

Melody Maker

SEPTEMBER 13, 1958 Over 114,000 Copies Weekly EVERY FRIDAY 6d.

IT'S HOLLIDAY V. KALIN TWINS

In Anglo-U.S Carnegie Jazz draws 9,000 fans Show 'battle'

IT will be 'Britain versus America' when Michael Holliday and the Kalin Twins meet at the Prince of Wales Theatre, W., to share top billing for two weeks starting on September 22.

The Mudlarks . . .

And Britain's Mudlarks, who recently made the best-seller lists with their recording of "Book Of Love," are also on the all-star bill presented by Bernard Delfont.

. . . and Florian Zabach

Another American attraction is violinist Florian Zabach, who will double with a fortnight's cabaret at the Savoy Hotel, W.

The Kalin Twins, who will be making their bow in Britain, are being rushed over specially by agents Lew and Leslie Grade, to tie in with their current disc hit.

'When' holds firm

The Twins' recording of "When" climbed to No. 1 spot in the MM best-seller list in five weeks. It has held the spot for the last three weeks.

Negotiations are proceeding for them to make ATV and one-night-stand appearances while in this country.

The second fortnight of Variety at the Prince of Wales stars Hollywood singer Kathryn Grayson, with Britain's King Brothers second top from October 6.

Comedian Frankie Howerd then goes in with his own "Mr. Venus" show.

Carnegie Jazz draws 9,000 fans



Seen in action during Sunday's concerts at the New Victoria are pianist Phineas Newborn, bassist Oscar Pettiford and drummer Kenny Clarke. 9,000 fans attended the shows. See also Steve Race's review on pages 4 and 5.

... BUT RED GARLAND MISSES SHOW

ILLNESS has prevented pianist Red Garland from appearing with the "Jazz from Carnegie Hall" unit during its 16-day British tour.

Nine thousand jazz enthusiasts who packed the open-

ing concerts at London's New Victoria Theatre last week-end heard that Garland had been compelled to stay in the States under doctor's orders.

Instead, pianist Phineas Newborn played throughout the concerts with co-stars Lee Konitz, J. J. Johnson, Kai Winding, Zoot Sims, Oscar Pettiford and Kenny Clarke.

No break

The original billing would have featured Newborn with British bassist Jack Fallon and drummer Don Lawson in some

of the sets. But, owing to Garland's absence, Fallon and Lawson stepped out to permit Phineas Newborn to play with the all-American rhythm section—a routine that continues throughout the tour.

Today (Friday) the package appears at the City Hall, Newcastle, and at St. Andrew's Hall, Glasgow, tomorrow (Saturday).

The final concerts take place at the Gaumont State, Kilburn, on Sunday, September 21.

WILDE-KENNEY —FILM STARS

TWO of Britain's modern-age singers are to team up for a British film which starts production in November.

They are teenage idol Marty Wilde and "Expresso Bongo" star James Kenney. This news was announced on Wednesday by Wilde's manager, Larry Parnes. "The picture is being produced by TV personality, Hughie Green," he said, "and I expect to sign the contracts next week."

Wilde is fully booked with television and Variety until November.

PHILIPS IN 3-D

Philips Records will issue their first stereo discs on October 1. Details are not yet available.

TED HEATH ADVISES HIS 'NEW GIRL'



Ted Heath is pictured on Saturday giving a spot of fatherly advice to his new 23-year-old singing discovery Tricia Payne. Tricia was making her broadcasting debut with the band in "The Ted Heath Show" on the Light Programme.

HI-LO'S ARRIVE TO READY FOR 22-DAY TOUR

THE HI-LO's, America's sensational singing group, flew into Britain this week for a 22-day nationwide tour.

The quartet makes its British debut with Ted Heath at the Free Trade Hall, Manchester, tomorrow (Saturday). The occasion marks a reunion with Ted, for it was with the Heath band that the HI-LO's barnstormed the States last year.

Vic Lewis backing

Vic Lewis and his Orchestra will be featured with the HI-LO's on all their remaining dates.

A "Chelsea At Nine" Granada TV spot has been fixed for the group on Oct. 7.

Their latest Philips recording couples "Whistlin' Down The Lane" with "When I Remember."

Saturday Stars

The Johnny Dankworth Club starts Saturday-night sessions at its Oxford Street headquarters this week-end.

Stars appearing will include Johnny Dankworth, George Chisholm, Eddie Harvey, Ken Moule, Ken Wray, Dave Goldberg, Lennie Bush and Buddy Featherstonhaugh.

PRESLEY MAKING RELIGIO-LP

Stop Press, U.S.A. NEW YORK HOLLYWOOD

From HOWARD LUCRAFT

HOLLYWOOD, Wednesday.—Elvis Presley will record an album of hymns, in memory of his mother. . . . Louis Armstrong left the cast of "Night of the Quarter Moon" because he's wanted almost immediately for "The Red Nichols Story."

Tony Martin gets to sing the title song in "Party Girl" that stars his wife Cyd Charisse. . . . The new Ray Ventura LP, "La Belle Bardot," presents Brigitte's favourite themes from her picture.

Rockingham disc is a 'gasser'

From REN GREVATT

LONDON Records has turned out what has been called a gasser of a record. It's a British product and the artist is one Lord Rockingham and his XI. Both sides are funky, down to earth, honking, rock instrumentals and both feature some very wild type feminine voices in the backing.

The record was picked as a spotlight of the week by "The Billboard." Sides are "Fried Onions" and "The Squeech."

Hit-disc rush
A BIGGER group of hit potential discs was released this week than at any other time since last Spring. Every one of these should be watched. Each has what it takes:
● Jerry Lee Lewis with "Break Up" and "I'll Make It All Up To You."
● Little Richard with "Baby Face" and "I'll Never Let You Go."
● Pat Boone with "Gee, But It's

Lonely," a beautiful ballad written by Phil Everly, and "For My Good Fortune," a great rocker.
● Patti Page with "Fibbin'," and "You Will Find Your Love."
● The Kalam Twins with a new pair, "Forget Me Not," and "Dream Of Me."
● Paul Anka with "Just Young" and "So It's Goodbye."

Damone v. Angeli
VIC DAMONE, recently returned from England, and his wife, Pier Angeli, are feuding. The pair have moved apart for the time being. Trouble is believed to stem from Damone's inability to get along with his mother-in-law.
Miss Angeli was quoted as saying, "I still love him," which led some to believe the break-up was only temporary.

Ward Singers end
THE Ward Singers spiritual group has broken up. Now, at least, two splinter groups have formed, composed of members of the old unit, plus new singers. Both of the groups "The Gay Charmers and Stars of Faith" have been signed by Savoy Records, longtime top-notch outfit in the spiritual field.

The great accordion virtuoso **MARCOSIGNORI** commences his sensational tour . . .

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September 18th—Clarke & Chinn — Duke of Cornwall Hotel, Millbay Road, Plymouth
September 19th—Minns of Bournemouth — 68 Poole Road, Bournemouth W.
September 22nd—Jim Beckett, Southampton — Banister Hall, Southampton
September 24th—Leslie Law — Corn Market Hall, Kettering
September 25th—Brentnalls, Derby — Churchill Hall, Curzon Street, Derby
September 26th—Fraser, Son & McKenzie — Guild Hall, Northampton
September 29th—H. Crane, Coventry — Congregational Hall, Holyhead Road, Coventry
September 30th—Frank Hessay — Central Hall, Liverpool
October 1st—Harker & Howarth — Bolton Co-operative Hall, Bridge St., Bolton
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
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The Hi-Lo's

THE Hi-Lo's preferred working in Stockholm to Cannes. "The crowd in that amusement park was definitely more appreciative," said Bob Morse to me in London this week when the boys arrived for their first British tour.

Road manager Bill Jones doesn't agree. "It may have seemed that way to the boys.

"In Cannes, they sang out on a terrace overlooking the Mediterranean. There were romantic couples enjoying a ball of their own. You couldn't expect them to get up and jive.

"But the music suited their mood all right. You know what the Hi-Lo's do—beautiful standards, class songs with a modern sound.

"In the evening, the boys worked inside the Casino. Same sort of crowd—but a completely different atmosphere and response."

TONY BROWN

interviews road manager BILL JONES—the man who's covered Europe with the world's top stars

Bill Jones is not all one would expect of the touring custodian of a top-line American vocal group. He's English, spent most of his working life on the musical comedy stage—Jack Buchanan, Bea Lillie and all that. Started as a chorus boy and proud of it.

"How did I get into this? Give something up before it gives you up. I say. I started with Danny Thomas. And I've worked for Judy Garland, Frank Sinatra, Frankie Laine, Guy Mitchell, Dorothy Lamour, Bob Hope, Alan King, The Four Aces and The Crew Cuts."

Jazz—strictly for the kids . . .

NEW YORK, Wednesday.—American youngsters are getting rhythm in their nursery rhymes these days.

A jazz line-up headed by pianist Buddy Weed has made an album for the RCA Victor Bluebird label featuring beat versions of Mother Goose nursery rhymes. Also being made is a Golden Records package entitled "A Child's Introduction To Jazz." The Honeydreamers supply the explanatory material, and a jazz group led by Don Elliott provides authentic examples of various jazz styles.—Burt Korall.

FRANK SINATRA

FRANK SINATRA cut another disc with Keely Smith. . . . Domenico ("Nel Blu") Modugno is booked into the Moulin Rouge here for December. . . . British composer Malcolm Arnold has been signed to write the musical score for the Ingrid Bergman-Robert Donat starrer, "The Inn Of The Sixth Happiness."

MAMIE VAN DOREN

MAMIE VAN DOREN told Los Angeles reporters: "A few hours before I flew in from Rome, Ray (Anthony) moved out of the house taking both TV sets, his bed and the coffee pot, but it's okay, I can have them." . . . Nat "King" Cole was told that the crew of the Nautilus played his records while going under the North Pole.

PEARL BAILEY

AT the insistence of Pearl Bailey, all old-time Negro dialect has been deleted from the "Porgy and Bess" movie. . . . Paul Weston is back with Capitol Records after an absence of eight years. . . . Both Charlie Chaplin, Jr., and his bride, Susan Magnus, appear in "Beat Generation."

Deep River Boys to sing in the churches

THE Deep River Boys tele-recorded a programme of spirituals for the BBC yesterday (Thursday) for transmission on September 22. The programme was requested by BBC-TV's Rev. Oliver Hunkin as a result of the interest created when the Deep River sang at churches in Newcastle and Manchester during their last visit to Britain a year ago.

During their current tour, which opened at Finsbury Park Empire on Monday, the Deep River will again visit churches in many towns, including Newcastle, Manchester and Glasgow.

There was a capacity crowd at Cardiff's capitol cinema on Monday when the "Jazz From Carnegie" unit started its provincial tour.

BIRMINGHAM—The University's Carnival starts on October 14 with a Jazz Band Ball featuring the Mick Mulligan Band. On October 27, a jazz concert at the Town Hall will feature the Alex Welsh and Merseyside Bands.

PURLEY—Pianist Dick Chisholm has left Syd Dean's Band at the Orchard Ballroom to join saxist-leader Bill Collins, who opened at the Regent Ballroom, Brighton, on Sunday.

SINGERS John Boule (above), Lucille Mapp and Earl Cameron are among stars appearing in "The Green Pastures" on BBC Television on Sunday from 8-9.45 p.m. The production has been written by American playwright Marc Connelly.

STARGAZING
A late-night 20-minute TV show built around the Stargazers will be put out from this week-end by ATV every Sunday at 11.10 p.m. for six weeks. It will be entitled "Night Cap."

MANCHESTER—Pianist MD Roy Lowe is leading a 10-piece band for the musical drama "Christmastime" which he opened last week at the Opera House.
MIDLANDS—A new club, "Jazz at the Adroits," is meeting every Monday at the Adroits Sports and Social Club, Droitwich. The George Cummings Five and the Severn City Jazzmen shared the stand at the opening session last week.
The Sam Costa-Pete Murray ABC-TV series scheduled to start tomorrow (Saturday) has been postponed. Tomorrow's show from 10.30 to 11.30 p.m. has been taken over by Barbara Lyon, the Chas McDevitt Group with Shirley Douglas, and pianist Jeremy Lubbock.

BATH—Appearing at the Pavilion Ballroom, on Saturday, October 4, will be the Sid Phillips Band.

BRIGHTON—Frankie Vaughan show closes tomorrow (Saturday) The Hippodrome resumes variety with Jill Day, Robert Earl (Monday), Shirley Bassey (29th), Diana Dors (October 13).

Guitarist Terry Donoghue—brother of Tommy Sicler's fiancée, Anne—has joined the Betty Smith Quintet in place of Pete Williams.

Terry has just finished a three-month season with the Sidney Simone Band in Gothenburg, Sweden.

WORTHING—Alan Venner, 22-year-old tailor's cutter living at Hassocks, has been signed as vocalist by the new Danny Trade Orchestra, at the Assembly Hall.

LEICESTER—Paul Robeson will appear for one night at the De Montfort Hall on Thursday, September 25.

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BOB STRASEN



BOB MORSE



CLARK BURROUGHS

just stand there and sing!

They do it so well, gymnastics are completely unnecessary!

He won't hear a word said against any of them. But his regard for the Hi-Lo's is based on a solid foundation of absolute respect.

GENTLEMEN

"They're gentlemen. You know what I mean? They're not the least bit brash. Never a word of argument or scandal. Off-stage, they go their separate ways quietly. They are artists and real pros—and that's very rare nowadays."

Quite astonishingly in view of his background, Jones gets the Hi-Lo's musical message. "Those discords. Fantastic. The way the harmony moves. Gene Puerling is a brilliant arranger.

"And, of course, the big difference is that all these boys are singers." As an ex-pro, Bill Jones warms to professionalism. "In my day, we knew how to conduct ourselves. But to see some of these performers today! Walking through the stage door

in jeans and grubby sweaters. Performers? In the old days, they wouldn't have got past the doorkeeper."

And while he sighs for the lost dignities of the past, Bill smiles benevolently on his charges, the Hi-Lo's. "Can you see the fans mobbing them?" he asks. "They wouldn't dare. These boys have dignity and real presence."

"I never did agree with all that fan exhibitionism. You should have seen what they did to Frank Sinatra when he came to the Palladium."

Ripped his bow-tie off and goodness knows what. You should have heard him when we got back to the hotel. Told me—with great force—that he could do without those so-and-sos. And he's proved it.

MISTAKE

"And when Frankie Laine went to Glasgow? I knew it was a mistake showering photographs out of an upper window like

HOWLING

Jones insists that the fans are easy enough to handle if you know how. "Frankie Laine showed me how to get through a howling mob. He just grasped all those clutching hands one by one and he went through them like butter."

DISTINCTION

Without drawing unflattering comparisons, Jones makes the fair distinction between the Hi-Lo's and the other vocal groups he nursed so conscientiously. "The others were appealing largely to the rock-'n'-rollers. Did all the hand movements and the rest of the showmanship. The Hi-Lo's just stand there and sing—and they do it so well that gymnastics are completely unnecessary."

"Of course, they'll bring a more knowledgeable audience in to see them." It goes without saying that Bill disapproves of so much that has happened theatrewise since the war. He confidently expects the Hi-Lo's to stop the rut.

ON TOUR

The Hi-Lo's start a 22-town tour of Britain on Saturday at the Free Trade Hall, Manchester.

EUREKA!

I'VE found it—the recipe for oblivion, for putting out of mind all thoughts of H-bombs, race riots, Quernoy and John Foster Dulles. And it's so simple—a two-way ticket to Ireland and a string of dates in that fabulous island.

At a time when world leaders are exchanging threat and counter-threat across continents in a matter of a few hours, it's refreshing to find oneself unable to ring from Waterford to London without a lengthy summit conference with the local exchange.

With income tax officials taking meticulous account of every halfpenny, how it reaffirms one's faith in human values to confer with an exchange operator who neither knows nor cares whether the cost of a call is six shillings, seven shillings or six and ninepence (I paid all three for an identical call).

I've discovered how to get away from everything!
SAYS **HUMPHREY LYTTTELTON**

Amidst all the technical talk about sputniks and Zeta and trips to the moon, what balm to the soul to travel 200 miles packed tight in an elderly Volks-wagen omnibus without springs, driven by a rotund janitor of erratic temperament who locks the doors and turns a deaf ear to the demands of nature.

And what triumphant evidence of the ascendancy of mind over machinery when, in response to the concentrated willing of its passengers, the car splutters to a halt and will go no further.

It's a country of majestic contradictions—of £10,000 ballrooms with £10 pianos, of super, ultra-modern garages with no tyres in stock, of beautiful roads and homicidal drivers.

And now that I am safely home, I wouldn't have it any other way.

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Jay and Kai—a



AS my taxi drew up outside the New Victoria Theatre, London, last Saturday at 8.30 p.m., the driver leaned out of his window and addressed a young jazz-conscious policeman. "Who's on tonight?" he demanded.

"Jazz concert," replied the copper. "Jay and Kai."

"Ah," said the taxi driver. "Chinese rock-'n'-roll. It had to come."

If the music played that night was indeed Chinese rock-'n'-roll, then you can put me down as a convert. On the whole, it was one of the best jazz concerts I have ever attended.

Perfect

For one thing we were the perfect audience. Conscious that the musicians might, perhaps,



Jazz from Carnegie Hall REVIEWED BY STEVE RACE

have been steered for racial demonstrations, we gave them the sort of welcome that would warm any performer's heart. From start to finish there was not a single interruption.

Jack Higgins, of the Davison office, introduced the first set (Newborn, Pettiford, Clarke), apologising briefly for the absence through illness of Red Garland. (Carlo Krahmer, of Esquire Records, looked particularly dejected.)

Higgins' crisp introductions were in pleasant contrast to those not-so-far-off days when

chattering comedians—and sometimes critics, too—used to while away whole minutes that could otherwise have been devoted to music.

Fabulous

Introductions over, Phineas Newborn went into "Da-Ud" (rather slower than on his LP) and began an evening's piano work which can only be described by the overworked word "fabulous." The inventiveness of his playing, the drive and versatility, the staggering

two-handed technique in double octaves, would alone have made the concert worth while. Every reader should visit at least one of the group's 31 concerts, if only to hear this young giant of jazz.

In the third number, Oscar Pettiford took over, calmly demonstrating that for tone and technical command he is the finest bass player on earth. Ten minutes later, Lee Konitz had been added to the group, and the stage was set for an outstanding session of modern jazz.

ON THE BEAT

THE tabs of brown come tumbling down—remember? It's September. In the— Well, let's not talk about that. Some people are blaming it for the worst summer show business season in years.

Back to the Alley for a few days—before dashing off to Spain and Italy for a glimpse of the sun prior to pantomime rehearsals—come the summer season stars. Many with tales of heartbreaking h o u s e s, washed-out matinees, depressingly disappointing business.

What's the reason? Weather? Lack of money? Easier foreign travel? What? What say George and Alfred Black, who present the shows for Blackpool Tower Company?

Fantastic
"OVER the whole season," says George Black, "there does not appear to have been the same number of visitors as

usually have star attractions to top the bill. And the show must have good supporting acts and be well produced.

And it must be slotted into the right theatre."

Next?

PERHAPS the picture is not as black as some people have painted it. Given the right attraction, the public will go for it, come rain or come shine.

But there is no doubt that it is taking more to pull them in than in the days before commercial TV.

Familiarity with the same old names and faces that they see on their home screens throughout the year indeed breeds contempt.

I can see this winter being spent in a desperate search for new names to top next summer's shows.

"Names" that are more than just "names" on a record chart. . . .

Welcome!

THERE are few American visitors I've been happier to welcome to Britain than the Hi-Lo's. Few whose discs over past years I've been happier to play to visitors to the flat.

And when I met Clark Burroughs, that man of the stratospheric "shake," what did he talk about? The group's pianist, Clare Fischer.

"This man is one of the most fabulous piano players and musicians in the business."

"One of these days we're going to sponsor him in an album of his own. I'm telling you! He's just loaded with talent."

This is typical of the genuine musicianship and musical "attitude" of these four sensational singers.

Excelsior

THE Hi-Lo's are not a quartet prepared to rest on their laurels. They have an interest in finding out new things that can be achieved with four voices.

"We are interested in vocal music as such," said Clark. "We want to sing cool jazz. We want to do things that are in a kind of chamber music style."

And—a hint to so many British vocal groups—"We have never been concerned with repeating the things that have been successful in the past."

OFF BEAT

THEN there's the story (perfectly true, I'm sorry to say) of the skiffle group at the Birmingham TV Studios. The producer decided they needed an intro, from the Jerry Allen Trio—and Jerry obligingly wrote one.

But alas! The show was over-running and the group was asked to come back another time.

A few weeks later, sure enough, they were booked again. "Right, boys! OK, Jerry, Lead in as before."

Four bars into. In came the group. Ouch!
"You didn't," protested Jerry, "tell me you'd changed the lead."

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Unfortunately, it didn't happen. The fluent, delectable original phrasing which at one time carried Konitz into the top flight, seems now to have given place to a kind of imaginative despair. To put it bluntly, his playing never once left the ground.

In "Lover Man" (which every alto player since Parker seems foolishly to undertake) he was frankly a bore; in "Some Of These Days" his phrases were angular and unswinging. As he left the stage he made a wry face at the rhythm section and shrugged his shoulders, as if to say: "I could have done better." In succeeding concerts one hopes he will.

Zoot Sims, looking like veteran actor Charles Bickford in a drape suit, came on stage to a great ovation, and plunged into a swinging session which was far more to the audience's taste. This was booting, non-period stuff, marred only by occasionally meddlesome drumming from Kenny Clarke.

Gentle

"Willow Weep For Me," starting as a gentle ballad with beautiful background chording from Newborn, developed into a really kicking affair; a rare listening pleasure (excellent KENNY Clarke here) which ought to have been recorded for jazz posterity.

To close the second half, Lee Konitz returned, once again banishing the pianist. Immediately, Zoot's playing seemed to lose its fire, and the set was notable mainly for the closing 4-bar exchanges, which utterly defeated the willing but un-

hip gentlemen manipulating the spotlights. Oscar Pettiford opened the second half of the show, playing a solo bass version of "Stardust" with such facility that he might have been fingering a violin instead of his cumbersome grandfather.

Terrific

Not to be outdone, Phineas Newborn countered with a terrific "All The Things You Are," grinning in mock sternation when an involved contrary-motion figure just would not go right. (The delighted chuckle in Row C at this point came from Johnny Dankworth.)

Then, at last Jack Higgins brought on J. J. Johnson and Kai Winding, to demonstrate four of the greatest qualities in concert jazz: instrumental command, inventiveness, faultless teamwork and good presentation.

It isn't until one sees a real jazz showman that one realises how seldom musicians know how to please the eye as well as the ear. Without making the slightest musical concessions, Jay and Kai have developed first-class stage personalities, visibly enjoying each other's solos instead of sinking into a cool lethargy, and ensuring that the eye has a feeling both of movement and of satisfactory stage grouping.

Tremendous

Musically, they were tremendous. Their mutual artistic respect, so apparent to the audience, encourages the best in each, and in "Bugs Groove" one felt that the beat they created had become almost a



Kai, a struggle

living thing. It was almost immediately followed by another highspot, "Mad About The Boy," a superb arrangement in the notoriously difficult and unrewarding field of 2-part writing.

Historic

Irresistibly, one sensed at times the struggle which Kai Winding has in order to keep technical pace with J. J., but the fact remains that this is one of the historic jazz partnerships of all time.

Harold Davison should be a proud man during the present fortnight. Instead of hooking an existing package, he has created one. The result is one of the most exciting jazz evenings in the brief but remarkable history of Anglo-American Exchange.



Maurice Burman interviews ZOOT SIMS

BRITISH ARE BEST!

"ZOOT has just gone to the drug store," said his pretty wife Lois as she showed me into their Haymarket apartment. A signed picture of Kenny Clarke stood on the mantelpiece. In the corner, the chemist's. He shot me a sharp look; gave me a brief nod, said he was tired, and settled down to sort out some reeds.

"Having reed trouble?" I ventured to ask.

"Don't usually," he growled, "but over here the French reeds aren't so good as they were. America makes the best now."

"I saw the Benny Goodman TV show from Brussels," I said. "Goodman featured you quite a bit."

"Most people complained he didn't feature me enough. He had some good talent, but he didn't use it," he said. "That's an old trick of his," he added morosely. He kept his head down all the time while he spoke.

"What players do you like?"

A GRIN

"There are so many. But you can mention Al Cohn."

"Sunny Rollins?"

"Oh! I live him and Jack Coltrane."

He was now fiddling about with a lighter. Not once had he smiled. He reminded me of a canny countryman who whittles at a piece of wood as he speaks.

"On TV," I said, "you looked very blond and very handsome."

Zoot thinks British musicians are the best in Europe. He listens to our bands at home.

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Selmer ZOOT SIMS

LEE KONITZ

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To list the complete line-ups on this 10" disc, would read like a "Who's Who" in modern jazz. Suffice to say that each of the tracks features at least one of the visiting jazzmen (excepting Phineas Newborn).

20-094 JAZZ FROM CARNEGIE HALL

Side One:
Zoot Swings The Blues — Zoot Sims Quartet
Makin' Whoopee — The Red Garland Trio
Retiration — Lee Konitz Quintet

Side Two:
Chasin' The Bass — Oscar Pettiford with the Herdsman
La Ronde — Kenny Clarke with the M.J.Q.
Blue Mode — J. J. Johnson Quintet
Sid's Bounce — Kai Winding Sextet
Don't Argue — Jay and Kai Quintet

ESQUIRE RECORDS LTD., 76 Bedford Court Mansions, Bedford Ave., London, W.C.1



Modugno's 'Volare' soars to No. 13

MODUGNO

CHIEF interest this week is the hotting up of the "Volare" sales war. Domenico Modugno's original version has soared into thirteenth place and looks set to overtake the Dean Martin disc, now at number five. Other newcomers are the Everly Brothers with the unlikely sounding number, *Bird Dog*, Pat Boone with *If Dreams Came True*, and Bernard Bresslaw warming up the chart with his *Mad Passionate Love*. And it's hello again to Connie Francis's *Who's Sorry Now*. The sales of this one have risen again to fifteen. Out of the chart go Harry Belafonte's *Little Bernadette* and Bobby Darin's *Splish Splash*. And it's a triple disaster for Buddy Holly. His *Think It Over*—with the Crickets—and two solo efforts, *Rave On* and *Early In The Morning*, have all lost their places. At the top it's still *When*, by the Kalin Twins, with Connie Francis following up with *Stupid Cupid/Carolina Moon*.

FOOTNOTE: Recent talk of a disc sales slump doesn't register with Paish and Company, the Torquay dealers. They report that August was one of their best-ever months for records sales.



TOP TWENTY

WEEK ENDED SEPTEMBER 6, 1958

This week	Last week	Title	Artist	Label
1	(1)	WHEN SOUTHERN Other discs—Barry Barnett (HMV); Johnny Worth (Emb).	Kalin Twins	Brunswick
2	(4)	STUPID CUPID/CAROLINA MOON ALDON/LAWRENCE WRIGHT Carolina Moon—Billy Vaughan (Lon); Guy Luypaers (Bruno); George Hamilton IV (HMV).	Connie Francis	MGM
3	(3)	RETURN TO ME SOUTHERN Denny Dennis (Emb).	Dean Martin	Capitol
4	(2)	ALL I HAVE TO DO IS DREAM CHAPPELL Barry Barnett (HMV); Paul Rich (Emb).	Everly Brothers	London
5	(8)	VOLARE (NEL BLU DIPINTO DI BLU) ROBBINS Ronald Chesner (HMV); Alan Dale (MGM); Rikki Henderson (Emb); Joe Loss (HMV); Marino Marini (Dor); McGuire Sisters (V-Gar); Domenico Modugno (Ori); Nelson Riddle (Cap); Lita Roza (P-Nix); Anne Shelton (Phi); Cyril Stapleton (Dee); Jimmy Young (Col).	Dean Martin	Capitol
6	(5)	ENDLESS SLEEP ABERBACH Jody Reynolds (Lon); Gene Ross (Par); Paul Rich (Emb).	Marty Wilde	Philips
7	(6)	SPLISH SPLASH GOOD MUSIC Bobby Darin (Lon); Johnny Worth (Emb).	Charlie Drake	Parlophone
8	(9)	POOR LITTLE FOOL COPYRIGHT CONTROL	Ricky Nelson	London
9	(7)	FEVER PREUSS Little Willie John (Par).	Peggy Lee	Capitol
10	(11)	YAKETY YAK PROGRESSIVE Paul Rich (Emb).	Coasters	London
11	(10)	HARD HEADED WOMAN BELINDA Paul Rich (Emb).	Elvis Presley	RCA
12	(14)	TULIPS FROM AMSTERDAM/YOU NEED HANDS CINEPHONIC/LAKEVIEW Tulips from Amsterdam—Rikki Henderson (Emb). You Need Hands—Erdie Gornie (HMV); Rikki Henderson (Emb).	Max Bygraves	Decca
13	(-)	VOLARE (NEL BLU DIPINTO DI BLU)	Domenico Modugno Oriole	
14	(-)	BIRD DOG ACUFF-ROSE	Everly Brothers	London
15	(-)	WHO'S SORRY NOW FELDMAN Betty Smith (Dee); Johnnie Ray (Phi); Eric Rogers (Dee); Victor Silvester (Col); Nat "King" Cole (Cap); Teddy Wilson (HMV); Sid Phillips (HMV); George Lewis (Lon); Andre Previn (Dee); Gloria De Haven (MGM); Freacher Kolls (MGM); Joe Loss (HMV); Eddie Barclay (HMV); Benny Carter (Par); Lou Noble (Dee); Beryl Templeman (Emb).	Connie Francis	MGM
16	(17)	GIRL OF MY DREAMS LAWRENCE WRIGHT Gerry Granahan (Lon).	Tony Brent	Columbia
17	(12)	PATRICIA SOUTHERN Geoff Love (Col); Gordon Franks (Emb).	Perez Prado	RCA
18	(16)	BIG MAN GROSVENOR Stargazers (Dee); Five Dallas Boys (Col); Hal Burton (Emb).	Four Preps	Capitol
19	(-)	IF DREAMS CAME TRUE KORWIN	Pat Boone	London
20	(-)	MAD PASSIONATE LOVE DUCHESS	Bernard Bresslaw	HMV

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

America's top discs

- As listed by "Variety"—Issue dated September 10, 1958
- (1) **VOLARE (NEL BLU DIPINTO DI BLU)**
Domenico Modugno (Decca)
 - (2) **LITTLE STAR**
Elegante (ABC-Paramount)
 - (3) **BIRD DOG**
Everly Brothers (Cadence)
 - (10) **IT'S ALL IN THE GAME**
Tommy Edwards (MGM)
 - (5) **JUST A DREAM**
Jimmy Canton (ABC-Paramount)
 - (6) **PATRICIA**
Perez Prado (RCA Victor)
 - (7) **FEVER**
Peggy Lee (Capitol)
 - (14) **POOR LITTLE FOOL**
Ricky Nelson (Imperial)
 - (8) **MY TRUE LOVE**
Jack Scott (Carlton)
 - (15) **VOLARE (NEL BLU DIPINTO DI BLU)**
Dean Martin (Capitol)
 - (19) **ROCKIN' ROBIN**
Bobby Day (Cass)
 - (-) **SUSIE DARLIN'**
Robin Luke (Dot)
 - (14) **DEVOTED TO YOU**
Everly Brothers (Cadence)
 - (17) **KING CREOLE**
Eddie Presley (RCA Victor)
 - (12) **WESTERN MOVIES**
Olympic (Demon)
 - (9) **EVERYBODY LOVES A LOVER**
Doris Day (Columbia)
 - (12) **BORN TOO LATE**
Paul-Talis (ABC-Paramount)
 - (11) **TEARS ON MY PILLOW**
Imperial (End)
 - (16) **TOPSY**
Cory Cole (Love)
 - (-) **TEA FOR TWO CHA CHA**
Tommy Dorsey (Decca)
 - (-) **REBEL ROUSER**
Duane Eddy (Jamie)

Britain's top jazz discs

- Week ended September 6, 1958
- (1) **MY FAIR LADY (LP)**
Shelly Manne (Vogue)
 - (3) **THE ATOMIC MR. BASIE (LP)**
Count Basie (Columbia)
 - (2) **DAVE DIGS DISNEY (LP)**
Dave Brubeck (Fontana)
 - (4) **MR. ACKER BILK REQUESTS (LP)**
(Pye-Nixa)
 - (6) **GERRY MULLIGAN-PAUL DESMOND QUARTET (LP)**
(Columbia-Clef)
 - (7) **ELLA SINGS THE IRVING BERLIN SONG BOOK—Vol. 1 (LP)**
Ella Fitzgerald (HMV-Verve)
 - (8) **CHRIS BARBER IN CONCERT—Vol. II (LP)**
(Pye-Nixa)
 - (-) **WAY OUT WEST (LP)**
Sonny Rollins (Vogue)
 - (5) **SOUTH PACIFIC IN HI-FI (LP)**
Chico Hamilton (Vogue)
 - (-) **THEY ALL PLAYED RACETIME (EP)**
Ken Colyer (Decca)
- STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART.**
LONDON—James Asman's Jazz Centre, 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. NEWCASTLE—J. G. Windows, Ltd., 1. CARDIFF—City Radio (Cardiff), Ltd.

SQUARE SIGNS

Two weeks ago, MM writer Tony Brown sparked off a controversy by asking 'What is A Square? Below, MM readers give their own definitions of the creature.

- A TEENAGER'S 1958 idol** an exotic dish.—*Jacqueline in 1959.—C. Ramsay, Kenney, Croydon, Plymouth.*
- SOMEONE** who is as broad as he is long.—*Alec Wright, London.*
- MR. FIVE-BY-FIVE** in three-four time.—*R. Plant, Pelsall.*
- SOMEONE** who thinks *Lady Day* is Doris.—*Leslie S. Perry, Edgware.*
- HE** thinks rock-'n'-roll are two kinds of cakes.—*Geoffrey Drake, Aber-tillery.*
- SOMEONE** who is intellectually superior to his or her detractors.—*Norman Hipwell, Birmingham.*
- A BIRD** imitator who uses "In A Monastery Garden" as his background music.—*Brian Hartness, Newcastle.*
- A PERSON** who thinks "Cornet Chop Suey" is

The Winner!
A SQUARE is somebody who has never been A-ROUND!—*S. Rebak, London, E.18 and B. W. Oldland, Brockrell, Berks.*
We reckon that neatly describes the species. As both definitions arrived at the same time, two LPs are on the way, lads.

SOMEONE who doesn't know something you've just found out.—*E. May, Ash-ington.*

HE doesn't appreciate good music of any kind.—*Bop or Bach.—J. W. Miller, Ply-mouth.*

THE squarest square I ever met once said to me, "Man, I really dig the jazz Mantovani plays!"—*Mark Wright, Newport, IoW.*

HE thinks a "blues" always denotes a slow number.—*E. Mason, Kings-ton-on-Thames.*

MORE LETTERS—PAGE 11

Britain's 20 top tunes

- THIS** copyright list of the 20 best-selling songs for the week ended September 6, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses)
- (2) **TRUDIE (B)** (2-) Henderson
 - (1) **TULIPS FROM AMSTERDAM (F)** (2-) Cinephonic
 - (3) **ALL I HAVE TO DO IS DREAM (A)** (2-) Acuff-Rose
 - (4) **RETURN TO ME (A)** (2-) Southern
 - (7) **WHEN (A)** (2-) Southern
 - (6) **YOU NEED HANDS (B)** (2-) Lakeview
 - (14) **VOLARE (NEL BLU DIPINTO DI BLU) (F)** (2-6) Robbins
 - (5) **ON THE STREET WHERE YOU LIVE (A)** (2-6) Chappell
 - (8) **THE ONLY MAN ON THE ISLAND (A)** (2-) Bron
 - (9) **I COULD HAVE DANCED ALL NIGHT (A)** (2-6) Chappell
 - (12) **WHO'S SORRY NOW (A)** (2-) Feldman
 - (10) **BIG MAN (A)** (2-) Grosvenor
 - (11) **I MAY NEVER PASS THIS WAY AGAIN (A)** (2-6) Chappell
 - (20) **LITTLE BERNADETTE (B)** (2-6) Berry
 - (-) **CAROLINA MOON (A)** (2-) Lawrence Wright
 - (13) **PATRICIA (A)** (2-) Latin-American
 - (19) **SUGAR MOON (A)** (2-) Frank
 - (18) **TWILIGHT TIME (A)** (2-) Victoria
 - (17) **ENDLESS SLEEP (A)** (2-) Aberbach
 - (15) **STAIRWAY OF LOVE (A)** (2-) Leeds
- A—American; B—British; F—Others (All rights reserved)

NEW SHOW

PAT REVELS IN HER 'RIDICULOUS' ROLE

IT was in 1910 that Chrysanthemum Brown went out to get the milk. Three years after, having danced the tango in Buenos Aires and sampled the wickedness of Paris, she returns to her family bosom in Greenwich—and finds mystery and romance.

Or so Pat Kirkwood would have us believe in the new musical melodrama "Chrysanthemum," which opened at the Opera House, Manchester, last Monday.

Amusingly impossible
Preposterous? Of course—but the whole thing is most amusingly impossible. If you refuse to take it seriously, if you can forget the deliberately dated musical score and if you can appreciate pre-World War One comedy as typified by a Mack Sennett fire brigade, you will enjoy it as much as I did. Behind me, two women laughed until they cried. Pat Kirkwood revels in her ridiculous rôle with great support from her husband, Hubert Gregg, in his first musical. After four weeks in the provinces, the show will open in London's West End.—*Jerry Dawson.*

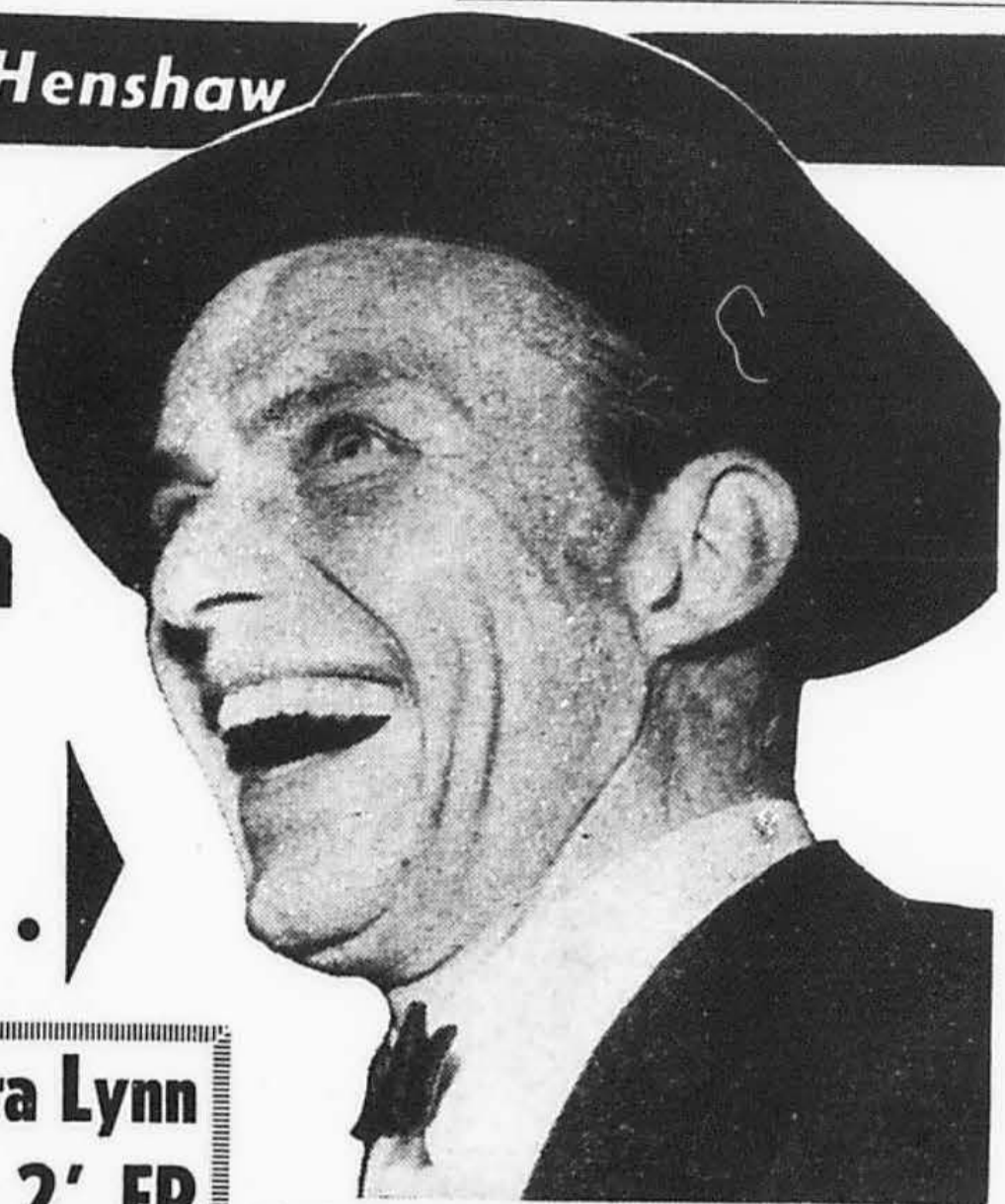
ON THE AIR

Ambitious air date

ON this first-ever BBC "package show" from Hammersmith Palais, aired every Saturday night, we heard the bands of Lou Preager, the Johnny Clarke Group, Cyril Tate and the Cubaneros. It was an ambitious programme which catered successfully for everything from strict tempo to modern jazz. I liked the swiny backings behind Don Cameron's vocals, the playing of Terry Walsh (guitar), Jimmy Paxton (alto) and Johnny Clarke (piano), as well as the good balance.—*Maurice Burman.*

Pop Discs—by Laurie Henshaw

Sinatra



... then
and
now ...



This was the Frank Sinatra of 15 years ago.

SONGSHEET

by Hubert W. David

EVERY songwriter must have a central theme—relating to both words and music—before he begins the actual development of a song.

For instance, he may feel a good title is: "I Feel So Down In The Mouth." But somewhere in the song he must find a rhyme for "mouth"—and after "south" what have you got?

Again, nothing stamps a bad song quicker than a melody cluttered up with extraneous words. So keep it simple. An easily-remembered melody allied to a good title is already halfway on the road to success.

May I make a point I have made before—but which, apparently, needs making again: always keep a copy of your song when you submit a manuscript and always add your name and address—you would be surprised at the number of songs I get without an address.

Songbroking

YOU will recall that I have advocated a bigger remuneration for songwriters than 10 per cent. I am reminded by the Songwriters Guild that their standard contract already allows for 20 per cent, on all proceeds from a song.

But I still say payment must eventually be worked out on a sliding scale according to the popularity gained by a number.

Services

MY recent reference to Musical Services drew some 400 inquiries, and director Eddie Rogers asks me to say there will be some delay in replying to everyone. But inquiries are being dealt with in strict rotation, so be patient.

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 September 27, 1958, for readers in Britain; until October 27, 1958, for foreign and Colonial subscribers.

"LISTEN my children" (to quote the immortal words of Jimmy Rushing) and Uncle Laurie will tell you a story...

Once upon a time there were two guys, Frankie and Tommy. They made some pretty good records together. Songs like **Our Love Affair**, **Oh! Look At Me Now**, **I Guess I'll Have To Dream The Rest**, and **How About You?**

If you're under 21 you certainly won't remember them. But they meant a lot to millions of civilians and members of the Forces.

QUALITY TUNES

The songs were tunes of quality, and they were sung and played by a singer (as opposed to a shouter) and a band that set a high standard of musicianship.

The Frankie was Frank Sinatra. And Tommy? Tommy Dorsey—the leader with whom "The Voice" took his first steps along the road to fame.

RCA have now released an LP that evokes nostalgic memories of a historic partnership. Entitled "Frankie And Tommy" (RD-27069) it features 12 tracks made by Sinatra and Dorsey between 1940 and 1942.

And, for the record, the Dorsey Band includes such jazzmen as the late Bunny Berigan, Buddy Rich, Joe Bushkin, Ziggy Elman and Johnny Mince.

To bring us bang up to the present, Capitol have also released an LP that gives a latter-day facet of Sinatra—"Come Fly With Me."

MORE DRIVE

And all the accompaniments, except one, are this time provided by Billy May.

How, then, do the two voices of Sinatra measure up over the intervening span of some 15 years?

Technically, he has improved a lot. Tonally? I would say—as I have said before—that his voice has coarsened somewhat.

But this factor will be apparent only to those who knew the early Sinatra. Certainly he sings with more assurance and rhythmic drive today.

Titles on "Come Fly With Me" are **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**

'Vera Lynn No. 2' EP

SPEAKING of Vera Lynn's accuracy of pitch, Toots Camarata, ace American arranger and one-time Benny Goodman trumpet player, once said: "She hits 'em right on the nose." I have no quarrel with that statement. Whether you like her style or not, Vera was always a good singer. Moreover, she sings with sincerity.

Lynn devotees will need no prodding to get "Vera Lynn No. 2," an EP comprising **If I Were You**; **Say, Across The Bridge**; **Good-night, God Bless**. (Decca DFE6506)

All; April In Paris; London By Night; Brazil; Blue Hawaii; It's Nice To Go Trav'ling

Monterey (from "Songs For Swingin' Lovers") was substituted for the original track—on the U.S. release—of **Road To Mandalay**. The Kipling Estate objected to Sinatra's treatment of this poem (see MM 8.3.58). (Capitol LCT6154)

Teddy Johnson

TEDDY JOHNSON offers engagingly beatty treatments of **Merci Beaucoup** and **A Great Big Piece Of Chalk**. Credits, too, for the supporting work by the Polka Dots and Laurie Johnson's Orchestra. (Nixa 7N15153)

Jimmy Bowen

TIN Pan Alley is still raking up the oldies. By **The Light Of The Silvery Moon**—which dates from 1909—is given a danceable rock setting by Jimmy Bowen.

The **Two Step** is on a rock-cum-C&W kick. Both are pleasant. (Columbia 45-DB4184)

Andy Russell

ANDY RUSSELL is droopily romantic in **A Certain Smile**. **Seven Daughters**, a calypso-styled number, picks up the tempo and mood. (RCA1076)

Little Willie John

ANOTHER oldie—this time from 1938—is given a slow rock setting by Little Willie

John. The tune? You're A Sweetheart.

A good one—but Little Willie commits mayhem by pitching as wide of the mark as a myopic baseball player.

Let's Rock While The Rocking's Good sounds about two years behind the times. (Parlophone 45-B4472)

Cliff Richard

CLIFF RICHARD makes a promising disc debut with **Schoolboy Crush**. This follows the tortured vocal pattern that seems to be the vogue these days.

Move it is in the Presley idiom—but it lives up to the title (Columbia 45-DB4178)

The Upbeats

THE Upbeats sing with an easy beat in **Just Like In The Movies** and **My Foolish Heart**. These are definitely worth a spin. Recommended also to jivers who take their pleasure in a relaxed fashion. (London HLU8688)

Lonnie Donegan

I CAN just see Lonnie Donegan shutting his eyes and getting "real gone" on **Lonesome Traveler**. This is in the best dedicated Donegan style.

Lonnie's projection of **Times Are Getting Hard** Boys is quite appealing. The simple sentiments of this song, coupled with the relaxed delivery of all concerned, could result in another Donegan hit. (Pye-Nixa 7N15158)

Andrews Sisters

THE Andrews Sisters are effectively partnered with Billy May's Orchestra for a riotous interpretation of hit songs from "The Dancing 20s."

If I had to make a short list of top arrangers, Billy May would inevitably have to be included—if only because of his impish sense of humour which is highlighted in orchestrations of this nature. The backing alone to the catchy **Don't Bring Lulu** is a gem, it had me jogging the pick-up arm with laughter.

Titles: **Don't Bring Lulu**; **Me Too**; **That Naughty Waltz**; **A Smile Will Go A Long, Long Way**; **Barney Google**; **College/Late Night On The Back Porch**; **When Francis Dances With Me**; **Back In**

Your Own Back Yard; **Keep Your Skirts Down**; **Mary Ann**; **Japanese Sandman**; **Show Me The Way To Go Home**. (Capitol T973)

Gordon MacRae

THE SECRET, a coy song about a fellow who falls in love with his best friend's girl, is wistfully projected by Gordon MacRae against a whoo-whooh choir and clanking guitar accompaniment.

This one could click with the teen element. Gordon is in similar soulful mood on the backing **A Man Once Said**. (Capitol 45-CL14920)

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ZOOT SIMS (Contd. from Page 5)

with 'em," he answered as he went on eating.

"You know," he said suddenly, speaking for the first time without answering a question, "I think British musicians are the best in Europe. I like Tubby Hayes, Ronnie Scott and Dankworth. I listen to British bands at home as well."

"Of all the bands you have worked with, which one do you like most?"

"Woody's band. We were all very young and we thought the same. We ought to. We did 63 one-nighters in a row. Then there was Goodman. I worked with him '43, '46, '47 and recently."

"Was Mel Powell in the band?"

"Yes, recently. He is great but he is still searching for what he wants."

"Are you?"

"Not in the same way as Mel."

He knows much more about music than I do. I'm trying to improve and listening to records. Things like Duke, Miles, Rollins, singer Ray Charles and the modern French composers."

He got up and showed me some LPs.

"I don't practise," he went on. "It bores me. But sometimes with another player, we go through some studies."

He sat down; stopped fiddling and offered me a French cigarette.

Goodman

"I've got five brothers," he said, "all musicians, and my parents were in show business. When I was about 10, in 1936, I played clarinet with my brother's band, and for a kid I think I must have been good. A professional heard me and he was impressed enough to take me along

to hear Benny Goodman at the Palomar Ballroom.

"Well, I stood by that stand with my mouth open. Benny dropped a reed on the floor. I grabbed it and put it in my top pocket. I remember it fell into the lining and I couldn't get hold of it."

"My greatest ambition was to get into this band. I used to dream of it."

"Well, later, Benny heard me on the radio and his brother called me and asked me to come to rehearsal. I came, but nobody took any notice of me. So I went home. The next day, however, he called again and then I joined the band. That was seven years to realise an ambition, after I'd first heard the band."

I rose to go and Zoot stood up as well. He looked at me.

"Well," he said, "I guess I'd better get ready for our first" ... he paused ... and only rehearsal."

Brigitte Bardot set to wed Paris jazz star

Wedding of the year? ★



From HENRY KAHN

PARIS, Wednesday.—French guitarist Sacha Distel—hailed as a successor to Django Reinhardt—is the most envied man in Paris.

Reason: He is named as "most likely" to marry sex-kitten Brigitte Bardot.

I say "most likely" because, with Brigitte, one never knows. But if the romance comes off the wedding will certainly produce the biggest jazz turnout in recent years.

Six-month romance

Sacha and Brigitte met six months ago. The guitarist, a nephew of French bandleader Ray Ventura, was recording on one of Brigitte's biggest film successes—"And God Created Woman."

During the past few weeks, Brigitte and Sacha have been seen together at La Madrague, near St. Tropez, the jazz stronghold of the South where tenorman Don Byas reigns king.

Film test

Love at first sight? Not quite. Sacha met Brigitte again when he took a film test. The part was given to someone else—but it served to bring the couple together again.

Sacha is anxious to announce their engagement. But Brigitte has countered with: "I must be sure."

But it seems to be all lined up, by all accounts. Sacha has recorded four discs and has made a name as a jazz guitarist. He is featured at the Club St. Germain.

His age? 25—the same as Brigitte's.

TRUDY FOR ASTOR

AMERICAN singer Trudy Richards, who made her LP debut here last November with "Crazy In Love!" arrives in London next week-end for cabaret and television.

She opens on September 22 for a two-week season at the Astor Club W., and an appearance on ATV's "Saturday Spectacular" is being lined up.

Trudy has been featured with the Freddy Slack and Charlie Barnet Orchestras. She was associated with the "Horn And Hardart Hour" New York radio show for more than three years.

JAZZ COUPLE KILLED IN CAR SMASH

PETE WELLS (31), trombonist with Leicester's Brian Woolley's Jazzmen, and his wife were killed in a car crash in Bedfordshire early on Sunday.

Pete was returning from an engagement with the Woolley Band at Twickenham Jazz Club, when the friend's car he was travelling in struck a grass verge and crashed into a telegraph pole.

Own band

For many years he ran his own amateur band—the Leicester Jazz Group. He had been playing with Brian Woolley since 1949. They had also played together in Mick Gill's Imperial Jazz Band and Leicester's Sonny Monk Dixielanders.

Brian Woolley told the MM: "This is a terrible blow. It looks like the band will have to break up now. Pete was our lead man and we can never hope to find one as good in the city."

The Woolley Band was scheduled to make an LP for Esquire this month. The band already has two EPs on the market.

Russ Hamilton in package series

Russ Hamilton, Glen Mason, Nancy Whiskey and Wee Willie Harris are among the stars booked for a new package series opening tomorrow (Friday).

Presented by the 57 Clubs and the Cellar Clubs, W. Russ will appear first at East Ham Dancehall and then at the Royal Oak, Dagenham, with the support of Don Wilson's Big Beat Band.

Variety

Also on the bill are the Saxons vocal group, the Denny Holland modern jazz combo, and the Steamrollers rock-'n'-roll group.

Future Friday-night shows at these venues will star Glen Mason (19th), Nancy Whiskey (26th) and Wee Willie Harris (October 3).

Some farewell!

During Friday's storm, the Embassy Ballroom, Welling, was flooded. It was to have been farewell night for saxist-leader Bill Collins. Instead, Bill and members of his band helped staff to clear up the hall.

TV Close-Up (No. 1)



MM cameramen were round and about the television studios this weekend. The picture, above, was taken at ATV's Wood Green studios and shows Mike Valentine and Lorraine Desmond in a scene from "Saturday Spectacular."

PIN-UP PARADE FOR 'NEW LOOK' SIX-FIVE

THE new look "Six-Five Special" is going glamorous.

When producer Russell Turner presents the first of his revamped programmes tomorrow (Saturday), he will introduce six glamour girls to the viewers.

"Six-Five Dates"

Billed as "The Six-Five Dates," they will appear in all future programmes.

Their role? "We haven't finally decided," said Russell Turner on Monday. "But we shall employ them for continuity in some way."

"I have been interviewing show girls, models and actresses all the week. After about 60 interviews you begin to get a bit dizzy!"

Russell Turner's new big-band policy will introduce about 10 bands between now and Christmas. These are in addition to the new "Six-Five" resident bands fronted by Tito Burns and Tony Osborne.

Guest bands

They include Ronnie Keene (tomorrow), Reg Owen (September 20 and 27), Ron Clark, from Aylesbury (October 4 and 11), Ronnie Aldrich and the Squadronaires (October 18), Ken Mackintosh (25th), Eric Delaney (November 1), Johnny Dankworth (18th), Ted Heath (15th), Delaney (20th), Dankworth (December 6), Heath (13th).

Russell Turner has also signed a new vocal discovery for six consecutive "Six-Five" programmes from October 11.

He is Craig Douglas, a 17-year-old former milk roundsmar from the Isle of Wight.

DILL JONES FOR 'SUNDAY BREAK'

THE Dill Jones Trio will be the resident band on ABC-TV's religious series, "The Sunday Break," from September 28.

The trio takes over from the Alex Welsh Band, which has been on the show since it started seven months ago.

Star visits

Dill will feature guest stars each week, starting with trumpeter Dickie Hawdon and altoist Mike Senn on September 28.

Dill augments his trio with bass-trombonist Ray Premur and saxist Duncan Lamont for a broadcast in the Light Programme's "Music In The Modern Manner" on October 31.

BBC GUITAR CLUB RE-OPENS



The Light Programme's "Guitar Club" returned to a fresh series last Saturday evening. Two of the star guests on the opening show were Latin-American singers-guitarists Dorita y Pepe, pictured (above) during the session. Other stars on the show included Ken Sykora, the Ike Isaacs Group and Nancy Whiskey.

Michael Holliday signed for first film

BRITISH LION Studios have signed Michael Holliday for his first film.

He will play opposite Shirley Eaton in a circus story titled "Clowns In Clover." The stars will include the Crazy Gang.

Directed by Val Guest, the picture will revolve around

rivalry between two circus owners.

The film goes on the set at Shepperton on September 21, a day before Michael reaches another milestone in his career. For on September 22 he makes his first stage appearance in London's West End.

He will top an international bill when Variety returns to the Prince of Wales Theatre (see page 1).

Relaxed

The same evening the BBC will televise the last of his 11-week series, "Relax With Michael Holliday."

Michael will play at the Prince of Wales for two weeks and then start a six-week provincial tour, supported by Hal Monty.

Dates are Doncaster Gaumont (October 6), Taunton Gaumont (13th), Coventry Theatre (20th).

TWO-WAVE SHOWS FOR WINSTONE

THE Eric Winstone Orchestra starts two radio series after finishing its season at Butlin's, Clacton, on September 26.

Starting on September 29, it will be heard in the BBC Light Programme from 10.40 to 11.30 every Monday night for three months in a programme titled "Monday Night Melody."

For six months, commencing on October 10, the band will broadcast on Radio Luxembourg every Friday from 7 to 7.30 p.m.

Eric's ankle injury, resulting from a fall at Clacton, has proved to be more serious than at first thought. He is still off work, but hopes to be fronting the band again by tomorrow (Saturday).

Teddy Johnson is ATV 'shopkeeper'

Teddy Johnson will be the singing compere of ATV's "Music Shop" when it returns this Sunday. It will be screened at 2.30 p.m.

This week's guests will be pianist Eddie Thompson, the Polka Dots Jill Day and new discovery Sheila Rose.

BIRTHDAY PARTY—THE JAZZ WAY

The Croydon Jazz Club celebrates its ninth birthday this weekend with three sessions at the Star Hotel headquarters. Featured tonight (Friday) and Saturday will be the Mike Daniels Delta Jazzmen and on Sunday, Acker Bilk's Paramount Jazzmen and the Apex Jazzband.

Michael Holliday signed for first film

BRITISH LION Studios have signed Michael Holliday for his first film.

Directed by Val Guest, the picture will revolve around

Rudy Mück



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TV Close-Up (No. 2)



This shot was taken at ABC-TV's Birmingham studios, where "The Shirley Bassey Show" was filmed last Sunday. Shirley is pictured with Gary Miller during rehearsal. The Reg Owen Sextet and the Suckicks were also seen.

SHOW BAND PLUS THE KENTONES

THE Kentones have been signed as featured vocal group with Cyril Stapleton and the Show Band throughout the band's 15-week ballroom tour, starting on October 3 at the Civic Hall, Wolverhampton. Yesterday (Thursday) they were heard in three broadcasts—"Workers' Playtime," "On Tour" and "Variety Ahoy"—and tomorrow make their debut in "Six-Five Special." They are in ATV's "Music Shop" on Sunday.

PHIL GREEN JOINS RANKS

ORCHESTRA-LEADER and composer Phil Green has joined the Rank Organisation as musical adviser.

He will be closely associated with production at Pinewood Studios, but his services will also be available to Rank Records and the firm's music-publishing venture with David Puff, Musicale.

Film hits

His most recent work for Rank has included music for "Hooney," "Innocent Sinners," "The Square Peg" and "Operation Amsterdam." Rank's appeal to have had second thoughts about their proposed gramophone record club. This week they issued this statement:

"We are considering our plans for entering the gramophone record business by means of a club operation.

"Further investigation suggests that such an approach might not allow scope commensurate with the organisation's standing in the entertainment industry."

"A further and more definite announcement will be made as soon as possible."

'Between Times' for Casino Four

Quartet from pianist-leader Ricky Gerengros's Band at Coventry's Rialto Casino will broadcast in "Between Times" on the BBC Midlands Home Service on Monday (15th) from 6.45 to 7 p.m.

Star List

- (Week commencing Sept. 14)
- SHIRLEY BASSEY Week: New Theatre Cardiff
- MAX BYGRAVES Week: Winter Gardens, Bournemouth
- EDDIE CALVERT Week: Empire, Newcastle
- JILL DAY Week: Hippodrome, Brighton
- DEEP RIVER BOYS Week: Opera House, Blackpool
- JOHNNY DUNCAN Week: Empire, Liverpool
- THE HI-LO'S Week: Gaumont State, Kilmarnock
- Monday: Regal, Edmonstone
- Tuesday: Odeon, Romford
- Wednesday: Odeon, Birmingham
- Thursday: Odeon, Glasgow
- Friday: New Victoria, Edinburgh
- Saturday: Odeon, Newcastle
- JAZZ FROM CARNEGIE HALL Sunday: Empire, Liverpool
- Monday: Colston Hall, Bristol
- Tuesday: Brangwyn Hall, Bristol
- Wednesday: Gaumont, Bournemouth
- Friday: Town Hall, Birmingham
- Saturday: Free Trade Hall, Manchester
- AUDREY JEANS Week: Hippodrome, Birmingham
- TANNER SISTERS Sunday: Opera House, Blackpool
- DICKIE VALENTINE Week: Hippodrome, Birmingham
- HEDLEY WARD Trio Week: Victoria Palace, W. York
- YANA Sunday: Opera House, Blackpool
- JIMMY YOUNG Week: Regality Theatre, Chester

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'Melody Maker' Book Page

HUMPH AND THE 'TRADDIES'

SECOND CHORUS, by HUMPHREY LYTTLETON (MacGibbon and Kee, 15s.)

FOR so long Britain's top jazzman, Humphrey Lyttelton's views on his own music and that of his contemporaries is bound to be of interest to the majority of British jazz fans.

In addition to his musical prowess he is, as MM readers will know, a highly readable writer with a knack of making an anecdote retain its humour in print—the most difficult of all journalistic tricks.

His new book, "Second Chorus," is crammed with anecdotes concerning members of his band and the American stars he has played with, as well as intelligent appraisal of such diverse matters as "jazz and eggheads," "the practice of editing tape recordings" and "the attitude of Mr. Lyttelton's erstwhile followers—the traditionalists."

As a whole, the book contains far more for the reader whose main interest is jazz than did its predecessor, "I Play As I Please."

Humph's views on his colleagues are kindly but penetrating. Of Bruce Turner he says:

"There are two theories

about him. One is that underneath a vague and absent-minded exterior there is a hard-headed, practical fellow who knows just what's what and upon whom there are no flies. The other, to which I subscribe, is that underneath a vague, absent-minded exterior lurks that rare being, a genuine eccentric."

Tony Col

Of Turner's successor in the Lyttelton Band—Tony Col—Humph refers to his "bewildered expression of a youthful Stan Laurel" and continues:

"Though we never despaired of finding a replacement for Bruce Turner, we hardly expected to find someone who so completely filled his shoes, even down to the eccentricities."

"Like Bruce, Tony speaks in a normal conversational voice

which can, on a clear day, be heard two inches away.

"Like Bruce, he has an almost studied incapacity for coping with the irrelevant practicalities of life, like catching trains or remembering where he last saw his saxophone."

"And like Bruce, he conceals beneath the general vagueness astute capabilities in surprising fields."

Humph's detailed advice to society hostesses intrepid enough to book a jazz band is riotously funny and some of the Lyttelton club dancers will no doubt recognise themselves as "Rubber Legs," "Charlie the Pointer" or "The Cyclist."

On a more serious level, Humph spends a fair proportion of his space in justifying what he calls "Lyttelton's experiment." Why he should need to justify his deviations from

the traditional line I am not quite sure, unless the barbs from his purist critics rankle more than he would have us believe.

As one might expect, the book contains a full and interesting appreciation of Louis Armstrong—Humph being more concerned in answering attacks on Louis the Man than adding to the immense volume of words on Louis the Musician.

Armstrong

His recording of his personal impressions of Louis are among the high-spots of the book.

Humph has equally relevant tales to tell of Eddie Condon, Sidney Bechet, Lionel Hampton and Jimmy Rushing, among others.

The book contains some 20 photographs and a number of those strange but instantly identifiable drawings by Humph



● Bruce Turner
... practical or eccentric?

himself. It is completed by a full Lyttelton discography compiled by Humph and Dr. Norman McSwan.

reviewed by
BOB
DAWBARN

Two saxophone tutors

* reviewed by E. O. ('Poggy') Pogson *

THE KEN MACKINTOSH SAXOPHONE METHOD (Francis, Day and Hunter, Ltd., 15s.).

SAM DONAHUE'S HIGH NOTE BOOK FOR SAXOPHONE (Charles Perritt, Ltd., 8s. 6d.).

KEN MACKINTOSH is famous mainly as an alto player. He made his

way in the profession the hard way, practising until he had sufficient command to enter a small local band.

He progressed to bigger and better bands until, finally, he became a band-leader and a militant soloist.

In his tutor, he immediately gets on to chatty terms with his pupil. The preface says the saxophone is one of the easiest

instruments to "knock a tune out of." (That is true, but as difficulties begin to appear, many pupils get discouraged.)

His advice on mouthpieces and lays is good and he stresses the correct method of breathing. I would add that if a player does not use his diaphragm, not only will his tone be wheezy and thin but he may injure himself.

The book contains the usual exercises and a section on dance band usage. Here Mackintosh points out that unless you have a flair for improvising you will never learn it. This may be true, but rhythmic phrasing can be learned, especially with the help of such instructive examples as these.

By the way, in "It Had To Be You," the pupil should be warned that once the "Bostic growl" had been acquired, it is difficult to lose. So it should be used sparingly.

The section on harmonics gives the fingerings which, no doubt, Mackintosh has found best for the alto with his mouthpiece and his make of instrument.

It is up to the student, bearing in mind that the embouchure for this register is a good deal tighter than normal, to experiment for himself.

High notes for the tenor

"SAM DONAHUE'S High Note Book For Saxophone" is for advanced students only, and deals exclusively with harmonics.

Like Ken Mackintosh, he is a well-known bandleader and player—no doubt many will remember his British visit during

the war with the American Navy Band.

Just as Ken Mackintosh's harmonics chart deals with fingerings for the alto, I suspect—though it does not specifically mention it—that Donahue's chart is primarily for tenor.

The fingerings given are again obviously the best he has found for his own instrument and mouthpiece. There are exercises incorporating the new notes—but only up to High C.

If the chart is studied, it will be realised that for many of the higher sounds the hands will be simulating two enraged octopi.

One personal piece of advice: harmonics will not sound on a tired old reed—a springy fresh one is required.

There seems to have been some careless editing in this book, as the fingering for the object note on page 10 (High A) does not coincide with the obviously correct fingering on page 15 for this note. This applies, too, to the notes B flat on page 11 and C on page 13.

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Wilfrid Thomas tells his story

SINCE he was a child—when his family left Wales to settle in Australia—Wilfrid Thomas has spent much of his life travelling. So his autobiography, "Living On Air" (Frederick Muller, Ltd., 16s.) is in a sense a travel book.

With a basic difference, however: he has never been out of the entertainment business since he first began broadcasting in the earliest days of Australian radio. And to that extent it is also a brief history of broadcasting and television.

He landed his first regular singing job, as a teenager, with an English choir ("Ten men, half a dozen boy sopranos and two or three wives") and his account of this group's travels through the Far and Middle East would have made a satisfying book in itself.

It is enriched, however, with stories of his early days in British radio and music-halls before he quit singing to become a disc jockey and commentator.

In short, the book has everything necessary for an interesting autobiography.—J. N. S.

AMATEUR RECORDING

OWNERS of Grundig tape recorders (and many others, I fancy) would profit from reading The Grundig Book (The Focal Press, 12s. 6d.).

It explains in simple language the possibilities of the home recorder, with a wealth of data on recording techniques, notes on Grundig designs, their care and operation.

'RIGHT BALANCE'

Only on the recording of a solo singer or instrumentalist is author Frederick Purves's touch uncertain. It is easy to get the right balance, he writes... by asking the accompanist to play louder or softer...

Easier, perhaps, but not artistically sound.—T. B.

Where's the jazz?

PENQUIN offer a 5s. "New Dictionary Of Music" compiled by Arthur Jacobs. The value of such a work of reference is in direct ratio to its comprehensiveness and in this the book must be regarded as unsatisfactory by those who see jazz as a legitimate part of the musical world.

Armstrong is listed, but not Basie, Hawkins, Parker, Gillespie, Kenton or Ted Heath. There is a brief definition of jazz, but little else to throw any light on the subject.—T. B.

THE DECCA BOOK OF JAZZ

The Melody Maker called this volume 'indispensable' and, as an all round reference book, so it is. Ken Sykora, said that it was one of the best books on jazz to be published in this country. There are twenty-five chapters on all aspects of jazz each written by an expert and a comprehensive discography covering each chapter.

The Decca Book of Jazz, edited by Peter Gammond, published by Frederick Muller Ltd. Price 40/- from bookellers and record dealers.

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THIS WORLD OF JAZZ

STARS COMBINE TO FIGHT RACE BIAS

LAST week's appeal for reason by 27 entertainers was a move in the right direction. And there are signs that it may lead to the hoped-for organisation devoted to the improvement of race relations here.

Letters, telephone messages, even telegrams and personal callers offering support have come into this office from all directions since last Friday.

They confirm that in the jazz world there is a lot of racial tolerance and, at present, indignation about the whipped-up outbursts of anti-colour feeling waiting to be tapped. The difficulty is knowing just how to put these sentiments to work.

Fred Dallas, whose name I mentioned last week, is working with Johnny Dankworth and others to build some kind of lasting committee out of the 27 entertainers, now swelled by the addition of Winifred Atwell, Ken Colyer, George Melly, Russell Quaye and Hylda Sims.

SCIF

The result, so far, is a group called "The Stars' Campaign for Inter-Racial Friendship." The campaigners have produced the "appeal" as a leaflet and propose to distribute it in Notting Hill and elsewhere. I wish them well.

They have ideas for the future, too. Readers wanting to help are advised to write to SCIF at 4, Denmark Street, London, W.C.2.

Trials night

DESPITE the emphasis on Notting Hill and Nottingham, South Africa's virulent form of race prejudice is not forgotten.

One reader, H. R. Mitchell, of Bromley, Kent, asks if it would be possible for the jazz public to do something more to help the victims of the Treason Trials which, he says, are now getting back in full swing.

"I suggest a 'Treason Trials Night' at all the jazz clubs," he writes. "If entrance charges were increased by a shilling, these shillings would add up to a substantial sum towards the defence of people accused of



advocating the equality of all men, regardless of colour."

Graham, too

This looks like a workable idea for raising cash—for the Treason Trials Defence Fund or any other cause that has the backing of a majority of local jazz supporters.

Which brings to mind the subject of tonight's (Friday) Kenny Graham Benefit Ball at Hampstead Town Hall, Graham, though getting better, will not be able to earn his living for a long while yet. His case should not be overlooked in the natural concern over colour clashes.

Carnegie contrasts

EVERYBODY I've spoken to found something to grumble about and something to enjoy at the "Jazz From Carnegie Hall" concerts.

On balance, the show was reckoned a success. But there was heavy disappointment, shared by me, over the absence of Red Garland.

Another pianist should have taken over from the accomplished Newborn for band duty, and I thought the presentation would have benefited from the services of a second, entirely different rhythm team.

If you measure success by audience response, Jay and Kai were unquestionably the hits of the show. Pettiford ran them close.

Amplified

AND heard he certainly was. Pettiford is not a retiring musician. He plays full, true notes which are worth hearing,

and he doesn't intend that the audience should miss anything of his solos or masterly foundation parts.

He believes in the value of the amplified bass for concert work, explaining that he prefers having the control in his own hands to being at the mercy of engineers and such who turn down volume at wrong moments.

That's logical enough. The only doubt in my mind was whether there was not a little too much bass in evidence, superbly though it was played. At times the sound of the piano trio—heavily-miked piano, amplified bass and exuberant drumming—was quite unlike what you expect from so "intimate" an instrumentation.

Unconvincing

KONITZ seemed to me, on Sunday's second performance, an unconvincing soloist.

Perhaps the setting was wrong for him; perhaps he loathes concerts. His personality on-stage is nondescript, and I wasn't conscious of much swing during this episode.

When Zoot Sims followed him, the contrast was striking. Sims came out swinging, as they say, and the effect on Clarke's drumming was noticeable. Among the evening's pleasures, for me as well as for Steve Race, were Sims's "Willow Weep" and Jay and Kai's "Bag's Groove."

Departure

ON Wednesday night, a transatlantic plane bore away a well-known British jazz writer, discographer and collector in the mild, slightly surprised-looking person of Albert J. McCarthy.

Mac, as he is known to friend and enemy alike (and he has few permanent enemies), is off in search of material about Harlem musicians.

One outcome of the two-months' visit will be a book—one of these days. Prior to that, though, I hope to see off-the-beaten-track reports appearing in this column.



On September 4, Sarah Vaughan married Clyde D. Atkins, a former professional football player who now owns a fleet of taxicabs. They were married in Chicago. Sarah was previously married to her manager, George Treadwell.

Whose turn tomorrow?

ALL decent people will be enthusiastic about the idea of an organisation to combat colour prejudice ("World of Jazz" last week).

However, while public opinion is aroused, the MM could take a bigger step and form an association to oppose all forms of racial prejudice.

This time mob violence has turned on coloured people. Next time it may be directed against Jewish or Irish people, Eurasians or any other minority. — B. Silver, London, E.6.

● LP WINNER.

Great debt

... the people responsible for creating the trouble can have no idea of the coloured people's great ability in artistic and technical fields. Jazz followers must realise the great debt they owe to Negro artists.—A. Deubold, Ashby-de-la-Zouch, Lincs.

Jazz fans?

... I trust none of the hooligans concerned in the race riots are jazz fans and that none of them has ever paid to see or hear coloured British or American musicians.—R. E. Palmer, Poole, Dorset.

Interest

... if more people took a greater interest in jazz there would be fewer Little Rocks in the world today.—M. D. Baker, Coventry.

New look

... showbusiness folk are often said to have big hearts and a small moral quota. The signatories of last week's state-

MAILBAG

ment gave the public a new look at Tin Pan Alley.—M. Mitchell, London, S.W.5.

Non-existent

... one delightful thing about the musical world, especially the jazz scene, is that the colour bar is practically non-existent.—B. Pryce-Jones, Cheltenham.

Browned off?

... it seems silly that those people who delight in terrorising coloured people go to the seaside every year to get brown.—A. Pennington, Golborne, nr. Warrington.

Same respect

... when a famous coloured musician visits Britain, he is not humiliated. So why should fellow countrymen not be treated with the same respect?—D. Salmon, Ilford.

● These are just a few of the letters "Mailbag" has received on this subject.

SATCHMO

WHY can't Brunswick issue the Satchmo autobiography as separate records? As a schoolboy I can only afford an LP every seven or eight weeks and would very much like this album. But £8 is beyond my reach and, I am sure that of many others.—R. Pinder, Consett, Durham. ● LP WINNER.

BRUBECK

RONNIE SCOTT objects to British critics who are not enthusiastic about local musicians (MM 23/8/58). He can content himself with the fact that when they were appearing on the same bill, the music of his group was infinitely more rewarding than that of the greatly boosted Dave Brubeck, the "Harpo Marx of Jazz"—Graham Boatfield, Little Wenham, nr. Colchester, Essex. ● Black "Marx" for Brubeck!

Each week we give away 12 in. LPs for interesting letters. Send them to the "Melody Maker," 189 High Holborn, WC1

JAZZ ON THE AIR

(Times: B6T/OMT)

SATURDAY, SEPTEMBER 13:

12.19-12.45 p.m. A 1: Jazz Awards 1958.
1.20-1.40 A 1 2: Spirituals.
5.10-5.40 Z: Swing Serenade.
6.35-7.0 DL: Paris Jazz.
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.
10.10-10.40 B: Panassié on Basie.
11.0-11.55 P 1: Carlos de Radrizky.
11.5-12.0: 12.10-2.0 a.m. 1: Dance Music from AFN, BFN, RIAS, etc.
11.10-11.30 Y: Jazz Gallery.
11.30-1.0 a.m. J: D-J Shows.
1.0-2.0 E-Q: Dr. Jazz's Library.
2.5-3.0 H-Q: Hollywood-New York

SUNDAY, SEPTEMBER 14:

1.10-1.30 p.m. C 2: Goodman Ork.
2.45-3.15 A 1 2: American Folklore.
4.15-4.30 C 1: Pia Beek Trio.
4.17-5.15 A 1 2: Newport Festival.
6.20-6.30 A 1 2: Meade Lux Lewis.
8.0-10.0 T: (1) Popular. (2) Jazz.
10.10-11.0 S: For Jazz Fans (news break 10.30).
10.30-11.0 W: Chris Barber.
11.0-11.55 P 1: Jazz Microgrooves.

MONDAY, SEPTEMBER 15:

2.35-2.45 p.m. C 2: Jazz Discs.
8.0-10.0 T: (1) Popular. (2) Jazz.
10.10-11.0 S: As Sunday.
10.10-11.0 E: Jazz Programme.
10.30-11.30 app. K: Jazz Hour.
11.5-1.0 a.m. J: D-J Shows (nightly).

TUESDAY, SEPTEMBER 16:

4.5-4.30 p.m. P 1: Carlos de Radrizky.
8.0-10.0 T: (1) Popular. (2) Jazz.
10.10-11.0 S: B-258m: The Real Jazz.
10.10-11.0 S: As Sunday.
8.0-10.0 T: (1) Popular. (2) Jazz.
10.30-11.0 N: Jazz Programme.
10.30-11.15 I: International Discography.
10.45-11.0 U: Ian Henry Quartet.
11.5-12.0 P: Erwin Lehn Ork.

WEDNESDAY, SEPTEMBER 17:

4.40-5.0 p.m. R: Small Jazz.
6.15-6.45 DL: Jazz Session.
7.10-7.30 C 2: Jazz Music.
8.0-10.0 T: (1) Popular. (2) Jazz.
9.30-10.30 P 3: Jazz for Everyone.
10.10-11.0 S: As Sunday.
10.20-11.0 Q: Studio Hamp.
10.50-11.12 Z: Jazz à la Carte.
11.0-12.0 I: Rhythm Rendezvous.
11.5-12.0 O: Jazz Journal.
12.10-1.0 a.m. J: Swing Serenade.

THURSDAY, SEPTEMBER 18:

8.45-9.0 p.m. C 1: Rita Reys Trio.
8.0-10.0 T: (1) Popular. (2) Jazz.
9.30-10.0 P 1: White Notes... Black Musicians.
10.10-11.0 S: As Sunday.
10.30-11.0 P 4: Lester Young.
10.40-11.30 DL: Jazz Club.
11.0-12.0 P: Beanie Smith, Charlie Parker, MJQ.

FRIDAY, SEPTEMBER 19:

12.0-12.20 p.m. O 1: Dixieland Pipers.
3.15-3.45 I: Dixie by Hackett.
5.25-5.55 L: Jazz.
8.0-10.0 T: (1) Popular. (2) Jazz.
10.10-10.40 C 1: Jazz Music.
10.10-11.0 S: As Sunday.

10.15-10.45 N: Jazz Programme.

10.30-10.55 J: Stars of Jazz.
11.15-12.0 C2: Jazz Music.
Programmes subject to change.
The 8.0-10.0 VOA Transmission is repeated nightly between 11.0 and 1.0 a.m. The latter (Jazz) hour being additionally broadcast on Long Waves.

KEY TO STATIONS AND WAVELENGTHS IN METRES.

A: RTP France 1: 1-1829, 46.39, 7-193.
B: RTP 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, 49.58.
F: Belgian Radio: 1-484, 2-267, 4-198.
H: RIAS Berlin: 303.
I: SWF B-Baden: 295, 363, 195, 41.29.
J: APN: 344, 271, 547.
K: SBC Stockholm: 1571, 255, 245, 306, 506, 49 band.
L: NR Oslo: 1376, 337, 228, 477, 19, 25 or 31 bands.
N: Monte Carlo: 205, 49.71, 40.82.
O: BR Munich: 375, 187, 48.7.
P: SDR Stuttgart: 522, 49.75.
Q: HR Frankfurt: 506.
R: RAI Rome: 355, 290, 269, 41.81.
S: Europe 1: 1622.
T: VOA: 8.0 p.m.: 13, 16, 19, 25, 31 bands. 11.0 p.m.: 25, 31, 41 bands plus 1734 from midnight.
U: Radio Eireann: 530.
W: Luxembourg: 208, 49.26.
Y: SBC Lugano: 568.6.
Z: SBC Geneva-Lausanne: 293, 31 band.

F. W. Street

STRIKE!

THOUGH I am in complete agreement with last week's letter on the high purchase tax on records, I feel the answer does not lie entirely in writing to local MPs. The time has come for we teenagers, who form the bulk of the record-buying public, to unite to stop buying records. We would then soon see the difference in record prices.—T. Edwards, London, N.15.

HUMPHREY LYTTTELTON CLUB

Mack's, 100 Oxford St., W.1
Friday, September 12th
FAIRWEATHER-BROWN ALL STARS

Saturday, September 13th
HUMPHREY LYTTTELTON AND HIS BAND

Intervals by—
DIZ DISLEY'S SOHO STRING QUINTE

Sunday, September 14th
Playing the music of 'King' Oliver
MICKY ASHMAN'S JAZZ BAND

Monday, September 15th
MR. ACKER BILK'S
PARAMOUNT JAZZ BAND

Tuesday, September 16th
ALEX WELSH AND HIS BAND
with ERIC LISTER

Wednesday, September 17th
HUMPHREY LYTTTELTON
AND HIS BAND

Intervals by WALLY FAWKES QUARTET
Thursday, September 18th
GRAHAM STEWART'S SEVEN

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

JAZZ CLUB CALENDAR

CLUB "M,"
underneath the Mapleton
Restaurant, 38, Coventry St., W.1.
Extra! Extra! Extra!
* **FRIDAY (tonight),**
10.30 p.m.—5 a.m.

Another exciting Friday all-nighter
tonight featuring the music of CHA-
CHA-CHA/MAMBO/MODERN JAZZ.
Name bands, guest artists. Thanks,
Tubby Hayes, Ronnie Scott, etc., for
dropping in last week.

* **SATURDAY ALL-NIGHT SESSION:**
WOW! Thank you, the **TUBBY
HAYES ALL-STARS**, for such a
tremendous session last week. Thanks
also to Jimmy Deuchar, Derek
Humble, Ronnie Ross, Les Connor,
Ray Demsey, Bill Isaacs, Eddie
Harvey, etc., for dropping in. Also,
salutations to the "Garnegie Jazz
Stars" for coming to see us! For
extra comfort this week (we know
it was hot last Saturday), the
restaurant will be open for our
patrons. SAVE MONEY, TOO! Send
application for free membership to
the Secretary, Club "M," Mapleton
Restaurant. Your card will be
waiting for you when you call. This
week's special attraction: The return
of the **ALLAN GANLEY QUARTET**.
Doors open 11.30 p.m. until 7 a.m. A
REAL VALUE FOR MONEY SESSION.
* **SUNDAY AFTERNOON, 3-6 p.m.:**
Week-end jam session starring 'Lo
Don's Swinging Five and many guest
artists. Rhythm 'n' Blues, Jazz. This
session swings.

"Better than Birdland," say visiting
American musicians. Thanks, OSCAR
PETTIFORD, PHINEAS NEWBORN,
KENNY CLARKE, ZOOT SIMS, for
looking in at J&F Kruger's
"JAZZ at the
FLAMINGO,"
33-37, Wardour Street, W.1.
Dance or listen from balconies.
* **TONIGHT (FRIDAY) at 7:**
It's a great night! With **TONY KIN-
SEY'S POLL-WINNERS** tonight: on
tenor and **ALTO, TUBBY HAYES**!
Plus great trumpeter **DIZZY REECE**
GROUP featuring a fabulous rhythm
team: Terry Shannon, Lloyd Thomp-
son, Phil Simeon.

* **SATURDAY (13th) at 7:**
It's the 13th—and you're lucky! A
great bill! Britain's jazz "giants":
Ronnie **SCOTT**, Tubby **HAYES** and
exciting **JAZZ COURIERS**. Plus ultra-
sensitive **ALLAN (just married) GAN-
LEY QUARTET**, with tenor ace Art
Elifson. Two great groups! Come
early!

* **SUNDAY (14th) at 7:**
Again! Again! The best bands in
Britain! **TONY KINSEY'S QUINTE**,
with all the gang, plus "THE **JAZZ
COURIERS**," with Scott, Hayes. Plus
great star: **KATHIE STOBART**. It'll
be a ball! **PLUS! FREE MEMBER-
SHIP FOR ALL LADIES before 8.30!**
Girls, here's your opportunity!
* **WEDNESDAY (17th) at 7:**
Dig that crazy CHA-CHA beat! Some-
thing for everyone! Harry White's
exciting **FLAMINGO CHA-CHA
SEVEN**, with all-star cast. Plus jazz
by top tenor **TOMMY WHITTLE
QUINTE**, with Harry Klein, Eddie
Thompson Trio. Value for money.
Be early!

Comperes: Tony Hall, Six Curtis.
SPECIAL MEMBERSHIP OFFER:
Only 5/- for all Flamingo-Florida
sessions till January, 1959. Join now!
P.O. and s.a.e. to 9, Woodlands, North
Harrow, Middx.

* **A great night for jazz and cha-cha
fans!** The best of both can be heard
this Saturday at the intimate club:
J&F Kruger's
FLORIDA CLUB,
beneath Mapleton Restaurant,
corner Coventry/Whitcomb Sts., W.1.
* **THIS SATURDAY (13th) at 7:**
Back again! **TONY KINSEY'S** excit-
ing **QUINTE** with guest star
KATHIE STOBART, Bill Isaacs, etc.
Plus! By public demand: **CHA-CHA
JAZZ!** Featuring tenorist **JACKIE
SHARPE'S DOWNBEATERS**. We're
giving you what you want. So come
along early and hear it all. Emceed
tonight by **Tony Hall**.

* **AT LAST, a really new club! THE
NEW MIAMI CLUB**, beneath the
Kaleidoscope, 20 Gerrard Street (off
Wardour Street), W.1. Presenting
every Saturday and Sunday: Europe's
most exciting jazz unit, **FRENCH
BENTLEY'S ALL-STARS**, with French
jazz sensation **Henri Golliet** and
featuring the **Chas. Skelton Jazz Six**
and the **Cha-Cha Quintet**. You
mustn't miss the fabulous opening
sessions offered by these exciting
musicians. Jazz, swing, Cha-Cha,
mambo — originals and standards—
will be offered to the patrons of this
lush new night spot! Extra! Extra!
Extra! Tuesday, 10th, is "Cha-Cha
Party Night." Terrific **CONTINENTAL
GROUP** direct from Paris! Prizes for
smartest lady and gent! All sessions
7.30-11.30. Free membership before
8.15.

* **FRIDAY (TODAY)**
* **ALL CHEAM** memberships valid.
THAMES HOTEL, Hampton Court:
From the North.
**JOCK HENDERSON'S
DIXIELAND BAND**,
Listen. Jive. Licensed. 8-11 p.m.

* **AT STREATHAM: DAVE CAREY
JAZZ BAND.**
* **AT THE CELLAR: BRYAN NEWBY
GROUP** and the **ROMSIDERS
SKIFFLE.**
* **BATTERSEA JAZZ CLUB**,
Craven Hotel, 45, Lavender Hill:
**MR. ACKER BILK'S
PARAMOUNT JAZZ BAND.**

* **FRIDAY (contd.)**
BIRDLAND,
Denglow Studios, Chadwell Heath,
7.30. This week: **RONNIE SCOTT**,
EDDIE THOMPSON.

* **FRIDAY—contd.**
BRENTWOOD JAZZ CLUB, "White
Hart" Hotel, 7.30. Graham Stewart
Seven featuring Alan Elsdon and
Johnny Parker Trio.

* **GROYDON JAZZ CLUB**, Star Hotel,
London Road, 8 p.m.—MIDNIGHT:
MIKE DANIELS DELTA JAZZMEN,
plus guest band.

* **CY LAURIE Club: Cy Laurie Band**,
7.15-10.45.
* **DARTFORD: CHRIS WILLIAMS
JAZZ BAND**, Railway Hotel.
* **DICK CHARLESWORTH**, Park
Lane, Croydon.
* **ERIO SILK'S SOUTHERN JAZZ-
BAND**, Southern Jazz Club, Masonic
Hall, 640, High Road, Leytonstone.

* **EVERY NON-SQUARE** digs where
LUNGTIME JAZZ is found: **ROYAL
SCOTTISH CORPORATION, FETTER
LANE—FLEET STREET'S** all-star
sound. Next Friday we open 12.45,
hoping you'll be around.—**RAY
WHITMAN**.

* **GRAVESEND: DAUPHIN STREET
SIX—Co-op** Hall.
* **"GREYHOUND," REDHILL: PETE
STEWART JAZZMEN.**
* **HUMPH** has been, **BARBER**, too!
BAKER, DANKWORTH, maybe you.
FLEET STREET greets all once more
when we open the Royal Scottish
door **NEXT FRIDAY LUNGTIME**.

* **OLD TIGER'S HEAD**, Lee: **SID
HITCHCOCK** Modern Jazz Quintet,
guests, 7.30. Admission free.—See
Friday.

* **QUEEN VICTORIA**, North Cheam:
By request!
GRAHAM STEWART SEVEN
with **ALAN ELSDON**,
Listen. Jive. Licensed. 7-10 p.m.

* **WOOD GREEN: THE FAIR-
WEATHER-BROWN BAND!**
* **MONDAY**
* **AT THE CELLAR: Britain's
greatest! BRUCE TURNER JUMP
BAND** and guests.
* **BOATHOUSE, KEW BRIDGE:
MICK MULLIGAN** and **GEORGE
MELLY**.

* **CY LAURIE Club: Graham Stewart
Seven**, Alan Elsdon.
* **DOBELL'S RECORD** Recital Club:
John Cross, "My Kinda Jazz."
"White Bear," Lisle Street, W.C.2,
7.30. Admission 2/-.

* **DOWNBEAT CLUB**,
Manor House (1.1. min. Tube):
BANDS 2
Modern Jazz: "THE JAZZ COURIERS"
Cha-Cha, mambo:
THE DOWNBEATERS
**HAMPTON COURT: ALBERT HALL
Quintet**—Thames Hotel, 8 p.m.

* **TUESDAY**
* **AGAIN, SOUTHALL**, "White
Hart": **ALLAN GANLEY QUARTET**.
* **AT THE CELLAR: BEMBOW FOUR**,
**MARGARET BARRY, MICHAEL
GORDON, HYDA GIMS, JIMMY
MACGREGOR, SHIRLEY BLAND** and
Co.
* **BARNET**, Assembly Hall, Union
Street: **Acker Bilk Paramount Jazz-
band**.

* **BROMLEY, KENT**, "White Hart,"
7.30-10.30: **KEN COLYER'S Jazzmen**.
* **CY LAURIE Club: Cy Laurie Band**,
HARROW JAZZ CLUB, British
Legion Hall, South Harrow: Terry
Lightfoot Jazzmen.

* **SOUTH ESSEX RHYTHM CLUB**,
"Kine Harold," Harold Wood:
GEORGE PERRY JAZZMEN.

* **TIG'S - TIC'S - TIC'S - TIC'S - TIC'S - TIC'S**
TIC'S - TIC'S - TIC'S - TIC'S.

* **WOOD GREEN: FROM LANCA-
SHIRE, JOCK HENDERSON'S JAZZ-
MEN!**

* **WEDNESDAY**
* **AT CHERTSEY: LEO GRAY JAZZ-
MEN—CRICKETERS HOTEL.**

* **AT THE CELLAR: ERIC ALLAN-
DALE JAZZ BAND** and the **METRO-
POLITANS**.

* **"CAULIFLOWER," 553, High Road,
Ilford: MICHAEL GARRICK QUAR-
TET.**

* **CHRIS BARBER'S** Jazzband,
"White Hart," Southall.

* **CY LAURIE Club: Graham Stewart
Seven**, Alan Elsdon, 7.15-10.45.

* **DAGENHAM JAZZ CLUB**, Royal
Oak Hotel: Fairweather-Brown All-
Stars.

* **DICK CHARLESWORTH** Jazzband,
Purley Hall.

* **ERIC HITCHCOCK'S MODERN
JAZZ QUINTE** — "Fox and
Hounds," Kirkdale, Sydenham.

* **HARRINGAY JAZZ CLUB**
proudly presents the fabulous
MR. ACKER BILK and his
PARAMOUNT JAZZ BAND...

* **EVERYBODY WELCOME!** Doors
open at 7 p.m. Avoid disappointment.
BE EARLY! At "Russell-Vale"
Dancing School, Willingdon Road,
N.22 (3 minutes' walk from Turnpike
Lane, then first turning left). Buses
144, 217, 231, 41.

* **PALM COURT, PURLEY: KEN
COLYER'S JAZZMEN, SEPTEMBER
24.**

* **ST. ALBANS**, Market Hall: Mick
Mulligan Jazzband with Melly.

* **"TIGER'S HEAD," Bromley Road,
Calford: From Barrow, Lancashire.**
"The Cocks of the North," **JOCK
HENDERSON'S DIXIELAND JAZZ-
BAND.**

* **THURSDAY**
* **AT THE CELLAR: THE CITY
RAMBLERS** and the **CANAL STREET
GROUP**.

* **BLUES AND BARRELHOUSE**,
"Roundhouse," Wardour Street:
Alex. Korner, Cyril Davis and guests.

* **CAMBERWELL TOWN HALL: KEN
HINE DIXIELANDERS.**

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

* **CROWN, TWICKENHAM: Modern
jazz with the JOHN WEST Group.**
Many thanks, **JOHNNY HODGES
Quintet**.

* **CY LAURIE Club: Brian Taylor
Band**.

* **GUILDFORD**, Wooden Bridge Hotel:
MR. ACKER BILK'S Paramount Jazz-
band.

* **SAN JACINTO Jazz Club**, New Or-
leans Jazz, 7.30-10.30: Resident band,
George Perry Jazzband.

* **THE MONKS JAZZ BAND**, "The
Master Robert," Great West Road,
Hounslow.

* **WATFORD JAZZ CLUB**, United Ex-
servicemen's Club, St. Albans Road:
Fairweather-Brown All-Stars.

* **CONCERTS 11/- per word**
CIVIC HALL, Croydon, Friday,
Sept. 19: **KEN COLYER JAZZMEN**.
Book now: 5/-. 4/-. 3/-.—Cro. 3336.

SUNDAY—contd.

AGAIN AT the Hambrough, the
fabulous "CLUB OCTAVE" featur-
ing **GORDON BECK TRIO**.

AT COOK'S FERRY INN:
TERRY LIGHTFOOT JAZZMEN
with **KENNY BALL**, etc.

**AT THE CELLAR: THE CITY RAM-
BLERS** and **STEVE BENSOW**. Musi-
cians open session.

**BALLADS AND BLUES, "KING
AND QUEEN,"** Paddington Green, W.2
(Edgware Road Tube): Ewan McCoil,
Fitzroy Coleman, Rory McEwan, Stan
Kelly, 7.15.

* **COLEHERNE**, Earls Court: **HARRY
WALTON'S BAND**.

* **GROYDON JAZZ CLUB**, Star Hotel,
London Road, 7.30: **MR. ACKER
BILK'S PARAMOUNT JAZZ BAND**,
plus Apex Jazzband.

* **DICK CHARLESWORTH**, Derby
Arms, E. Sheen.

* **EALING BROADWAY**, "Feathers":
JOCK HENDERSON'S Dixieland Band
from Lancashire. "Cock o' the
North," 7.30 p.m. 2/6.

* **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:
By request!
GRAHAM STEWART SEVEN
with **ALAN ELSDON**,
Listen. Jive. Licensed. 7-10 p.m.

* **WOOD GREEN: THE FAIR-
WEATHER-BROWN BAND!**

* **MONDAY**

* **AT THE CELLAR: Britain's
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BAND** and guests.

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Modern Jazz: "THE JAZZ COURIERS"
Cha-Cha, mambo:
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GEORGE PERRY JAZZMEN.

* **TIG'S - TIC'S - TIC'S - TIC'S - TIC'S - TIC'S**
TIC'S - TIC'S - TIC'S - TIC'S.

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MEN!**

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* **CAMBERWELL TOWN HALL: KEN
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Licensed bar.—Edm. 5115.

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CIVIC HALL, Croydon, Friday,
Sept. 19: **KEN COLYER JAZZMEN**.
Book now: 5/-. 4/-. 3/-.—Cro. 3336.

JAZZ GALORE!

at the Saturday
opening of the
Dankworth
Club
79 Oxford St.
W.1

SATURDAY, 13th
featuring
WHO'S NEXT

a new trend in
jazz presentation
played for you by

JAZZMEN GALORE!

George Kenny
CHISHOLM CLARE
Pete Danny
PITTERSON MOSS
Benny Laurie
GOODMAN MONK
Eddie Ken
HARVEY MOULE
Eric David
DAWSON LEE
Albert Ken
HALL WRAY
Dave Lennie
GOLDBERG BUSH

Buddy
FEATHERSTONEHAUGH
& **JOHNNY DANKWORTH**

personalities from every
walk of life will be there
WILL YOU? only if you
come early!
usual prices; members 6/-
non-members 6/6d.

SUNDAY, 14th
Experiments in Jazz—4
THE SLIDERS
trombone experiments with
George **CHISHOLM**
Eddie **HARVEY**
Laurie **MONK**
Ken **WRAY**
Arthur **WATTS** . Kenny **CLARE**
also

TOMMY WHITTLE
QUINTE and
JOHNNY DANKWORTH

JAZZ AT THE MARQUEE
453 OXFORD STREET, S.W.1. (OXFORD CIRCUS)

This Saturday and Sunday
* Back from holiday
Fresh and exciting
JOE HARRIOTT QUINTET
featuring Hank Shaw, Harry South,
Bobby Orr and Coleridge Goode
* plus the saxophone colossus
RONNIE ROSS

* and on Saturday, 13th Sept.
BRUCE TURNER SEXTET
featuring Terry Brown, Al Mead,
John Mumford, Tommy Jones
and Jim Bray

* **Sunday, 14th September**
LENNIE BEST QUARTET
ADMISSION: 5/- (Members)
(N.B. Students, Nurses and
H.M. Forces only 2/6 on Sundays)
Membership only 2/6
Coffee Lounge. London's most
comfortable Modern Jazz Club
Sessions — 7.30 p.m. to 11 p.m.

JAZZ AT THE DOLPHIN
DOLPHIN HOTEL, GERRARD RD. HOUNLOW, MIDDLESEX.

* Opening night
Monday, 15th September
at 7.30 p.m.
with the exciting
JOE HARRIOTT QUINTET
featuring
RONNIE ROSS
and the
CLIFF HALL QUINTET
ADMISSION 4/- (Members)
H.M. Forces and Nurses 2/6; Guests 5/-
Membership 2/6

NATIONAL JAZZ FEDERATION

Leadbelly at his best



"Blues By Leadbelly" is an outstanding example of the singer's powerful style, and ranks with the great sides which formed his first commercial recordings

LEADBELLY (EP)
"Blues By Leadbelly"

See See Rider; Pig Meat; T.B. Blues; Man Going Around Taking Names.
Huddie Ledbetter (gtr., vocal).
(Melodisc EPM17-82—12s. 10ld.)

IT is hard to pin down the exact date and origins of these Leadbelly titles, but they correspond with four tracks from Folkways sets (FP24 and 34).

"See See" is the version originally recorded as "C. C. Rider" for the American Record Company in 1935. A prime example of early countrified Leadbelly, it is unusual for the fact that he plays Hawaiian guitar—and not too cloyingly, as you might guess.

With "Pig Meat"—also recorded for ARC in 1935—we come to one of the singer's outstanding blues—the same record as the "Pig Meat Papa" released here long ago on Tempo R11.

The raw voice is full of regional accent, the story thick with private and racial meaning. The guitar style is as remarkable as the singing, and the whole performance ranks with "Black Snake Moan," "Roberta" and the few other early Ledbetters that reached the market.

"T.B. Blues" may have been recorded in 1940 or '41—it is not precisely the same as the Bluebird version, though similar in sound and layout.

"Man Going Around," which the singer tells us is "an old spiritual, one of the first spiritual songs ever was sung," is a good folk song, but nothing more than that.

The EP is worth buying just for "T.B." and "Pig Meat."—Max Jones.

Solos

"ARRANGED BY MONTROSE" (LP)

Bob Gordon Quintet: Love Is Here To Stay; Meet Mr. Gordon; Onion Bottom; For Sue; What A Difference A Day Made; Tea For Two. All (a).

Clifford Brown Ensemble: Gone With The Wind (b); Tiny Capers (b); Joy Spring (c); Blueberry Hill (b); Da(a)houl (d).

(Vogue 12 in. LAE12111—38s. 3d.)
(a) — Gordon (bari.); Jack Montrose (tr.); Paul Moer (pno.); Joe Mondragon (bass); Billy Schneider (drs.). 6/5/54. Hollywood. (Am. Pacific Jazz.)

(b) — Brown (tp.); Zoot Sims (tr.); Bob Gordon (bari.); Stu Williamson (valve-tmb.); Russ Freeman (pno.); Carson Smith (bass); Shelly Manne (drs.). 12/8/54. Do. (Do.)

(c), (d) — Personnel as for (b), except Joe Mondragon (bass) replaces Smith. Do. Do. (Do.).
Previous releases: (b), (c), (d) Vogue LDE158; (b), (c) also EPV1119.

DESPITE the title, these arrangements count for very little. It is the series of solos which take up the majority of the playing time and almost all of the record's interest.

As a whole, the record serves to remind us of the great loss to jazz caused by the deaths of Cliff-

ord Brown and Bob Gordon. Both stand head and shoulders above their colleagues here.

Side one is devoted to the Gordon Quintet. The leader's baritone swings all the way, and on "For Sue," the only really slow number, he wrings the last drops of pathos from a pleasant little tune.

Side two presents the Clifford Brown group, and the arrangements fade even further into the background. Gordon gives excellent support to Brown, who plays superbly—particularly on "Wind," "Capers" and "Joy," all of which have been issued before.—Bob Dawbarn.

Monofony

ART. BLAKEY'S JAZZ MESSengers (LP)
"Cu-Bop"

Woodyn' You; Sakeena; Shorty; Dawn On The Desert.
(London 12 in. LTZ-J15110—37s. 6ld.)

Blakey (drs.); Johnny Griffin (tr.); Bill Hardman (tp.); Sam Dockery (pno.); Spanky De Brest (bass); Sabu Martinez (conga drs.). 13/5/57. New York. (Am. Jubilee.)

THE gimmick here is supplied by one Sabu Martinez playing two conga drums at once, tuned an octave apart. I can't imagine why he bothered. What additional colour it lends to the Messengers is more than offset by the added monofony.

This horrifying album contains four numbers, two of them—"Sakeena" and "Desert"—of inordinate length and containing long stretches of Blakey hitting everything, including, it sounds, the kitchen sink.

The too-short passages for the jazz fan are wrecked by busy intrusions on the two horns. Johnny Griffin sounds sufficiently interesting for me to long to hear him in other company, but Hardman's trumpet is best heard with overpowering drums.

On the few chances given to Sam Dockery he sounds a sensitive and pleasing pianist.—Bob Dawbarn.

Acrobatics

JONAH JONES (EP)
"Muted Trumpet"

Undecided (a); St. James Infirmary (b).

(Capitol EAP3-830—12s. 10ld.)
Jones (tp.); George Rhodes (pno.); John Browne (bass); Howard Austin (drs.). (a) 22/2/57, (b) 25/2/57. USA. (Am. Capitol.)

Ballin' The Jack/Slowly But Surely. (Capitol 45-CL14801—6s. 7ld.)
Probably same personnel. 1958.

LATE in life (he is nearing 50) Jonah Jones is enjoying marked success with his own combo at clubs and on records.

This third EP, which completes the release here of his American LP, "Muted Jazz" is the weakest of the three, perhaps because one tune occupies the whole of a side.

On "St. James," Jones plays the theme through muted trumpet before telling the story in his hoarse voice with stabbing, trumpet-like phrases. He finishes on trumpet again, growling and dramatising without creating anything moving.

Charlie Shavers' "Undecided," back in favour as a jazz vehicle, is taken briskly. Jonah displays his pugnacious attack and technical agility, but after several quite good choruses the performance develops into an acrobatic show—bolsterous but boring.

Preferable, on balance, is the bright trumpet on "Slowly But Surely."—Max Jones

Irresistible

ZOOT SIMS (LP)
"Zoot Plays Four Altoe"

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. (All George Handy.)
(HMV 12 in. CLP 1188—35s. 10d.)

Sims (alto); George Handy (pno.); Knobby Totah (bass); Nick Stabulis (drs.). February 1957 USA (Am. ABC-Paramount.)

NOT content with playing one alto on this record, Zoot Sims plays four. At least, that is the effect he achieves through multi-recording.

Usually such stunts can be passed over as worth little more than their value as gimmicks, but this one is different.

Though Zoot—originally a tenor player, of course—took up alto only about a year before he made the record, he has on it everything he ever had on tenor, and that means just about everything a jazz saxist could have—tone, technique, ideas, style and an irresistible swing.

Furthermore, the synchronisation is perfect. Zoot really sounds like four top-line altoists perfectly rehearsed as a team.

Without wishing to rob him of an iota of the praise that undoubtedly belongs to him, I think it must be admitted that even he could probably not have produced such an impressive re-

sult were it not for George Handy, who, as well as playing piano, thought up and arranged all the numbers.

Composing them probably wasn't a Herculean feat, for Handy admits that he merely set melodies to familiar chord sequences. "You'll probably recognise "Slower Blues" as coming from "Summertime," "Last Day Of Fall" from Benny Carter's "When Lights Are Low," "J'Espere" from "Great Day."

But if you think writing the second, third and fourth lines to Zoot's original improvisations was easy read what Handy has to say about it in his sleeve note.—Edgar Jackson.

Gimmicks

DONALD BYRD—GIGI GRyce JAZZ LAB (LP)

"Modern Jazz Perspective"

Early Morning Blues (V) (b1); Elgy (V) (b); Stalemates (c); Steppin' Out (c); Social Call (a); An Evening in Casablanca (a); Satellite (a)

(Philips 12 in. BBL7244—37s. 6ld.)
(a), (b)—Gryce (alto); Byrd (tp.); Wynton Kelly (pno.); Wendell Marshall (bass); Arthur Taylor (drs.); Jackie Paris (voc.); in (b1) unidentified gtr. (a) 30/8/57, (b) 3/9/57 USA. (Am. Columbia.)

(c)—Same personnel, plus Sahib Shihab (bar.); Jimmy Cleveland (tmb.); Julius Watkins (French horn); omit Paris. 5/9/57. Do. (Do.)

MY "Raspberry of 1958" is awarded to whoever thought of including Jackie Paris on this session. He successfully ruins what would otherwise have been an excellent disc by continually bobbing up with the worst "scat" singing in years.

Another gimmick that goes astray is the banjo in the opening choruses of "Early Morning Blues." The result is utterly out of character with the rest of the album and if the intention was to introduce a little humour it failed miserably.

The pity of it all is that both Byrd and Gryce have rarely played better—Byrd in particular seems to have matured rapidly over the past two years. A touch of Dizzy Gillespie has crept into his phrasing and his tone seems to have more "edge."

I can only recommend the record to those athletic enough to remove the needle every time Mr. Paris appears.—Bob Dawbarn.

Emotion

SONNY ROLLINS (LP)
"Way Out West"

I'm An Old Cowhand; Solitude; Come, Gone; Wagon Wheels; There Is No Greater Love; Way Out West.
(Contemporary 12 in. LAC12118—35s. 3d.)

Rollins (tr.); Ray Brown (bass); Shelly Manne (drs.). 7/3/57. Los Angeles. (Am. Contemporary.)

I CAN well understand that the Rollins style of tenor playing, with its mishapen and angular phrasing, is not to everyone's taste. Yet his growing reputation as an important jazz voice is fully justified.

His work is littered with technical imperfections, several of his runs on this album just fade into nothingness and his tone at times is over-shrill, but the emotional impact of a Rollins solo has rarely been equalled since the death of Charlie Parker.

There is ample opportunity to study his approach here as he is backed only by bass and drums. The obvious disadvantages of the line-up are never shown up, due mainly to the superb playing of Ray Brown, who uses his instrument both rhythmically and as a complement to Rollins's melody lines, and to the fine, careful drumming of Manne.

"Cowhand" and "Wagon Wheels" are unlikely choices for a jazz group, but their treatment by the trio makes one wonder why nobody thought of it before.—Bob Dawbarn.

Wheels" are unlikely choices for a jazz group, but their treatment by the trio makes one wonder why nobody thought of it before.—Bob Dawbarn.

Lacks bite

TOM STEWART QUINTET (EP)

Rosetta; Out Of Nowhere; Fidgety Feet; Potatoes.

(HMV 7EG3368—11s. 1ld.)

Stewart (tenor horn); Steve Lacey (sop.); Dave McKenna (pno.); Whitey Mitchell (bass); A. Levitt (drs.). May 1957. USA. (Am. ABC-Paramount.)

THE tenor horn, according to Tom Stewart's sleeve note, "is a small edition of the baritone horn or euphonium. It

has an identical range, is keyed in B-flat and retains the mellow, non-biting quality of the larger horn." On this record it sounds like a valve trombone with its teeth extracted.

Stewart's work lacks dynamics and his phrasing remains all on one level, without climaxes and producing monofony.

His front-line colleague, Steve Lacey, is a one-time pupil of Lee Konitz, but it is not apparent in his playing. Most of his solo work is too prissy and sentimental for my tastes.

The record's best moments come from pianist McKenna, though he doesn't manage to save boredom from creeping in long before the end of the EP.—Bob Dawbarn.

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Vaughan is switching U.S. labels

FRANKIE VAUGHAN is to move from the Epic disc label to Columbia in the States at the request of star-maker Mitch Miller, who expressed great admiration for the British singer on his last visit to the States.

Frankie's trip to America, scheduled for October, has been postponed until November. This will enable him to make a 10-day tour of Boys' Clubs throughout Britain.

Film shots

He will stay about three weeks in the States, starting with a major television show. He may also appear in Miami and Montreal.

His summer show at Brighton Hippodrome ends tomorrow (Saturday), and next week Frankie will complete his third film, "The Lady Is A Square," with shots in London's new "Talk Of The Town" theatre-restaurant.

He is due to start his next film on January 1 and efforts are being made to arrange a trip to Australia before Christmas.

U.S. TRIPS FOR JACKIE DENNIS

SCOTTISH rock-'n'-roller Jackie Dennis is to make two trips to the States this autumn.

The killed 15-year-old goes over on September 26 for personal appearances connected with his record "For The First Time" and "Lintonaddi".

Jackie will guest on the Perry Como Show on October 4. He flies back on October 6 to appear in ATV's "Jack Jackson Show" on October 8 and BBC-TV's "Six-Five Special" on October 18.

He plays Finsbury Park Empire in the week commencing October 13 and Liverpool Empire the following week.

Jackie returns to America on October 26 for a three-week one-night-stand tour.

Yana picked as co-star



Traditionally, "Cinderella" should be looking doubtful in this garb. But not Yana, who has been chosen from 200 aspirants by Harold Fielding and Sydney Grace as Tommy Steele's co-star in "Cinderella." The pantomime is being presented by Harold Fielding this Christmas at the London Coliseum. Jimmy Edwards plays "The King."

PANTO & FILM HALT STEELE

TOMMY STEELE'S long-awaited one-night-stand trek, which starts on September 21, is likely to be his last tour for a year. Reason: his 16-week London Coliseum season, a month's holiday and a third film lasting into September, 1959.

"Because of this we are trying to cover most parts of the country on this tour so that Provincial fans will be able to catch him," says his manager John Kennedy.

These are the first four dates of the tour:

- Civic Hall, Wolverhampton (September 21);
- St. George's Hall, Bradford (22nd);
- City Hall, Hull (23rd);
- Victoria Hall, Hanley (24th).

First time

This will be the first time that Steele has played these halls.

The Harold Fielding Office this week also announced more details for "Cinderella," which opens at the London Coliseum on December 18.

With Tommy playing "Buttons," the stars are Yana (pictured left) as "Cinderella," Jimmy Edwards ("The King") and Kenneth Williams and Ted Durante ("The Ugly Sisters").

Tommy has been recording the final seven tracks of a Decca 12-inch LP this week. The disc will contain five original numbers and seven standards.

Harry Stafford—'a fine pianist'

Pianist and arranger Harry Stafford died on Friday, aged 68. He had worked for Herman Darewski, Lawrence Wright and Campbell Connelly for long periods, but paralysis badly disabled him three years ago.

Tin Pan Alley friends said: "He was a fine pianist and an outstanding arranger with a special flair for piano copies and pit orchestrations."

6.5 dispute over Rushing fee

PLANS to present former Count Basie blues singer Jimmy Rushing on "Six-Five Special" have fallen through owing to a dispute over fees.

Rushing is due to start a one-night-stand tour with Humphrey Lyttelton's Band on October 2.

He was to appear on "Six-Five Special" on September 27. But it was cancelled this week.

No contract

"Six-Five" producer Russell Turner told the MM: "We had a verbal arrangement for the singer to appear—but no contract had been signed."

Comments agent Lyn Dutton, who is bringing Rushing to Britain: "We could not get together with the BBC on the fee. They wanted to pay him the same figure he received last year. This was not acceptable."

German tour

Instead, Jimmy Rushing will be making a personal appearance on September 27 for the Lancashire Society of Jazz Music at the Bodega Restaurant, Manchester.

Rushing arrives in London on Tuesday, but will leave two days later for a tour of Germany with the Humphrey Lyttelton Band.

Jeff Kruger to wed

Agent Jeff Kruger marries Rene Pifer at Walm Lane Synagogue, Willesden Green, on October 12.

LONNIE DONEGAN TO TOUR EUROPE

LONNIE DONEGAN will make a tour of Europe next week. He will play Stockholm, Copenhagen, Hamburg and Berlin.

His cinema tour ends tonight (Friday) at Dover and he leaves for the Continent on Monday.

When he returns he has a Jack Jackson ATV spot on September 24 and Variety weeks at Liverpool Empire (October 6), Birmingham Hippodrome (20th) and Glasgow Empire (27th).

Guitarist Jimmy Currie has left the group to freelance and is replaced by guitarist Leslie Bennetts, a former member of Les Hobeaux Skiffle Group.

Drummer Nick Nicholls is now the only remaining member of the original Donegan group.

Fleeters re-opens

Fleet Street Jazz Club re-opens for its fourth winter season on September 19.

Friday meetings will feature a new version of the Press Gang, led by Australian trumpeter-player Tony Newstead. There will also be a number of guest stars.

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QUICK RETURN FOR LAURIE LONDON

LAURIE LONDON, who returned from a trip to Denmark two days ago, makes a quick return there on September 20. He is booked for eight days in Copenhagen, with an option for further dates in October and November.

Laurie played to a capacity audience of 8,000 at Copenhagen's giant Tivoli during his recent trip, which included an appearance in Jutland and two spots on TV.

Mudlarks on TV

The Mudlarks will appear on ATV's "Sunday Night At The London Palladium" the day before they open at the Prince of Wales.

They also star in the "Jack Jackson Show" on ATV on September 24, and appear with Ted Heath at the Regal, Colchester, on the 28th. A "Six-Five Special" spot follows on Oct. 4.

On Wednesday, his father cabled Australia in reply to an offer for Laurie.

His recording of his own song, "He's Got The Whole World In His Hands," has been No. 1 in Australia for the past four weeks.

Laurie appears at Lowestoft tomorrow (Saturday) and at Buxton on October 13. He televisions in "Six-Five Special" on October 11.

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