 minutes of ad lib.
blues that is "Relaxin'" and a
71-minute "Combustion" become a strain on both players
and listeners. But in the other
tracks Hank Jones. Bobby Jaspar
(on flute), Paul Chambers and
Kenny Clarke (no over-long
solos) are all worth hearing.

The Hawk is in strong voice on most of these 1952-53 tracks, especially "Lucky Duck," "If I Could Be," "Spellbound" and "Started." But several are already out on EP and standard-play.

AZZ CIANTS ("Drum Rele")—Midama: Night Letter; Coronode; EL Louis Blues; Grasshopper; Desperate Desmond; Crasy Hamp; Shulls A Bop; Swahill; Pather Co-operates; Dateless Brown. (EmArcy Ell.1971.)

Small group recordings, from 1944 onwards, featuring Blakey, Cole, Hampton, Haynes, Manne,

"MUSIC FOR THE BOY FRIEND—

TRA—AS TIME Goes By, JUNE
DON JENKINS ORCHESTRA—Whispering; Chinatown, My Chinatown; BHL MAY ORCHESTRA—All Of Me,
When I Grow Too Old To Dream; MAT "KING" COLE—Mona Lisa.
When I Grow Too Old To Dream; BHL MAY ORCHESTRA—All Of Me,
When I Grow Too Old To Dream; BHCHARD JONES — The Donkey
MANDERS—R's A Wonderful World;
Hora D Ceuvre; Elephant Tango;
Just You, Just Me, JERRY CRAY
ORCHESTRA—At Last; Begin The
ORCHESTRA—At Last; Begin The
Beguine; The Way You Look Toolght; ORCHESTRA—Beptember
The Oot; And Ah Mambo. (Brunswick
LATE230,) 26 4 58.

A selection suitable to vice the

The Ooti And Ah Mambo. (Brumswick LATE230.) 264 58.

A selection guitable to ring the musical changes on the party occasion.

"BLACK SLACKS AND BDBBY SOCKS." JOE BENNETT — Biack Stacks; Penny Losfers And Booby Socks; Boppin' Rock Bridge; Rocket. EARL WILLIAMS—Someday, Bweetheart; A Fool In Love, JOHNNY JANIS—All The Time; Later Baby, IAMIS—All The

More rock for those who want it.

"TEEN-AGE ROCK." GENE VIN.

"TEEN-AGE ROCK." GENE VIN.

"ENT'—Dance To The Bop; Be-Bop-A.
Lula; Lotta Lowin; Well, I Knocked, And I Knocked, TOMMY SANDS—
Hop Dee Hootie; Can't Change My Love; Man. Like Wow; Teen-Age Crush. FERLIN HUSKY—What'ohs Doin' After School? Wang Dang Doo. SONNY JAMES—Why Can't They Remember?; Un-Huh-Mm. (Capitol Ti90.)

A selection for the dwindling rock brigade, Gene Vincent's "Be-Bop-A-Lula" scores the most "Be-Bop-A-Lula" scores the most "JUST FOR VARIETY." Vol. 1. LES "JUST FOR VARIETY." Vol. 5.

"JUST FOR VARIETY." Vol. 1. LES "JUST FOR VARIETY." Vol. 5.

"JUST FOR VARIETY." Vol. 1. LES "JUST FOR VARIETY." Vol. 6.

Rich, Roach and Willie Rodriguez. Worth consideration by
those who like studying drummers.

### Hone Collect

### FRED KATZ (" Zen')—Lord Randall; Butle For Horn (Allegro; Zen;
### Science-Fiction); Pluck It; Classical
Katz; Loma: Granada; Kats-Up;
### Montuma. (Vogue LAE12102.)

### Montuma. (Vogue LAE12102.)

Belence-Piction); Pluck It; Classical Katz; Loma: Granada; Katz-Up; The Basic band never sounds undistinguished, but this is not the disc to demonstrate its peer-leaf to the composition of the composition of the composition of the disc to demonstrate its peer-leaf to the disc to demonstrate its peer-leaf to the composition of the comp

JOHNNY KEATING ALL-STARS

STAN KENTON ("Rendervous With Kenton")—With The Wind And The Rain In Your Hair; Memories Of You; Those Thines You Lett Me; Two Shades Of Autumn; They Didn't Believe Me; Walkin By The River; High On A Windy Hill; Love Letters; I Get Along Without You Very Well; Desiderate; This Is No Laughing Matter; I See Your Face Before Me. (Capitof Toll.) 1/5/56.

(Capitol T032.) 2/5/56.

Kenton playing for dancers during his recent return to the Rendezvous Ballroom at Balboa Beach, California, where he made his debut in 1941. The music still has the Kenton touch.

BARNEY KESSEL ("Easy Like")—
Exactly Like You: Tenderly; Lallaby
Of Birdland; What Is There To Say?;
Bernardo; Vickey's Dream; Salute To
Charlie Christian; That's All; I Let
A Song Go Out Of My Heart; Just
Equeeze Me; April In Paris; North
Of The Border. (Contemporary
LACI2082) 24/6/56.

A well-assorted, easy-on-the-ear set, notable for its relaxed and unassuming atmosphere, and the pollshed artistry with which all

ROLF KUHN QUARTET ("Stram-line")—Keyatone; Laura; Swinging Till The Oirls Come Home; Love Is Here To Stay; Bright Peace; Street Of Dreams; Pow!; I Remember You; Rolf's Tune; Streamline, (Vanguard PPL:1008.) 8/7.58.

German-born clarinettist Rolf
Kuhn sounds better here than he
did on the Newport Festival
record (Codumbia Clef 33CX10108) with the Eddie Costa Trio.
But neither his ideas, tone nor
style is yet sufficiently formulated to make him a major jazz

WINGY MANONE AND HIS DRCHESTRA ("Trumpet On The Wing") — Clarinet Ramble: Sweet-heart Of Sigma Chi; Real Gone; Trumpet On The Wing; Can't Get You Off My Mind; Two Beat Special; Just Plain Struttin; Bloks; Burlecue;

MASTERSOUNDS (" Jazz Show-

Down In Jungie Town; Basin Street Blues. (Golumbia Ciet 135CX11L.)

This was how Ory's rocking Creole Jazz Band sounded in a Achance On Love; There'll Never Be Paris theatre in December, 1956 Another You; I'll Remember April.

DON ELLIOTT QUARTET—Dancing In The Dark; I Love You; 'S Wonderful, MAT MATHEWS QUARTET—I Never Knew; Flaminge; Windmill Blues. (Golumbia Ciet 135CX1608.)

21/2/58.

Clarinettist Rolph Kuhn and eltolst Dick Johnson don't greatly help planist Eddie Costa. Dutch-born accordionist Mat Mathews would be better with a brighter-toned instrument. Don Elliott, playing mellophone, vibes and bongos, seems hampered by having to work with unfamiliar accompanists.

Best track is "Taking A Chance" by Eddie Costa with just bass and drums.

DILYY CHLESPIE BAND WITH

Best track is "Taking A Time; Buzzy; Marmaduke, (Lendon Chance" by Eddie Costa with Just bass and drums.

BIZZY CHLESPIE BAND WITH
MARY LOU WILLIAMS—Zodiac Suite; Oarloca: A Night in Tunsia. GOUNT BASIE BAND WITH JOE WILLIAMS—Bice Blop Blues; All Right, Okay, You Win; The Comeback; Roll 'Em, Pete; Ernack Dab in The Middle. (Columbia Cist 330X19111.) (M.M. 1/5/86.)

Mary Lou made her concert and record comeback at Newport, and she showed unimpaired, fluency and drive. Dizzy's late orchestra roars with more fire than precision. The Basies are than precision. The Basies is the precision of the precis

Gerry Mulligan joins the Teddy Wilson Trio and sounds like a fish out of water. But it's only for "Sweet Georgia." The rest of the time the Wilson and Mulligan groups play on their own, and sound all the better for it.

RED MORYO QUINTET WITH SUPPY COLLETTE ("Ad Lin.")—
What Is There To Smy? Shreve-ports
solth Street School; Fifth Column: I.
Brush Off; I Cover The Waterfrom
A Few Days After Christmas; M. G.
About The Boys; Tar Pit Bluck
(London LTZ-05518.)

O'Clock Jump. (Columbia Ciet Xistis)
The Basic band never sounds and clarinet make an irresistible

KID ORY ("Kid Ory in Europe")

—Tiger Rag; Memphis Blues; Dippermouth Blues; Four Or Pive Times;
Bouth Washington And Lee Swing;
Down In Jungle Town; Basin Street
Blues. (Columbia Cief 23CX12118.)

PETERSON TRIO WITH

ATT STITT, ROY ELORIDGE AND

JO JONES - Will You Still Be Mine;
Joy Spriog; Gal in Calico; Stnd
Street Theme; Monitor Blues; Willow,
which all

"Sireamwinging for Hel Feterson Trio in the last
winging for titles. They seem happiest
ove is in the ballads "Willow" and
wirest "Autumn." But the tracks that
You; do most to make this one of the
best of the Festival LFs are those
by the Trio on its own.

TEDDY WILSON TRIO—Storm

TEDDY TEDDY WILSON TRIO—Storm

TEDDY TEDDY TEDDY TRIO

TEDDY TEDDY TRIO

TEDDY TEDDY TEDDY TRIO

TEDDY

I Love Again 33CX10117.) 12 7/58.

The exciting Drinkard Singers and Back Home Choir were unexpected successes of last year's Newport Pestival. Their spirited, deeply rhythmic choral and solo work on this LP shows why.

JACK ELLIOTT ("Jack Takes The Floor")—Sain Prancisco Bay Blues; Oo? Riley; Beil Weevil; Bed Bug Blues; New York Town; Grey Goose; The Drover's Dream; The Rakes Of Mule Skinner's Blues; Cocaine; Dink Song; Black Baby; Salty Dog. (Topic 19715.)

Elliott at his relaxed best. With, for good measure, a commentary by Jack to each track.

Taking over from where the above-mentioned albums left off,

JAZZ-INSTRUMENTAL

Playing in his familiar robust manner, Sonny Rollins gives here about the best performances he has yet put on records. Planist Tommy Planagan is notable for good solos as well as fine support to Sonny.

Reissues of 1949 and 1950 recordings which have become modern jazz collectors items.

SONNY STITT QUARTET ("New York Jazz")—Norman's Blues; I Knew That You Knew; If I Had You;

from previous page
this one consists of Norman
Granz recordings of Parker,
mostly with 4-, 5- and 6-piece
groups, made from May, 1949, to
May, 1955. Another chapter in
the chequered career of the late
great jazzman.

(Charles Stepney) help to make tuneful listening of six guileless "originals" by bassist-leader Johnny Pate.

BILL PERKINS, ART PEPPER, RICHIE KAMICA ("Just Friends")—Just Friends: A Fogry Day; All of Me; Diane-A-Flow; Limehouse Blues; What is This Thing Called Love!; Zenobia. (Vegue LAE12983.) 17/5/28.

The other Friends are Hampton Hawes, Jimmy Rowles, Red Mitchell, Ben Tucker, Mel Lewis. The solo strength of Hawes and Mitchell make the tracks on which they play the better, but the whole album is a worth-The other Friends are Hampton Hawes, Jimmy Rowles, Red Mitchell, Ben Tucker, Mel Lewis. The solo strength of Hawes and Mitchell make the tracks on which they play the better, but the whole album is a worth-having example of modern Jazz. OSCAR PETTIFORD ORCHESTRA ("Oscar Pettiford in Hi-Fi")—The Gentle Art Of Love; Not So Sleepy; Speculation: Smoke Signal; Nica's Tempo; Deep Passion; Suaris-Bus Shank Quartet with Bolleset; Perdido; Two French Fries. (HMV OLP171.) 7/6/58.

Skilful, colourful arrange
Comes Love; I'll Never Be The Same; Marinella; Keepin' Myself For You; Indexing Marinella; Keepin' Myself For You; Index Harines Fries are the Same; Myth Me: These Foolish Things; Love Met Little Chantes-Less Bas; Concerto For Clarinet. (RCA RD27865.) in 17/8/58.

Shaws from 1938-45—all but five, reissues—with Billie Holiday's vocal on the title song and Lips Page's "St. James" the stand-out titles.

Sub Shank Quartet with Boll Shames of You; How Mon; The Nearness of You; How Long Has This Been Going On?; Tea For Two; Lullaby Of Birdland; Somebody Loves Me: Moonlight in Ver-

in make the tracks on they play the better, but whole album is a worthing example of modern jazz.

CAR PETTIFORD ORCHESTRA day's vocal on the title song and they play the better, but whole album is a worthing example of modern jazz.

CAR PETTIFORD ORCHESTRA day's vocal on the title song and the sear Pettiford in Hi-Fi'')—The stand-out titles.

Substand-out titles.

Substa

Undecided; All Or Nothing At All;
It's A Fity To Bay Goodnight; You
Don't Know What Love Is; The
Spider; Rat Race; Suspension; Locked
Out; He's My Guy; F'il Remember
April; Dispossessed; Movin' In. (Columbia 338X1683.)

A twelve-strong band set that
misses top rating mainly because
of the too limited opportunities
allowed the many competent
soloists.

Williamson ever really get going.
GEORGE SHEARING QUINTET
("A Shearing Garavan")—Pick Yourself Up; I Didn't Know What Time
Lies; Spring is Here; The Breeze And
I; Stranger in Paradise; Undecided;
The Lady is A Tramp; F'il Remember
April; Easy To Love; Love is Just
Around The Corner; Indian Summer;
I've Never Been in Love Before;
Caravan; Hallelulah, (MGM 6787.)

Reissues of 16 of the titles re-

RED PRYSOCK ("The Beat")—
Tea Bird; Purple Wall; He's A Real
Gone Guy; Moonday; Rooster Walk;
Pog Wog; 2 Point 8; Lawdy Miss
Clawdy; Foot Stompin'; Mashin'
Potatoes; Earth Rock; Lions Den,
(EmArsy MPLSSS.)

Caravan; Hallelujah, (MGM C787.)

Relssues of 16 of the titles recorded by the Shearing Quintet
during the years 1949 to 1954.

"S.P.J. JAZZ." SONNY STITTBUD POWELL QUARTET—All God's
Ohldren; Sonnyside; Bud's Blues;
Sunset; Strike Up The Band; Ping

"S.P.J. JAZZ." SONNY STITTBUD POWELL QUARTET—All God's
Children; Sonnyside; Bud's Blues;
Sunset; Strike Up The Band; Fine
And Dandy (two takes); I Want To Lusty tenor-led R-and-B music, more muscular than cerebral, which swings in an unequivocal way. Instrumental blues for dancing.

Typical Sharkey playing and singing, robust New Orleans jazz from Barbarin, rugged ditto from Matthews, rounded off by three numbers from the late George Girard. A useful guide to New Orleans, 1956.

**VOCAL GROUPS** 

MAYES QUINTET—Message To The Messengers. RONNIE SCOTTTUBBY HAYES GROUP—Strollin'
JIMMY DEUGHAR-TUBBY HAYES
GROUP—Opus De Punk; Swingin' In
Studio Two, YICTOR FELDMAN
SEPTET—Brawl For All, DON REMDELL QUARTET—Blow, Mr. Dester.
VIC ASH QUARTET—Doxy. (Tempo
TAP21.)
Home talent commendably represented in five reissues and three newcomers. The latter—
the Scott-Hayes sextet's "Strollin' and the like-sized DeucharHayes group's "Opus De Funk"
and "Swingin' —are well up to the standard of the others.

RAY CHARLES SINGERS ("Here's Him?; Hey, Baby Doll. (London To My Lady")—Here's To My Lady; HAA7881.)

To My Lady")—Here's To My Lady; HAA7881.)

The Everly Brothers have the sand driving backings make this and driving cise.

FOUR FRESHMEN ("Voices in Latin")—Frenesi; H I Should Lose You; Granada; Yesterdays; Tangerine; What's New?; Brazil; Chelsea Bridge; Mine; Star Eyes; The Breeze And I; Again. (Capitoi T822.)

The brilliant Four Preshmen go Latin-American on this LP. The girl on the sleeve is alone worth the price!

HOLLYWOOD S OUNDSTAGE
CHORUS ("Senge Of The Colden

Pleasant but uneventful choral singing by a familiar American contingent.

CHORDETTES — Mister Sandman;
Eddie, My Love; Born To Be With
You; Soft Sanda; Come Home To My
Arms; Echo Of Love; Just Between
You And Me; Teenage Goodnight;
Humming Bird; Like A Baby; Lay
Down Your Arms; Love Never
Changes. (London HAA2083.)

Female vocal quartet with an unusual sound. "Sandman" sold a million in the States. Should please everybody who likes vocal groups.

POPS - VOCAL

Franke Vaughan ("Franke Vaughan ("Franke Vaughan Heart; time Williams And Heart State of Section 1988). The Property of Section 1988 of Sectio

HOLLYWOOD SCUNDSTAGE
OHORUS ("Songr Of The Golden
West And The Desp South")—Home
On The Hange; Red River Valley;
Yippe Ti-Yi-Yo; Streets Of Laredo;
These Foolish Things; Pedal Pushin'
Clementina; Bury Me Out On The Paps; Have Mercy, Baby; Units The
Lone Frairie; In The Eventn' By The
Moonlight; Old Black Joe; John
Brown's Body; Dizle; Swance River;
My Old Kentucky Home. (Lendon
HA-F205.)

Songs "that are a part of
America's history" adequately
sung by the Hollywood Soundstage Chorus.

America's history adequately sung by the Hollywood Soundstage Chorus.

America's history adequately sung by the Hollywood Soundstage Chorus, are Keep A-Knockin; Be Bop A-Lulai Rip It Up; I Wonder II I Care As Much; Wake Up, Little Susse; Leave My Woman Alone; Should We Tell Wyoman Alone; Should Della Weevil; Talking Should In You Were Only Mine; So Long; Michael, Row The Boat Alone; We Wah! You Well Weevil; Tell Wyoman Alone; We Wah! You Well Weevil; Week Of The "John B." Wonderful One; I'm Coalessin; Moon Song; Love Is Here To Stay; Think Of Melling Should I Ever Love Again; No Lie, (Capitel 1978.)

You Belong To Me; Your Cheatin Heart; Time Will Bring You Everything; Should I Ever Love Again; No Lie, (Capitel 1978.)

You Belong To Me; Your Cheatin Heart; Time Will Bring You Everything; Should I Ever Love Again; No Lie, (Capitel 1978.)

You Belong To Me; Your Cheatin Heart; Time Will Bring You Everything; Should I Ever Love Again; No Lie, (Capitel 1978.)

You Belong To Me; Your Cheatin Heart; Time Will Bring You Everything; Should I Ever Love Again; No Lie, (Capitel 1978.)

You Belong To Me; Your Che

"TRUMPET INTERLUDE" GLIFFORD EBOWN — Land's End.
CHARLIE SHAVERS QUINTET—Starduat. CHARLIE VENTURA SEXTET

Tommy's Dream. HANK D'AMIGO
SEXTET—Gone At Dawn. "HOT
LIPS" PAGE WITH PETE JOHNSON
Page Mr. Trumpet. ALBINIA
JONES—EVII Gal Blues. JONAM
JONES—EVII Gal Blues. JONAM
ORCHESTRA—Trumpet Interlude. CLYDE HURLEY ORCHESTRA
ON The Trail. MANNIE KLEIN
ORCHESTRA—Bel Mir Bist Du
Schoen. JOE THOMAS ORCHESTRA
Pocatello. EMMETT BERRY
ORCHESTRA—Sweet And Lovely.
BUD FREEMAN ORCHESTRA—Town
Hall Blues. (Emarsy Ell-1776.)

Hall Blues. (Emarsy Ell-1776.)

African-Influenced material. He
and Red Baunders are the princimental set which should appeal
to lovers of percussion music.
Clowers of percussion music.
Clowers of percussion function for Monty of the Color of the Claude on Plancy and Procheg Claude on plancy, and

SONNY STITT QUARTET ("New York Jazz")—Norman's Blues; Blues; I Know That You Know; If I Had You; Alone Together; Twelfth Street Rag; Down Home Blues; Bonny's Tune; Stars Fell On Alabama; Body And Soul; Between The Devil And The Deep Blue Bea. (Oclumbia Clef 330X16114.) Hall Blucs. (EmArsy EJL1776.)

A mixed but good bag of 12 tunes and 12 trumpeters. Take your pick from Gillespie, Berry. Butterfield, Clayton, Clifford Brown and so on. Brown and so on.

GUY WARREN ("Africa Speaks—
America Answers")—Africa Speaks;
Ode To A Stream; Duet: Eyi Wala
Dong; Monkeys And Butterfiles;
JAISI. i Jaur As I See It; Invocation To The Horned Viper; Chant;
My Minute; The High Life; Eyes Of
A Fawn; Fr-Ed-To-Ne. (Brunswick
LAT2327.)

Gur Warner Stitt, with Jimmy Jones, Ray Brown and Jo Jones, gives on both alto and tenor a gripping display of his technical wizardry and imaginative constructional fluency. Only fault is his occasional tendency to be overflowery.

to lovers of percussion music.

STU WILLIAMSON—Rec-Jay; Just
Priends; Darn That Dream; Hongry
Child; Big Red; Red Cross; Talk of
The Town; Oom's Tune; Rose Bud,
(Leedes LTZ-Nist22.)

Recorded in '56, before the
then 23-year-old Stu Williamson
had reached his present form.
Nevertheless the trumpeter,
assisted by (among others) Bill
Holman, Jimmy Guffre, Stu's
brother Claude on plano, and
Leroy Vinnegar, turns in a lively
set for those with modern inclinations.

J.A.I.S.I. (Jarr As I See Iti; Invocation To The Horned Viper; Chant; My Minute; The High Life; Eyes Of A Fawn; Fr.Ed-To-Ne. (Erusawiek LAT237.)

Guy Warren, who used to be in this country, has written and arranged this programme of West

L'Aigussie; Mon Coeur Est Un Violon.
(HMV CLP 1152.)

EDDIE BARGLAY AND MIS
ORCHESTRA ("In The Barelay
Manner") — Que Bera; Java; La
Panse; Il A Neige Sur Hawai; Lee
Amants D'Un Jour; C'Est La Vie;
Rumbango; The Rose Tattoo; Band
bino; Refrains; Portrait D'Un
I Inconnu; Cordes Bicues; Love Is A
Many-Sphendored Thing; Pour Tes
Beaux Yeux; Sunday Evening; Lee
Roses Perdues. (Feisted PDLS564)
KING BROTHERS ("Three Kings
And An Ase")—That's Entertainment;
Elmer's Tune; Swinging On A Star;
Buttons And Bows; Underneath The
Buttons And Bows; Underneath The

(Sapitel 1834.)

RAYMOND LE FEVRE AND HIS
OROHESTRA ("Sweet, Saucy,
Sephisticated — For Dancing") —
Sophia; Ay, Mourir Pour Ti; Oh. La
La; Mon Combat; Tol, C'Ebt Vrai;
Mama, Teach Me To Dance; Song Of
Lima; Bambino; Sa Jeunesse; Love
La The \$64,000 Question; Accaremane;
The Oarousel Waltz. (Felsted
POLSSAS.)

JOHNNY MANDEL-BILL HOLMAN
OROHESTRA with CHET BAKER,
BUD SHANK — Theme Music From
"The James Dean Story"; Jimmy's
Theme; The Search; Lost Love;
People; The Movie Star: Fairmont,
Indiana; Rebel At Work; Success And
Then What?; Let Me Be Loved;
Hollywood. (Vogue VA109125.)



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Also, Chrestand (King, (NAL superb
Also, Busen, Cigar-cutter
Trener, Count 10M, original condition
Tener, Count 10M, original condition
Tener, Seinner, Cigar-cutter
Traner, Busen, Park (Lin, 1200)
Traner, Handber Articoterat, port-way
Traner, La Grande, FAM, G.L.
Traner, Galler, park Busen, new
Citt, park Busen, full impd., Bochm, new
Citt, park Busen, full impd., Bochm, new
Citt, Bar H. Edgware, By Bochm, metal
Bar, Count, Grand Horn
Traner, King 3B, Concert model
Traner, King 3B, Concert model
Traner, Reseau, Strapert model
Traner, Holmer Parks St. Innused, silver
Tyl., Selucer Parks 32, G.L.
Tyl. Glenner, Parks 32, G.L.
Tyl. Glenner, Basson, Strantford, as new
lass, Framus, fields shape, shop-solied
Bass, Countenstal, swell-back, I size
Levans, baryns, in new kirs. Grantly reduce
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# NO-COLOUR-BAR BILL DOOMED

THE Wolverhampton colour bar controversy reached Parliament this

MPs approved the intro-duction of a Bill to make it illegal to refuse admission to restaurants, dance halls and similar establishments on the grounds of colour, race or religion.

By REGINALD ROBINSON MM Parliamentary

was unopposed and given a

Correspondent

first reading.

MARION'S BACK IN TOWN

But that is as far as it will get as there is no chance of it be-coming law as it was introduced too late in the Parliamentary Sessions.

The Bill was sponsored by Mr. John Baird, Labour MP for Wolverhampton, N.E. It said they had put up a notice

saying "No coloured person will be admitted here."

"Recently this dance hall had to apply for a new licence," Mr. Baird continued. "I and prominent citizens of the town felt obliged to say that the licence should not be granted."

They had argued that a licensee should have the right to refuse entry to any person he thought might commit a misdemeanour and there was no need to give a reason for that refusal. But in this instance an individual was not being refused individual was not being refused entry. It was a whole race of people because of their colour.

Sympathetic

Mr. Baird said the magistrates were sympathetic to these arguments but decided to grant the licence. He believed they were told that the law was such that they could do nothing but grant

But legal people in the House had told him that the magi-strates could have used their discretion one way or the other

Calling Hene Day

Singer Ilene Day provides the song spot in AR-TV's "The Dickie Henderson Show" today (Fri-

day).

Ilene, accompanied by the Steve Race Orchestra, will sing "Sometimes I'm Happy" and "Worryation."



Meeting 'The Vikings'

Two of the celebrities at the Royal Gala Premiere on Tuesday of "The Vikings" were American singer Guy Mitchell and his wife. They are pictured arriving at the Leloester Square Theatre.

## LAWS MAKE NEWS (2)

# Union probe into court's ruling

THE Musicians' Union may bring a test case on behalf of bassist Jim Bray, who was fined £1 at Luton on Monday for carrying his bass in a van not licensed to carry

The MU points out that this also applies to private cars and that musicians will be breaking the law driving to engagements with their instruments unless they obtain "C" licences.

'Stupid'

Says Ted Anstey, MU's assistant general secretary: "The law is really stupid on this. How can they expect a flautist to have a 'C' licence when he may have the flute in his pocket when he goes to work?

"We have instructed our soll-citors to look into this case and we may ask Mr. Bray to appeal so that we can bring a test case."

Jim Bray told the Court that it was tantamount to an author carrying a fountain pen or a policeman his truncheon.

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### **Vic Damone coming** back for Variety

VIC DAMONE arrives in Britain next Tuesday for his postponed theatre tour. He was to have played the dates in June

He will appear at Birmingham Hippodrome (July 21), Glasgow Empire (28th), Manchester Palace (August 4) and Liverpool Empire (11th).

### Send GREETINGS to the SONO FAIR

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## SOHO GOES GAY

Marion Ryan played her second Chiswick Empire date within a month when she opened there last Monday. She is pictured (above) with harmonica ace Max Geldray just before "curtain-up." Marion last played Chiswick on June 9.

ONDON'S gayest Festival-The Soho Fair-swings under way on Sunday with parades, jazz festivals, contests and exhibitions. Jazz fans will be catered for by nightly Jazz Festivals at the Central Car Park, Dean Street.

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# Bands appearing include those of Michael Garrick, Tommy Whittle, Alex Welsh, Dave Shep-

Whittle, Alex Welsh, Dave Shepherd, Mike Peters, Teddy Layton, Vic Ash, Allan Ganley, Bruce Turner, Terry Graham, Joe Harriott and Lennie Bush.

Other contests include the Best Vocal Group, Italian Singer, Guitar and Jazz Group.

The Fair winds up on Saturday (26th) with a Grand Final Night Dance at the Lysbeth Hall with the Claude Cavalotti and George Browne Bands.

Plus a 'Song

George Browne Bands.

First public appearance of bassist Mickey Ashman's newly bassist Mickey Ashman's newly formed Quartet will be this Monday evening, when it will play for the Finals of the "Write a Song of Soho" Contest, held at Lysbeth Hall, Soho Square, at 7 p.m.

The Quartet will be accompanying TV singers Margaret Lawler and New Zealander Patrick Feeney (currently rehearsing for the next Windmill presentation).

presentation).

A Judging Panel comprising MD-composer George Melachrino, Jackie Rae, Canadian compère of the "Che'sea Summertime" TV series, Norman Newell (EMI), Bert Corri (FD&H) and "Songsheet" columnist Hubert W. David under the chairmanship of Pat Brand will select the room to Pat Brand, will select the song to receive the prize of an HMV recording and sheet music publication by Francis, Day & Hunter, Ltd.

Managers

Roy Fox and Bill Mackay have teamed in the managerial field and are operating at 26, Fou-berts-place. Regent-street, W.1

"OH! BOY." the fast-moving ABC-TV teenage show, is likely to enter the ring in September with the BBC's top pop show, "Six-Pive Special."

The show recently had a trial run of two late-night program-mes with such success that disimmediately were started for a peak-time series in

Producer Jack Good told the MM: "The chief problem at the moment is the simple one of accommodation. We want to put the show on at 6 p.m. on Sat-urdays but are having difficulty in finding suitable studio space at that time."

### Russ Conway show has a visitor

Pianist Russ Conway will feature 20-year-old singer Sheila Southern in his "At Your Re-quest" show on Granada-TV to-day (Friday).

Shella was chosen for this spot from 300 girls auditioned at Granada's Manchester Studios. For the past year she has been singing at the Grand Spa Hotel.

Russ is currently playing a season at the Pier Pavilion, St. Annes, in the show "Let's Go Gay!"

**NEXT WEEK** SOHO

Report and pictures

### MELODY MAKER

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