

Melody Maker

OCTOBER 4, 1958

Over 114,000 Copies Weekly

EVERY FRIDAY 6d.

Ellington
& his 16

Pages 2 and 3

PLUS

8-Page LP
Supplement

SHAME OF THE SUMMER BANDS

Meet the Southern Belle

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

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

Says **TEDDY WALLACE**

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

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

'ASHAMED'

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

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

"Their interests seem centred around the following:

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

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

"And they seem surprised

ELLINGTON PLUS OZZIE BAILEY

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

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

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

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

Hi-Lo's finale

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

JIMMY RUSHING IN FOCUS



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



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

Girls, Girls, Girls

would have disgraced a school skiffle group—bad intonation slovenly playing, dreadful tempos that varied like the weather, and untidy musicians.

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

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

Polka Dots debut

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

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

'ANGRY YOUNG' BARBER FOR FILM

THE Chris Barber Band has landed one of the plum jazz jobs of the year—it will be seen and heard in the screen version of John Osborne's

Eric James flying to help Chaplin

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

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

controversial play "Look Back In Anger."

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

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

Dutch tour

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

The tour opens tonight (Friday) at Groningen and the band

will go before the film cameras shortly after its return to London on October 13.

On October 18, the group starts its 10-day tour of Britain with American blues singer, Muddy Waters.

Basie men stop by

Delayed by a hurricane, the Joe Newman Sextet flew into London on Wednesday night, 24 hours late. They left yesterday (Thursday) hoping to make the opening of their Swedish tour at Gothenburg on time.

With Newman (tpt.) were Nat Pierce (pno.) and Joe's fellow-Basie sidemen Frank Wess (tr.), Al Grey (tmb.), Eddie Jones (bass) and Sonny Payne (drs.).

'DUKE REMAINS THE MOST IMPORTANT'

Ellington



The Duke—'he is respected more than ever before by millions both in and out of music'

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

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

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

Respected more than ever

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

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

Here are the people heard with him recently in America, and, barring last-minute passport problems, due to be seen with him in Britain:

William Alonza 'Cat' Anderson

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

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

Harold 'Shorty' Baker

Trumpet, born 26/5/14 in St. Louis, Missouri. Played with many bands in the '30s and '40s, including Erskine Tate, Tate Marable, Don Redman, Teddy Wilson, Andy Kirk.

Worked on and off with Duke for a while in 1939 and from November, 1943, to December, 1951, including the European tour in 1950. He freelanced in the east until May, 1957, when he rejoined Duke. Was married for several years to Mary Lou Williams.

Ray Nance

Trumpet, violin, singer; born 10/12/13 in Chicago, Illinois. Active as night club performer and bandleader from 1932. Played with Earl Hines in 1938; Horace Henderson, 1939.

Replaced Cootie Williams with Duke in 1940 and has remained ever since, except for several months in 1944 when he led his own trio. Nance is Ellington's triple-threat man, and is nearly always featured as vocalist, as well as on violin and trumpet during each performance.

Clark Terry

Trumpet, born 14/12/20 in St. Louis, Missouri. Joined a local drum and bugle corps when he was 15; majored on valve trombone in high school.

From 1942-5 he was with an all-star Navy band at Great Lakes near Chicago. Joined Lionel Hampton for three weeks after his discharge, then with George Hudson in St. Louis for a year and a half.

Joined Charlie Barnet in California for ten months, then with Eddie Vinson, Charlie Ventura, and back with Hudson. Joined Count Basie in 1948 and stayed until November, 1951, when he joined Duke.

Has been leader of own group for record albums on Riverside and EmArcy. His "half-valve" squeezed-tone effects have established him as the Rex Stewart of the Gillespie generation.



LEONARD FEATHER

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

Quentin 'Butter' Jackson

Trombone, born 13/1/09 in Springfield, Ohio. Studied piano, violin, organ with private teachers; trombone with his brother-in-law, Claude Jones.

Worked with several bands in the 1920s and '30s, including McKinney's Cotton Pickers, 1930-2, Don Redman, '32-'40, Cab Calloway, '40-5. In 1946 he rejoined Redman for a tour of Europe, then rejoined Calloway.

Since 1948, when Tricky Sam Nanton died, Jackson has been a member of the Ellington band, specialising in plunger-mute solos made so famous by his predecessor.

John Sanders

Valve trombone, born 30/6/25 in New York City. Studied music in high school; was in U.S. Navy band for two-and-a-half years, and played club

dates while studying at Juilliard in New York City from 1946-9. Played with Lucky Thompson from 1951-3, then joined Ellington when Juan Tizol left in February, 1954.

Britt Woodman

Trombone, born 4/6/20 in Los Angeles, Calif. Worked with Phil Moore in 1938, Les Hite, 1939-42. He was in the Army from 1942-6 and then joined Boyd Raeburn. Played with Lionel Hampton 1946-7 and later studied at Westlake College in Los Angeles from 1948-50; joined Duke in 1951.

Is a versatile modern musician who has recorded with a wide variety of groups including Charlie Mingus' combo.

Harry Carney

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

Besson Aristone Guitars



Unsurpassed for SUPERB TONAL QUALITY LIVE RESPONSE IMPECCABLE WORKMANSHIP

The outstanding popularity of these famous Guitars has resulted in phenomenal sales, although it has on occasions been difficult to cope with the large number of orders received owing to the demand being far greater than the supply.

This problem has now been overcome, a comprehensive stock having been received from the factory, and once again all "ARISTONE" models are available for IMMEDIATE DELIVERY.

The new fully illustrated brochure is now ready for distribution.

Consult your local dealer or write to:
BESSON & CO. LTD.,
15 West Street, London, W.C.2.



The great accordion virtuoso

MARCOSIGNORI

continues his sensational tour...

PRESENTED BY THE NATION'S DEALERS

in co-operation with

THE DISTRIBUTORS of SETTIMIO SOPRANI

Marcosignori will be appearing at the following:—

- October 3rd — Wiggs, South Shields — Pier Pavilion
- October 4th — R. S. Kitchen, Ltd. — Y.M.C.A., Albion Place, Leeds
- October 5th — Concert — Holdsworth Hall, Deansgate, Manchester
- October 6th — Clem Millard & Max Share — City Hall, Newcastle-on-Tyne
- October 7th — Gordon Simpson — West End Cafe, Shandwick Place, Edinburgh
- October 8th — McCormacks, Glasgow — McLellan Galleries, Sauchiehall St., Glasgow
- October 9th — Concert — Midland Institute, Paradise St., Birmingham
- October 11th — Selmer, London — 114 Charing X Rd., London

ADMISSION TICKETS FROM THE ABOVE DEALERS

THE SELMER COMPANY IS HONoured TO BE ASSOCIATED WITH THIS PRESENTATION

FIGURE IN THE HISTORY OF JAZZ



Harold Baker



Ray Nance



Paul Gonsalves



Johnny Hodges



Cat Anderson

—meet the band!

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

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

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

Paul Gonsalves

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

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

Jimmy Hamilton

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

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

Johnny 'Rabbit' Hodges

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

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

Russell Procope

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

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

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

Jimmy Woode

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

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

and band, then joined Duke in January, 1955. Has done occasional writing and arranging for the Ellington band.

Sam Woodyard

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

Ozzie Bailey

Singer, born 6/11/25 in New York City. Studied with a

private teacher in 1951, was coached by Luther Henderson from 1952 until joining Ellington in March, 1957.

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

William 'Swee' Pea

Strayhorn

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

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

P.S.. from the Duke

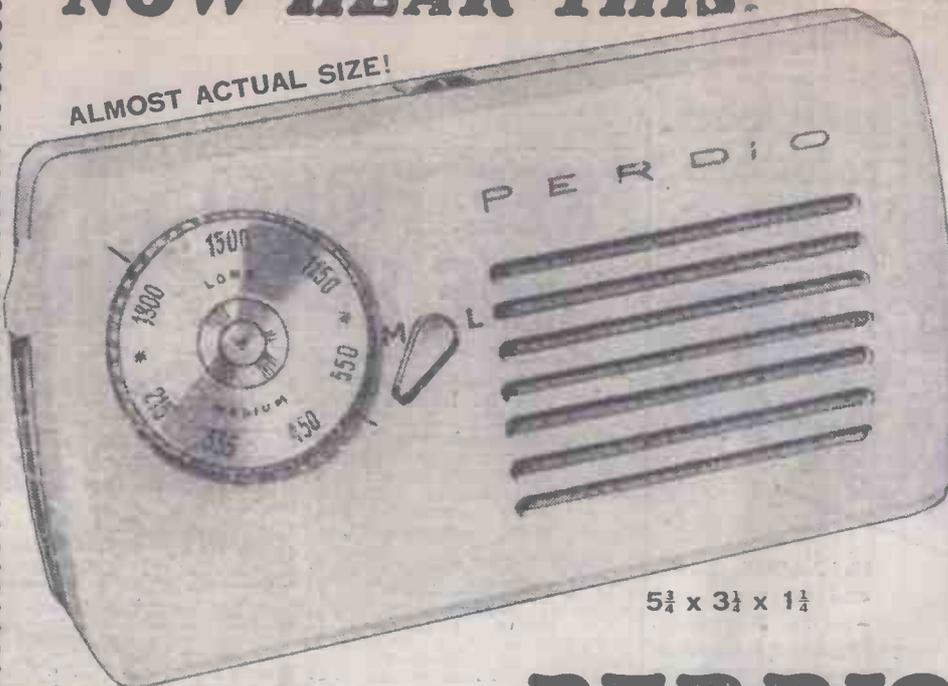
IN telling our British fans in last week's MM what numbers we would be playing, I inadvertently neglected to include a very important item.

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

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

NOW HEAR THIS!

ALMOST ACTUAL SIZE!



5 1/2 x 3 1/2 x 1 1/2

- ★ WEIGHS ONLY 12 oz.
- ★ FULL MEDIUM AND LONG WAVE
- ★ LONG LIFE BATTERY—ONLY 2!
- ★ FITS PURSE OR POCKET
- ★ PLAYS IN CAR, TRAIN OR BUS
- ★ CHOICE OF COLOURS

THE FANTASTIC PERDIO (All Transistor) PR4

SMALLEST YET—ONLY 13 gns.

also

The 'PR5' MODEL

at

19 gns.

and

The DE LUXE MODEL

in luxurious Morocco Leather

at

22 gns.



All models can be easily adapted for use in car, with tape recorder or amplifier.

ASK YOUR DEALER

or write for particulars to

PERDIO LTD

Dept. M2

Dunstan House

St. Cross Street

London, E.C.1

Stop Press, U.S.A.

NEW YORK HOLLYWOOD

FRANK PICKS HIS STARS

From HOWARD LUCRAFT

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

MAX ROACH, Terry Gibbs and Dexter Gordon have formed a co-op jazz group for a new tour. . . . Shorty Rogers has a new big-band RCA album called "Afro-Cuban Influence." . . . George Stoll recorded three jazz numbers for the Mario Lanza

HOLLYWOOD HEADLINES

film, "Silent Interlude," in the auditorium of the Vatican. . . . Dean Martin will sing and his pal Frank Sinatra will conduct the orchestra for the forthcoming Capitol LP "Sleep Warm."

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

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

Cha Cha puts a kick in the disc biz

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

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

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

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

Dozens more

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

It's being seen as another in-

MEET THE STARS

with

REN GREVATT

teresting aspect of the trend towards foreign song and rhythm material.

FRANKIE VAUGHAN

Fan Club 'exchange'

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

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

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

BERNARD BRESSLAW

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

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

JACK DUPREE

Signed for Britain

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

CONNIE FRANCIS

Returning to Britain

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

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

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

RICKY NELSON

Another 'hot disc'

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

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

Sunday night is 'college night'

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

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

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

Garner goes outdoors

SO successful in outdoor presentations over the last few years, Erroll Garner has decided

From BURT KORALL

to do another series next year. Meanwhile, Garner begins his autumn indoor tour under the aegis of Sol Hurok on October 12, at Orchestra Hall in Chicago.

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

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

DEMONSTRATIONS AT



NEWCASTLE
BRADFORD
LEEDS

A NEW SOUND A NEW GIMMICK

Model AC1/15. 15 watt—
4 inputs treble/bass control
—and two volume controls.

VOX AMPLIFIER 59 gns.



VOX, the amplifier with 6 magic tones—3 vibrato and 3 tremulant. Suitable for Guitar, Accordion, Piano, Bass, etc.—THE SOUND EVERYONE IS TALKING ABOUT.

Featured on ITV, BBC and by Mecca Group Dance Halls, Hedley Ward Trio, Bert Weedon, Dave Goldberg, Jack Emblaw, Martin Lukins, Lonnie Donegan, The Vipers, Colin Hicks, Tito Burns, Wee Willie Harris, etc.

HEAR THIS SENSATIONAL AMPLIFIER AT
KITCHENS OF LEEDS

27 Queen Victoria Street, Leeds.

KITCHENS OF NEWCASTLE

19 Ridley Place, Newcastle

MOORES OF BRADFORD

26 North Parade, Bradford.

Manufactured by JENNINGS MUSICAL INDUSTRIES LTD., DARTFORD, KENT

Telephone: 22222

Telephone: 22500

Telephone: 23577

FREE TICKETS FOR THE HI-FI FAIR

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

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

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

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

Jazz on TV

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

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

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

MORECAMBE.—Syd Willmot

Ellington is here!

(Week commencing October 5.)

Billie ANTHONY
Week: Empire, Leeds

Shirley BASSEY
Week: Theatre Royal, Hanley

Max BYGRAVES
Week: Hippodrome, Birmingham

Eddie CALVERT
Week: KALIN Twins Tour

Toni DALLI
Week: Empire, Leeds.

Jill DAY
Week: Empire, Chiswick

DEEP RIVER BOYS
Week: Empire, Glasgow

Terry DENE
Week: Royalty, Chester

Lorree DESMOND
Week: Empire, Sheffield

Lonnie DONEGAN
Week: Empire, Liverpool

Diana DORS
Week: Empire, Finsbury Park

Duke ELLINGTON
Sunday: Royal Festival Hall, W.

Monday: Odeon, Nottingham

Thursday: Gaumont, Southampton

Friday: Colston Hall, Bristol

Saturday: Gaumont State, Kilburn

DATES WITH THE STARS

Don FOX
Week: Palace, Leicester

GROUP ONE
Week: Empire, Finsbury Park

Peter GROVES Trio
Season: Windmill Theatre, W.

Russ HAMILTON
Week: Empire, Chiswick

Michael HOLLIDAY
Week: Gaumont, Doncaster

JONES BOYS
Week: Royalty, Chester

KALIN TWINS
Sunday: Victoria Hall, Hanley

Monday: Odeon, Blackpool

Tuesday: Ritz, Wigan

Wednesday: St. Andrew's Hall, Glasgow

Friday: Free Trade Hall, Manchester

LONDONAIRES
Week: KALIN Twins Tour

MUDLARKS
Week: Empire, Sheffield

MOST BROTHERS
Week: KALIN Twins Tour

Cliff RICHARD
Week: KALIN Twins Tour

Jimmy RUSHING
Monday: Theatre Royal, Exeter

Tuesday: Theatre Royal, Exeter

Wednesday: Mack's, Oxford St.

Thursday: Dome, Brighton

Friday: Civic Hall, Croydon

Harry SEGOMBE
Season: Palladium, W.

TANNER SISTERS
Week: Palace, Manchester

THREE KAYE SISTERS
Week: Empire, Newcastle

THREE MONARCHS
Season: Palladium, W.

Hedley WARD Trio
Season: Victoria Palace, W.

EMI 'capture' the Mercury labels

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

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

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

HAROLD DAVISON in association with NORMAN GRANZ PROUDLY PRESENTS

DUKE ELLINGTON AND HIS ORCHESTRA GAUMONT STATE KILBURN

SAT. 11th OCT. 6 & 8.30 p.m.

SUN. 12th OCT. 5.30 & 8.30 p.m.

TICKETS 5/- 7/6 10/- 12/6 15/- 20/-

Available from Advance Booking Office, Gaumont State, Kilburn (Phone: MA1 8081) and usual agents.

THE KALINS DIG THE MUDLARKS!



Hal and Herbie

BILL HALDEN

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

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

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

Teenagers

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

I asked Hal (the oldest by 15 minutes) what they thought of their London debut. "Once we settled down we thoroughly

enjoyed it," he said. "Mind you, we didn't realise that there would be so many older people there. Usually we play to teenagers. Also it was the first time we have played with a pit band in front of us."

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

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

"Yes, I read about that,"

said Hal. "We're sure hoping it doesn't happen to us."

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

Two years

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

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

"We reckon that nowadays you can have two years' steady

work on the strength of a hit record—instead of ten years as it used to be—and that sounds really nice to us."

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

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

With them on their British trip is the man who piloted them to fame—American song-

writer Clint Ballard. And it's been a pleasant trip for him, too. While over here he's discovered that two of his songs are currently on British records. Also he's hoping that his 36th song "Gingerbread" will be his biggest hit. The American hit version by Frankie Avalon was released here on Friday.

600 jockeys

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

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



GOLDEN ELVIS!

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

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

All this is theirs to have and hold for £1 19s. 11d.—a permanent memento of a man who has been described as a "musical phenomenon."

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

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

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

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

Songwriters

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

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

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

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

Three-sided record battle!

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

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

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

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

Ed Townsend

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

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

You Are My Everything is a



by Laurie Henshaw

sugary ballad Ed wrote himself. Reverse is the side to spin. (Capitol 45-CL14927)

Jimmie Rodgers

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

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

Kalin Twins

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

Barry Cryer

I PRAISED Barry Cryer's Hey! Eula; I am not so enamoured of Nothin' Shakin'.

Too much noise without purpose, here.

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

Cliffie Stone

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

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

Elvis Presley

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



Jimmy Rodgers

Creole with Dixieland Rock—the number in "Jailhouse Rock" groove (1081).

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

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

Paul Robeson thrills Leicester

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

At 60—his old power still there—he looked and sounded no more than 40. Robeson was

humorous and serious, but never trivial or solemn.

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



L.P.

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

E.P.

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

DUKE at his best on...



PHILIPS The Records of the Century

Product of Philips Electrical Ltd., Gramophone Records Division, Stanhope House, Stanhope Place, London, W.2.

Indomitable Elvis is back again

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



● Elvis

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

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

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

SONGSHEET

by Hubert W. David

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

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

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

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

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

Keep each set of questions by you each week until all have appeared.

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

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

Now here are the first two questions:

1. What is the very first consideration when you start to write a song?

2. What are the three major features which contribute to a successful song?

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



TOP TWENTY

WEEK ENDED SEPTEMBER 27, 1958

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

STORES SUPPLYING INFORMATION FOR RECORD CHART
LONDON—Rolo for Records, E.10; Popular Music Stores, E.6; A. R. Tipple, S.E.15; Leading Lighting, N.1; W. A. Clarke, S.W.8. MANCHESTER—Druce Wholesale, Ltd., 1; H. J. Carroll, 18. CRAWLEY—S. C. Withers. BOLTON—Engineering Service Co. NEWCASTLE—J. G. Windows, Ltd., 1. GLASGOW—McCormack's, Ltd., C.2. LEEDS—R. S. Kitchin, Ltd., 1. MIDDLESBROUGH—Sykes Record Shop, SOUTH SHIELDS—Saville Brothers, Ltd. WORTHING—J. W. Mansfield, Ltd. PLYMOUTH—C. H. Yardley and Co. PORTSMOUTH—Weston Hart, Ltd. BIRMINGHAM—R. C. Mansell, Ltd., 5. LIVERPOOL—Nems, Ltd., 1. EDINBURGH—Bandparts Music Stores, Ltd., 1. BLACKWOOD—Glyn Lewis, Ltd. HULL—Sydney Scarborough, Ltd. SOUTHAMPTON—The Record Shop. BOURNEMOUTH—Beales. BRIGHTON—Dobell's Record Shop, 1.

AMERICA'S TOP DISCS

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

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

Reprinted by permission of "Variety."

BRON'S

P.O. BOX 46,
29-31 OXFORD STREET,
LONDON, W.1
Nearest Station—Tottenham Court Road

CURRENT "POP" ORCHESTRATIONS S.O.

World Goes Around (Wz) .. 4/-	Il Dreams Came True .. 4/-	Wonderful Things .. 4/-
Moon-Talk (QS) .. 3/6	Carolina Moon (Wz) .. 4/-	Twilight Time .. 4/-
Dormi Dormi (Wz) .. 3/6	Midnight Cha Cha .. 3/6	Girls Talk About Boys (Wz) .. 4/-
Fly Away Lovers .. 4/6	Our Language Of Love .. 4/-	Girl Of My Dream (Wz) .. 4/-
Bell Tango .. 4/6	Dis-Donc Dis-Donc .. 4/-	Purple People Eater .. 3/6
Never Been A Night .. 4/6	The Freeze .. 4/-	Cha Cha Baby .. 4/6
Mad Passionate Love .. 4/6	Left Right Out Your Heart .. 3/6	Nicollasa (Cha-Cha) .. 4/-
Blue, Blue Day .. 3/6	Patricia (Cha Cha) .. 4/-	Indiscreet (Wz) .. 3/6
Belonging To Someone .. 3/6	Very Precious Love .. 4/6	Come Dancing (QS) .. 4/-
Kathy-O (Wz) .. 4/6	Torero (Samba) .. 4/6	On Street Where You Live .. 3/6
Discland Rock .. 4/6	When (QS) .. 4/-	Danced All Night .. 3/6
King Croole (QS) .. 4/6	Trudie .. 3/6	The Rain In Spain .. 3/6
Irma L. Douce (Wz) .. 3/6	Ev'ry Hour, Ev'ry Day .. 4/-	Get Me To Church On Time .. 3/6
El Rancho Rock .. 3/6	Devotion .. 4/6	Accustomed To Her Face .. 3/6
Under Paris Skies (Wz) .. 4/6	Fedora (QS) .. 4/6	With A Little Bit Of Luck .. 3/6
Carnival Time (Samba) .. 4/6	Toch Evans (Wz) Med. .. 4/-	Witch Doctor .. 3/6
Bird On My Head (QS) .. 3/6	Porto Rico (Rhumba) .. 4/-	Book Of Love (QS) .. 4/-
Muchacha (Cha Cha) .. 4/6	Only Man On The Island .. 4/-	Stairway Of Love (QS) .. 4/6
A Certain Smile .. 4/6	Hillside In Scotland (Wz) .. 4/6	Kewpie Doll .. 3/6
I Dig You Baby .. 4/6	This Happy Feeling (Wz) .. 4/6	Wonderful Time Up There .. 3/6
Right To Love .. 4/6	Sugar Moon .. 4/-	Who's Sorry Now .. 4/-
Volare (QS) .. 4/6	Little Fistic .. 4/-	Who's Sorry Now .. 4/-
Ev'rybody Loves A Lover .. 4/6	All I Do Is Dream .. 4/-	Tulips From Amsterdam .. 4/-
Makin' Love (QS) .. 4/6	Oh Lonesome Me (QS) .. 4/-	Little Serenade .. 4/-
Love Is A 2 Way Street .. 4/6	Return To Me .. 4/-	Clouds Soon Roll By .. 3/6

NEW ARR. 4/- EACH. Suitable from Trio to Full Orch.

Dancing On Ceiling	Gal In Kalamazoo	Heart Stood Still	Indian Summer
Dancing Time	Georgia On My Mind	Heat Wave	I Only Have Eyes
Dear Love (Wz)	Gettin' Sentimental	Hit Rd. Dreamland	Isn't It Romantic
Desert Song (Wz)	Get Happy	How About You	Isn't This Lov. Day
Dinah	Give Regards Broadway	How Deep Is Ocean?	It Can't Be Wrong
Don't Blame Me	Ghost Of A Chance	I Can't Give You Any	It's D'Lovely
Dream	Girl Friend	It's Sweet As Apple	I've Got Five Dollars
Drivin' Me Crazy	Glad Rar Doll	I Get A Kick	I Won't Dance
Embraceable You	Golden Tango	I Got Rhythm	Jealousy (Tango)
Exactly Like You	Good News	I Hear A Rhapsody	Jeepers Creepers
Fare Thee Well	Goodnight (Wz)	If I Had You	June In January
Fascinating Rhythm	Goodnight Sweetheart	I Know Why	Just One Of Those
Flamingo	Got My Eyes On You	I'll Close My Eyes	Kiss In The Dark .. 3/6
Foggy Day	Gypsy In My Soul	I'll Remember April	Kiss Me Again (Wz)
Follow My Secret Et.	Hallelujah	I'll See You Again	Lady Be Good
Four Leaf Clover	Happened In Monterey	I May Be Wrong	Lady Is A Tramp
From This Moment On	Heart Belongs To Daddy	Indian Love Call	Let's Do It

All Publishers' Orchestrations Supplied DIRECT FROM STOCK. All post orders despatched by return. Also Music Desks and Music Covers. Orders for 5/- or over C.O.D. if required. COMPLETE CATALOGUE ON REQUEST. Ger. 3995.

CHORDS for PLECTRUM BANJO

IN EVERY KEY • DIAGRAMS AND NOTATION
COMPLETELY DIAGRAMMATIC Price 2/6 By Post 2/10

FROM YOUR DEALER OR **FELDMAN'S** 64 DEAN ST., LONDON, W.1

Britain's top jazz LPs. EPs

(Week ended September 27, 1958)

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

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

Steve Race

writes on Mel Torme on page 13

Britain's 20 top tunes

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

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

A—American; B—British; F—Others. (All rights reserved.)

Step on it...

LENNIE HASTINGS uses it!

THE FASTEST PEDAL ON EARTH

Premier

"250"

FREE—BROCHURE WITH HINTS!

SEND BROCHURE WITH HINTS BY ERIC DELANEY—NO OBLIGATION

NAME.....
(Capitals)
ADDRESS.....

My Dealer is..... M 40

PREMIER, 87 REGENT STREET, LONDON, W.1

ON THE BEAT

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

Comeback? I've never been away

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

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

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

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

"Dankworth is different. I think his is the best band," he added. "Now you have made a comeback, how about you having the best band?" I asked.

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

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

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

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

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

But I hear that it is "unlikely



that time will permit" their being heard during the Scarborough conference this week.

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

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

Stand by!

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

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

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

"Six-Five" is introducing a new dance.

Different

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

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

What was that? The samba.

Are you a crauqs?

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

But the Hollywood boys reversed the negative. And now everything's tnorf-ol-keab!

Memo

LAST week I suggested that the continual moan about the lack of talented girl vocal-

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



ists was so much nonsense. It's just that most bandleaders won't take the trouble to seek them out.

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

To them I would address this memo:

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

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

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

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

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

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

Smarten up, there!

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

banned smoking during Philharmonic rehearsals.

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

Hitting back

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

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

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

It's a word book—with a difference.

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

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

"We're hoping," says Ben Nisbet, "it'll create a 33) revolution in the trade."

Eh?

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

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



NAT GONELLA talks to Maurice Burman

"The first time was after the war. I had been doing 25 concerts a week in the Army and I needed a rest. The second retirement came after I formed a modern band. It was too early and though I had Phil Seamen and Lenny Bush, we were really playing for ourselves. Anyway, I didn't like the music. I go for relaxed jazz with a slow beat."

Roy Fox

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

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

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

Wild Bill

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

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

"And Louis?"

His face lit up.

"Oh! He's a legend—like Robin Hood. Always will be. He has only to walk on the stage and it is electric, and he's playing just as beautifully as ever. "I was so thrilled," he said earnestly, "when in his TV interview over here recently he said he was looking forward to meeting his 'old pal, Nat Gonella.'"

"Unequaled" says...



Alan RANDALL

after his American Tour with the **BASIL KIRCHIN BAND**

If you are interested in the World's most popular Vibraphone, see your dealer or send for free brochure to: Premier Drum Co. Ltd., 87, Regent Street, London, W.1

BRYAN JOHNSON
sings 'Jeannie'.

LYNN BARRIE
'No need to say Goodbye'

MARIE BENSON
sings 'Beautiful Dreamer'.

GERRY GRANT
'Baby Don't Say'.

Accompanied by the Red Hot Poppet Group

KENT WALTON says

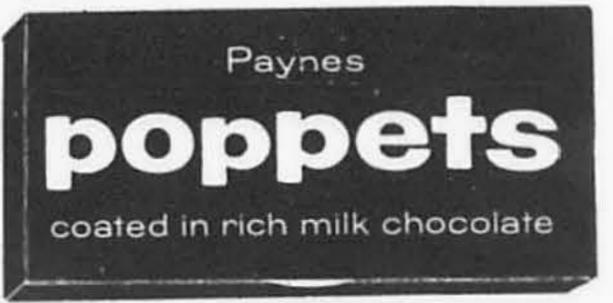
"These records are sensational"

GET THEM NOW — ONLY 1/9 EACH WITH YOUR POPPETS
(or all 4 for only 6/-)

What a chance! Eat your favourite Poppets and get records of favourite tunes at this amazingly low price.

Kent Walton says of Paynes 'Pop' Records: "These records have really got something. Brilliant arrangements sung by outstanding 'pop' singers of today".

It's so easy, too. All the details are on this coupon. But hurry! Record stocks are limited.



POST TODAY To George Payne & Co. Ltd., Dept R. Waddon, Surrey
(Must arrive by first post Nov. 1)

Please send me (subject to availability) the records I have ticked: All records 45 r.p.m.

BEAUTIFUL DREAMER JEANNIE
 NO NEED TO SAY GOODBYE BABY DON'T SAY

I enclose P.O. (Crossed " & Co" and made payable to GEORGE PAYNE & CO. LTD.)
1/9 for 1 record, 3/6 for 2, 5/3 for 3, 6/- for 4.
and also 1 opening flap from a 1-1b. Poppet carton or 3 opening flaps from 6d. Poppet cartons for each record.

NAME.....
ADDRESS.....

(Offer applies only in Great Britain & Northern Ireland) HM

A quick TV return



VIC ASH SEXTET BACK FROM U.S

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

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

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

THE MALAM YEAR

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

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

OH BOY! GOING ON RECORD AT LP PARTY

SUNDAY, October 19 will be a Red Letter Day for fans of Jack Good's beasty "Oh Boy!" TV programme. On that date, before a specially invited audience of teenagers, Parlophone will record a 12-in. LP starring artists spotlighted in the "Oh Boy!" shows. Says a spokesman for EMI:

"The session will broadly follow the pattern of our recording of 'Six-Five Special' about a year ago. But it will be before a seated audience this time." The session will be handled by A&R man Norman Newell.

The stars

Artists featured on the LP will be drawn from the Vernons Girls Choir, the Dallas Boys, Vince Eager, the John Barry Seven, Cliff Richard, Neville Taylor and the Cutters, and Peter Elliott. Singer Peter Elliott takes over from Ronnie Carroll in "Oh Boy!" on October 25 and not on the date stated last week.

Anne Shelton cuts more for L'bourg

Anne Shelton on Monday will cut five more programmes in the "Anne Shelton Sings" series on Radio Luxembourg. Backing Anne will be Geoff Love and his Orchestra. This month's plans for Anne include "Midday Music Hall" on October 10 and "London Sings" the next day. Anne's disc for the Philips label, "Do You Love Me Like You Kiss Me?" is now released in America.

River City Jazzmen resume operations

The River City Jazzmen—a top South London trad. band before disbanding a year ago—has reformed and makes its debut at the Croydon Jazz Club, Star Hotel, London Road, today (Friday). Line-up is: Ray Knowles and Mac Taylor (tpts.), Derek Jones (trb.), Terry Emptage (clt.), Ted Prior (banjo), Les Martin (bass), Bill Gasken (pno.) and Albert Buckner (drs.).

Pat Laurence back

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

SHOW BUSINESS 'CONFIDENTIAL'

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

John Kennedy turns author

"Tommy Steele" is published.

This is what Kennedy

MORE OF

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

STEELE

says: "The book will shake the whole business up. The

publishers have already asked me to tone it down a little, but as an ex-journalist I believe that the public should be told the truth." In the book, Kennedy makes slashing attacks on various branches of the entertainment business.

Old fashioned

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

"I expect several libel suits when it comes out." The book is published by Souvenir Press.

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

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

Johnnie Gray —repairs man

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

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

Guaranteed

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

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

Colin Day joining Oscar Rabin Band

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

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

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

Ambassador will greet Ted Heath

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

ALAN KANE GUITARIST RUSHED TO HOSPITAL

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

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

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

The Mansion is the residence of Mr. Avrell Harriman, former American Ambassador to the Soviet Union and Gt. Britain.

Air trip

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

The tour winds up at Washington's Sheraton Park Hotel on October 25. Three days later, Ted and his Band make a return appearance on Granada TV's "Chelsea At Nine," and on October 29 resume their late-night broadcasts in the BBC Light Programme. These run through until the end of the year.

Holiday for the C & W champion

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

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

MARKET MAN

Ken Higenbottam has joined Philips Records as Marketing Manager.

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

Ruby Murray on TV

Ruby Murray televises in ATV's "Saturday Spectacular" this weekend, in AR-TV's "Cool For Cats" (October 10), in ATV's "Jack Jackson Show" (22nd), and in the BBC's "Six-Five Special" (November 8). She starts a week's Variety at the Opera House, Belfast, on October 13.

HIGH SOCIETY

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



ARE YOU A MODERNIST ?

Today's music demands a snare drum with the bite to back "power-house" brass figures, yet retaining its subtle character for relaxed "lift" behind woodwind and strings.

Only the CRACKER, built to achieve flexibility, and embodying the most up-to-date features (Parallel snare with no internal mechanism) provides the answer.

Try the CRACKER at your Dealer's tomorrow.

FREE! Send me a copy of the 1958 fully illustrated Carlton Catalogue.

Name.....

Address.....

.....

4/10/58



DALLAS BUILDING, CLIFTON STREET, LONDON, E.C.2



THERE'S NEVER BEEN A NIGHT

BETTY JOHNSON

HLE 8701 45/78



TED H...
The two Ital...
on one...
COME...
VOLARE

THE DECCA RECORD COMPANY LTD DECCA

ery TV star ...

Valentine, Joan Regan in West End Variety

LISA NOBLE—
103 AT 6.5



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

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

KEN WRAY IN KINSEY FIVE

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

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

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

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

GOING SHOPPING

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

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

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

Variety switch

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

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

A spokesman for the Delfont Office stated that the opening fortnight's Variety at the Prince of Wales was "very, very good." Illness again prevented Michael Holliday from appearing in this week's Variety bill.



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

needs an attractive co-star



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

STARS HELP THE PRINTERS' HOME

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

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

BILL ELLIOTT DISCOVERS BILL ELLIOTT

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

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

"I was staggered when Harry

told me his name, but we decided not to change it."

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

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

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

Wallis will have 'welcome home'

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

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

NEWS SPOTLIGHT

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

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

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

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

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

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

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

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

Tavern in the Town

Bandleader Billy Cotton and his producer son, Bill Cotton, Jr., combine again in a new series of "The Wakey Wakey Tavern" for BBC-TV, starting tomorrow (Saturday). Also in the show is pianist Russ Conway.

10-second SET-UP STANDS

Lighter, more compact. Spring loaded, self-locking legs giving greater stability. Essential to one-night stand drummers for a quick get-away.



The PEDAL
that has everything
CARLTON 3 SPEED



Gives more perfect foot beats under control.

LIGHT, SWIFT ACTION, ADJUSTABLE TENSION, THREE SPEEDS TWO TONE BEATER HEAD.

Adjustable two ways.
FULL-LENGTH NON-SLIP FOOTPLATE.

£5.0.9
Tax Paid

CARLTON HI-HAT PEDAL
£4.16.0
and a
Floor Cymbal Stand for
£3.3.0



SNARE DRUM STAND
£3.18.0

CARLTON Genuine HICKORY STICKS
5 styles. Paired and Balanced.
Pair 8/6

SYMARA CYMBALS

for every style of playing and at the right price.

10" Thin £1. 0.0 12" Med. £2. 2.0
11" Thin £1.13.0 13" Med. £2.12.3
12" Thin £2. 2.0 14" Med. £3. 3.0
11" Med. £1.13.0 15" Med. £3.13.9

Send for free illustrated catalogue of the latest Carlton lines.



CARLTON the drums your Music Dealer welcomes you to try.

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

THE WAYS OF A WOMAN IN LOVE

JOHNNY CASH

HLS 8709 45/78

DEATH
an song hits record

PRIMA MARCH

HOUSE ALBERT EMBANKMENT LONDON S E 11

Come on, fans, spread the good news around!



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

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

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

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

● Well said, sir. LP WINNER.

Personality

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

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

● How about it, RCA? LP WINNER.

Steady!

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

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

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

Well done!

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

● A good show! LP WINNER.



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

Loss

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

● See "This World Of Jazz," page 11.

Praise

SINCE it still seems to be the fashion to knock Dave Brubeck's piano playing, may I quote the following by an acknowledged jazz veteran, Willie "The Lion" Smith (to whom Duke Ellington dedicated one of his compositions). When he heard Brubeck's "St. Louis Blues" in a Blindfold Test by

Leonard Feather, Smith said: "... The moment they start playing, that feeling and beat is there. I like the piano because he plays like the guys I told you about at the brick-yards in Haverstraw, N.Y., where the blues was born... You could put this on at anybody's house and they'd dance all night." (Down Beat 17/4/58.)

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

● WHERE were the blues born?

Finest

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

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

● There's praise for you, Anne.

Aye!

THANKS for publishing Steve Race's current series.

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

● Och, awa' wi' ye, man!

Rebuke

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

● Passed to Capitol for action.

Jazz from a distance

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

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

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

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

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

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

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

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

Banjophilia

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

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

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

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

In fact, if you study photographs of the personnels of the early New Orleans bands, you will see guitars a-plenty, but no banjos. And it seems probable that (tell it in a whisper) the banjo came in from the same

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

by HUMPHREY LYTTELTON

source as the wicked saxophone—that is, from the big show-bands of Will Marion Cook and Jim Europe with their "plantation" overtones.

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

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



from any angle the best—

For today's modern "sound", excellent construction and sparkling appearance, Autocrat reign supreme.

Write for illustrated brochure and name and address of your nearest dealer.

Autocrat

JOHN GREY & SONS (LONDON) LTD.
79/85, Paul Street, London, E.C.2.

Cathedral Strings

Fine Quality English Gut for **DOUBLE BASS**

213 G or 1st Gut	...	21/4d.
214 D or 2nd "	...	24/5d.
215 A or 3rd "	...	37/11d.
220 A or 3rd Wound on Gut	37/11d.	
231 E or 4th "	...	41/8d.
212 C or 5th Gut	...	19/6d.

CARRY SOME SPARES—IN CASE

Sold by good Dealers all over the world.

BRITISH (MM) MUSIC STRINGS LTD.
120 Shackleton Lane, London, E.8

This world of jazz

The Duke—25 years after

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

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

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

Nothing much in the way of a recommendation for Ellington's band should be needed. Every man in the brass and reed sections can unbuckle an

original solo, the ensemble sound can be magnificent, and the repertoire is first rate.

by
MAX JONES

Rushing too?

SO far as I know, Ozzie Bailey is the only vocalist travelling with Duke this trip. But I understand from American Columbia's Irving Townsend that Ellington will bring the two or three arrangements that were lately used for Jimmy Rushing (this column, September 20). Could Jimmy sing on a con-

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

Brother John

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

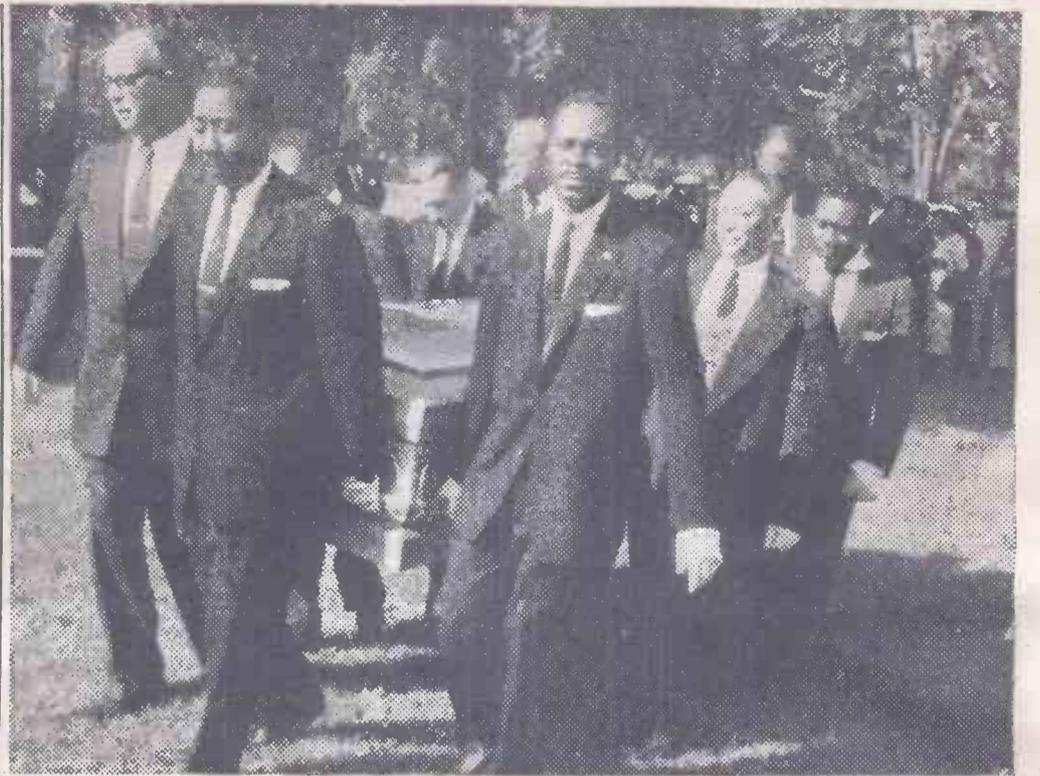
John, who sent a selection of melancholy pictures—including the one above—was working a blues spot in Minneapolis until recently. Within the next month or so he is due to film in New Orleans with Mahalia Jackson—no details of the production yet.

McGhee says that on getting home from Europe he stayed in New York only five days before leaving for California. In July he opened a new Hollywood club called the "Ash Grove," and is still there. "I'm here by myself," he writes. "Sonny was ill when we got back to the States, but is now doing fine in New York. I also have a blues class of about 20 here. I'm teaching twice a week."

Irene Scruggs

IRENE SCRUGGS, the mother of Baby Scruggs, is a blues singer who recorded as Chocolate Brown and Dixie Nolan. She and Baby were here in 1953, when the daughter danced at the Prince of Wales and Mrs. Scruggs made a few public appearances more or less for kicks. Now Irene writes from Stockholm to say: "We just finished six and a half months in Finland. Baby is singing and

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



dancing with a four-piece combo you should hear at the Restaurant Vällingehus in Vällingby, Sweden."

Ory's return

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

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

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

Mainstream

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

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

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

The programmes are aptly titled "Mainstream Journey."

Louis-like

MOST jazz visitors to New York are drawn swiftly

to the Metropole Bar. Albert McCarthy, British writer now working on a book with America's Nat Hentoff, is no odd man out.

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

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

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

Surprise

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

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

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

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

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

JAZZ on the AIR

SATURDAY, OCTOBER 4:

12.18-12.45 p.m. A 1: Armstrong Hot Five, Rogers, Getz, Milt Jackson.
1.20-1.35 A 1 2: Mahalia Jackson.
2.0-2.25 C 2: Dutch Swing College.
3.15-3.45 F 2: Eric Delaney Band.
3.15-3.45 Z: For Jazz Fans.
5.15-5.45 Z: Swing Serenade.
6.30-6.45 C 1: Jazz Discs.
6.30-7.0 D L: Sim Copans.
8.0-10.0 T: (1) Popular. (2) Jazz.
9.0-9.30 W: Jazz Time.
9.5-10.0 J: America's Pop Music.
9.30-10.0 W: Spanier, Nichols, Condon.
10.5-10.30 J: Dixie Beat.
10.10-10.37 B: Jimmy Rushing.
11.0-11.55 F 1: Jazz a la Carte.
11.10-11.30 Y: Jazz Gallery.
11.30-1.0 a.m. J: D-J Shows.
1.0-2.0 E-Q: Saturday Night Club.
2.5-3.0 H-Q: Hollywood-New York.

SUNDAY, OCTOBER 5:

12.15-1.15 p.m. A 1 2: Champs-Elysees Jazz.
3.17-4.15 A 1 2: Newport: Mulligan, Jazz Modes, Stitt, Rollins, M. Davis.
7.0-9.0 T: (1) Popular. (2) Jazz.
9.10-10.0 S: For Jazz Fans (news break 9.30).
9.15 F 2: Anthony plays Dixie.
10.0-10.55 F 1: Jazz Microgrooves.

MONDAY, OCTOBER 6:

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

TUESDAY, OCTOBER 7:

7.0-9.0 p.m. T: (1) Popular. (2) Jazz.
8.30-9.0 B: Tatum, Parker, Dieval.

9.10-9.37 B-258m: The Real Jazz.

9.10-10.0 S: As Sunday.
9.30-9.55 J: Modern Jazz 1958.
9.30-10.0 N: Jazz Programme.
9.30-10.15 1: European Jazzmen in USA.
10.40-11.30 D L: Baker's New Dozen.

WEDNESDAY, OCTOBER 8:

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

THURSDAY, OCTOBER 9:

7.0-9.0 p.m. T: (1) Popular. (2) Jazz.
8.15-9.0 M: Knokke and Games Festival.
8.30-9.0 F 1: White Notes . . . Black Musicians.
9.10-10.0 S: As Sunday.
9.30-10.0 F 4: Basie, Eddie Davis Trio.
9.40-9.55 P 3: Art Tatum.
10.0-11.0 P: Muggsy Spanier: Miles Davis.
10.40-11.30 D L: Jazz Club.

FRIDAY, OCTOBER 10:

2.15-2.45 p.m. I: Musicals à la Jazz.
4.0-4.30 K: Jazz from USA.
4.20-4.50 L: Jazz.
6.10-6.30 C 2: Jazz Music.
7.0-9.0 T: (1) Popular. (2) Jazz.
7.40-8.0 Z: Jazz à la Carte.
9.10-10.0 S: As Sunday.
9.15-9.45 F 2: Jack Sels Quartet.
9.15-9.45 N: Jazz Programme.
9.30-9.55 J: Stars of Jazz.
Programmes subject to change. The 7.0-9.0 VOA Transmission is repeated nightly between 10.0 and 12.0. The latter (jazz) hour being additionally heard on Long Waves.

KEY TO STATIONS AND WAVELENGTHS IN METRES

A: RTF France 1: 1-1829, 48.39, 2-193.
B: RTF France 2: 280, 218, 318, 359, 379, 445, 498.
C: Hilversum: 1-402, 2-298.
D: BBC: E-464, L-1500, 247.
E: NDR/WDR: 309, 189, 49.38.
F: Belgian Radio: 1-484, 2-324, 3-267, 4-198.
H: RIAS Berlin: 303.
I: SWF B-Baden: 295, 363, 195, 41.29.
J: AFN 344, 271, 547.
K: SBC Stockholm: 1571, 255, 245, 306, 506, 49 band.
L: NR Oslo: 1976, 337, 228, 477, 19, 25 or 31 bands.
M: Copenhagen: 283, 210.
N: Monte Carlo: 205, 49.71, 40.82.
O: BR Munich: 375, 187, 48.7.
P: SDR Stuttgart: 522, 49.75.
Q: HR Frankfurt: 506.
S: Europe 1: 1622.
T: VOA: 7.0 p.m.: 13, 16, 19, 25, 31 bands, 10.0 p.m.: 25, 31, 41 bands plus 1734 from midnight.
W: Luxembourg: 208, 49.26.
Y: SBC Lugano: 568.6.
Z: SBC Geneva/Lausanne: 393, 31 band.

F. W. Street

Looking for a good read? Then ask your dealer for

Brilhart

Trade: Rose, Morris & Co. London E.C.2

FREE! This 12-page booklet, a mine of information on Cymbals and cymbal playing.

FROM YOUR DEALER

To PREMIER DRUM CO. LTD., 87 Regent St., London, W.1. REGent 3373

I am a drummer. Without obligation please send me a copy of "Cymbals TODAY."

Name.....

Address.....

My dealer is..... M 41

Sold by the World's Best Dealers

HUMPHREY LYTTTELTON CLUB

Mack's, 100 Oxford St., W.1

Friday, October 3rd
FAIRWEATHER-BROWN ALL STARS

Saturday, October 4th
ALEX WELSH AND HIS BAND with ERIC LISTER

Intervals by—
DIZ DISLEY'S SOHO STRING QUINTET

Sunday, October 5th
TERRY LIGHTFOOT'S JAZZMEN

Monday, October 6th
MR. ACKER BILK'S PARAMOUNT JAZZ BAND

Tuesday, October 7th
ALEX WELSH AND HIS BAND with ERIC LISTER

Wednesday, October 8th
JIMMY RUSHING

singing with
HUMPHREY LYTTTELTON AND HIS BAND

Intervals by—
DIZ DISLEY'S SOHO STRING QUINTET

Thursday, October 9th
TERRY LIGHTFOOT'S JAZZMEN

Sessions com. 7.30 p.m. Sun. 7.15 p.m.



CLUB CALENDAR

1/- per word

● **FRIDAY—contd.** ●

MANOR HOUSE, CHINGFORD HATCH, presents NORMAN DAY JAZZMEN.

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

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

STREATHAM: DAVE CAREY JAZZBAND.

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

● **SATURDAY** ●

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

AT COOK'S FERRY INN: By request—the North's BOB ("King Tuba") BARCLAY'S YORKSHIRE JAZZ BAND.

3rd heat: "Miss Jazz Club"—London.

AT THE CELLAR, 49, Greek Street, W.1: THE CITY RAMBLERS and the STORYVILLE GROUP.

And another great all-night session, midnight till 6.30 a.m.: OWEN BRYCE AND HIS BAND, GEORGE PERRY JAZZMEN, SMOKE CITY JAZZMEN and guest musicians.

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

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

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

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

HARRINGAY JAZZ CLUB: Trads! This is your night! "Mr. Harringay Jazz Club, '58"!

ANOTHER FABULOUS FANCY DRESS BALL! MR. ACKER BILK and his PARAMOUNT JAZZBAND PLAY, JUDGE and PRESENT A SILVER CUP TO "MR. H. J. C." AND OTHER VALUABLE PRIZES!

EVERYBODY WELCOME (thanks for your support, Luton!). Doors open 6.45 p.m. 3 free E.P. "Acker Bilk Marches On" prizes for lucky ticket holders! 8 for "Trad." Gear. Free carnival gear for all! Wow! See address under Wednesday club.

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

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

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

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

WOOD GREEN: GRAHAM STEWART!

● **SUNDAY** ●

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

AT COOK'S FERRY INN: By request—the North's BOB ("King Tuba") BARCLAY'S YORKSHIRE JAZZBAND.

4th heat: "Miss Jazz Club"—London.

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

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

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

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

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

COLEHERNE, Earls Court: Harry Walton's band.

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

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

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

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

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

WOOD GREEN: ALEX. WELSH!

● **MONDAY** ●

AT THE CELLAR: BRUCE TURNER JUMP BAND and guests.

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

● **MONDAY—contd.** ●

CY LAURIE Club: Graham Stewart Seven, Alan Eisdon.

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

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

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

● **TUESDAY** ●

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

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

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

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

CY LAURIE Club: Cy Laurie Band.

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

WOOD GREEN: WALLY FAWKES!

● **WEDNESDAY** ●

AGAIN AT PURLEY HALL: DICK CHARLESWORTH JAZZBAND.

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

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

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

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

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

HARRINGAY JAZZ CLUB proudly presents the dynamic CY LAURIE JAZZBAND.

EVERYBODY WELCOME at "Russell-Vale" Dancing School, Willingdon Road, N.22 (Turnpike Lane Station, then 3 minutes' walk down Westbury Avenue, then turn left at the Westbury pub.). Also buses 144, 217, 231. Wed., Oct. 15: TERRY LIGHTFOOT.

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

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

MODERN! HARD-SWINGING! The fabulous Art North Sextet.—"Thurlow Arms," West Norwood, 8 p.m. Buses 2, 2a, 46, 68, 172, 196. Licensed. Jiving. Atmosphere.

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

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

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

● **THURSDAY** ●

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

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

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

CY LAURIE Club: Brian Taylor Band.

KEW BOATHOUSE: The tremendous STORYVILLE JAZZMEN with Hugh Rainey.

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

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

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

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

RECORDING 1/- per word

MUSIC ON TAPE—pre-recorded, twin-track tapes of music for dancing, background music, light orchestral and instrumental music—30 minutes and 60 minutes playing time at 32s. and 64s. respectively.—All inquiries to Music on Tape, 6, Laurence Pountney Hill, E.C.4.

TAPE/DISC/TAPE transfer, studio facilities (additions), reduced weekend rates.—Sound News, 20, Cliford Street, London, W.1, Reg. 2745.

18, SOHO SQUARE, W.1.—Modern recording studio: all types recordings, professional/amateur; evening sessions undertaken.—SONOTAPE, GER. 8464.

CONCERTS 1/- per word

CIVIC HALL, CROYDON, Friday, October 10, 8 p.m.: JIMMY RUSHING sings the blues with HUMPHREY LYTTTELTON and his Band.

Book now: 6/-, 5/-, 3/-. Tickets available now—Box Office (Cro. 3336).

NEW MIAMI CLUB

20 GERRARD STREET (off Wardour St., W.1) Beneath the Kaleidoscope

Saturday at 7.30: "MAINLY CHA-CHA" Starring the sensational AL DUKARDO and his Music—from Calcutta!

Annual Membership only 1/-!!

Sunday at 7.30: "MAINLY JAZZ" Featuring ex-Kirchin Trumpet star BUNNY BOUNDS and his New Group

JUST OUT... AVON CITIES JAZZ on Tempo 12" LP TAP 18

Dankworth Club

79 Oxford St. W.1

SATURDAY — on the eve of a great night for jazz The complete

DANKWORTH orchestra

pay a tribute to

DUKE ELLINGTON

by means of his music

Dickie HAWDON Dave LEE

Laurie MONK Danny MOSS

Eddie THOMPSON Trio

SUNDAY — DEBUT!

of the most important group in British jazz

THE JAZZMAKERS

featuring RONNIE ALLAN ROSS AND GANLEY with Art ELLEFSON

Stan WASSER Stan JONES

plus Tommy WHITTLE Quintet

JAZZ AT THE MARQUEE

163 OXFORD STREET, W.1 (N. OXFORD CIRCUS)

This Saturday and Sunday—Two nights of the most swinging

★ JAZZ IN TOWN WITH

JOE HARRIOTT'S QUINTET

featuring Coleridge Goodo, Hank Shaw, Harry South and Bobby Orr

★ and Poll Winning saxophonist

HARRY KLEIN

★ plus the added attraction

on Saturday, 4th, of the daring

MICHAEL GARRICK QUARTET

★ and on Sunday, 5th—six real

"Swingers" the

BRUCE TURNER SEXTET

★ plus guest star

DON RENDELL

ADMISSION: 5/- (Members)

(N.B. Students, Nurses and H.M. Forces only 2/6 on Sundays)

Membership only 2/6

Sessions — 7.30 p.m. to 11 p.m.

JAZZ AT THE DOLPHIN

DOLPHIN HOTEL, UXBIDGE RD., SLOUGH, BUCKS

★ Mon., 6th Oct. at 7.30 p.m.

JOE HARRIOTT'S QUINTET

★ featuring on alto and baritone saxes

HARRY KLEIN

★ plus the swinging

TERRY THOMAS QUINTET

ADMISSION 4/- (Members)

H.M. Forces and Nurses 2/6; Guests 5/-

Membership 2/6

NATIONAL JAZZ FEDERATION

KEN COLYER CLUB

At Studio '51, 10/11 Gt. Newport Street, Leicester Square (Tube)

Open at 7.30

FRIDAY

KEN COLYER'S JAZZMEN

SATURDAY

KEN COLYER'S JAZZMEN

SUNDAY (7.15)

KEN COLYER'S JAZZMEN

MONDAY

KEN COLYER'S JAZZMEN

WEDNESDAY

THE STORYVILLE JAZZMEN

Apply now for membership 5/- per annum.

</

Great records of our time—3

Tormé's 'California' is a milestone

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

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

STEVE RACE discusses Mel Tormé's CALIFORNIA SUITE

DETAILS

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



I believe it is: *in its way*. "Django" is a work of artistic significance. Armstrong's "Melancholy Blues" features a great artist at the peak of his improvisatory powers, and is not without a sociological significance. California Suite is not "significant" in any serious sense. It is in no way improvised: its only sociological message is that some Americans are almost more patriotic about their State than their country. Nevertheless, heaven help any music lover who becomes so obsessed with improvisation that he denies the value of scored, "thought-out" music. That would really be a case of throwing away the baby with the bath water.

Great record?

Does Tormé's California Suite qualify as a "great record of our time"? I believe it does. When choosing records for inclusion in this series, I never intended that the music should represent only the extremes of Jazz—Ancient and Modern.

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

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

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

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

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

Fine libretto

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

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

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

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

When Peggy Lee, playing the part of an unconvinced East-

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

Other composers might have called the work a symphony, a rhapsody or perhaps a tone poem. Tormé calls it a suite, which is what it is. It falls into six movements. The first, lasting 7½ minutes, is a quick choral round-up of the

attractions of California, preceded by the simple six-note theme which so deftly pervades the whole score, bursting into final, Sibelius-like flower for the closing section.

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

Tormé the Writer

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

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

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

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

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

Five specialists

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

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

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

NEXT WEEK—
Bix Beiderbecke



● PEGGY LEE—alias SUSAN MELTON

Mick Mulligan

PLAYS

IMPERIAL



Like most Top Brass Men, Mick has discovered the sheer delight of playing a craftsmen-built 'IMPERIAL' by B. & H. Long experience in the design of brass instruments coupled with modern engineering know-how, ensure purity of tone, accuracy of intonation, comfortable balance and elegance—in fact all you would expect from a top-grade instrument.

You are invited to put the 'IMPERIAL' to the test. Your nearest dealer will give you every facility.

PRICE £51 · 2 · 6 (LACQUERED BRASS)

BOOSEY & HAWKES LTD.

FREDERICK CLOSE, STANHOPE PLACE, LONDON, W.2.

TEL.: PAD. 3091

TUITION 1/- per word

ABAACA BURMAN? No, MAURICE BURMAN, Britain's top pop modern singing teacher. BBC/ITV/recording companies take artists from MAURICE BURMAN. Beginners encouraged.—Phone or write: 39, The White House, N.W.1. Eus. 1200; ext. 39.

ABANDON TROUBLES—BRITAIN'S BEST Saxophone Teacher. PERSONAL TUITION, beginners/advanced pupils. Chords, jazz-improvisation—every playing aspect given detailed attention. Patience unlimited—music free, including top-line American methods. Consult me FIRST... I will select/test any saxophone free. Expert tuition guarantees progress.—Details, LESLIE EVANS, 275, Colney Hatch Lane, N.11. Ent. 4137.

ALFIE KAHN TEACHES Flute, Clarinet, Saxophone.—Cun. 2139. ALL BRASS instruments taught. Tuition by Britain's famous brass teachers. PHIL PARKER, JNR., BOB PARKER, PHIL PARKER, SNR. Beginners to advanced players.—Call, write or phone: Parker's Musical Instrument Stores (Dept. T), 6, Dancy Place, near Gerrard Street, London, W.1 Gerard 8994.

ARNOLD ROSE, TRAINER OF STARS, assures your vocal success. Singers desiring professional careers should contact Mr. Rose, who will hear and advise them. Talented beginners encouraged.—Telephone: Par. 8305, 6, Holland Park, Kensington, W.11.

AUBREY FRANK'S personal tuition. Alto, Tenor, Clarinet.—S.a.e., 192, The White House, Regent's Park, N.W.1. Eus. 1200, ext. 192.

BASS TUITION—Wil. 7327. **BILL DEAN** resuming DRUM, VIBRAPHONE, GLOCKENSPIEL Tuition.—Wem. 5003.

CENTRAL SCHOOL OF DANCE MUSIC offers individual instrumental and vocal tuition, harmony, arranging and ear training. Pupils under personal supervision of principal, Ivor Mairants. —Apply, C.S.D.M. (M), 195, Wardour Street, Oxford Street, W.1. Regent 0644/5.

CHIC MILNE, Clarinet/Saxophone. American method.—Mountview 7366. **CLARINET/SAX** Tuition, straight and dance. —George Levy, F.T.C.L. Cl. 7628.

CLIFF ROGERS, Accordion, Piano, Saxophone, Clarinet, modern tuition. Personal/postal.—Larkwood 1519, 48, Thorpe Road, Walthamstow.

DRUM TUITION—Jim Marshall, Southall 6384.

FOOTE STUDIOS, Beginners' courses, all instruments.—Write or call: 20, Denman St., W.1. Ger. 1811. **FREDDY STAFF**, Britain's finest Trumpet Teacher.—Sev. 8953.

JACKIE BONSER (Gerald, Sidney Lipton, etc.), Saxophone/Clarinet Tuition.—Streatham 4263.

LONDON STUDENT ORCHESTRAS for valuable dance band experience. Also practical course on IMPROVISATION. —Write, 15, New Road, Crouch End, N.8. Mountview 6861.

MAURICE PLAQUET, Drum Tuition.—She. 5485.

POSTAL TUITION—Five excellent Saxophone courses. Completely covering... playing, sight-reading, technique, chords, jazz. Also specially selected books, jazz solos, duets, studies.—Leslie Evans (as above).

PROFESSIONAL SAXOPHONE / Clarinet Tuition—Inq.: Hayes 4475.

REG. MORGAN, singing coach to the late STEVE CONWAY.—Hol. 3379.

THE JULES RUBEN SYSTEM OF MODERN RHYTHMIC PIANO PLAYING, personal/postal tuition.—4, Meadow Drive, Hendon, N.W.4. Sun. 0228.

TRUMPET TUITION, South London, modern method.—Les Lambert (Skyrockets), Macaulay 4225.

VOCAL ACTS produced and arranged, suitable pupils submitted for TV and V's. End cabaret.—Phone: Riverside 8621.

RECORDS FOR SALE 8d. per word

BETTER? BEST Record Mail Order Service. **FORCES, OVERSEAS** or **HOME** Customers obtain REAL advantages. —Booklet/details: Agate and Co. Ltd. (Dept. M), 77, Charing Cross Road, London, W.C.2.

POST FREE orders over £1 or **C.O.D. TAX FREE** anywhere **ABROAD**. **FREE** monthly catalogue on request.—Len Daniels, 1, Soho Street, Oxford Street, London, W.1.

SALE! SALE! Jazz 78s, 1/- each.—Payne's Music Shop, 2/3, Bromley Road, S.E.6. Callers only.

STACKS of secondhand jazz L.P.s at bargain prices. Always a large stock of jazz discs, all speeds and labels. L.P.s/E.P.s sent free of postage. Anything sent c.o.d.—The Record Shop 100 Charing Cross Road, W.C.2. Tem. 8619.

RECORDS WANTED 8d. per word

A **BETTER** price for your L.P.s.—Pioneer Sales, 122, North Street, Romford, Essex. Rom. 45786.

JAZZ RECORDS bought (8,000 in stock).—Moxsom's, 206, Forest Road, E.17.

RECORDS BOUGHT, sold, exchanged.—Fowler, 264, Vauxhall Bridge Road, S.W.1.

URGENTLY REQUIRED: Modernaires, "Runnin' Wild."—Jamieson, 16, Pembroke Gardens, London, W.2.

Pencil these in:—

DICK "Lord"

CHARLESWORTH

STORYVILLE

JAZZMEN

with Hugh Rainey

NEIL MILLETT'S

CRANERIVER

JAZZMEN

Fri / Sat / Suns

JOCK

HENDERSON

Modern with Beat

OWEN BRYCE

Now fully Pro

JOHNNY

ROMANO'S

CHA-CHA QUINTET

RORY

BLACKWELL

& HIS BLACKJACKS

Modern • Rock • Cha-Cha

JAMES TATE AGENCY

221 Acton Lane, W.4. CHI 5541

BARGAINS FOR BEGINNERS ALL INSTRUMENTS SUPPLIED WITH TWO YEAR GUARANTEE PART EXCHANGE EASY TERMS

BILL LEWINGTON 13 MACCLESFIELD STREET (1st Floor) SHAFESBURY AVE., W.1 GER 4201

WARDOUR ST SHAFESBURY AVENUE GERRARD STREET POST OFFICE

WOODWIND Flute, LEBLANC, metal, Boehm, closed GS 265 10

BANDLEADERS! Are you playing all the Hit Tunes? All Publishers' Orchestration by return.

PIANISTS, VIOLINISTS, GUITARISTS, and all MUSICIANS Unlock your hands, they are the VITAL LINK

THE NEW SID PHILLIPS GRADUATED CORRESPONDENCE COURSE FOR CLARINET

MEMORISE YOUR MUSIC If you can play from the music write for free booklet, "THE ART OF MEMORISING,"

MODERN MUSIC THESE WILL INTEREST YOU B. & H. "77" Clarinets, as new, choice of 4.

BUY THAT SAX or CLARINET from HARRY HAYES the Saxophone Specialist

PUBLIC NOTICES HERNE BAY URBAN DISTRICT COUNCIL. Readers are invited for the provision of a Resident Stage Band Show.

PERSONAL ALL TYPES of lyrics supplied. AMATEUR SONGWRITER would very much like to contact other songwriters.

SPECIAL NOTICES ACKNOWLEDGED AS THE BEST ever written: Jimmy Grant's POSTAL PIANO COURSE.

MUSICIANS WANTED A BAND in a million. A chance in a million.

A CAREER for Women in the W.R.A.C. Band. Vacancies exist for Pianist, Vocalist, Flute, Trombone, and String Players.

A MUSICAL CAREER is assured for you in the Band of the 4th/7th ROYAL DRAGOON GUARDS, Military and Dance Band musicians required.

A MUSICAL CAREER with a Cavalry Band. Men from 18 years. Boys from 15 years.

BANDSMEN AND BOYS. Vacancies: Flute, Oboe, Eb/BB Clarinets, Euphonium, Bass, Strings.

BOYS between 14 and 15 1/2 years of age who can play the Violin, Flute, Piano, Saxophone, Clarinet or Trombone.

BUY THAT SAX or CLARINET from HARRY HAYES the Saxophone Specialist

MELODY MAKER Classified Advertisement Rates. Traders' Announcements under any heading, 1/- per word.

MUSICIANS WANTED CELEBRATED MILITARY BAND of well-known Engineering Works has vacancies for all instruments.

CELEBRATED REGIMENTAL BAND OF THE BUFFS require Lead-Second Trumpet and Pianist for concert and small groups.

PIANIST, DRUMMER, Sax-Clar. all instruments required for Royal Inniskilling Fusiliers.

URGENTLY REQUIRED: Experienced Pianist in all forms of light music and dance music.

BANDS 8d. per word A BAND, able available. (Booking N.Y.E.)—Pro. 4542.

EXPERIENCED TRIO, in residence West End club, require change.—Box 6226, "MM."

EXPERIENCED TRUMPET required to lead established traditional band in West London area.

BANDS WANTED 8d. per word BANDS REQUIRED, East Anglia area. Also Vocalists and Pianist/Entertainers.

VOCALISTS 8d. per word ATTRACTIVE GIRL Singer requires work with pro. or semi-pro. band.

ENGAGEMENTS WANTED 5d. per word ABLE ACCORDIONIST available.—Pro. 4542.

DRUMMER, experienced.—Mou. 3996. DRUMMER.—Hounslow 6168.

LEW DAVIS OFFERS S/HAND BARGAINS. Accordion, B/Key, 3 Row, Concordia... 14 gns.

LEN WOOD MUSICALS 100 SHAFESBURY AVENUE, W.1 H.P. OF COURSE (Open Sat.) GER 3884

DE LUXE DRUM KIT Gleaming White £25 Carr. Dep. £6-12 mthly. at 36/5

EXPERIENCED BANDLEADER/ARRANGER Required FOR LARGE NEW LONDON BALLROOM

DOC. HUNT says ANY OLD DRUMS! ANY OLD DRUMS!! ANY OLD DRUMS!!!

Melody Maker

OCTOBER 4, 1958

EVERY FRIDAY 6d.

Domenico Modugno gets TV offers

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

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

AND SAVOY GOES ITALIAN, TOO

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

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

Send for brochure B.I.4, to:
Selmer
114 CHANCING CROSS ROAD, LONDON, W.C.2

New
INVICTA
FEATURES

- Top sprung friction free nickel silver pistons
- Nickel silver tubing reinforcement on all 3 slides
- Screw controlled slide change to A



19 gns

3rd VALVE
TUNING
COMPENSATOR



ODDS ON 6.5 IN TV RACE

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

At present, odds are on the BBC "oldtimer" lasting out beyond the end of the year. Producer Russell Turner told the MM this week: "It looks as though we shall go on for ever."

Oh Boy! may go on tour

We introduced the New Look 'Six-Five' on September 13. I'm already working on a new New

Look series for January, February and March of next year."

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

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

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

'Confident'

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

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

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

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

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

Tribute to Presley

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

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

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

Kalins package is set for Leicester

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

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

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

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

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

THE BLUES? NOT LIKELY!



BELAFONTE DEAL — IN MILLIONS

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

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

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

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

Taking over

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

'Sensation'

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

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

LOU PREAGER IS SECRETLY WED

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

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

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

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

Jazz Makers debut for Dankworth

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

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

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

MAX BYGRAVES FILM SOLD TO RUSSIA

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

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

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

DISC GANG GETS £1,000 HAUL

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

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

'Merci Beaucoup'

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

He has recorded the song on the Nixa label.

NEXT WEEK
MAX JONES
Reviews
ELLINGTON

NEXT WEEK
Dates switch for
Dickie Valentine

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

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

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

MELODY MAKER

Vol. 33 No. 1300

EDITORIAL OFFICES: 189, High Holborn, W.C.1

Telephone: CHAncery 3344

Editor: PAT BRAND

ADVERTISEMENT OFFICES: 96, Long Acre, W.C.2

Telephone: TEMple Bar 2468

Ad. Manager: JOHN A. O'BRIEN

Provincial News Editor: JERRY DAWSON, 24, Oxford Road, Manchester 1, Central 3232.

BRITISH TOUR OF America's Fabulous KALIN TWINS

Recorders of the No. 1 Hit Disc "WHEN" EDDIE CALVERT PLUS BIG TEENAGE SHOW

(Columbia Recording Star of "MOVE IT") CLIFF RICHARD and the DRIFTERS

Decca Recording Stars: THE MOST BROTHERS THE LONDONAIRES TONY MARSH

Sunday, October 5:

HANLEY, Victoria Hall

Monday, October 6:

BLACKPOOL, Odeon

Tuesday, October 7:

WIGAN, Ritz

Wednesday, October 8:

GLASGOW, St. Andrew Hall

Friday, October 10:

MANCHESTER, Free Trade Hall

Sunday, October 12:

LIVERPOOL, Empire

Tuesday, October 14:

LEICESTER, De Montfort Hall

Wednesday, October 15:

SHEFFIELD, City Hall

Thursday, October 16:

NEWCASTLE, City Hall

Friday, October 17:

BIRMINGHAM, Town Hall

Saturday, October 18:

YORK, Rialto

Sunday, October 19:

BRISTOL, Colston Hall

BOOK NOW!

Don't miss the chance of a lifetime!!..

FESTIVAL OF JAZZ CONCERTS AT THE ODEON

OCTOBER 13-18

DUKE ELLINGTON JOHNNY DANKWORTH HUMPHREY LYTTTELTON 'JAZZ TODAY' UNIT

LEEDS CENTENARY MUSICAL FESTIVAL

Full details from Booking Office: 28 Commercial Street, Leeds 1

NATIONAL JAZZ FEDERATION

presents

JAZZ TODAY No. 27

with the

BRUCE TURNER SEXTET

and RONNIE ROSS

ROYAL FESTIVAL HALL

RECITAL ROOM

TUESDAY, OCTOBER 14th

TICKETS 7/6 6/- 5/- 4/- 2/6

Tickets for Royal Festival Hall Concerts and Recitals are available from R.F.H. Box Office (WAT 3191) exactly one month prior to the event. S.A.E. with postal applications, please.

L.P. Supplement

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

Pops—vocal

JAZZ—INSTRUMENTAL

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

DORSEY BROTHERS' ORCHESTRA—St. Louis Blues; Milenberg Joys; Stop, Look And Listen; Honeysuckle Rose; Tailspin; Dippermouth; Eccentric; By Heck; Basin Street Blues; Dese Dem Dese; Weary Blues. (Brunswick LAT5256.)

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

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

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

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

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

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

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

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

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

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

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

FIREHOUSE FIVE PLUS TWO—Frankie And Johnny; Sweet Georgia Brown; Sobbin' Blues; Just A Stomp At Twilight; Down Where The Sun Goes Down; St. Louis Blues; 12th Street Rag; Copenhagen; Wabash Blues; Firechief Rag; Lonesome Mama Blues; Who Walks In When I Walk Out? (Good Time Jazz LAG12089.)

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

Continued on page v

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

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

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

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

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

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

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

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

EDDIE COCHRAN ("Singin' To My Baby")—Sittin' In The Balcony;

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

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

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

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

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

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

continued overleaf



BUY YOUR RECORDS the MODERN WAY! at NO EXTRA COST!

7-inch  45R.P.M.

LIGHTWEIGHT SILENT SURFACE MICROGROOVE RECORDINGS

ED TOWNSEND

'When I grow too old to dream'

b/w 'You are my everything' 45-CL14927 Also available on 78 r.p.m.

THE REBS

'BUNKY'

b/w 'RENEGADE'

45-CL14932

GORDON MacRAE

'THE SECRET'

b/w 'A MAN ONCE SAID'

45-CL14920 Also available on 78 r.p.m.

Les BAXTER

HIS CHORUS AND ORCHESTRA

"Lily of Laguna" b/w 'Love Song from "Houseboat"'

45-CL14924



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

POPS — INSTRUMENTAL

WINIFRED ATWELL ("Around The World In Eighty Tunes") (Decca LK4285.)
 Typical Atwell entertainment. She squeezes in snatches from 80 widely different tunes.

EDDIE BARCLAY ORCHESTRA ("Warm, Wild And Wonderful")—Cigarettes, Whiskey And Wild Wild Women; Le Torrent; La Marie-Vision; Round And Round; Madona; La Fontaine Endormie; Tu Peux Tout Faire Pour Moi; March Of The Siamese Children; Casetta In Canada; Casino Blues; Amours Perdues; Les Roses Blanches; Balalaika; Un Jour Sans Toi; Coquecoco's Polka; Les Enlacs. (Felsted PDL85049.)

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

LES BROWN BAND OF RENOWN ("Composer's Holiday")—Night Blooming Jazz Man; Tropics At Five; Bone Voyage; Lament For A Key; Especially For Two; Apple Valley; Aurora; Brown In Fours; Park Avenue Escapade; How Now Brown Cow? (Capital T886.) 26/7/58.

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

LES BROWN BAND OF RENOWN ("Love Letters In The Sand")—Love Letters In The Sand; You're A Sweetheart; I Dream Of You More Than You Dream I Do; You're The Top; Did You Ever See A Dream Walking?; You're Blase; You're An Old Smoothie; A Million Dreams Ago; You're The Cream In My Coffee; I

Dream Too Much; You're My Everything; I Guess I'll Have To Dream The Rest. (Coral LVA9084.) 12/7/58.

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

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

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

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

Those smooth Chacksfield strings in a sentimental mood.

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

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

PERCY FAITH ORCHESTRA ("Viva")—Granada; La Colondrina; La Cucaracha; Chiapanecas; Estrellita; El Rancho Grande; La Paloma; Be Mine Tonight; Mexican Hat Dance; Guadalejara; Zandunga; Jesuita En Chihuahua; Quanto Le Gusta; Solamente Una Vez. (Philips BBL7245.)

Evocative orchestral stylings by Percy Faith.

PEE WEE HUNT ("Cole Porter A La Dixie")—I Love Paris; What Is This Thing Called Love?; Don't Fence Me In; It's All Right With Me; Miss Otis Regrets; It's De-Lovely; Begin The Beguine; Easy To Love; Night And Day; Love For Sale; I've Got You Under My Skin; Anything Goes. (Capitol T984.) 26/7/58.

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

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

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

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

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

LOUIS JORDAN TYMPANY 5 ("Man, We're Walkin'")—Saturday Night, Fish Fry; Sunday; The Nearness Of You; I've Found My Piece Of Mind; I Never Had A Chance; Got My Jo-Jo Working; A Man Ain't A Man; The Slop; Sweet Lorraine; Route 66; The Jam; I Hadn't Anyone Till You. (Mercury MPL6541.) 6/9/58.

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

JOHNNY KEATING AND HIS ORCHESTRA ("Keating's Favourite American Dances")—The Bunny Hop; Sweet And Gentle; The Balboa; Loop De Loo; The Lindy Hop; Mambo Martini; Charleston; The Boy Next Door; The Creep; Jealousy; Spring Is Here; The Hokey Pokey. (HMV CLP 1189.)

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

Continued on page iv



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

Pops—vocal

from previous page

BING CROSBY ("Twilight On The Trail")—Twilight On The Trail; Tumbling Tumbleweeds; The Singing Hills; Empty Saddles; A Roundup Lullaby; We'll Rest At The End Of The Trail; Deep In The Heart Of Texas; Be Honest With Me; Goodbye, Little Darlin'; Goodbye; Riders In The Sky; The Old Oaken Bucket; Clementine. (Brunswick LAT8253.)

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

BILLY DANIELS ("The Masculine Touch")—Summertime; On The Street Where You Live; I Could Have Danced All Night; Long Before I Knew You; On The Sunny Side Of The Street; Around The World; Blue Turning Grey Over You; Kiss Of Love; The Masculine Touch; Bye Bye, Baby; I Need Your Love; A Hundred Years From Today; My Gal Sal; You Were Meant For Me; That Old Black Magic. (HMV CLP1200.)

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

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

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

DORIS DAY ("Hooray For Hollywood, Vol. 1")—Hooray For Hollywood; Cheek To Cheek; It's Easy To Remember; The Way You Look Tonight; I'm Remember April; Blues In The Night; I've Got My Love To Keep Me Warm; Soon; That Old Black Magic; You'll Never Know; A Foggy Day; It's Magic. (Philips BBL7247.) 20/8/58.

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

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

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

JOHNNY DUNCAN BLUE GRASS BOYS ("Duncan Salutes Hank Williams")—Hey, Good Lookin'; Wedding Bells; Moanin' The Blues; Cold, Cold Heart; Jambalaya; Your Cheatin' Heart; Long Gone Lonesome Blues; Half As Much; May You Never Be Alone; Salute To Hank Williams. (Columbia 33S1129.)

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

ELLA FITZGERALD ("Irving Berlin Song Book, Vol. 1")—Let's Face The Music And Dance; You're Laughing At Me; Let Yourself Go; You Can Have Him; Russian Lullaby; Puttin' On The Ritz; Get Thee Behind Me, Satan; Alexander's Ragtime Band; Top Hat, White Tie And Tails; How About Me?; Cheek To Cheek; I Used To Be Colour Blind; Lazy; How Deep Is The Ocean?; All By Myself; You Forgot To Remember. (HMV CLP1183.)

ELLA FITZGERALD ("Irving Berlin Song Book, Vol. 2")—Supper-time; How's Chances?; Heat Wave; Isn't This A Lovely Day?; You Keep Coming Back Like A Song; Reaching For The Moon; Slumming On Park Avenue; The Song Is Ended; I'm Puttin' All My Eggs In One Basket; Now It Can Be Told; Always; It's A Lovely Day Today; Change Partners; No Strings; I've Got My Love To Keep Me Warm. (HMV CLP1184.) 10/7/58.

Two of Ella's best LPs to date.

CONNIE FRANCIS ("Who's Sorry Now?")—Who's Sorry Now?; I'm Nobody's Baby; It's The Talk Of The Town; I Miss You So; I Cried For You; I'm Beginning To See The Light; My Melancholy Baby; How Deep Is The Ocean; If I Had You; I'll Get By. Now?—Who's Sorry Now?; I'm (MGM D153.) 8/8/58.

The "Who's Sorry Now?" girl reveals she has a feeling for a jazz beat on this release.

EYDIE GORME ("Eydie Gorme's Delight")—Frenesi; Tell Me More; I'd Forgotten; Besame Mucho; Fini; That Night Of Heaven; Tea For Two; I've Gotta Crow; Don't Tell Lies; Make Yourself Comfortable; Take A Deep Breath; Give A Fool A Chance. (Coral LVA9086.)

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

EYDIE GORME ("The Roaring 20's")—When The Red Red Robin Comes Bob Bob Bobbin' Along; Who's Sorry Now?; Toot Toot Tootsie; My Man; Singin' In The Rain; Chicago; I Wanna Be Loved By You; My Buddy; Tip Toe Through The Tulips; Let's Do It (Let's Fall In Love); Buttons Up Your Overcoat; Back In Your Own Backyard. (HMV CLP1201.) 20/8/58.

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

GEORGE HAMILTON IV ("On Campus")—Clementine; Ivy Rose; When I Grow Too Old To Dream; Tell Me Why; Carolina Moon; You Tell Me Your Dream; Aura Lee; Girl Of My Dreams; Let Me Call You Sweetheart; Love's Old Sweet Song; Drink To Me Only With Thine Eyes; Auld Lang Syne. (HMV CLP1202.)

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

BOBBY HELMS ("My Special Angel")—My Special Angel; No Other Baby; A Fool Such As I; Magic Song; Most Of The Time; Plaything; If Only I Knew; My Shoes Keep Walking Back To You; Tonight's The Night; Far Away Heart; Sugar Moon; Just A Little Lonesome. (Brunswick LAT8250.)

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

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

continued opposite



● Carmen Cavallaro
 ... a memento

To keep up to date with 'pop' news you must read **RECORD MAIL**

A WONDER WEEK-END!
 Destination Luxembourg as great contest prize

RECORD MAIL

EXCITING NEW DISC 'FIND' TALENTED CYCLES JOHN PARLOPHONE

A monthly review and details of the latest popular records issued by E.M.I. Records Ltd (H.M.V., Capitol, Columbia, Parlophone, M.G.M.)

Each month's issue contains all you need to know about latest record releases; Photos of your favourite pop recording artists; News and views from the world of 'pop' music; Many other attractive features.

Price 1d - obtainable from your record dealer

Don't miss the secret!

E.M.I. RECORDS LTD., 8-11 Great Castle Street, London W.1



Ella Fitzgerald sings two albums of Irving Berlin hits.

POPS—VOCAL

from previous page

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

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

SONNY JAMES ("Honey")—Honey; Over Somebody Else's Shoulder; You, You, You; That's How Much I Love You; Honest And Truly; Sweetheart; "Deed I Do; You're A Sweetheart; If I Had A Talking Picture Of You; Moments To Remember; I Love You So Much It Hurts; Good-night, Sweetheart. (Capitol T988.)

Some good old favorites in this varied vocal selection.

FRANKIE LAINE ("Showcase Of Hits")—Jezebel; Hey, Joe; High Noon; Girl In The Wood; Answer Me; Blowing Wild; My Friend; Granada; Cool Water; Rose, Rose, I Love You; Jealousy; Kid's Last Fight; A Woman In Love; I Believe. (Philips BBL 7263.)

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

FRANKIE LAINE ("Foreign Affair")—Laura; Mam'selle; Addorn'tarm Cosi (I Love You More Every Day); Autumn Leaves; Nao Tem Solucao; La Paloma; Mona Lisa; Si Tu Partais (If You Go); Quiereme Mucho (Yours); Torna A Surriento; Too Young; Beseme Mucho. (Philips BBL7238.) 2/8/58.

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

PEGGY LEE ("Jump For Joy")—Jump For Joy; Back In Your Own Backyard; When My Sugar Walks Down The Street; I Hear Music; Just In Time; Old Devil Moon; What A Little Moonlight Can Do; Four Or Five Times; Music, Music, Music; Check To Check; The Glory Of Love; Ain't We Got Fun? (Capitol T979.) 12/7/58.

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

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

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

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

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

JOE LOSS ORCHESTRA ("Dancing Time For Dancers, No. 14")—I Could Have Danced All Night; Lovely Lady; On The Street Where You Live; Exactly Like You; Charmaine; Come Dancing; The Rain In Spain; Nicola; After You've Gone. (HMV DLP1191.)

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

DENNIS LOTIS ("Bidin' My Time")—Sentimental Journey; It Can't Be Wrong; How Little We Know; May It?; Body And Soul; Bidin' My Time; What Makes The Sunset; My Foolish Heart; Now It Can Be Told; Once Upon A Time; As Time Goes By; Goodnight My Love. (Columbia 335X1089.)

A well-contrasted song selection that should register strongly

with Lotis lovers. A bouquet for the Tony Osborne backings.

JIM LOWE ("Songs They Sing Behind The Green Door")—The Huckle-Buck; A Little Street Where Old Friends Meet; Never Talk To A Talking Dog; Piano Roll Pete; A Personal Friend Of Mine; The Green Door; Nobody's Sweetheart; Close The Door; Broken Hearted; The Man With Two Left Hands; Ballin' The Jack; Oh, Oh, Baby. (London HA-D2108.)

Now we know part of what went on behind that "Green Door"! Jim Lowe offers a beasty selection that includes a few novelties.

LYDIA MACDONALD ("Will Ye No Come Back Again?")—The Keel Row; Skye Boat Song; Looch Lomond; My Ain Folk; Na Waa To Bide Awa; Bluebells Of Scotland; Roamin' In The Gloamin'; Auld Lang Syne; Comin' Thru The Rye; Will Ye No Come Back Again?; Kelvin Grove; Ye Banks And Braes. (Decca LK 4272.)

A charming return to the fold by Ted Heath's first vocalist. The songs, though modernised and anglicised, come through well. The Heath Band's backings are first class.

GORDON MACRAE ("Cowboy's Lament")—Cowboy's Lament; San Antonio Rose; Soothe My Lonely Heart; The Last Round-Up; How Green Was My Valley; Oklahoma Hills; Red River Valley; Tumbling Tumbleweeds; Wagon Wheels; Green Grow The Lilacs; Cowboy's Serenade; I Went To The City. (Capitol T834.)

A tastefully sung selection of cowboy songs.

JOHNNY MATHIS ("Heavenly")—Goodnight, Dear Lord; Swing Low, Sweet Chariot; May The Good Lord Bless And Keep You; I Heard A Forest Praying; The Rosary; One God; Deep River; Where Can I Go?; Eli, Eli; Kon Nidre; Ave Maria (Schubert); Ave Maria (Bach). (Fontana TFL5021.) 6/9/58.

A selection of religious songs by the clear-voiced Mathis. Ideal if you care for this type of material.

GUY MITCHELL ("Showcase Of Hits")—There's Always Room At Our House; We Won't Live In A Castle; Belle, Belle My Liberty Belle; Look At That Girl; Pittsburgh, Pennsylvania; My Truly, Truly Fair; She Wears Red Feathers; The Roving Kind; Rock-A-Billy; My Heart Cries For You; Pretty Little Black-eyed Susie; Cloud Lucky Seven; Sparrow In The Tree Top; Singing The Blues. (Philips BBL7265.)

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

JANE MORGAN ("All The Way")—All The Way; Tammy; Melodie D'Amour; Young-At-Heart; Because; Till The End Of Time; April Love; Till; Just A-Wearin' For You; Sunrise; Outside Of Heaven; From The First Hello To The Last Goodbye. (London HA-R2110.)

Appealing singing set against lush string playing by The Troubadors.

JOHNNIE RAY ("Showcase Of Hits")—Alexander's Ragtime Band; Little White Cloud That Cried; Yes Tonight, Josephine; Cry; Such A Night; Hey There; If I Had You; Somebody Stole My Gal; Glad Rag Doll; Look Homeward, Angel; Just Walking In The Rain; You Don't Owe Me A Thing; Walkin' My Baby Back Home; I'm Gonna Walk And Talk With My Lord. (Philips BBL7254.)

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

BUDDY RICH ("Buddy Rich Just Sings")—Cathy; Between The Devil And The Deep Blue Sea; It's All Right With Me; Over The Rainbow; You Took Advantage Of Me; Can't We Be

Friends?; It's Only A Paper Moon; My Melancholy Baby; Cheek To Cheek; It Don't Mean A Thing; I Hadn't Anyone Till You; That Old Feeling. (HMV CLP 1185.) 28/7/58.

Dated singing redeemed by swinging accompaniments.

JIMMY RODGERS ("Number One Ballads")—My Prayer; Tammy; Unchained Melody; Hey, There; Love Letters In The Sand; True Love; I Believe; Song from "Moulin Rouge"; Too Young; Secret Love; Three Coins In The Fountain; Que Sera, Sera. (Columbia 335X1097.)

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

DINAH SHORE ("Holding Hands At Midnight")—Nice Work If You Can Get It; Easy To Love; Come Rain Or Come Shine; Once In A While; It Had To Be You; You're Driving Me Crazy; The Great Come-And-Get-It Day; Moanin' In The Morning; Under A Blanket Of Blue; Taking A Chance On Love; I Concentrate On You; Yesterdays. (RCA RD27072.) 9/8/58.

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

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

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

FRANK SINATRA with TOMMY DORSEY ORCH ("Frankie And Tommy")—Oh, Look At Me Now; This Love Of Mine; Devil May Care; Anything; I Guess I'll Have To Dream The Rest; How Do You Do Without Me?; How About You?; There Are Such Things; Our Love Affair; I Could Make You Care; Say It; Polka Dots And Moonbeams. (RCA RD27069.) 13/9/58.

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

JO STAFFORD ("Swingin' Down Broadway")—Anything Goes; The Gentleman Is A Dope; I Got It Bad And That Ain't Good; Old Devil Moon; Any Place I Hang My Hat Is Home; Tomorrow Mountain; Love For Sale; Happiness Is A Thing Called Joe; How High The Moon; Speak Low; It Never Entered My Mind; Taking A Chance On Love. (Philips BBL7243.)

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

HELEN TRABEL—Because; Danny Boy; Trees; When Day Is Done; The Loveliest Night Of The Year; Too-Ra-Loo-Ra-Loo-Ral; September Song; Autumn Leaves; Three O'Clock In The Morning; Lullaby; Poor Butterfly; When I Grow Too Old To Dream; Summertime; I Believe. (London HA-D2117.)

Difficult to imagine what public this is aimed at. Miss Traubel's voice is better suited to opera than pops.

SARAH VAUGHAN ("In Romantic Mood")—It Happened Again; You Ought To Have A Wife; Slowly With Feeling; Exactly Like You; How Important Can It Be?; Fabulous Character; C'Est La Vie; The Edge Of The Sea; Waltzing Down The Isle; Don't Let Me Love You; The Second Time. (Mercury MPL6540.) 2/8/58.

The songs are not outstanding, but Sarah's immaculate singing invests them with interest.

BILLY WARD DOMINOES ("Yours Forever")—Stardust; Music, Maestro, Please; Smoke Gets In Your Eyes; Don't Say I Love You; These Foolish Things; I'll Never Ask For More Than



Jo Stafford—with the immaculate voice.

This; Deep Purple; Do It Again; If You Please; Eatin' 'N' Sleepin'; Lucinda; Yours Forever. (London HA-U2116.)

Negro singer Ward has an exaggerated style, but he sings with a beat.

DAVID WHITFIELD ("Whitfield Favourites")—If I Lost You; I'd Give You The World; My Son John; The Rudder And The Rock; My September Move; Without Him; My Unfinished Symphony; Dream Of Paradise; Adoration Waltz; Martinella; Ev'rything; I'll Find You. (Decca LK4242.)

David Whitfield gives full-throated vent to a selection from his repertoire.

MARGARET WHITING ("Goin' Places")—The Gypsy In My Soul; Sentimental Journey; Any Place I Hang My Hat Is Home; I'm Gonna Move To The Outskirts Of Town; Gone With The Wind; Runnin' Wild; Between The Devil And The Deep Blue Sea; Over The Rainbow; Hit The Road To Dreamland; East Of The Sun; Song Of The Wanderer; Home. (London HA-D2109.)

Maggie Whiting sings songs scored by six top American arrangers—Frank Comstock, Pete King, Johnny Mandel, Skip Martin, Marty Paich and Pete Rugolo. Paich wins.

ANDY WILLIAMS ("Sings Rodgers And Hammerstein")—Some En-

chanted Evening; If I Loved You; Getting To Know You; This Nearly Was Mine; Ball Ha'l; I Have Dreamed; People Will Say We're In Love; Younger Than Springtime; I Whistle A Happy Tune; We Kiss In A Shadow; The Surrey With The Fringe On Top; Hello, Young Lovers. (London HA-A2113.)

Tuneful songs pleasantly sung.

JACKIE WILSON ("He's So Fine")—Etc., Etc.; To Be Loved; Come Back To Me; If I Can't Have You; As Long As I Live; Reet Petite; It's Too Bad We Have To Say Goodbye; Why Can't You Be Mine?; I'm Wanderin'; Right Now; Danny Boy; It's So Fine. (Coral LVA9087.)

The "To Be Loved" boy gives full vent to his uninhibited style here. Another affected singer—but he has rhythm!

JIMMY YOUNG ("You")—You'd Be So Nice To Come Home To; Do I Love You; Moonlight Becomes You; No One But You; The Nearness Of You; I'll String Along With You; I'll Get Along Without You Very Well; It's Always You; All I Do Is Dream Of You; It Could Happen To You; I Hadn't Anyone Till You; How Sweet You Are. (Columbia 335X1102.)

Twelve standards get the soft-voiced Young treatment. Jimmy is in good form throughout.

CAMDEN

THE NEW RCA LABEL

12 great numbers on a 12" LP at only

27'6

tax paid

I COULD HAVE DANCED ALL NIGHT

I could have danced all night; If I loved you;
On the street where you live;
The best things in life are free;
All the things you are; Button up your overcoat;
I love Paris; Getting to know you;
I've grown accustomed to her face;
I've told ev'ry little star; I've got you under my skin;
Buckle down, Winssocki

HILL BOWEN AND HIS ORCHESTRA
CDN-101

WE'RE HAVING A PARTY

I've found a new baby;
Heartaches; For sentimental reasons;
Under Paris skies; Everybody loves my baby;
Undecided; Little girl;
You know; I'll never smile again;
The petite waltz; Baby won't you please come home;
Now is the hour

MALCOLM LOCKYER AND HIS ORCHESTRA
CDN-103

HANDS ACROSS THE TABLE

Hands across the table; Girl of my dreams;
I've got the world on a string; I surrender, dear;
Serenade in the night; Stars fell on Alabama;
Belle of the ball; Take me in your arms;
I can't give you anything but love;
That's my desire; Sweet Lorraine;
I'm getting sentimental over you

TONY OSBORNE AND HIS ORCHESTRA
CDN-104

LOWER BASIN STREET

Mood indigo; Muskrat ramble; Sophisticated lady;
Basin Street blues; Stardust; Body and soul;
St. Louis blues; Memphis blues; Beale Street blues;
Aunt Hagar's blues; John Henry blues; Careless love

LENA HORNE, DINAH SHORE, PAUL LAVAL,
SIDNEY BECHET, HENRY LEVINE,
THE DIXIELAND JAZZ GROUP
with
NBC'S CHAMBER MUSIC SOCIETY
OF LOWER BASIN STREET
CDN-105



RCA RECORDS DECCA HOUSE ALBERT EMBANKMENT LONDON SE 11

COLLECTIONS

"ALL-TIME COUNTRY AND WESTERN HITS"—COWBOY COPAS, MOON MULLIGAN, YOK BROTHERS, BONNIE LOU, DELMORE BROTHERS, DON RENORED SMILEY—Kentucky Waltz; I'll Sail My Ship Alone; Tennessee Tango; Signed, Sealed And Delivered; Tennessee Wig-Walk; Tennessee Waltz; Blues Stay Away From Me; New Jole Blon; Filipino Baby; I'm The Talk Of The Town. (Parlophone PMD1064.)

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

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

"JUST FOR VARIETY—Vol. 9"—STAN KENTON ORCHESTRA—Laura. NELSON RIDDLE ORCHESTRA—The Touch Of Your Lips. HARRY JAMES ORCHESTRA—I've Heard That Song Before. JACKIE GLEASON—Sweet Sue. JOE "FINGERS" CARR—Dandelion. JUNE HUTTON—Gone

With The Wind. NAT "KING" COLE—Pretend. GEORGE SHEARING QUINTET—A Foggy Day. FOUR KNIGHTS—Charmaine. JOE BUSHKIN ORCHESTRA—Manhattan. MARGARET WHITING—Younger Than Springtime. BILLY MAY—Tenderly. (Capitol T952.)

"JUST FOR VARIETY—Vol. 10"—RAY ANTHONY ORCHESTRA—The Continental. DEAN MARTIN—Just One More Chance. LES PAUL—Josephine. LES BAXTER ORCHESTRA—Quiet Village. JUNE CHRISTY—I'll Take Romance. HARRY JAMES ORCHESTRA—My Silent Love. "TENNESSEE" ERNIE FORD—River Of No Return. BOBBY HACKETT—Serenade In Blue. FOUR FRESHMEN—The Nearness Of You. PEE WEE HUNT ORCHESTRA—Oh! CHUY REYES ORCHESTRA—Jack, Jack, Jack (Cu-Tu-Gu-Ru). KAY STARR—Bonaparte's Retreat. (Capitol T953.)

"JUST FOR VARIETY—Vol. 11"—NAT "KING" COLE—A Blossom Fell. GEORGE SHEARING QUINTET—Have You Met Miss Jones? HELEN FORREST—More Than You Know. JACKIE DAVIS TRIO—It All Comes Back To Me Now. KAY STARR—I've Got The World On A String. RAY ANTHONY ORCHESTRA—Sunrise Serenade. NELSON RIDDLE ORCHESTRA—Holiday In Naples. JOE BUSHKIN ORCHESTRA—Stormy Weather. JUNE HUTTON—You're Getting To Be A Habit With Me. PAUL SMITH—Thou Swell.

MARGARET WHITING—My Ideal. PITTSBURGH SYMPHONY ORCHESTRA—Yesterdays. (Capitol T954.) 23/8/58.

"JUST FOR VARIETY—Vol. 12"—LES BAXTER ORCHESTRA—I Love Paris. LOU BUSCH ORCHESTRA—Rainbow's End. JOE "FINGERS" CARR—Somebody Stole My Gal. JUNE CHRISTY—Softly, As In A Morning Sunrise. "TENNESSEE" ERNIE FORD—Trouble In Mind. JACKIE GLEASON—Soon. HARRY JAMES ORCHESTRA—Cherry. GORDON MACRAE—There's A Lull In My Life. BILLY MAY ORCHESTRA—When Your Lover Has Gone. LES PAUL—Meet Mister Callaghan. NELSON RIDDLE ORCHESTRA—Love Letters. MARGARET WHITING—Day In, Day Out. (Capitol T955.)

"JUST FOR VARIETY—Vol. 13"—MILT BUCKNER—Deep Purple. JUNE CHRISTY—I Didn't Know About You. DUKE ELLINGTON—In A Sentimental Mood. "TENNESSEE" ERNIE FORD—That's All. JACKIE GLEASON ORCHESTRA—When You're Away. GLEN GRAY—Smoke Rings. WOODY HERMAN ORCHESTRA—Love Is A Many-Splendored Thing. GORDON JENKINS ORCHESTRA—Moon Over Miami. KING SISTERS—Sweet Lullaby. DEAN MARTIN—Mambo Italiano. GEORGE SHEARING QUINTET—Perfidia. MARGARET WHITING—Day In, Day Out. (Capitol T967.)

Something for everyone on these varied tracks. Take your pick for the party occasion.

POPS—INSTRUMENTAL

from page ii

HOWARD LANIN ORCHESTRA ("Dance Till Dawn")—I Could Have Danced All Night; This Is It; Just In Time; Anything Goes; A Cockeyed Optimist; Honey Bun; Happy Talk; Bloody Mary; On The Street Where You Live; The Party's Over; You're My Friend; Ain't Cha?; Ja-Da; Blue Danube; From This Moment On; My Blue Heaven; South Rampart Street Parade; Mambo Inn; Love Walked In; There's A Small Hotel; Ca C'est L'Amour; She Didn't Say Yes; Easy To Love; Little Brown Jug; Voices Of Spring; Hay Straw; The Lady Is A Tramp; Twelfth Street Rag. (Brunswick LAT 8256.)

A band that plays for America's smart set proves that even in the U.S. the corn is green.

RAYMOND LE FEVRE ORCHESTRA ("Lie Back And Listen")—With All My Heart; J'écoute Chantier La Brise; Pour Garder; Porte Des Lilas; Butterfingers; Around The World; Le Jour Ou La Pluie Viendra; Whatever Lola Wants; Pardon; Il Pleut Sur Londres; Guendalina; Embrasse Moi; Oh Mon Amour. (Felsted PDL85051.)

Well-played dance music with a French touch.

LIBERACE ("Hollywood Bowl Encore")—Chopin Medley (Minute Waltz; Nocturne In C Minor; Waltz In A Flat; Polonaise In A Flat); Hey, Liberace; Liberace Boogie; The Rosary; Medley Of Requests (Nola; Young At Heart; St. Louis Blues; Malaguena; Bumble Boogie; September Song; 12th Street Rag; Old Piano Roll Blues). (Philips BBL7160.)

Want a treacle bath? Then this is it. Liberace does his own announcing of this concert selection—and he's as coy as Little Boy Blue doing his first party piece.

JOE LOCO BAND ("Calypso Dance")—Pick Your Poison; Bongo Bob; Never Let A Woman Get The Best Of You; La Bomba; Honeymoon In Trinidad; Machicha; Faith Is Strong Medicine; De Bonbo Mon; Smile, Smile Your Way; Tappin' Joe; Cha Calypso. (Mercury MPL6544.)

A musical picture of happy West Indians at play among the banana groves.

GUY LOMBARDO ROYAL CANADIANS ("Decade On Broadway—1935-1945")—Where Or When? Begin The Beguine; I Got Plenty O' Nuttin'; Bewitched; Just One Of Those Things; I'll Be Seeing You; Taking A Chance On Love; All The Things You Are; People Will Say We're In Love; September Song; The Surrey With The Fringe On Top; I Could Write A Book. (Capitol T916.)

Bands may come and go—but Guy Lombardo goes on forever. And in the same unchanged way, too.

RAY MARTIN ORCHESTRA ("Million Dollar Melodies")—Love

Is A Many Splendored Thing; Diamonds Are A Girl's Best Friend; True Love; High Noon; The High And The Mighty; Colonel Bogey And The River Kwai March; Three Coins In The Fountain; The Man That Got Away; Around The World; Ballad Of Davy Crockett; Unchained Melody; Tender Trap. (Columbia 33SX1093.)

Ray Martin offers a "million-dollar" selection played in the svelte style that endeared him to millions of British radio and TV listeners. Rock-styled setting of "High And The Mighty" is novel.

MELACHRINO ORCHESTRA ("Moonlight Concerto")—Themes From Greig, Tchaikovsky and Rachmaninov Piano Concertos; Slaughter On Tenth Avenue; Concerto In Jazz; Copper Concerto; Concerto For Clarinet. (HMV CLP1197.)

The Melachrino formula pays off again. Soloists include Ronald Chesney (harmonic), George Lewin (clt.) and pianists Arthur Sandford and Pat Dodd.

NEW GLENN MILLER ORCHESTRA ("Something Old, New, Borrowed And Blue")—Domino; I'm Glad There Is You; I'm In Love Again; Falling Leaves; It Never Entered My Mind; Movin' Along; Pancho Maximilian Hernandez; Canadian Sunset; Medley (Stairway To The Stars; Naughty But Nice; Star Dreams; Blue Evening); Red Silk Stockings And Green Perfume; Starlit Hour; Man On The Street. (RCA RD27079.)

A mixed bag—the highlight being a selection including "Stairway To The Stars," "Star Dreams" and "Blue Evening."

MITCH MILLER ORCHESTRA ("Mitch's Marches")—March From The River Kwai And Colonel Bogey; Who Will Kiss Your Ruby Lips; Whistle Stop; Willy Can; Wooden Shoes And Happy Hearts; Yellow Rose Of Texas; Bowery Grenadiers; Bonnie Blue Gal; The President On The Dollar; Hey, Little Baby. (Philips BBR8212.)

America's "genial Svengali" will set your feet tapping with this martial-sounding selection.

TONY OSBORNE ORCHESTRA ("Our Love Story")—Our Love Story; Laura; Bill; Two Dreams Met; Let's Fall In Love; Love Letters; It Could Happen To You; Marrying For Love; The Folks Who Live On The Hill; As Time Goes By; Stay As Sweet As You Are; Two Sleepy People; Let's Put Out The Lights And Go To Sleep; Goodnight. (HMV CLP1199.)

Tony Osborne forsakes the beat for lush piano and orchestra versions of sentimental ballads.

EDDIE PEABODY ("Favourites Of Mr. Banjo")—Whispering; Wonderful One; Darktown Strutters' Ball; Yes Sir, That's My Baby; Goodnight, Sweetheart; Cuddle Up A Little Closer; I Cried For You; When Day

Is Done; Five Foot Two, Eyes of Blue; Sweet And Lovely; Shine On Harvest Moon; Margie; Rhapsody In Blue; 'Deed I Do; Lover Come Back To Me; Liebestraum; Wabash Blues; Melody Of Love. (London HA-D2103.)

Banjo ace Peabody gets around his fingerboard with dexterity. Strictly for those who like the banjo, though.

OSCAR PETERSON ("Soft Sands")—Soft Sands; My Old Flame; It Happens Every Spring; Ghost Of A Chance; Changel; Serenade In Blue; You Took Advantage Of Me; Song To The Stars; Moonlight; Echoes; Summer Nocturne; I Can't Get Started; The Nearness Of You; Dream On A Summer Night. (HMV CLP1180.)

Uninspired Peterson, who is capable of much better.

CONFREY PHILLIPS TRIO ("Swinging Down Broadway")—Guys And Dolls; Sleepin' Bee; Baubles, Bangles And Beads; A Man Doesn't Know; Without You I'm Nothing; Shall We Dance?; All Of You; A Room In Bloomsbury; I Could Write A Book; The Next Time It Happens; Younger Than Springtime; Just In Time. (Decca LK4245.)

Hip selections from a trio that is the toast of the Mayfair set.

"THE FABULOUS MR. PHILLIPS"—SID PHILLIPS BAND—Avalon; Isle Of Capri; Frank And Johnnie. **ORCHESTRA**—Night Rider; Deep Purple; Cotton Pickers' Congregation; You Forgot To Remember; Escapada; Clarinet Cadenza; We'll Gather Lilies. **TRIO**—Runnin' Wild; 'Deed I Do. (HMV CLP1198.)

The Phillips clarinet is featured in a wide range of material with both large and small groups. One of Sid's best to date, the small group also features good trumpet and piano.

NELSON RIDDLE ORCHESTRA ("Sea Of Dreams")—Out Of The Night; My Isle Of Golden Dreams; Tangi Tahiti; Dream; There's No You; Drifting And Dreaming; Easter Isle; Let's Fall In Love; Polka Dots And Moonbeams; Put Your Dreams Away; Autumn Leaves; Sea Of Dreams. (Capitol T915.)

Pleasant background music from the MD whose forte is accompanying.

BILL SHEPHERD ORCHESTRA ("Swingin' Shepherd")—Crazy Rhythm; I Begged Her; When Lights Are Low; Jingle Jangle Jingle; I'll Build A Stairway To Paradise; Penelope; You Were Meant For Me; When I Take My Sugar To Tea; That Old Feeling; Don't Fence Me In; The Glory Of Love; Strike Up The Band. (Nixa NPL18018.)

Adroit arrangements for voices and orchestra delivered with a beat.

VICTOR SILVESTER BALLROOM ORCHESTRA ("Dancing To Victor Silvester, No. 11")—Night And Day;



Liberace makes a coy announcer on his "Hollywood Bowl Encore" album.

As Time Goes By; Iviza; Dreamy Melody; You're Wrong; In The Still Of The Night; Was It A Dream?; La Paloma; Rhapsody; Go Fly A Kite. (Columbia 33S1131.)

Ideal for those who like to dance in the traditional mode.

BILL SNYDER ("Sweet And Lovely")—Sweet And Lovely; Your Eyes Have Told Me So; Allah's Holiday; They Say It's Wonderful; I'll Be Seeing You; Cross Your Heart; There's A Small Hotel; Fools Rush In; It's Time To Say Goodbye; On The Alamo; If There Is Someone Lovelier Than You; At Sundown. (Brunswick LAT8254.)

BILL SNYDER ORCHESTRA ("Bewitched Hour")—Bewitched; Soft Lights And Sweet Music; Cocktails For Two; I Dream Of You More Than You Dream I Do; The Nearness Of You; The Night Was Made For Love; Take Me In Your Arms; Speak Low; Temptation; You're Mine; You; Why Can't This Go On Forever; Let's Put Out The Lights And Go To Sleep. (Brunswick LAT8238.)

The "Bewitched" man meanders around to languorous effect on his "custom-built" air-conditioned grand. Ideal for the romantically inclined.

EMIL STERN ("Fun In The Sun")—I Want To Be Happy; Rose Marie; 12th Street Rag; Le Danseur De Charleston; Nobody's Sweetheart; Hallelujah; Love And Marriage; Where Will The Dimple Be?; Fredo; Le Roi Du Fox-Trot; Sweet Sue; Svec Ces Yeux La. (Felsted PDL85044.)

Corned up jangle piano strictly for squares.

WALLY STOTT ORCHESTRA ("London Pride")—London Pride; Rotten Row; British Grenadiers; Knightsbridge March; London Bridge Is Falling Down; Chelsea; London Pride; Limehouse Blues; A Foggy Day; The Dargason; London By Night; Music Hall Burlesque; Wot Cher (Knocked 'Em In The Old Kent Road); Any Old Iron; Nightingale Sang In Berkeley Square; These Foolish Things; Westminster Waltz. (Philips BBL7285.)

The sound of Big Ben heralds a conducted tour of London by arranger-conductor Wally Stott. The swing version of "The British Grenadiers" is a gasser. (What will the Colonel say!)

NINO TEMPO AND HIS BAND ("Rock 'n' Roll Beach Party")—Tempo's Tempo; Don't Be Cruel; Ev'rytime We Say Goodbye; The Pot's On; Allegheny Moon; Uh-Uh; My Prayer; Heartburn Motel; Little Monster; Speak Low; June's Blues; Turkey Gobbler. (London HBU1075.)

Dated rock stylings by the tenorist-leader who appeared in "The Girl Can't Help It" and "The Eddy Duchin Story."

TROUBADOURS ("In Rome")—Ferry-boat Serenade; Torna A Sorrento; Ciribiribin; La Spagnola; O Marenniello; Viene Sul Mar; Aufum In Rome; Santa Lucia; Arrivederci Roma; Funiculi Funicula; Toselli's Serenade; Mattinata; Luna Rossa; Maris; O Soie Mio. (London HA-R2114.)

Strings with a Latin flavour. Not likely to appeal to the majority of MM readers.

FRED WARING PENNSYLVANIANS ("All Through The Night")—Autumn Leaves; If I Had My Way; The Inch Worm; Dear Hearts And Gentle People; Anywhere I Wander; Tennessee Waltz; Greensleeves; Funiculi Funicula; Drink To Me Only With Thine Eyes; The Unconstant Lover; Comin' Thro' The Rye; All Through The Night. (Capitol T936.)

Restful—if uneventful listening for the quieter moments.

ROGER WILLIAMS ("It's A Big Wide Wonderful World")—It's A Big Wide Wonderful World; Flying Down To Rio; Come Back To Sorrento; I Love Paris; Manhattan; St. Louis Blues; April In Portugal; Kashmiri Love Song; Caravan; Rhineland Waltzes; Rose Of Tralee; The World Is Waiting For The Sunrise. (London HA-R2105.)

Drawing-room piano that takes a trip around the world.

ROGER WILLIAMS ("Till")—Till; April Love; Arrivederci Roma; Whatever Will Be, Will Be; Jealousy; The High And The Mighty; Fascination; Tammy; The Sentimental Touch; O Mein Papa; Brahms' Waltz In A Flat; Indiscreet. (London HA-R2115.)

Not for the hipsters, but this selection by the former "straight" pianist makes relaxing background music for your quieter moments.

Music from the films

PEARL BAILEY ("Songs From 'St. Louis Blues'")—St. Louis Blues; Hesitating Blues; Morning Star; Aunt Hagar's Blues; I'll Never Turn Back No More; Ole Miss; Long Gone; Friendless Blues; Careless Love; Way Down South Where The Blues Began; I've Heard Of A Guy Called Heaven; Beale Street Blues. (Columbia 33SX1094.)

A dozen W. C. Handy songs done with lusty voice and a great variety of inflections by this expressive performer. "St. Louis," "Aunt Hagar's" and "Hesitating" have some jazz character, but the album is really aimed at the big public.

EDDIE BARCLAY ORCHESTRA ("Film Favourites")—"Baby Doll" Theme; Paris Bohème; Chant D'Amour; Forever, Darling; "Rebel

Without A Cause" Theme; "East Of Eden" Theme; This Then Is Texas (from "Giant"); There's Never Been Anyone Else But You; La Sorciere; Safari; If You Wanna See Mamie Tonight; If You Can Dream; Surrey With The Fringe On Top; Out Of My Dreams; Oh, What A Beautiful Morning; People Will Say We're In Love. (Felsted PDL85045.)

Adequate mementos of film music.

"CARMEN JONES." PEARL BAILEY, JOE CRAWFORD, MARVIN HAYES, MARILYN HORNE, LA VERN HUTCHERSON, OLGA JAMES, BROCK PETERS, B. PETERSON (from the film soundtrack)—Overture; Opening Medley; Habanera; You Talk Like My Maw; There's A Café On The Corner; Flower Song; Beat Out Dat Rhythm On A Drum; Stan' Up And Fight;

Whizzin' Away Along De Track; Card Song; My Joe; Finale. (RCA RD27074.)

A fitting memento of a memorable film.

"DESIRE UNDER THE ELMS." ELMER BERNSTEIN ORCHESTRA (from the film soundtrack)—Prologue; California Gold; Around The House; Desire Under The Elms; In The Hayloft; Ephraim's Dance; The Cradle; Father Against Son; Confession; Remorse; Finale. (London HA-D211.)

Spin this when you want to revive memories of a film you may have enjoyed.

"KINGS GO FORTH." ELMER BERNSTEIN ORCHESTRA (from the film soundtrack)—Kings Go Forth; The Riviera; Monique's Theme; The Bunker; Sam's Theme; Sam And Monique; Sam Returns; Monique's Theme; Britt's Blues; La Chat Noir; Quiet Drive; Britt's Kiss; Monique's Despair; Displaced; Finale. (Capitol LCT6165.)

Mainly for those who enjoyed the Frank Sinatra-Tony Curtis film.

"MERRY ANDREW" DANNY KAYE, PIER ANGELI—The Pipes Of Pan; Chin Up—Stout Fellow; Everything Is Tickety-Boo; You Can't Always Have What You Want; The Square Of The Hippotenuse; Salud (Buona Fortuna). **BILLY MAY BIG TOP CIRCUS BAND**—Medley (Thunder And Blazes; Billboard March); Hippopotamus Rag; Circus Waltz; Lassus Trombone; Minor March; Bozo's Song. (Capitol T1016.)

Typical Kaye humour—with Billy May stealing the thunder with his tongue-in-cheek interpretations of circus standards.

ELVIS PRESLEY ("King Creole" Soundtrack)—King Creole; As Long As I Have You; Hard Headed Women; Trouble; Dixieland Rock; Don't Ask Me Why; Lovel Doll; Crawfish; Young Dreams; Steadfast, Loyal And True; New Orleans. (RCA RD-27088.) 6/9/58.

Presley addicts should put on their skates for this one. The beat numbers are put over best.

"THE YOUNG LIONS." LIONEL NEWMAN ORCHESTRA—Main Title; Ski-Run; Christian And Francoise (Michael's theme); Hope And Noah; The Captain's Lady; North African Episode; Parisian Interlude; Berlin Aftermath; A Letter From Noah; River Crossing; Death Of Christian; End Title. (Brunswick LAT8252.)

Another film memento, with one or two appealing themes. Those who saw the Brando picture should hear this.



Pearl Bailey sings W. C. Handy's numbers from the "St. Louis Blues" film.

VOCAL GROUPS

ANDREWS SISTERS ("The Dancing 20's")—Don't Bring Lulu; Me, Too; That Naughty Waltz; A Smile Will Go A Long, Long Way; Barney Google; Collegiate; Last Night On The Back Porch; When Francis Dances With Me; Back In Your Own Backyard; Keep Your Skirts Down, Mary Ann; Japanese Sandman; Show Me The Way To Go Home. (Capitol T973.)

Amusing stylings of 'twenties hits aided by some ingenious Billy May accompaniments.

FOUR ACES ("Hits From Hollywood")—Around The World; Love Is A Many-Splendored Thing; Whatever Will Be, Will Be; Written On The Wind; Secret Love; A Woman In Love; Tammy; Friendly Persuasion; True Love; Three Coins In The Fountain; Hi-Lili, Hi-Lo; To Love Again. (Brunswick LAT8249.)

Depending upon your opinion, the Four Aces will either turn up trumps or lose a trick with this selection.

HI-LO'S ("Love Nest")—Dancing On The Ceiling; Yesterdays; Impossible; But Beautiful; In The Wee Small Hours Of The Morning; Love Nest; This Heart Of Mine; Music For Lovers; My Romance; The Lamp Is Low; Wait Till You See Her; Fairy Land. (Philips BBL7235.)

The Hi-Lo's are, as usual, brilliant. A must for all fans of group singing.

JOHNSTON BROTHERS ("Easy")—It Had To Be You; The Touch Of My Love; Moonlight Becomes You; My Melancholy Baby; By The Fire-

side; September In The Rain; The One I Love; The Very Thought Of You; Once In A While; As Time Goes By; I'll Be Seeing You; The Nearness Of You. (Decca LK4266.)

Smooth and relaxed vocal group renditions of 12 top pops. Sets a dreamy mood.

NORMAN LUBOFF CHOIR ("Just A Song")—In The Gloaming; Drink To Me Only With Thine Eyes; When You Were Sweet Sixteen; Goodnight, Ladies; Whiffenpoof Song; Aura Lee; I'll Take You Home Again, Kathleen; Auld Lang Syne. (Philips BBR8103.)

A selection of standards tastefully sung by the Luboff Choir.

STAGE SHOWS

"GENTLEMEN PREFER BLONDES." CARROL CHANNING, YVONNE ADAIR, JACK MCCAULEY, ERIC BROTHERS, GEORGE S. IRVING—Overture; It's High Time; Bye Bye, Baby; Little Girl From Little Rock; Just A Kiss Apart; I Love What I'm Doing; Scherzo; It's Delightful Down In Chile; You Say You Care; I'm A Tingle; I'm A Glow; Sunshine; Diamonds Are A Girl's Best Friend; Mamie Is Mimi; Homesick Blues; Finale (Gentlemen Prefer Blondes; Keeping Cool With Coolidge). (Philips BBL7232.)

Strictly for the musical comedy fans.

Jazz—instrumental

from page i

JIMMY GIUFFRÉ THREE—Gotta Dance; Two Kinds Of Blues; The Song Is You; Crazy She Calls Me; Voodoo; My All; That's The Way It Is; Crawdad Suite; The Train And The River. (London LTZ-K16130.)

Giuffrè plays tenor and baritone with ideas and feeling. Guitarist Jim Hall and bassist Ralph Pena deserve mention.

NAT GONELLA'S GEORGIA JAZZ BAND ("Jazz At The Cottage")—Georgia; All Of Me; Shine; Blues; I'm Forever Blowing Bubbles; Ain't Misbehavin'; Who's Sorry Now?; Confession; The Sheik; Georgia. (77 LP20.) 6/9/58.

The independent 77 label is to be congratulated on securing Gonella's return to disc, even though the trumpeter-singer is heard below his best form, as are the members of Alex Welsh's band with whom he recorded. Some hot jazz emerges, not too well recorded.

BOB GORDON QUINTET ("Arranged By Montrose")—Love Is Here To Stay; Meet Mr. Gordon; Onion Bottom; For Sue; What A Difference A Day Made; Tea For Two. **CLIFFORD BROWN ENSEMBLE**—Gone With The Wind; Tiny Capers; Joy Spring; Blueberry Hill; Dahoud. (Vogue LAE12111.) 13/9/58.

Although the title gives pride of place to Jack Montrose's arrangements, the outstanding features in these 1954 recordings are the solos—especially those from Bob Gordon's baritone and Clifford Brown's trumpet.

CARL HALEN'S GIN BOTTLE SEVEN ("Gin Bottle Jazz")—Four Or Five Times; Aggravatin' Mama; Shake That Thing; Nagasaki; Apex Blues; Eccentric; Wolverine Blues; Fallet On The Floor; Dallas Blues; Oh, Baby; Milenberg Joys. (London LTZ-U15115.)

Trumpeter Halen leads a traditional seven-piece from Ohio in music-of-the-twenties (or earlier). It's rather subdued, sometimes corny, Dixieland with emphasis on ensemble.

CHICO HAMILTON QUINTET (Vol. 3)—I Know; Channel 5; Beanstalk; September Song; Siete-Guatro; Mr. Jo Jones; Satin Doll; Lillian; Reflections; Soft Winds; Caravan. (Vogue LAE12085.)

Despite certain changes in personnel, the musicianship of this group remains as high as ever. But once you have heard this unit you have heard all the best that it has to say.

COLEMAN-HAWKINS ("The Hawk Flies High")—Chant; Juice Fruit; Think Deep; Laura; Blue Lights; Sanctity. (London LTZ-U15117.) 23/8/58.

Superb Hawkins occasionally hampered by a strangely assorted accompanying group. Worth it for Hawk alone.

MEL HENKE ("Dig Mel Henke")—Dream A Little Dream Of Me; I Can't Give You Anything But Love; Sentimental Journey; Frankie And Johnny; Where Or When; When It's Sleepy Time Down South; The Man I Love; Ain't Misbehavin'; Kammenoi Ostrow; Four Deuces; Nola; Liza. (Contemporary LAG12112.) 30/8/58.

Mel Henke, 43-year-old Chicago pianist, makes his record debut. He seems to have absorbed most of what there is in jazz and found his own original and provocative ways of exploiting it.

WOODY HERMAN ORCHESTRA ("Summer Sequence")—Summer Sequence; Side Walks Of Cuba; Caldonia; Lady McGowan's Dream; Back Talk; Everywhere; The Good Earth. (Fontana TFR6015.)

Reissues of some of the most outstanding recordings by Woody Herman's famous band of 1945, '6 and '7, including Ralph Burn's concert works, "Summer Sequence" and "Lady McGowan's Dream."

"HI-FI DRUMS"—DUKE ELLINGTON ORCHESTRA—Gonna Tan Your Hide. **WOODY HERMAN HERD**—

Hi-Fi Drums; Skinned; Skinned Again. **BILLY MAY ORCHESTRA**—Brushed Off; Tri-Fi Drums. **GENE NORMAN JUST JAZZ ALL STARS**—Sticks. (Capitol T926.)

A collection of recordings designed lavishly to feature drummers Louis Bellson, Dave Black, Irv Cottler, Chuck Flores, Stan Levy, Buddy Rich and Alvin Stoller. Intriguing for those who enjoy drums and studying drummers' styles.

BOBBY JASPAR—Seven Up; My Old Flame; All Of You; Doublemint; Before Dawn; Sweet Blanche. (London LTZ-U15128.)

Bobby Jaspas, on tenor and flute, is up to form, but is not very well supported.

"JAZZ FROM CARNEGIE HALL"—RED GARLAND TRIO—Makin' Whoopie. **HERDSMEN**—Chasin' The Bass. **JAY AND KAI QUINTET**—Don't Argue. **J. J. JOHNSON QUINTET**—Blue Mood. **LEE KONITZ QUINTET**—Reiteration. **MODERN JAZZ QUARTET**—La Ronde. **ZOOT SIMS QUINTET**—Zoot Swings The Blues. **KAI WINDING SEXTET**—Sid's Bounce. (Esquire 20-094.)

A collection from previously issued albums compiled to feature the American stars who appeared here last month with the "Jazz From Carnegie Hall" unit—except that illness prevented Red Garland from taking part in any but the last two concerts.

"JAZZ WEST COAST—Vol. 3"—There Will Never Be Another You; Mr. Smith Goes To Town; Polka Dots And Moonbeams; Old Croix; Little Girl; Love Nest; Sweet Georgia Brown; Things Ain't What They Used To Be; Too Marvellous For Words; Brother, Can You Spare A Dime? (Vogue LAE12115.) 6/9/58.

Over 30 of the best known West Coast jazzmen, forming 10 different combos, appear here. Not one of the groups rates less than good.

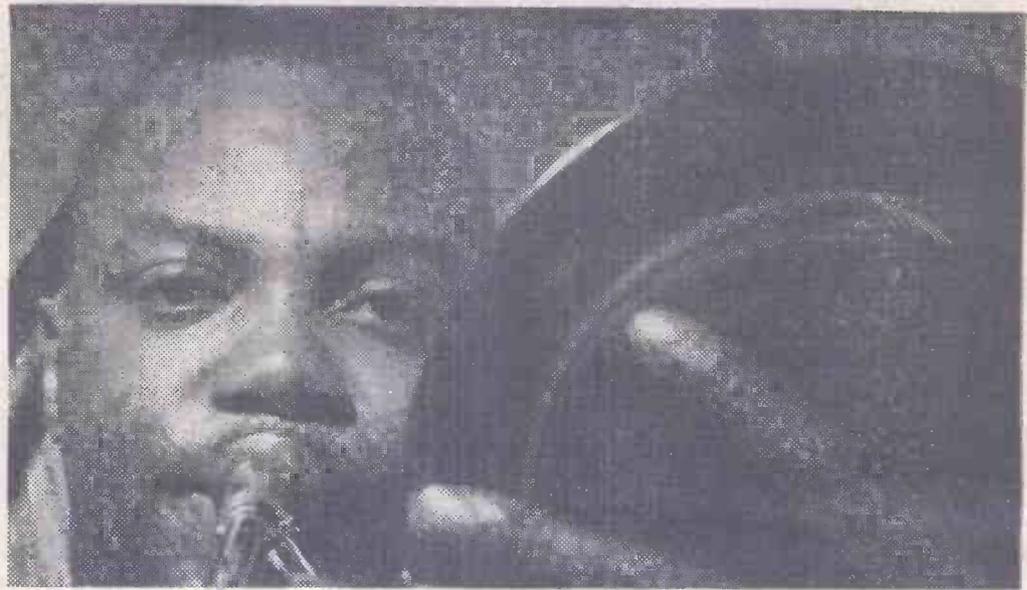
BUNK JOHNSON BAND—Careless Love; 2:19 Blues; The Girls Go Crazy; When I Move To The Sky; Ace In The Hole; Ory's Creole Trombone; Nobody's Fault But Mine; Down By The Riverside. **LU WATTERS JAZZ BAND**—Georgia Camp Meeting; Irish Black Bottom; Original Jelly Roll Blues; Smokey Mokes; Maple Leaf Rag; Memphis Blues; Black And White Rag; Muskrat Ramble. (Good Time Jazz LAG12121.)

Some of Bunk Johnson's ripest playing is to be found on the side under his name, made with Turk Murphy and friends in '44. In addition, Bunk sings one, and Sister Lottie Peavey takes two. The original Watters recordings are also historic. If you have more than a passing interest in New Orleans jazz you should have this music.

J. J. JOHNSON QUINTET ("Dial J. J. 5")—Tea Pot; Barbados; In A Little Provincial Town; Cette Chose; Blue Haze; Love Is Here To Stay; So Sorry Please; It Could Happen To You; Bird Song; Old Devil Moon. (Fontana TFL5021.)

J. J. does well even though he is not quite up to his usual form. Among those who provide commendable support are pianist Tommy Flanagan and Bobby Jaspas on tenor and flute.

STAN KENTON ORCHESTRA ("The Kenton Era—Vol. 1: Prologue, Balboa Bandwagon")—Prologue (Dialogue by Kenton, introducing Safranski; Opus In Pastels, Concerto To End All Concertos; Elegy For Alto; Salute; Theme For Sunday; Artistry In Rhythm; Harlem Folk Dance; Opus In Pastels; By'r Time We Say Goodbye; And Her Tears Flowed Like Wine; Eager Beaver; Artistry In Rhythm; Intermision Riff; Artistry Jumps; Painted Rhythm; Tampico; Artistry In Bolero; Ain't No Misery In Me; Concerto To End All Concertos; Cuban Carnival; Elegy For Alto; Theme To The West; Trajectories; Mirage; September Song; The Opener; Improvulation; Theme For Four Values; Artistry In Rhythm; Two Moods; Etude For Saxophones; I Got It Bad; Lamento Gitano; Reed Rapture; La



J. J. Johnson does well

Cumparsita; St. James Infirmary; Arkansas Traveller. (Capitol LCT6157.) 23/8/58.

STAN KENTON ORCHESTRA ("The Kenton Era—Vol. 2: Growing Pains, Artistry In Rhythm")—Russian Lullaby; I Lost My Sugar In Salt Lake City; Opus A Dollar Three Eighty; I Know That You Know; I'm Going Mad For A Pad; Ol' Man River; I'll Remember April; Liza; One Twenty; Body And Soul; Tea For Two; I Never Thought I'd Sing The Blues; I've Got The World On A String; Everybody Swing; You May Not Love Me; More Than You Know. (Capitol LCT6158.) 23/8/58.

STAN KENTON ORCHESTRA ("The Kenton Era—Vol. 3: Progressive Jazz, Innovations")—Artistry In Harlem; If I Could Be With You; By The River; Of Sainte Marie; Sophisticated Lady; Interlude; Over The Rainbow; Machito; Elegy For Alto; In Veradero; Amazonia; Salute; Coop's Solo; Ennui; Samana. (Capitol LCT6159.) 23/8/58.

STAN KENTON ORCHESTRA ("The Kenton Era—Vol. 4: Contemporary, Epilogue")—Swing House; You Go To My Head; Bala-Too-Kee; Stella By Starlight; Bill's Blues; Modern Opus; Zoot; El Congo Valente; Get Out Of Town; Epilogue (Dusk), narration by Kenton; Artistry In Rhythm. (Capitol LCT6160.) 23/8/58.

Stan Kenton gives the story of his band in narrative (side 1, Vol. 1) and music from its inception in 1940 up to the present year.

Though many of the numbers have been heard on previous Kenton records, except for the backgrounds to Kenton's dialogue all the versions in albums are hitherto unissued recordings, many taken from broadcasts.

An excellent documentary for both those familiar and those who have yet to make the acquaintance of the music of Stan Kenton.

BARNEY KESSEL ("Music To Listen To Barney By")—Cheerful Little Earful; Makin' Whoopie; My Reverie; Blues For A Playboy; Theme From "The Bad And The Beautiful"; Carioca; Mountain Greenery; Indian Summer; Gone With The Wind; Laura; I Love You; Fascinating Rhythm. (Contemporary LAC12068.)

Barney Kessel, backed by lush reeds, woodwind and a rhythm section, roams decoratively around on his guitar to make attractive after-dinner listening.

GEORGE LEWIS RAGTIME BAND ("Jazz At Vespers")—Just A Little While To Stay Here; Bye And Bye; The Old Rugged Cross; Sometimes My Burden Is Hard; Down By The Riverside; Just A Closer Walk With Thee; Lord, You've Been Good To Me; When The Saints Go Marching In. (London LTZ-U15112.)

Eight spirituals interpreted with a rough kind of sweetness and good humour by Lewis, Robinson, Kid Howard and company. The music was recorded (in 1954) during a Sunday church service in Oxford, Ohio, but aside from much muting the band plays in its normal New Orleans jazz manner.

HUMPHREY LYTTLETON BAND ("I Play As I Please")—Skid Row; Manhattan; La Paloma; Goin' Out The Back Way; Mezzrow; Singin' The Blues; Bodega; Looking For Turner; Sweethearts On Parade. (Decca LK4276.)

The latest Lyttelton LP, looking strange in a Decca cover, gives us three different musical flavours: the normal band of late '57, the 13-piece with Don Benicci, and the revived Paseo band, "Skid Row," by the first, and "Bodega" by the last, are memorable tracks.

MACHITO AND HIS ORCHESTRA ("Kenya-Afro-Cuban Jazz")—Wild Jungle; Congo Mulence; Kenya; Oye me; Holiday; Canonology; Frenzy; Blues à La Machito; Conversation; Tin Tin Deo; Minor Rama; Tururato. (Columbia 33SX1103.)

Machito presenting mostly medium tempo and slow numbers. The big band of familiar New York and West Coast jazzmen mixed with Machito regulars dilutes the genuine Machito Latin-American atmosphere.

HERBIE MANN ("Salute To The Flute")—When Lights Are Low; Little Niles; Old Honkie Tonkie Tonk Piano Roll Blues; Pretty Baby; Beautiful Love; Hip Scotch; Song For Ruth; Noga's Nuggets; Ritual. (Fontana TFL5013)

HERBIE MANN-BOBBY JASPAR ("Flute Soufflé")—Tel Aviv; Somewhere Else; Let's March; Chasin' The Bird. (Esquire 32-054.) 27/9/58.

Those who like the soft sound of the flute will find all they could wish from these sides.

MASTERSOUNDS ("The King And I")—Medley (I Have Dreamed; A

Puzzlement; Something Wonderful; March Of The Siamese Children; Getting To Know You; My Lord And Master; Medley (Hello Young Lovers; I Whistle A Happy Tune); We Kiss In A Shadow; Shall We Dance?; Epilogue. (Vogue LAE12132.)

A quartet of electric bass, vibes, piano and drums modelled on the MJQ gentle jazz.

MERSEYSSIPPI JAZZ BAND ("Any Old Rags")—Original Rags; Trombone Rag; Hysterical Rag; Ragtime Gobbler Man; Eccentric Rag; Panama Rag; Alexander's Ragtime Band; Bees' Knees. (Esquire 20-093.)

An above-average British trad. band playing a collection of rags, some interesting, some diabolically dull. Clarinetist Don Lydiatt is the most interesting musician.

CHARLES MINGUS-HAMPTON HAWES-DANNY RICHMOND ("Trio")—Yesterdays; Back Home Blues; I Can't Get Started; Hamp's New Blues; Summertime; Dizzy Moods; Laura. (London LTZ-J15129.)

Three of the finest musicians in modern jazz combine in one of the finest trio albums heard for many a long day.

GERRY MULLIGAN THELONIOUS MONK ("Mulligan Meets Monk")—Round About Midnight; Rhythm-A-Ning; Sweet And Lovely; Decidedly; Straight, No Chaser; I Mean You. (London LTZ-U15127.) 20/9/58.

This first meeting between two of the most original and provocative instrumentalists in contemporary jazz is a 100 per cent. success.

PLAYBOY JAZZ ALL STARS (Vol. 1)—LOUIS ARMSTRONG ALL STARS—Do You Know What It Means To Miss New Orleans?; Rookin' Chair. **BENNY GOODMAN ORCHESTRA**—When Buddha Smiles. **LIONEL HAMPTON QUINTET**—Date With Oscar. **GENE KRUPA TRIO**—Fine's

Idea. **TOMMY DORSEY ORCHESTRA**—Oh! Look At Me Now. **STAN KENTON ORCHESTRA**—Theme And Harlem Folk Dance. **SHORTY ROGERS ORCHESTRA**—Play, Boy! **SHELLY MANNE QUINTET**—The Sophisticated Rabbit. **STAN GETZ QUARTET**—Blues For Mary Jane. **KAI WINDING SEPTET**—Who, Me? (Columbia-Playboy 33CX1529.)

PLAYBOY JAZZ ALL STARS (Vol. 2)—ELLA FITZGERALD—I Concentrate On You. **DIZZY GILLESPIE ORCHESTRA**—Joogle Boogie. **BUD SHANK QUARTET**—Tangerine. **BARNEY KESSEL QUARTET**—A Playboy In Love. **J. J. JOHNSON QUINTET**—Love Is Here To Stay. **DAVE BRUBECK QUARTET**—Pilgrim's Progress. **CHET BAKER QUARTET**—Band Aid. **RAY BROWN**—Bass Ball. **BOB BROOKMEYER QUINTET**—Bobbie's Tune. **GERRY MULLIGAN QUARTET**—Utter Chaos. (Columbia-Playboy 33CX1530.)

These LPs, not obtainable separately, contain an instructive cross-section of jazz made by the musicians who won "Playboy" magazine's 1957 poll—and some runners-up. An entertaining anthology, it includes unfamiliar Louis items and good examples of Hampton, Getz, Ella, Dizzy, J. J. and Mulligan. Some others are disappointing. The records are attractively presented in a special album.

KID ORY'S CREOLE JAZZ BAND—Creole Song; Get Out Of Here; Blues For Jimmie Noone; South; Panama; Under The Bamboo Tree; Careless Love; Do What Ory Say; Maryland, My Maryland; Down Home Rag; 1919 Rag; Oh, Didn't He Ramble; Ory's Creole Trombone; Weary Blues; Maple Leaf Rag; Original Dixieland One-Step. (Good Time Jazz LAG12104.)

A bunch of the most vital and influential records ever made by Ory or, for that matter, any revivalist band. Omer Simeon

continued overleaf

YOUR RECORD DEALER
1/- per word

★ **BIRMINGHAM** ★
CURTIS'S RECORD SHOP, High Street, Knowle, Solihull, Birmingham.

★ **LEEDS** ★
KITCHEN'S OF LEEDS, Record Salon, King Edward Street.

★ **LONDON** ★
BRIXTON—CRAMER (Brixton) Ltd., comprehensive record and musical instrument stocks.—4a, Acre Lane, S.W.2.

CATFORD/BROMLEY Jazz fans, visit Payne's Music Shop, 213, Bromley Road. Hit. 3134.

E.C.1—GRAHAM'S 14, Exmouth Market.

ISLINGTON—AL'S RECORDS, 45 r.p.m. Largest stock in North London.—65, Cross Street, N.1. Canonbury 5332.

MUSWELL HILL—LES ALDRICH, 14, Firs Parade (near Odeon). All labels.

ST. JOHN'S WOOD—NATIONAL RADIO SERVICE, 82, St. John's Wood High Street. N.W.8. Jazz, pops, classics.

W.1.—**ABSOLUTELY** amazing bargains in slightly used records at **MORTON'S**, 10, Walker's Court, Brewer Street (Reg. 7924).

W.C.2.—**DOBELL'S**, Jazz only.—77, Charing Cross Road. Ger. 3075.

W.C.2.—**JAMES ASMAN** offers expert service for all record buyers at **RECORD CENTRE**, 23a, New Row, St. Martin's Lane. Cov. 1380.

W.C.2.—**WALSH, HOLMES**, 148, Charing Cross Road. Temple Bar 9364.

★ **BRADFORD** ★
MOORES OF BRADFORD, Record Salon, 26, North Parade.

★ **BRIGHTON AND HOVE** ★
DOBELL'S RECORD SHOP—104, Western Road, Brighton.

WADMAN'S OF KEMPTOWN for all your records.—99, St. George's Road.

WICKHAM, KIMBER AND OAKLEY for one of the BEST stocks of JAZZ records in Great Britain.—8, George Street, Hove.

★ **BRISTOL** ★
STAN'S, Five Denmark Street, Jazz specialists. Secondhand dept. Dubs. Private Recording.

★ **CARDIFF** ★
CITY RADIO (Cardiff), Ltd., 2, Churchill Way, Cardiff. Phone 28169. The only specialised jazz record shop in Wales.

★ **CROYDON** ★
ALLDER'S OF CROYDON, all makes, all speeds, pop and classical.—North End, Croydon. Cro. 4477.

★ **DARLINGTON** ★
GEO. A. WILLIAMS and Son, Ltd., 8-10, Tubwell Row, Darlington (66224).

★ **HARROW** ★
SOPERS OF HARROW, LTD., Station Road, Harrow (4422). Comprehensive range of classical and popular records and equipment.

★ **HORNCHURCH** ★
"UNEDUS AGENCY," 17, Billet Lane, Hornchurch.

★ **HOUNSLOW** ★
WALDREN'S, 60/64, High Street, Hounslow, Middx.

Esquire NOTABLE PERFORMANCES
by
NOTABLE JAZZ STARS

<p>EP 201 CHUBBY JACKSON'S ALL STARS I May Be Wrong So What</p> <p>EP 202 LEE MEETS MILES Odjenar Hi Beck</p> <p>EP 203 THE MOST Serge Chaloff and the Herdsmen The Most Chasin' The Bass</p> <p>EP 204 ZOOT'S CASE The Red Door</p> <p>EP 205 PALO ALTO with The Lee Konitz Quintet Palo Alto Rebecca</p>	<p>Leavin' Town Sax Appeal</p> <p>Lee Konitz Sextet Yesterdays Ezz-thetic</p> <p>Bopscotch Chickasaw</p> <p>Zoot Sims All Stars Zoot Case</p> <p>Ice Cream Konitz You Go To My Head</p>
---	---

ESQUIRE RECORDS LTD., 76 Bedford Court Mansions, Bedford Ave., London, W.C.1

FIRST IN THE FIELD!

Hear your records in Third Dimensional Sound
with the **STEREOPHONIC DEMONSTRATION SYSTEM**

Installed at
JAMES ASMAN'S JAZZ RECORD CENTRE
COVENT Garden 1380 23a NEW ROW, ST. MARTIN'S LANE, LONDON, W.C.2
AMAZING REALISM IN RECORDED MUSIC!

JAZZ — INSTRUMENTAL

from previous page

and Darnell Howard are among the stand-out performers. A very valuable reissue set.

PAUL QUINICHETTE ("On The Sunny Side")—Blue Dots; Circles; On The Sunny Side Of The Street; Cool-lypo. (Esquire 32-057.) 27/9/58.

Quinichette, backed by alto, trombone and rhythm, gets plenty of chance to extend himself in this four-tune 12 in. LP.

DON RENDELL JAZZ SIX ("Playtime")—Hit The Road To Dreamland; Packet Of Blues; My Friend Tom; It's Playtime; Tickletoe; The Lady Is A Tramp; Dolly Mixtures; This Can't Be Love; By Fess; Johnny Come Lately. (Decca LK4265.)

This LP is something of a memorial to one of Britain's best modern jazz groups. Rendell and Ronnie Ross provide the high-spots in a patchy but on the whole worthwhile disc.

JOHNNY RICHARDS ORCHESTRA ("Something Else")—Waltz, Anyone?; For All We Know; Dimples; Band Aid; Turn About; Burrito Borrachio; Long Ago And Far Away; Aijalon. (London LTZ-N15111.)

Rather ponderous, big-band arranging, saved by the first-rate solo work of altoist Charlie Mariano, tenorist Richie Kamuca, trumpets Maynard Ferguson and Stu Williamson, trombonist Frank Rosolino, and pianist Marty Paich.

SONNY ROLLINS ("Way Out West")—I'm An Old Cowhand; Solitude; Come, Gone; Wagon Wheels; No Greater Love; Way Out West. (Contemporary LAC12118.) 13/9/58.

SONNY ROLLINS QUARTET ("Tenor Madness")—Tenor Madness; When Your Lover Has Gone; Paul's Pal; My Reverie; The Most Beautiful Girl In The World. (Esquire 32-058.)

Sonny Rollins's mis-shapen and angular phrasing is very noticeable in the Contemporary disc, but the emotional impact of his solos has rarely been equalled since Charlie Parker. Bassist Ray Brown and drummer Shelly Manne provide excellent economical support.

On the Esquire, the accompaniment is provided by Miles Davis's rhythm section: Red Garland, Paul Chambers and Philly Joe Jones, plus, in "Tenor Madness," John Coltrane. Here Rollins manages to infuse some softness into his angularity.

HOWARD RUMSEY LIGHTHOUSE ALL-STARS ("Sunday Jazz")—Four Others; All The Things You Are; Creme De Menthe; Viva Zapata; Bernie's Tune; Solitaire; Morgan Davis; La Soncailli. (Contemporary LAC12020.)

All a little dated now, but "Zapata" and "All The Things" still show up as the best tracks.

"SALUTE TO LOUIS." BILLY BUTTERFIELD ET AL—Jazz Lips; Coal Cart Blues; Gulf Coast Blues; Potato Head Blues; Arkansas Blues; Monday Date; Squeeze Me; Hotter Than That; Savoy Blues; Cornet Chop Suey. (Parlophone PMD1063.) 9/8/58.

Cleanly played but undistinguished jazz, with Boomie Rich-

mond and Lou McGarity the outstanding soloists. Butterfield leads on four tracks, Pee Wee Erwin on the rest.

BOB SCOBEY'S FRISCO BAND—Battle Hymn Of The Republic; Someday, Sweetheart; Parsons' Kansas City Blues; Strange Blues; Memphis Blues; Down In Jungle Town; Sweet Georgia Brown; Beale Street Blues; Mobile; Friendless Blues; Careless Love; Bill Bailey, Won't You Please Come Home? (Good Time Jazz LAG12116.)

These 1955 Scobeys, made with a seven-piece traditional line-up, conform to pattern—well-worn jazz material played in moderately rousing manner with Clancy Hayes vocals on all but two numbers.

TONY SCOTT QUARTET ("South Pacific Jazz")—Bali Hai; Honey Bun; Younger Than Springtime; Cock-eyed Optimist; Wonderful Guy; I'm Gonna Wash That Man Right Outa My Hair; Dites-Moi; Some Enchanted Evening; There Is Nothin' Like A Dame; Happy Talk. (HMV CLP1190.) 30/8/58.

This could have been a success with both the mums and the dads and the discriminating jazz enthusiast. But Scott's rasping baritone is unlikely to appeal to either coterie.

SECOND CITY JAZZMEN ("Tribute To Madge")—Freeze And Melt; Creole Love Call; The Gals Go Crazy; The Martinique; Savoy Blues; Doctor Jazz; Queen Bess; Blues For Madge. (Esquire 32-053.) 23/8/58.

A commendable effort by a highly promising British group. "Creole Love Call" is the high-spot of a praiseworthy first LP.

BUD SHANK QUARTET—Night In Tunisia; Tertis; All Of You; Theme; Jive At Five; Softly As In A Morning Sunrise; Polka Dots and Moonbeams; The Lamp Is Low. (Vogue LAE12113.)

BUD SHANK — BOB COOPER ("Flute 'N' Oboe")—They Didn't Believe Me; The Gipsy In My Soul; In The Blue Of The Evening; I Want To Be Happy; Tequila Time; I Can't Get Started; Blue For Delilah; Sunset And Wine; What'll I Do? (Vogue VA160124.)

The Shank Quartet (Shank, Claude Williamson, Don Prell, Chuck Flores) with Shank playing alto and flute, is the side for jazz enthusiasts. Shank is developing an original style on alto and is one of the best jazz flautists.

The Shank-Cooper set, with Shank playing flute and Cooper oboe, backed by a rhythm section and on the ballad tracks also by strings, has a more "commercial" appeal.

RALPH SHARON SEXTET ("Around The World In Jazz")—Tipperary Fairy; Strictly Occidental; Ask An Alaskan; Blue In Peru; Prettily Italy; Piccadilly Panic; Sorta Spanish; Parisienne Eyeful; Staiside Static; Hassle In Havana; Gibraltar Rock; Just A Japanese Side-Man. (Columbia 33SX1090.) 2/8/58.

Ralph Sharon's tunes are nothing to get excited about. But the soloists make the set acceptable even though too many

numbers on the one disc don't always allow sufficient time for them to get going.

ZOOT SIMS ("Zoot Sims Plays Four Altos")—Quicker Blues; Slower Blues; Let's Not Waltz Tonight; The Last Day Of Fall; J'Espere Enfin; See, A Key Of "C"; I Await Thee, Love. (HMV CLP1188.) 13/9/58.

Multi-recording, skilful harmonisation by pianist George Handy of Zoot's original jazz improvisations, and Zoot's swingingly brilliant performances and synchronisation of the solo and accompaniment parts make this one of the most captivating sax. solo and "section" records of the moment.

"SOUND OF JAZZ." RED ALLEN ALL STARS — Wild Man Blues; Rosetta. BILLIE HOLIDAY AND MAL WALDRON ALL STARS—Fine And Mellow. PEE WEE RUSSELL, JIMMY GIUFFRE, DANNY BARKER, JO JONES—Blues. COUNT BASIE ALL STARS—I Left My Baby; Dickie's Dream. JIMMY GIUFFRE TRIO—The Train And The River. MAL WALDRON—Nervous. (Fontana TFL5025.)

"The Sound Of Jazz" was a CBS TV programme presented by critics Hentoff and Ballett. This recording was made a day or two before transmission. Rushing sings splendidly with an all-star Basie band; Lady Day, though short on voice, sings soul-stirring blues; Pee Wee cuts Giuffre on the blues, and there are stimulating tracks by Red Allen and Rex Stewart, the Giuffre trio and others.

"SUNDAY JAZZ CONCERT IN TOKYO" — HIROSHI WANTABLE STARDUSTERS—Barbaroa; Magouta; Man In The Raincoat; Stardust; Mambo De Flute; Who Parks A Car? SHOJI SUZUKI RHYTHM ACES — Memories Of You; Rose Room; Air Mail Special. NOBUD HARA SHARPS AND FLATS—Floor Show. (London LTZ15113.)

"THE SWING JOURNAL" — SHIN WATANABE'S SIX JOES—Cherokee NOBUD HARA SHARPS AND FLATS—Rhythm In Sharp; She's Funny That Way. SWING JOURNAL ALL STARS



Billy Butterfield salutes Louis Armstrong.

—Jammin' For Swing Journal; Mixture; Young Bud; Lonely Poem; Gloomy Phantom; Chattering About Mr. Kay. (London LTZ15113.)

Swing as taught to the Japanese by the American GIs. If you didn't know, you could almost think the groups were fair-standard American palais bands. Only the Japanese announcements, lack of swing and some of the solo styles give the truth away.

PHIL SUNKEL WITH GERRY MULLIGAN AND BOB BROOKMEYER — Jazz Concerto Grosso; Something For The Ladies; Song For Cornet. (HMV CLP1204.)

An interesting experiment in writing, even though the soloists are not always highly impressive.

STAN TRACEY ("Showcase") — Almost Like Being In Love; Over The Rainbow; The Surrey With The Fringe On Top; I Love Paris; Best Thing For You; I Can't Give You Anything But Love; This Nearly Was

Mine; They Can't Take That Away From Me; I've Got Five Dollars; Mad About The Boy; But Not For Me; Love Is. (Vogue VA160130.)

A highly promising LP by Heath's pianist-vibist.

ALEX WELSH BAND ("Melrose Folio")—Kansas City Stomp; Side-walk Blues; Sugar Babe; Dippermouth Blues; King Porter Stomp; Someday, Sweetheart; Honey Babe; Tia Juana. (Nixa NJT516.)

The Welsh band gives ex-hilarating versions of eight excellent compositions (by Morton, Oliver, the Spikes Brothers and such) from the Melrose catalogue. Attractive Dixieland.

PHIL WOODS GROUP ("The Young Bloods") — Dewey Square; Dupelbook; Once More; House Of Ohan; In Walked George; Lover Man. (Esquire 32-060.)

Altoist Phil Woods and trumpet Donald Byrd show up as technically accomplished and inventive soloists. The absence of sufficient relationship between their work is a weakness—due probably to insufficient pre-consideration of ways of developing the material.

GOSPEL and FOLK

MARIE KNIGHT ("Songs Of The Gospel") — The Storm Is Passing Over; Put My Trust In Thee; I Love Jesus; Can't Keep From Crying; Prayer Changes Things; Jesus Walk With Me; Step By Step; O Lord, Remember Me; Keep Working For The Master; My Home Over There; You Better Run. (Mercury MPL6546.) 20/9/58.

Fine, driving gospel music sung with warm feeling by the former partner of Sister Rosetta Tharpe. A wide-ranging programme of songs in various rhythms, the set's main defect is short running time.

ALAN LOMAX ("American Song Train, Vol. 1") — This Train; Kicking Mule; Mary Anne; Hettie Belle; Lone Green Valley; Railroad Bill; Riding In The Buggy; Jumpin' Judy; Saturday Night; In The Wilderness; Black Black; Johnson Boys; Two Sisters; Doney Gal; Keep A-taching Along. (Nixa NPL18013.) 16/8/58.

Fifteen interesting songs done skilfully by Lomax, Peggy Seeger, Guy Carawan, Sammy Stokes and John Cole. Entertaining.

ALAN LOMAX ("Lomax Sings Great American Ballads") — Jolly Roving Tar; Long John; Git Along, Little Dogies; Jesse James; John Crossed The Water; Boll Weevil; Old Shoes And Leggings; The Grey Goose; Po' Lazarus; Tee Roo; Do Come Back Again; Darlin' Corey; When You Go A-Courtin'; Buffalo Skinners; Frankie. (HMV CLP1192.) 16/8/58.

Folklorist Lomax sings, with help from Guy Carawan and others, a fine selection of folk songs and ballads. A valuable addition to the library.

MOONDOG — Duet (Queen Elizabeth); Whistle And Bamboo Pipe; Conversation And Music at 51st Street And 6th Avenue, N.Y.C.; Hardshoe; Tugboat Tocatta; Aum; Seven Beat Suite; Oo Solo; Portrait Of Ninon And Rehearsal Of Violet's Barefoot Dance; Ostrich Feathers; Played On Drums; Oboe Round; Chant; All Is Loneliness; Sextet; Fiesta; Moondog Monologue. (Esquire 32-005.)

It's hard to know what Moondog is getting at, but some of his rhythmical exercises amuse—and this time we hear him accompanying the whistle of the "Queen Elizabeth" on bamboo pipe by way of variety. Not one to be bought unheard.

"MUSIC OF THE AFRICAN ZULU"—COUNTRY JAZZ BAND —K.B. ELIAS JIVE FLUTES — Tom Hark. GLOBE TROTTERS—Drums Of Africa; Manyasa; Holom Toe. GOLI SISTERS — Wambana Lomfaan. LITTLE KID LEX — New Year Rock. MELOTONE BROTHERS—Slya Giya LEFU MOKOENA — Seeta. JACK. S O N N GOBENI — Kamohlaba SHARPETOWN SWINGSTERS. — A Upinde Mzala. SUZIE AND GRACE — Skhanda Mayeza. (Columbia 33SX1099.)

The present-day music scene in South Africa bears more than traces of North American influence. Here are examples of swinging vocal groups, African "progressive" bands and, of course, pennywhistle virtuosi. It's a fairly interesting album for collectors of musical Africana.

"PENNY WHISTLE JIVE" — MAFUTA AMAHOPE—Ben's Special. BLACK DUKE AND PETER MAKANA — Baboon Shepherd. PETER MAKANA

—Cool Mood; Sweet Baby; Black John. HARRY MAKHAYA AND FRANCE PILANE—Nut Brown Girl. SPOKES MASHIYANE AND BEN NKOSI — Jika Spokes. MASHIYANE AND PILANE — Boys Of Jo'burg. (Oriole MG10022.)

This can safely be recommended to fans of the Kwela. "Jika Spokes" and "Nut Brown Girl" are spirited samples of "pennywhistle jive" while Makana's "Cool Mood" is remarkably like good blues by a jazz clarinetist. Monotonous in one dose.

Latin-American

"FIESTA TROPICAL" — FRANKIE AND HIS CHA CHA BOYS—El Marinero; El Bodugero. TRIO AVILENO—Rice Vacillon; Me Lo Dijo Adela; Congelo Bien El Compas; Muneca Triste. D. RONEY TIPICO BRASILENO BAND—O Sri. CARLINHOS ORCHESTRA — Amer Brejeiro (Coquin D'Amour). (Fontana TFR6014.)

This cha-cha selection will shake away the blues.

EDMUNDO ROS ORCHESTRA ("Ros On Broadway") — I Could Have Danced All Night; Some Enchanted Evening; Bewitched; Stranger In Paradise; June Is Bustin' Out All Over; I Whistle A Happy Tune; Hernando's Hideaway; Almost Like Being In Love; I Love Paris; I Talk To The Trees; I've Never Been In Love Before; So In Love. (Decca LK4264.)

Excellent fare for the Latin-American element. Ros is in royal mood here.

BEBE VALDES HAVANA ALL-STARS ("Holiday In Havana")—Zig Zag Mambo; Smoocha-Cha; Mambo Caliente; Miramar; Chiribricocola; Cha Cha Cha Lesson; Music Box Mambo; Hotcha-Cha; Mambo Riff; Pan Pan Pan; Big Shot Cha Cha; Mambo Cantabile. (Brunswick LAT8232.)

Another hip-twitcher for the L-A devotees.



Sonny Terry experiment succeeds

JAZZ — VOCAL

JACKIE GAIN-ROY KRAL ("Bits And Pieces")—Look Around; Stopping The Clock; Change Of Heart; Honey Did; Whisper Not; Say Cheese; Aura; Darn That Dream; I'm Forever Blowing Bubbles; Walkin'. (HMV CLP1187.)

Smart material and musicianly treatments raise this above the average level of vocal discs, provided you are not irritated by wordless singing or slick cabaret-type lyrics. Good jazz players and arrangers contribute to the LP.

CARMEN McRAE ("After Glow") — I Can't Escape From You; Guess Who I Saw Today; My Funny Valentine; The Little Things That Mean Much; I'm Thru' With Love; Nice Work If You Can Get It; East Of The Sun; Exactly Like You; All My Life; Between The Devil And The Deep Blue Sea; Dream Of Life; Perdid. (Brunswick LAT8257.) 27/9/58.

Carmen McRae gives a good account of herself on these standards without reaching her full stature as a jazz singer. On several she plays piano, too. Trio accompaniment is tasteful throughout.

ANNIE ROSS, DAVE LAMBERT, JON HENDRICKS, COUNT BASIE RHYTHM SECTION ("Sing A Song Of Basie")—Everyday; It's Sand, Man; Two For The Blues; One O'Clock Jump; Little Pony; Down For The Double; Fiesta In Blue; Down For The Count; Blues Backstage; Avenue C. (HMV CLP1203.)

Annie Ross, Dave Lambert and Jon Hendricks, made by multi-recording to sound like a big jazz choir, aided by the Count Basie rhythm section, sing words written by Hendricks to ten Basie band arrangements. One of the year's vocal discs

SONNY TERRY, BROWNIE MCGHEE, CHRIS BARBER JAZZ BAND ("Sonny, Brownie And Chris") —Custard Pie; Betty And Dupree; This Little Light Of Mine; Key To The Highway; If I Could Only Hear My Mother Pray Again; No Worries On My Mind; Glory. (Nixa Jazz Today NJT515.)

The popular U.S. folk team sing and play such favourites as "Key To The Highway" and "Betty And Dupree" with help from various Barber units. The experiment succeeds on this first British recording by Terry and McGhee

SARAH VAUGHAN ("At Mister Kelly's")—September In The Rain; Willow Weep For Me; Just One Of Those Things; Be Anything But Be Mine; Thou Swell; Stairway To The Stars; Honeysuckle Rose; Just A Gigolo; How High The Moon? (Mercury MPL6542.) 2/8/58.

Sarah comes close to her best on this in-person recording of an unfamiliar (for her) repertoire, swinging and improvising effortlessly. Trio support by J. Jones, R. Davis and R. Haynes.

Going to Have

a Record Session

whether you like Rock 'n' Roll, Skiffle or Strict Tempo — make it a success by having your record-player in top form — fit a new

B-M-B
Sapphire Needle
From 6/3d Each

Ask now at your local record shop

B.M.B. (Sales) Ltd
HIGH STREET, CRAWLEY, SUSSEX

PIANO JAZZ

RONNELL BRIGHT ("Bright Flight")—Randall's Island; Salye; People Will Say We're In Love; Liza; It Never Entered My Mind; For Pete's Sake; Toasted Ammond; It Could Happen To You; How Little We Know; Bohemia, U.S.A.; I've Grown Accustomed To Her Face. (Vanguard PPL11016.)

If pianist Ronnell Bright can enlarge his rather circumscribed and derivative ideas on jazz, the accomplished keyboard his classical training has given him should make him a jazz force to be reckoned with.

RED GARLAND TRIO ("Groovy")—O Jam Blues; Gone Again; Will You Still Be Mine?; Willow, Weep For Me; What Can I Say Dear After I Say I'm Sorry?; Hey, Now! (Esquire 32-056.)

Red Garland shows that his warmly melodic nature, unusual imagination, immaculate keyboard control and ability to swing at all tempos are helping to put him among the most enrapturing of contemporary pianists.

ERROLL GARNER ("Penthouse Serenade")—I Cover The Waterfront; Love Walked In; Ghost Of A Chance; Indiana; Somebody Loves Me; Body And Soul; When We're Alone; Undecided; Red Sails In The Sunset; I Can't Believe That You're In Love With Me; Stompin' At The Savoy; Stardust; More Than You Know; Over The Rainbow. (London ITZ-C15125.) 2/8-55.

("Serenade To Laura")—Laura; This Can't Be Love; The Man I Love; Moonlight; I Want A Little Girl; It's Easy To Remember; Goodbye; She's Funny That Way; Until The Real Thing Comes Along; I'm Confessin'; Stormy Weather; I Surrender, Dear; I'm In The Mood For Love; All Of Me. (London LTZ-C15162.)

Mostly 1949 Garner with a few 1945 tracks thrown in. Best described as melodic variations in swingtime, they are less mature than more recent Garner records. But they are interesting examples of the Garnerisms which first set the maestro on his way to fame.

ERROLL GARNER ("Soliloquy")—You'd Be So Nice To Come Home To; No More Time; I Surrender, Dear; If I Had You; Don't Take Your Love From Me; Soliloquy. (Philips BBL7226.) 2/8-58.

Garner here allows himself at times to be over emotional and

unnecessarily dramatic. But the record has good moments.

ANDRE PREVIN AND HIS PALS ("Pal Joey")—I Could Write A Book; That Terrific Rainbow; Bewitched; Take Him; Zip; It's A Great Big Town; What Is A Man?; I'm Talking With My Pal; Do It The Hard Way. (Contemporary LAC12126.)

Much the same sort of thing as the excellent Shelly Manne Friends trio LP of the "My Fair Lady" tunes. Previn again keeps the tunes well to the fore, but still manages to infuse a really understanding jazz content.

GEORGE SHEARING ("The Shearing Piano")—Stella By Starlight; On The Street Where You Live; Guilty; Friendly Persuasion; For Every Man There's A Woman; It Might As Well Be Spring; High On A Windy Hill; If; A Tune For Humming; Sigh No More. (Capitol T909.)

Shearing, playing unaccompanied, again reveals his fine piano technique. But there is little behind it except rather arch decoration which is no credit to George's acknowledged jazz imagination.

LENNIE FELIX ("That Cat Felix")—Indiana; Pennies From Heaven; Prelude To A Kiss; Fine And Dandy; Squeeze Me; On The Sunny Side Of The Street; If I Had You; One For Bill. (Nixa NJT514.) 30/8-58.

Britain's Felix swings forcefully through a well-chosen selection which shows his regard for Tatum, Hines and Waller. Outstanding solo piano.



George Shearing (r)—seen here with Lionel Hampton

Plenty of stereo pops—but where's the jazz?

To be really hip these days is to be wired for stereo.

Anticipating a demand that has already proved phenomenal, manufacturers have flooded the market with stereo equipment—the big sensation of the recent Radio Show.

And the record companies have been as fast off the mark—already there's a fair selection of stereo pops on the market.

But once again jazz is the Cinderella. "A Touch Of The Blues," by the ever-stylish Lee Wiley is the only release that qualifies as jazz. So far, that is.

But there are some first-rate releases in the initial stereo range. Try spinning the space-age titles by Les Brown, Nat "King" Cole, Ted Heath, Lena Horne, the New Glenn Miller Orchestra, Tito Puente and Bill Shepherd.

And, just to give your friends a thrilling introduction to stereo, it's worth investing in one of the demonstration discs that brings a ghost train roaring through the living-room.

Here is a selection of the pop/jazz stereo LPs issued to date. (Full details were included in the Stereo Supplement published with the "MM." on September 20.)



PAT BOONE



LEE WILEY



LENNIE FELIX

ALSO RECEIVED

DAVE CAREY JAZZ BAND—Royal Garden Blues; Tin Roof Blues; Honeysuckle Rose; On Treasure Island; Some Of These Days; Rose Of The Rio Grande; Sobbin' Blues; Wolverine Blues; Sentimental Journey; Swinging The Blues. (Tempo TAP16.)

EDDIE CONDON AND HIS BOYS ("Eddie Condon Is Uptown Now")—Blue Lou; Wherever There's Love; Newport News; The Lady's In Love With You; The Albatross; Ain't Misbehavin'; Third Street Blues; Ginger Brown; Everybody's Movin'; Eddie And The Milkman; St. Louis Blues. (MGM C768.)

LENNY DEE ("Dee-Day!")—Spooky Takes A Holiday; Basin Street Blues; Big Boogie Dee; Side By Side; Cecilia; Oh, Lady Be Good; Little Rock Getaway; Where Or When?; It's A Sin To Tell A Lie; Spring, Beautiful Spring; When Day Is Done; Nobody's Sweetheart. (Brunswick LAT8258.)

"FIESTA DE TOROS IN SPAIN"—**LARRY SONN ORCHESTRA**—España Cani; Cielo Andaluz; La Morena De Mi Copla; La Corrida; El Relicario; Novillero; La Virgen De La Macarena; El Ocurrir De La Cruz. **LA SEVILLA**—NITA—Siete Rosas; El Zapatero; Malagro De Dios; Lo Tango Juaro. (Oriole MG20028.)

GEORGE FEYER ORCHESTRA ("Echoes Of Jerome Kern")—The Way You Look Tonight; Bill; Lovely To Look At; Can't Help Lovin' Dat Man; I Won't Dance; They Didn't Believe Me; The Last Time I Saw Paris; She Didn't Say Yes; Smoke Gets In Your Eyes; The Song Is You; Waltz In Springtime; I've Told Every Little Star. (Vox VX1260.)

HAWAIIAN HULA BOYS ("Hi-Fi In Hawaii")—Honolulu; Blue Hawaii; Trade Winds; Moonlight and Roses; When You Dream About Hawaii; Blue Tahitian Moon; Hawaiian War

Chant; To You, Sweetheart; Pagan Love Song; Sing Me A Song Of The Islands; Moonlight Bay; Aloha Oe. (Columbia 33SX1101.)

RAMON MARQUEZ ORCHESTRA ("The Exciting Mambo")—Mambo In Seville; Soby Boogie; Caterpillar Mambo; Dancing Kangaroo; Mambo Flamenco; Beautiful Flower; Bull-fighter's Mambo; Be Happy; Dancing Ghost; Jose; Four Little Shells; Tip Toe Mambo. (Oriole MG20027.)

"MUSIC WAS BORN IN AFRICA." **AFRICAN MILLS BROTHERS**—Waye Tshilo. **AGE BUYA**—Lindiwe; Notemba. **PETER MAKANA**—Peter's Blues. **BEN "SACH" MASINGA**—Dinah. **MARTHA MDENGE**—Sondela; Tell Me how Long The Train's Been Gone. **THANDI MPAMBANI**—Tenderly. **MARTIN STANFORD**—Dubula Mpana. **HARMONY CROTCHETS ET. AL.**—Music Was Born In Africa. (Oriole MG20026.)

HERB POMEROY ORCHESTRA ("Life Is A Many Splendored Gig")—Blue Grass; Wolfant's Lament; Jack Spratt; Aluminium Baby; It's Sand, Man; Our Delight; Theme For Terry; No One Will Room With Me; Feather Merchant; Big Man; Less Talk. (Columbia 33SX1091.)

TROUBADOURS ("In The Land Of The Gypsies")—Lonely Heart; Misty; Little Star; Hora Rumansa; Golden; Ear-Rings; Acacia Tree; Romany Life; Play Gypsies; Dance Gypsies; Little Gate; Play; Fiddle; Play; Shining Dark Eyes; Gipsy Fancy; Dance. Dance. Dance. (London HA-R2106.)

DAVID WHITFIELD ("From David With Love")—Poppa Piccolino; Lover Come Back To Me; Unless; Song Of The Vagabonds; My One True Love; Only A Rose; Vienna; City Of My Dreams; March Of The Grenadiers; The Desert Song; Throw Open Wide Your Window; Tell Me Tonight; Goodbye. (Decca LK4270.)

LES BROWN AND HIS BAND OF RENOWN—"Concert Modern" Capitol ST959 (33s. 8½d.)

NAT "KING" COLE—"St. Louis Blues"—Songs Of W. C. Handy Based On The Paramount Picture Capitol SLCT6156 (39s. 7½d.)

FRANK CORDELL AND HIS ORCHESTRA—"The Melody Lingers On" HMV CSD1251 (35s. 10d.)

LONNIE DONEGAN—"Lonnie" Pye-Nixa NSPT 84000 (27s. 10d.)

TED HEATH AND HIS MUSIC—"Hits I Missed" Decca SKL4003 (35s. 10d.)

LENA HORNE—"Lena Horne At The Waldorf Astoria" RCA SF-5007 (37s. 6½d.)

"THE KING AND I" Motion Picture Soundtrack Capitol SLCT6108 (39s. 7½d.)

MANTOVANI AND HIS ORCHESTRA—"Film Encores" Decca SKL4002 (35s. 10d.)

MANTOVANI AND HIS ORCHESTRA—"Strauss Waltzes" Decca SKL4010 (35s. 10d.)

GEORGE MELACHRINO AND HIS ORCHESTRA—"Under Western Skies" RCA SF-5012 (37s. 6½d.)

MELACHRINO'S MAGIC STRINGS Melachrino Strings Conducted By George Melachrino HMV DSD1751 (27s. 10d.)

THE NEW GLENN MILLER ORCHESTRA Directed by Ray McKinley "Something Old, New, Borrowed And Blue" RCA SF-5002 (37s. 6½d.)

TONY OSBORNE, HIS PIANO AND HIS ORCHESTRA—"Where In The World?" Pye-Nixa NSPL83000 (35s. 10d.)

NORRIE PARAMOR AND HIS CONCERT ORCHESTRA—"My Fair Lady" Columbia SCX3253 (35s. 10d.)

"POPS STEREO SAMPLER" Various Artists Decca SKL4005 (35s. 10d.)

TITO PUENTE AND HIS ORCHESTRA—"Mucho Puente" RCA SF-5038 (37s. 6½d.)

EDMUNDO ROS AND HIS ORCHESTRA—"Ros On Broadway" Decca SKL4004 (35s. 10d.)

NELSON RIDDLE AND HIS ORCHESTRA—"Sea Of Dreams" Capitol ST915 (33s. 8½d.)

BILL SHEPHERD ORCHESTRA **BERYL STOTT CHORUS**—"Swingin' Shepherd" Pye-Nixa NSPL83001 (35s. 10d.)

"THE STARS IN STEREO" Various Artists Capitol SLCT6164 (39s. 7½d.)

FRED WARING'S PENNSYLVANIANS—"South Pacific" Capitol ST992 (33s. 8½d.)

LEE WILEY—"A Touch Of The Blues" RCA SF-5003 (37s. 6½d.)



Two stereo stars—Nelson Riddle with Nat 'King' Cole.

PLAYERS • RADIOS • TAPE RECORDERS

Record players: quality up, prices down

ALL the recent talk about stereo records and players has tended to obscure the fact that the familiar type of player is still not only with us but very much alive and kicking. Did you know that, this autumn, values are such that you can get a choice of smart little players at 9½-10 gns.? Check with the Fidelity, Portadyne and Portogram brands.

These lowest-price players have a fourspeed single record turntable and a one-valve amplifier—and the cases are very compact.

They could not be more portable—unless you consider the transistor type, which is independent of the mains (but in a higher price category).

Bigger boxes

The output is surprisingly good, especially when the makers manage to fit a fairly large loudspeaker—say a 7 in. by 4 in. elliptical.

Similar models, but with slightly bigger boxes, have auto-changers. One of the latest of these, the Conquest 160 model, made by Ruco, is 16 guineas, but there are literally dozens on the market at around 19 guineas (Dan-sette, Scala, etc., etc.).

When dealing with the single valve machines (there may be a second valve, but a rectifier type that doesn't contribute to the volume), "punch" may be lacking on some of the quieter recordings. What is known as the two-stage type of amplifier has more reserve power.

Notable value in this line is a Portadyne type HF4, with 5 watts output and four-speed changer, all at 19½ guineas.

ROY NORRIS
Technical Editor, "Electrical and Radio Trading"
discusses new equipment

If you want a machine that can really belt it out, push-pull output is the answer.

One of the leaders in this category is the Pilot model Super Ten. Only 24 guineas, it has a new-look case with black and gold control panel, an 8-watt push-pull amplifier and a 10-in. speaker—also a gimmick in a Slumber-switch that cuts off after the last disc is played.

Presentation

As far as "works" are concerned, all these players are very much standardised, which is a good thing for the purchaser as it means that the parts are well proved and low in price.

It is in the "presentation" that makers can express themselves—resulting in a fabulous variety of cabinets (fibre, wood and metal), finished in many materials, from plastic to home-spun, and often with such novel features as roll-tops, speakers in detachable lids or optional legs.

Incidentally, the washable finishes are good, as are the plastic speaker-grill materials.

Talking of novelties, have you seen the player that has no turntable? This sounds like talking of a car without wheels, but the player exists in the Camp Bird model Wondergram. The gadget measures only

8 in. by 4 in. by 1 in. thick. When an LP, up to 12-in. size, is slipped in, like the ham in a sandwich, it forms its own turntable.

The pickup hinges out from the side of the case, which contains both a small speaker and a transistor amplifier. Fantastic! The price is 14 guineas.

Closer to normal in dimensions is the Philips Postagram. A green washable plastic case, with carrying strap, measures 12 in. by 12 in. by 5 in. and houses a transistor amplifier and 6 in. by 4 in. speaker, working 140 hours from 6-volt battery. There is no lid, 7-in. discs being "posted" through a slot for playing!

A useful consequence of the

coming of stereo players is the availability of neat, low-price, combined amplifier-speaker units. These may be styled to match a particular portable player (such as the Alba or Bush), but can be used to extend any mono player to stereo once the player is fitted with a stereo pickup.

Very latest idea is to put two amplifiers with one speaker in one of these "extension" units. Then, if an older-type player doesn't have enough amplification (stereo heads are a little down in sensitivity), its internal amplifier can be cut out, yet its speaker still used.

Both Dansette and Volmar produce these twin-amplifier extensions.

Now portable radios really are portable

NO doubt about it, the transistor has made radio really portable at last. You can take a set in your pocket and tune into the latest gen at practically any time, any place. I saw a gent catch the nine o'clock news in the interval at the Folies Bergere!

With the extra zing obtainable with a receiver only slightly larger than the pocket type, you can get something adequately representing music, with volume enough to allow listening while motoring (who said that depends on the age of the motor!).

Actually, these transistor portables are so obviously designed for use everywhere, including the car, that many are now fitted with a socket so

that they can be instantly plugged into the standard form of car aerial.

Most of the makers now have at least one transistor model in their range. From their start, Perdio have made no other type of set and their range now contains three basic types, plus variations.

Only 5½ in. by 3½ in. by 1½ in., the model PR4 is made in a choice of colours, with gold-colour fittings. Recently it has come down from about £19 to 13 guineas, reflecting the benefits of specialisation.

With a slightly larger (small handbag) size set, a bigger speaker gives better volume, the choice of stations is wider (very good, in fact), and larger dry cells are more economical.

Weighing only 2 lb., size 2½ in. by 4½ in. by 7 in., Perdio's model PR5 is only 19 guineas. There are six transistor stages and push-pull output.

At 22 guineas there is a de luxe version in real Morocco leather case. Both models have sockets for earphone and tape record as well as external aerial.

BARGAIN OFFER!

POCKET RADIOS

Transistor

12 gns.

Reduced from **22 gns.**



100 ONLY PERDIO PR.1

FULL MEDIUM WAVE

Send 12 gns. Cash or write for Credit Sale Terms to

S.E.C. Ltd., Dept. MM, 8 ECCLESTON SQUARE, LONDON, S.W.1

Fabulous Record Player Offer!

BRAND NEW ★ 4 SPEEDS FULLY AMPLIFIED (NO RADIO REQUIRED) SENSATIONAL VALUE

ONLY 10 GNS. CASH PRICE



Takes all records • Large speaker giving excellent volume • Turnover crystal pick-up • Two tone attractive case • Unbeatable value anywhere.

EASY NO DEPOSIT TERMS

ONLY 6/5 WEEKLY, FOR 36 WEEKS, DELIVERED ON FIRST WEEK'S PAYMENT

Send Cash or First Week's Payment of 6/5 Today—Either Refunded if Not Delighted—To:

POSTAL HOMES LTD. (Radio Dept. P), 3 Graham Street, BIRMINGHAM, 1

Comparable to **HI-FI** quality and at **low cost**

The **BENTLEY** AMPLIFIER

The **WORLD'S FINEST VALUE!**



Specification: 2 inputs for Guitar, Record Player, and Mike. Four independently matched controls, giving variable treble cut and bass boost. Printed Circuit, using double triode and EL 84 output with contact-cooled rectifier. Frequency response +0.5 to -1db, 40 c/s to 20 kc/s, giving 5/6 watt output, with fine quality 8" Internal Speaker.

Encased in attractively finished, polished Natural Oak Cabinet. List Price £16.10.0.

9½ Gns.

Postage and Packing 5/- Cash with all orders. U.K. ONLY. Trade enquiries welcomed.

GODLEYS Dept. M.M., 2-8 SHUDEHILL, MANCHESTER. Tel. DEAnsgate 7705/7004. PERSONAL SHOPPERS WELCOME.

Cheaper—and dearer—tape recorders

TWO of the latest tape recorders sell from 26 guineas and 29 guineas (the Sound Belle and Walter 101 respectively) to 110 guineas—a fair price range.

The 110-guinea model, as well it might, exemplifies the main trend of recent technical advance—the improvement of frequency response at lower tape speeds.

This imported model, the Saba, available from Henri Selmer, claims to cover the entire audible range up to 16,000 c/s at the slow tape speed of 3½ in./sec.

A recent introduction in the mid-price range is the 55-guinea model by RGD. With printed circuit, frequency compensated for the pre-recorded tapes, this portable has all the usual up-to-date tape facilities.

The Winston Thoroughbred recorder made quite a stir when introduced about a year ago. Not only has it been improved (price is still 69 guineas), but it has been joined by a de luxe version with a 10-in. speaker and a superior case.

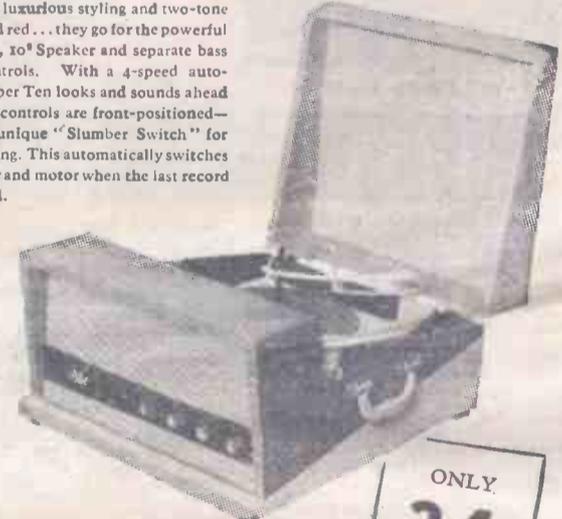
The well-tried joystick method of tape control is seen in the 29-guinea Walter machine.

At 57 guineas, this firm offers a twin-speaker model 505 featuring mixing of inputs, superimposing on recorded tape and drive for a kine synchronising attachment.

Printed circuit and 3 watts output into elliptical speaker are offered in the Sound 26-guinea model, the Belle.

Everyone's gone ...

They go for the luxurious styling and two-tone finish in grey and red... they go for the powerful 8 watt amplifier, 10" Speaker and separate bass and treble controls. With a 4-speed auto-changer, the Super Ten looks and sounds ahead of its time. All controls are front-positioned—including the unique "Slumber Switch" for late night listening. This automatically switches off the amplifier and motor when the last record has been played.



ONLY 24 gns

... on the Pilot super ten

POST COUPON for free catalogue and address of your nearest stockist.

TO: PILOT RADIO LIMITED, PARK ROYAL ROAD, LONDON, N.W.10.

NAME.....

ADDRESS.....

.....

M.M.2