

# Melody Maker

OCTOBER 4, 1958

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EVERY FRIDAY 6d.

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&

8-Page LP  
Supplement

# SHAME OF THE SUMMER BANDS

Meet the Southern Belle



**T**HIS summer has been one of the worst for professional musicians.

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

## Says TEDDY WALLACE

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

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

### 'ASHAMED'

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

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

"Their interests seem centred around the following:

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

"I saw enough well-known

denizens of Archer Street turning up to 'work' literally 'on their knees' and looking scruffy, to put it mildly. And their playing matched their appearance.

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

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

"Some of the so-called London professional bands I heard

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

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

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

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

## ELLINGTON PLUS OZZIE BAILEY

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

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

The band is due to land at Plymouth this evening (Friday) and opens its tour on Sunday. Ellington will be seen in BBC-TV's "Monitor" programme on October 12. He will tele-record a discussion with Johnny Dankworth whose Orchestra will provide musical illustrations.

## Hi-Lo's finale

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

## Girls, Girls, Girls

## Polka Dots debut

The Polka Dots make their cabaret debut on Monday when they start a week's season at the Astor Club, W. They return to the theatre for a further week on October 23.

## JIMMY RUSHING IN FOCUS



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

# 'ANGRY YOUNG' BARBER FOR FILM

**T**HE Chris Barber Band has landed one of the plum jazz jobs of the year—it will be seen and heard in the screen version of John Osborne's

## Eric James flying to help Chaplin

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

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

## controversial play "Look Back In Anger."

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

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

## Dutch tour

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

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

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

On October 13, the group starts its 10-day tour of Britain with American blues singer Muddy Waters.

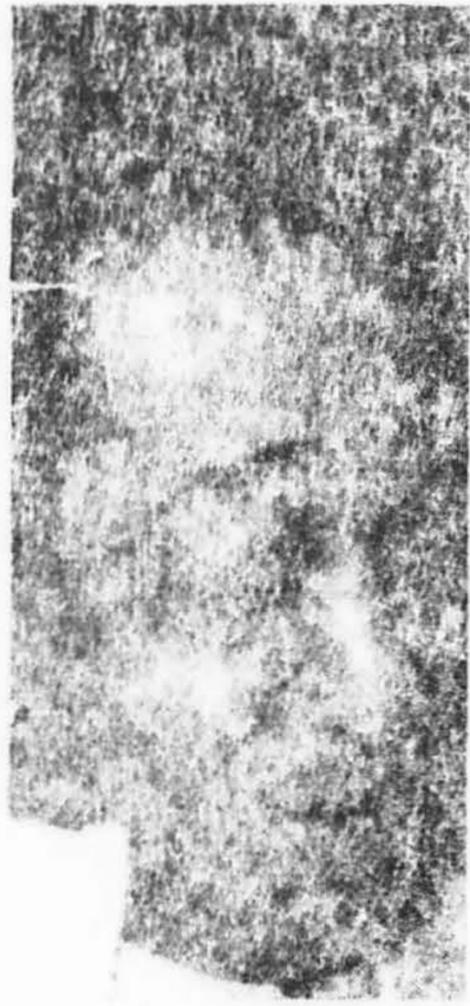
## Basie men stop by

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

With Newman stops were Pierce (press) and Joe's 1 Basie sideman Frank Wells (A). Grey (club), Eddie (J. 100-5) and Sonny (radio) also

IT REMAINS THE MOST IMPORTANT

# Ellington



...he is respected more than ever before by all those both in and out of music

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

The men who were in his band were, on trumpets, Arthur Wicks (now long dead), Freddy Jenkins (retired), Cootie Stark (leading a small rhythm-and-blues band); the trombones were "Ticky Sara" Winton (dead), Juan Tizol (working in Los Angeles), Lawrence Brown (CBS TV staff in New York); the reeds, Barney Bizard (freelance in Los Angeles), Johnny Hodges (still with the band), Harry Carney (retired), Otto Hardwick (retired); in the rhythm section were Freddy Gray, guitar (now running a ballroom in Chicago), Wellman Braud, bass (semi-retired in New York), Sonny Greer (drums) (freelancing in New York), Ivo Anderson, who died in 1949, was the vocalist.

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

### Respected more than ever

In his sixtieth year, he is respected more than ever before by music-lovers both in and out of music. He has enjoyed the privilege of reading classical papers, and has written a series of extended works.

Born and raised in Washington, D.C., the only son of a middle-class family, Duke was not a professional musician until he was a resident in New York in 1933. He started his career since then, and has since then appeared at the world-famous Cotton Club in Harlem.

Here, in the people who took him seriously in America, and Europe, and who are part of the Duke Ellington family in Britain.

### William-Alouza 'Cat' Anderson

Trumpet, born 12/19/16 in Orangeburg, South Carolina. Studied brass instruments at parents' home in Charleston, S.C. Carolina inspired by Louis Armstrong and worked with Duke Ellington with Carolina Club. Played 1937-41, later worked with Lucky Millinder, Erskine Hawkins and Lionel Hampton.

Joined Duke Ellington in 1945 and stayed for three years. Left to form own band which he named "The Duke" in 1950. When he returned to Duke Ellington for his coloratura effects on the trumpet, Cat has a fantastic range and combines the talents of a Harry James, a Bernard Paget and an Armstrong.

### Harold 'Shorty' Baker

Trumpet, born 26/1/18 in St. Louis, Missouri. Played with many bands, the top of the 40s, including Ernie Taylor, Fate Marley, and the Duke Ellington Sextet. Replaced Duke Ellington in 1945.

Went on and off with Duke Ellington for a while in 1945 and 1946. Rejoined Duke Ellington in 1947, including the current tour in 1957. He took over in the last 1957 tour, when he replaced Duke Ellington. Was married to several wives, including Mary Lou Williams.

### Roy Nance

Trumpet, born 10/12/13 in Chicago, Ill. Active in night club performances, including Duke Ellington's band. Played with Earl Hines in Earl Hines' Orchestra, 1939.

Replaced Duke Ellington in 1945. Duke Ellington was not a trumpet player, but a pianist. He was a very good pianist and a very good trumpeter. He was a very good pianist and a very good trumpeter.

### Clark Terry

Trumpet, born 14/10/29 in St. Louis, Missouri. Active in night club performances, including Duke Ellington's band. Played with Earl Hines in Earl Hines' Orchestra, 1939. Replaced Duke Ellington in 1945. Duke Ellington was not a trumpet player, but a pianist. He was a very good pianist and a very good trumpeter. He was a very good pianist and a very good trumpeter.



## LEONARD FEATHER

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

### Quentin 'Butter' Jackson

Trumpet, born 12/10/29 in Springfield, Ohio. Studied trumpet with private teachers, including Duke Ellington. Played with Duke Ellington in 1945.

Worked with several bands in the 1930s and 40s, including Duke Ellington's band. Played with Duke Ellington in 1945.

Since he joined Duke Ellington's band, Jackson has been a member of the Ellington band, performing a variety of music, including Duke Ellington's music.

### John Sanders

Valve trombone, born 12/1/25 in New York City. Studied trombone in high school and in U.S. Navy band for two-and-a-half years. Played with Duke Ellington in 1945.

date while studying at the University of New York City from 1945-47. Played with Duke Ellington's band from 1945-47. Then joined Duke Ellington's band in 1948.

### Britt Woodman

Trombone, born 1/6/21 in New York City. Studied trombone in high school and in U.S. Navy band for two-and-a-half years. Played with Duke Ellington in 1945.

Is a versatile musician, playing a wide variety of instruments, including Duke Ellington's music.

### Harry Carney

Soprano saxophone, born 1/4/16 in New York City. Studied saxophone in high school and in U.S. Navy band for two-and-a-half years. Played with Duke Ellington in 1945.

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October 31st	— Mrs. Shaw	— Pennington, Manchester
November 7th	— C. P. Birmingham	— The Club, Newcastle-on-Tyne
November 14th	— The Standard, 11, Regent	— West End Club, Sheffield
November 21st	— Coventry	— M. L. S. Galleries, Salford
November 28th	— The Standard, 11, Regent	— Paradise, 11, Regent, London
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# FIGURE IN THE HISTORY OF JAZZ



Harold Baker



Ray Nance



Paul Gonsalves



Johnny Hodges



Cat Anderson

## —meet the band!

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

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

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

#### Paul Gonsalves

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

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

#### Jimmy Hamilton

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

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

#### Johnny 'Rabbit' Hodges

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

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

#### Russell Procope

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

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

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

#### Jimmy Woode

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

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

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

#### Sam Woodyard

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

#### Ozzie Bailey

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

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

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

#### William 'Swee' Pea

#### Strayhorn

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

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

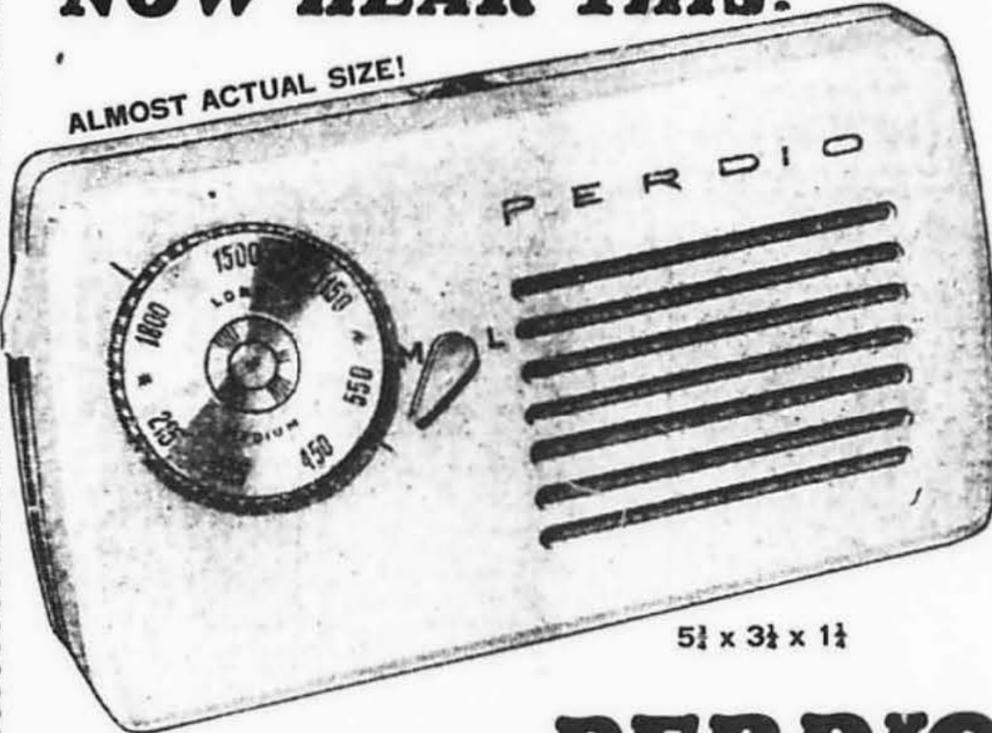
### P.S.. from the Duke

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

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

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

## NOW HEAR THIS!



ALMOST ACTUAL SIZE!

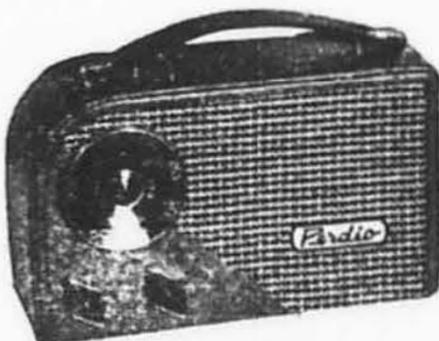
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**NEW YORK HOLLYWOOD**

**FRANK PICKS HIS STARS**

**From HOWARD LUCRAFT**  
**FRANK SINATRA** has set Dean Martin, Sammy Davis, Jr., and Jackie Gleason for his forthcoming production of "Oceans 11," a picture about Korean War veterans who invade and hold up Las Vegas for 10 million dollars. . . . In "The Five Pennies" film Bob Crosby plays Phil Paradise, reported discoverer of Red Nichols.  
**MAX ROACH**, Terry Gibbs and Dexter Gordon have formed a co-op jazz group for a new tour. . . . Shorty Rogers has a new big-band RCA album called "Afro-Cuban Influence." . . . George Stoll recorded three jazz numbers for the Mario Lanza

**HOLLYWOOD HEADLINES**

film "Silent Interlude," in the auditorium of the Vatican. . . . Dean Martin will sing and his pal Frank Sinatra will conduct the orchestra for the forthcoming Capitol LP "Sleep Warm."  
**THE** Page Cavanaugh Trio together with Jeri Southern just concluded at the swank Avante Garde. . . . Maurice Chevalier's estate at Cannes is, reportedly, now a home for retired musicians and entertainers.  
**THERE** are rumours in Las Vegas that Louis Prima and Keely Smith are splitting up. . . . Folk singer Jesse Fuller, on our "Stars Of Jazz" TV show, sang and accompanied himself on 12-string guitar, harmonica, cymbals, and his own foot bass that he calls his footdella. . . . The operation, last year, on Johnnie Ray's ear, was, unfortunately, pronounced a failure.

**Cha Cha puts a kick in the disc biz**

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

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

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

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

**Dozens more**

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

It's being seen as another in-

**MEET THE STARS with REN GREVATT**

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

**FRANKIE VAUGHAN**

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

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

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

**BERNARD BRESSLAU**

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

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

**JACK DUPREE**

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

**CONNIE FRANCIS**

**Returning to Britain**  
**C**ONNIE FRANCIS will be back in England in either November or February.

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

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

**RICKY NELSON**

**Another 'hot disc'**  
**T**HE hot new records: Ricky Nelson's "I Got A Feeling" and "Lonesome Town," Perry Como's "Love Makes The World Go Round" and "Mandolins In The Moonlight," and the Johnny Otis Show with "Willie Did The Cha Cha," and "Crazy Country Hop."

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

**Sunday night is 'college night'**

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

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

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

**Garner goes outdoors**  
**S**O successful in outdoor presentations over the last few years, Erroll Garner has decided

**From BURT KORALL**

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

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

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

**Ellington is here!**

(Week commencing October 5.)

- BILLIE ANTHONY**  
Week: Empire, Leeds
- SHIRLEY BASSEY**  
Week: Theatre Royal, Hanley
- MAX BYGRAVES**  
Week: Hippodrome, Birmingham
- EDDIE CALVERT**  
Week: KALIN Twins Tour
- TONI DALL**  
Week: Empire, Leeds
- JILL DAY**  
Week: Empire, Chiswick
- DEEP RIVER BOYS**  
Week: Empire, Glasgow
- TERRY DENE**  
Week: Royalty, Chester
- LORRAE DESMOND**  
Week: Empire, Sheffield
- LONNIE DONEGAN**  
Week: Empire, Liverpool
- DIANA DORS**  
Week: Empire, Finsbury Park
- DUKE ELLINGTON**  
Sunday: Royal Festival Hall, W.  
Monday: Odeon, Nottingham  
Thursday: Gaumont, Southampton  
Friday: Colston Hall, Bristol  
Saturday: Gaumont State, Kilburn

**DATES WITH THE STARS**

- DON FOX**  
Week: Palace, Leicester
- GROUP ONE**  
Week: Empire, Finsbury Park
- PETER GROVES Trio**  
Season: Windmill Theatre, W.
- RUSS HAMILTON**  
Week: Empire, Chiswick
- MICHAEL HOLLIDAY**  
Week: Gaumont, Doncaster
- JONES BOYS**  
Week: Royalty, Chester
- KALIN TWINS**  
Sunday: Victoria Hall, Hanley  
Monday: Odeon, Blackpool  
Tuesday: Ritz, Wigan  
Wednesday: St. Andrew's Hall, Glasgow  
Friday: Free Trade Hall, Manchester
- LONDONAIRES**  
Week: KALIN Twins Tour
- MUDLARKS**  
Week: Empire, Sheffield
- MOST BROTHERS**  
Week: KALIN Twins Tour
- CHIR RICHARD**  
Week: KALIN Twins Tour
- JIMMY RUSHING**  
Monday: Theatre Royal, Exeter  
Tuesday: Theatre Royal, Exeter  
Wednesday: Mack's Oxford St.  
Thursday: Dome, Brighton  
Friday: Civic Hall, Croydon
- HARRY SECOMBE**  
Season: Palladium, W.
- TANNER SISTERS**  
Week: Palace, Manchester
- THREE KAYE SISTERS**  
Week: Empire, Newcastle
- THREE MONARCHS**  
Season: Palladium, W.
- HEDLEY WARD Trio**  
Season: Victoria Palace, W.

**EMI 'capture' the Mercury labels**

The powerful EMI organisation has captured rights to market the Mercury and EmArcy U.S. recordings previously distributed in Britain by the Pye group. The contract between Mercury Records and Pye has been ended, and a new agreement has been signed between the Stateside disc firm and EMI. This became operative on Wednesday. Mercury recordings already issued by Pye will be available from the Pye catalogue until the end of next year.

**DEMONSTRATIONS AT**

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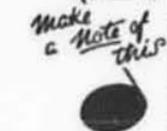
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**FREE TICKETS FOR THE HI-FI FAIR**

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

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

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

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

**Jazz on TV**

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

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

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

**MORECAMBE**—Syd Willmot

**NEWSBOX . . . by Jerry Dawson**

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

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

**HAROLD DAVISON** in association with **NORMAN GRANZ** PROUDLY PRESENTS

**DUKE ELLINGTON AND HIS ORCHESTRA GAUMONT STATE KILBURN**

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

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# THE KALINS DIG THE MUDLARKS!

**T**HE Kalin Twins were busy filling in their 300th postcard view of London when I joined them at the Cumberland Hotel on Monday. Before this weekend's over they hope to have posted a "Wish You Were Here" card to every one of New York's disc jockeys.

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

## Teenagers

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

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

## BILL HALDEN

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

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

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

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

"Yes, I read about that,"

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

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

## Two years

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

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

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



Hal and Herbie

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

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

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

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

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

## 600 jockeys

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

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



## GOLDEN ELVIS!

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

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

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

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

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

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

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

## Songwriters

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

MS must bear name and address of the sender, and must be accompanied by s.a.e. Post to Songwriters' Advice Bureau, "Melody Maker," 159, High Holborn, London, W.C.1.

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

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

# Three-sided record battle!

**T**HERE'S a three-sided battle for pop honours between Alma Cogan, The Mudlarks, and America's Betty Johnson with "There's Never Been A Night" for vocal ammunition.

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

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

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

## Ed Townsend

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

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

You Are My Everything is a

## POP DISCS

by Laurie Henshaw

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

## Jimmie Rodgers

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

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

## Kalin Twins

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

## Barry Cryer

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

Too much noise without purpose, here.

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

## Cliffie Stone

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

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

## Elvis Presley

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



Jimmy Rodgers

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

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

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

## Paul Robeson thrills Leicester

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

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

humorous and serious, but never trivial or solemn.

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



- L.P.**  
 Black, Brown, and Beige (featuring Mahalia Jackson) BBL 7251  
 Solitude BBL 7229  
 Such Sweet Thunder BBL 7203  
 A Drum Is A Woman BBL 7179  
 Ellington At Newport BBL 7133  
 Blue Light BBR 8006  
 Mood Ellington BBR 8044

- E.P.**  
 Duke's Place BBE 12199  
 Rock Skippin' At The Blue Note BBE 12168  
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# Indomitable Elvis is back again

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



● Elvis

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

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

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

## SONGSHEET

by Hubert W. David

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

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

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

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

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

Keep each set of questions by you each week until all have ap-

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

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

Now here are the first two questions:

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

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

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

# Melody Maker

# TOP TWENTY

WEEK ENDED SEPTEMBER 27, 1958

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

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

## AMERICA'S TOP DISCS

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

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

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Dormi Dormi (W)	3-6	Midnight Cha Cha	3-6	Girls Talk About Boys (W)	4-1
Fly Away Lovers	4-8	Our Language Of Love	4-1	Girl Of My Dream (W)	4-1
Red Tasso	4-8	Dis-Dee-Dee	4-1	Purple People Eater	3-6
Never Been A Night	4-8	The Freeze	4-1	Cha Cha Baby	4-1
Mad Fascination Love	4-8	Left Right Out Your Heart	3-6	Smiles (Cha-Cha)	4-1
Blow, Blow Day	3-6	Paloma (Cha Cha)	4-1	Indiscret (W)	4-1
Behaving To Someone	3-6	Very Precious Love	4-1	Come Dancing (Q)	4-1
Kathy-O (W)	4-1	Torero (Samba)	4-1	On Street Where You Live	3-6
Disraeli Rock	4-1	When (Q)	4-1	Danced All Night	3-6
Kiss Creole (Q)	4-1	Trudie	3-6	The Rain In Spain	3-6
Ira L. Dones (W)	3-6	Ev'ry Hour, Ev'ry Day	4-1	Get Me To Church On Time	3-6
El Rancho Rock	3-6	Devotion	4-1	Accustomed To Her Face	3-6
Under Paris Skies (W)	4-1	Fedora (Q)	4-1	With A Little Bit Of Luck	3-6
Carnival Time (Samba)	4-1	Tooth Evans (W) Med.	4-1	Wouldn't It Be Lovely	3-6
Bird On My Head (Q)	3-6	Porto Rico (Rumba)	4-1	Book Of Love (Q)	4-1
A Certain Smile	4-1	Only Man On The Island	4-1	Starway Of Love (Q)	4-1
Machacha (Cha Cha)	4-1	Hillside In Scotland (W)	4-1	Keepie Do!	3-6
I Die You Baby	4-1	This Happy Feeling (W)	4-1	Wonderful Time Up There	3-6
Right To Love	4-1	Sucky Moon	4-1	Whip, Snatch, Chatter	3-6
Volare (Q)	4-1	Little Prize	4-1	Who's Sorry Now	4-1
Ev'rybody Loves A Lover	4-1	All I Do Is Dream	4-1	Tulips From Amsterdam	4-1
Makin' Love (Q)	4-1	Oh Lonesome Me (Q)	4-1	Little Serenade	3-6
Love Is A 2 Way Street	4-1	Return To Me	4-1	Clouds Soon Roll By	4-1

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Desert Song (W)	Gettin' Sentimental	Hit Rd. Dreamland	Isn't It Romantic
Donab	Get Happy	How About You	Isn't This Lov. Day
Don't Blame Me	Give Back Broadway	How Deep Is Your Love	It Can't Be Wrong
Dream	Ghost Of A Chance	I Can't Give You Any	It's D'Loody
Drivin' Me Crazy	Girl Friend	Ida Sweet As Apple	I've Got Five Dollars
Embraceable You	Glad Razz Doll	I Got A Kick	I Won't Dance
Excactly Like You	Golden Tango	I Got Rhythm	Jealousy (Tango)
Face The Wall	Good News	I Hear A Rhapsody	Jeepers Creepers
Fascinating Rhythm	Goodnight (W)	I Know Why	Just In January
Flamingo	Goodnight Sweetheart	I'll Close My Eyes	Just One Of Those
Foxy Day	Got My Eyes On You	I'll Remember April	Kiss In The Dark
Follow My Secret Ht.	Gypsy In My Soul	I'll See You Again	Kiss Me Again (W)
Four Leaf Clover	Hallelujah	I May Be Wrong	Lady Be Good
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## Britain's top jazz LPs, EPs

- (Week ended September 27, 1958)
- (1) MY FAIR LADY (LP)  
Shelley Manne (Vogue)
  - (2) THE ATOMIC MR. BASSIE (LP)  
Count Basie (Columbia)
  - (3) DAVE DIGS DISNEY (LP)  
Dave Brubeck (Pentagon)
  - (4) SOUTH PACIFIC IN HI-FI (LP)  
Chico Hamilton (Vogue)
  - (7) MR. ACKER BILK REQUESTS (LP)  
(Pye-Nixa)
  - (8) GERRY MULLIGAN-PAUL DESMOND QUARTET (LP)  
(Columbia-Clief)
  - (10) TREASURES OF NORTH AMERICAN NEGRO MUSIC—Vol. 1 (EP)  
Leroy Carr (Fontana)
  - (-) SONNY BROWN AND CHRIS (LP)  
Sonny Terry, Brownie McGhee and Chris Barber (Pye-Nixa)
  - (6) ELLA SINGS THE IRVING BERLIN SONG BOOK—Vol. 1 (LP)  
Ella Fitzgerald (HMV-Verve)
  - (-) EAST COAST JAZZ (EP)  
J. J. Johnson and Kai Winding (London)
- STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART:—  
LONDON—Poyle's, W.C.2; GLASGOW—McCormack's, Ltd., C.2; BELFAST—Atlantic Records, MANCHESTER—Hime and Addison, Ltd., and Record Rendezvous, BIRMINGHAM—R. C. Mansell, Ltd., 5; THE DISKERY, 5, NEWCASTLE—J. G. Windows, Ltd., 1; LIVERPOOL—Beaver Radio, Ltd., 1; CARDIFF—City Radio (Cardiff), Ltd.

**Steve Race**  
writes on Mel Torme  
on page 13

## Britain's 20 top tunes

- THIS copyright list of the 20 best-selling songs for the week ended September 27, 1958 is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)
- (1) VOLARE (NEL BLU DIPINTO DI BLU) (F) (2-6) Robbins
  - (2) TRUDIE (B) (2-) Henderson
  - (4) WHEN (A) (2-) Southern
  - (6) CAROLINA MOON (A) (2-) Lawrence Wright
  - (3) TULIPS FROM AMSTERDAM (F) (2-) Cinephonic
  - (5) RETURN TO ME (A) (2-) Southern
  - (6) ON THE STREET WHERE YOU LIVE (A) (2-6) Chappell
  - (9) YOU NEED HANDS (B) (2-) Lakeview
  - (7) ALL I HAVE TO DO IS DREAM (A) (2-) Acuff-Rose
  - (11) LITTLE BERNADETTE (B) (2-6) Berry
  - (12) MOON TALK (A) (2-) Leeds
  - (16) STUPID CUPID (A) (2-) Aldon
  - (12) I COULD HAVE DANCED ALL NIGHT (A) (2-6) Chappell
  - (14) PATRICIA (A) (2-) Latin-American
  - (10) THE ONLY MAN ON THE ISLAND (A) (2-) Bron
  - (19) MAD PASSIONATE LOVE (A) (2-) Duchesa
  - (18) POOR LITTLE FOOL (A) (2-) Commodore-Imperial
  - (17) DEVOTION (A) (2-) Grosvenor
  - (15) I MAY NEVER PASS THIS WAY AGAIN (A) (2-6) Chappell
  - (-) BORN TOO LATE (A) (2-) Anglo-Pic
- A—American; B—British; P—Others (All rights reserved.)

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# ON THE BEAT

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

## Comeback? I've never been away

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

"You know, I've just made an LP," he said.

"It's my first record since 1947. My first, incidentally, was 'Tiger Rag,' with Bill Cotton in 1929."

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

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

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

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

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

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

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

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

But I hear that it is "unlikely



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

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

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

### Stand by!

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

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

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

"Six-Five" is introducing a new dance.

### Different

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

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

What was that?

The samba.

### Are you a erauqs?

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

But the Hollywood boys reversed the negative. And now everything's thorf-ot-keab!

### Memo

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

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



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

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

To them I would address this memo:

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

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

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

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

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

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

### Smarten up, there!

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

banned smoking during Philharmonic rehearsals.

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

### Hitting back

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

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

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

It's a word book—with a difference.

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

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

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

### Eh?

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

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



## NAT GONELLA talks to Maurice Burman

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

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

### Roy Fox

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

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

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

### Wild Bill

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

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

"And Louis?"

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

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

**"Unequaled" says...**



## Alan RANDALL

after his American Tour with the BASIL KIRCHIN BAND

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**LYNN BARRIE**  
'No need to say Goodbye'

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sings 'Beautiful Dreamer'.

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'Baby Don't Say'.

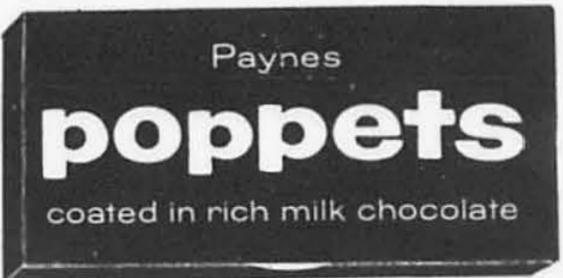
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and also 1 opening flap from a 1-10, Poppet carton or 3 opening flaps from 6d. Poppet cartons for each record.

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### A quick TV return

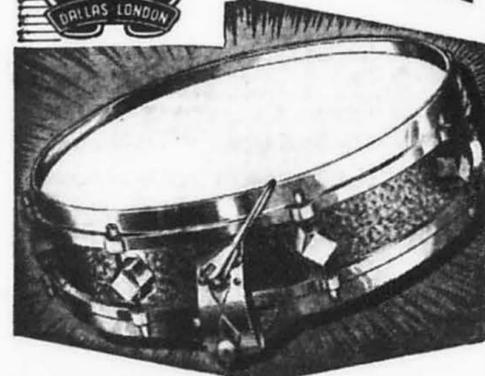


### VIC ASH SEXTET BACK FROM U.S.

The Vic Ash Sextet returned from its 16-day tour of the States last week. The group has dates at the Floral Hall, Morecambe, today (Friday) and the Flamingo Club, W. (Sunday). Vic (cl.) leads Johnny Scott (flute, alto, tr.), Ian Hamer (tp.), Alan Branscombe (pno., tr.), Dave Pearson (drs.) and Spike Heatley (bas.).

### THE MALAM YEAR

The Peter Malam Quartet celebrates its first year at the Lido Restaurant, Regent Street, on October 7. Peter (pno.) leads Harry Williams (tr., vn.), Eric Webb (bas., str.) and Peter de Meza (drs.).



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# SHOW BUSINESS 'CONFIDENTIAL'

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

### John Kennedy turns author

"Tommy Steele" is published. This is what Kennedy

### Johnnie Gray—repairs man

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

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

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

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

### Colin Day joining Oscar Rabin Band

A switch in vocalists in the Oscar Rabin Band at Wimbledon Palais this weekend brings in Colin Day, who takes over from Johnny Worth. Colin has been singing with the Denny Boyce Band for the past two years. No replacement had been fixed at press time. Johnny Worth, who has been with Oscar Rabin for nearly five years, is leaving to go solo.

### OH BOY! GOING ON RECORD AT LP PARTY

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

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

### Anne Shelton cuts more for L'bourg

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

### River City Jazzmen resume operations

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

### Pat Laurence back

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

### MORE OF

There are six dates in Steele's one-night-stand tour. They are: Theatre Royal, Plymouth (10th); (9th); (12); Gaumont, Worcester (14th); Granada, Rugby (15th); and Adelphi, Slough (18th). (Odeon, Nottingham (November 4), and Gaumont, Southampton (6th, 7th and 8th).

### STEEL

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

# Ambassador will greet Ted Heath

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

### ALAN KANE GUITARIST RUSHED TO HOSPITAL

Jimmy Mack, guitarist with the Alan Kane Band at the Gargoyle Club, Soho, was rushed to East Dulwich Hospital on Saturday to be operated on for an ulcer. His place is being filled by accordionist Woody Ray. Alan, who spent the summer leading a 12-piece at Butlin's, Skegness, has resumed at the Gargoyle.

### Ruby Murray on TV

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

### HIGH SOCIETY

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

### MARKET MAN

Ken Higenbottom has joined Philips Records as Marketing Manager.

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### Every TV star...



### ... needs an attractive co-star



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

# Valentine, Joan Regan in West End Variety

LISA NOBLE—103 AT 6.5

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

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

### KEN WRAY IN KINSEY FIVE

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

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

The quintet appears on ATVs "Jack Jackson Show" next Wednesday and its new Decca LP—"Time, Gentlemen, Please"—is scheduled for release next month. Titles are "Satin Doll," "I Didn't Know What Time It Was," "Cool, Me, Madam," "Hallelujah," "Three Moods," "Autumn in Gables," "Twinkle Toes" and "Time Gentlemen, Please."

### GOING SHOPPING

Vocalist Joyce Shock appears in ATVs "Music Shop" on October 19.



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

### STARS HELP THE PRINTERS' HOME

Pearl Carr and Teddy Johnson, Roy Castle, the Terry Sisters, the Dennis Coleman Singers, Terry Scott, Nancy Whiskey and the Harold Collins Orchestra, are among stars appearing in the 34th annual concert of the Carlton Convalescent Home at the Princes Theatre, W., on October 12. Tickets are obtainable from the Secretary, 1, Gough-square, Fleet Street, London, E.C.4.

### BILL ELLIOTT DISCOVERS ERIC WINSTONES

Manager Bill Elliott has found a new vocalist. His name: Bill Elliott! "No relation—just a coincidence," says manager Bill. He heard him at the Astoria Ballroom with Harry Kahn's Band. "I was staggered when Harry

### BILL ELLIOTT DISCOVERS ERIC WINSTONES

He will be featured on all Eric Winston's BBC and Radio Luxembourg programmes. He makes his first television appearances on Southern TV on November 10, 11 and 12, with manager Bill's other vocal find, Lynn Crawford.

### Wallis will have 'welcome home'

Trumpeter Bob Wallis ended a three months' spell in hospital on Monday. He is now convalescing in his native Hull. He returns as leader of the Storyville All-Stars will be on November 13, when a "Welcome Home" session will be held for him at Kew Boathouse.

### Tavern in the Town

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

### NEWS SPOTLIGHT

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

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

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

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

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

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

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

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

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# Come on, fans, spread the good news around!



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

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

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

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

● Well said, sir. LP WINNER.

### Personality

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

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

● How about it, RCA? LP WINNER.

### Steady!

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

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

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

### Well done!

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

● A good show! LP WINNER.



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

### Loss

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

● See "This World Of Jazz," page 11.

### Praise

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

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

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

● WHERE were the blues born?

### Finest

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

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

● There's praise for you, Anne.

### Aye!

**THANKS** for publishing Steve Race's current series.

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

● Och, awa' wi' ye, man!

### Rebuke

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

● Passed to Capitol for action.

## Jazz from a distance

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

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

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

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

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

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

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

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

### Banjophilia

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

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

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

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

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

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

by HUMPHREY LYTTELTON

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

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

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



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# This world of jazz

## The Duke—25 years after

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

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

by  
**MAX JONES**

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

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

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

### Rushing too?

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

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

Could Jimmy sing on a con-

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

### Brother John

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

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

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

### Irene Scruggs

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

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

Now Irene writes from Stockholm to say: "We just finished six and a half months in Finland. Baby is singing and

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



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

### Ory's return

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

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

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

### Mainstream

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

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

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

### Louis-like

MOST jazz visitors to New York are drawn swiftly

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

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

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

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

### Surprise

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

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

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

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

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

## JAZZ on the AIR

**SATURDAY, OCTOBER 4:**  
12.18-12.45 p.m. A 1: Armstrong Hot Five, Rogers, Getz, Milt Jackson.  
1.30-1.35 A 1 2: Mahalia Jackson.  
2.0-2.25 C 2: Dutch Swing College.  
3.15-3.45 P 2: Eric Delaney Band.  
3.15-3.45 Z: For Jazz Fans.  
5.15-5.45 Z: Swing Serenade.  
6.30-6.45 C 1: Jazz Discs.  
6.30-7.0 D L: Sim Copans.  
8.0-10.0 T: (1) Popular. (2) Jazz.  
9.0-9.30 W: Jazz Time.  
9.5-10.0 J: America's Pop Music.  
9.30-10.0 W: Spanier, Nichols, Condon.  
10.5-10.30 J: Dixie Beat.  
10.10-10.37 B: Jimmy Rushing.  
11.0-11.55 P 1: Jazz à la Carte.  
11.10-11.30 Y: Jazz Gallery.  
11.30-1.0 a.m. J: D-J Shows.  
1.0-2.0 E-Q: Saturday Night Club.  
2.5-3.0 H-Q: Hollywood-New York.

**SUNDAY, OCTOBER 5:**  
12.15-1.15 p.m. A 1 2: Champs-Elysees Jazz.  
3.17-4.15 A 1 2: Newport: Mulligan, Jazz Modes, Stitt, Rollins, M. Davis.  
7.0-9.0 T: (1) Popular. (2) Jazz.  
9.10-10.0 S: For Jazz Fans (news break 9.30).  
9.15 P 2: Anthony plays Dixie.  
10.0-10.55 P 1: Jazz Microgrooves.

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

**TUESDAY, OCTOBER 7:**  
7.0-9.0 p.m. T: (1) Popular. (2) Jazz.  
8.30-9.0 B: Tatum, Parker, Dieval.

9.10-9.37 B-258m: The Real Jazz.  
9.10-10.0 S: As Sunday.  
9.30-9.55 J: Modern Jazz 1958.  
9.30-10.0 N: Jazz Programme.  
9.30-10.15 I: European Jazzmen in USA.  
10.40-11.30 D L: Baker's New Dozen.

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

**THURSDAY, OCTOBER 9:**  
7.0-9.0 p.m. T: (1) Popular. (2) Jazz.  
8.15-9.0 M: Knokke and Cannes Festival.  
8.30-9.0 P 1: White Notes... Black Musicians.  
9.10-10.0 S: As Sunday.  
9.30-10.0 P 4: Basie, Eddie Davis Trio.  
9.40-9.55 P 3: Art Tatum.  
10.0-11.0 P: Muggsy Spanier: Miles Davis.  
10.40-11.30 D L: Jazz Club.

**FRIDAY, OCTOBER 10:**  
2.15-2.45 p.m. J: Musicals à la Jazz.  
4.0-4.30 K: Jazz from USA.  
4.20-4.50 L: Jazz.  
6.10-6.30 C 2: Jazz Music.  
7.0-9.0 T: (1) Popular. (2) Jazz.  
7.40-8.0 Z: Jazz à la Carte.  
9.10-10.0 S: As Sunday.  
9.15-9.45 P 2: Jack Sels Quartet.  
9.15-9.45 N: Jazz Programme.  
9.30-9.55 J: Stars of Jazz.  
Programmes subject to change. The 7.0-9.0 VOA Transmission is repeated nightly between 10.0 and 12.0. The latter (jazz) hour being additionally heard on Long Waves.

**KEY TO STATIONS AND WAVELENGTHS IN METRES**  
A: RTF France 1: 1-1829, 48.39, 2-193.  
B: RTF France 2: 280, 218, 318, 359, 379, 445, 498.  
C: Hilversum: 1-402, 2-298.  
D: BBC: E-464, L-1500, 247.  
E: NDR WDR: 309, 189, 49.38.  
F: Be-gan Radio: 1-484, 2-324, 3-267, 4-198.  
H: RIAS Berlin: 303.  
I: SWP B-Baden: 295, 363, 195, 41.29.  
J: AFN 344, 271, 547.  
K: SBC Stockholm: 1571, 255, 245, 306, 506, 49 band.  
L: NR Oslo: 1376, 337, 228, 477, 19, 25 or 31 bands.  
M: Copenhagen: 283, 210.  
N: Monte Carlo: 205, 49.71, 40.82.  
O: BR Munich: 375, 187, 48.7.  
P: SDR Stuttgart: 522, 49.75.  
Q: HR Frankfurt: 506.  
S: Europe 1: 1622.  
T: VOA: 7.6 p.m.: 13, 16, 19, 25, 31 bands, 10.0 p.m.: 25, 31, 41 bands plus 1734 from midnight.  
W: Luxembourg: 208, 49.26.  
Y: SBC Lugano: 568.6.  
Z: SBC Geneva-Lausanne: 393, 31 band.

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## CLUB CALENDAR

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### FRIDAY—contd.

MANOR HOUSE, CHINGFORD  
HATCH presents NORMAN DAY  
JAZZMEN.

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

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

STREATHAM: DAVE CAREY  
JAZZBAND.

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

### SATURDAY

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

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

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

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

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

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

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

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

HARRINGAY JAZZ CLUB:  
Trads! This is your night!  
"Mr. Harringay Jazz Club, '58"!  
ANOTHER FABULOUS FANCY  
DRESS BALL: MR. ACKER BILK  
and his PARAMOUNT JAZZBAND  
PLAY, JUDGE and PRESENT  
A SILVER CUP TO "MR. W. A. C."  
AND OTHER VALUABLE PRIZES!

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

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

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

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

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

WOOD GREEN: GRAHAM  
STEWART!

### SUNDAY

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

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

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

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

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

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

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

COLEHERNE, Earls Court: Harry  
Walton's band.

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

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

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

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

SOUTHEAST JAZZ CLUB, Arlington  
Hall, Leigh-on-Sea, REOPENS October  
12, 3-5.30: Alex. Welsh Band,  
WOOD GREEN: ALEX. WELSH!

### MONDAY

AT THE CELLAR: BRUCE TURNER  
JUMP BAND and guests.  
DOWNBEAT CLUB,  
Manor House (1 min. Tube):  
Modern Jazz.  
Debut of the "JAZZ MAKERS"  
featuring RONNIE ROSS,  
ALLAN GANLEY, ART ELLEFSON  
Cha-Cha, samba  
THE DOWNBEATERS

### MONDAY—contd.

CY LAURIE Club: Graham Stewart  
Seven, Alan Ebdon.

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

HAMPTON COURT: DON REN-  
DELL, LENNIE BEST, CLIFF HALL,  
CHARLIE BURCHELL, TED POTTER,  
JOHNNY DU BOCK.—Thames Hotel,  
8 p.m.

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

### TUESDAY

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

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

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

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

CY LAURIE Club: Cy Laurie Band.  
HARROW JAZZ CLUB, British  
Legion Hall, South Harrow: Ken Col-  
yer Jazzmen

WOOD GREEN: WALLY FAWKES!

### WEDNESDAY

AGAIN AT PURLEY HALL: DICK  
CHARLESWORTH JAZZBAND.

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

AT THE CELLAR: OWEN BRYCE  
AND HIS BAND and the ROM-  
SIDERS.

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

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

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

HARRINGAY JAZZ CLUB  
proudly presents the dynamic  
CY LAURIE JAZZBAND.  
EVERYBODY WELCOME at "Russell-  
Vale" Dancing School, Willingdon  
Road, N.22 (Turnpike Lane Station,  
then 3 minutes' walk down Westbury  
Avenue, then turn left at the West-  
bury pub). Also buses 144, 217, 231,  
Wed., Oct. 15: TERRY LIGHTFOOT.

I.C.A., 17, Dover Street, 8 p.m.:  
ELLINGTON SURVEY Pt. 1, Gam-  
mond, Fox, Horrocks, Morgan. Chair:  
Vic Bellierby. Admission 2/5.

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

MODERN! HARD-SWINGING! The  
fabulous Art North Sextet.—"Thurlo-  
w Arms," West Norwood, 8 p.m. Buses  
2, 2a, 48, 66, 172, 196. Licensed.  
Jiving. Atmosphere.

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

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

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

### THURSDAY

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

AT THE CELLAR: THE CITY  
RAMBLERS and the YACKA GROUP.  
BLUES AND BARRELHOUSE,  
"Roundhouse," Wardour Street:  
Alex. Korner, Cyril Davies.

CY LAURIE Club: Brian Taylor  
Band.

KEW BOATHOUSE: The tremendous  
STORYVILLE JAZZMEN with Hugh  
Rainey.

"NORTHERN STAR," High Road,  
New Southgate: DON STEELE JAZZ-  
MEN.

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

WATFORD JAZZ CLUB, United Ex-  
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Ken Colyer Jazzmen.

"7.5 SPECIAL" Battersea Town  
Hall, opening night October 9: ALEX.  
WELSH BAND, Ken Hine's Dixie-  
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Ample seating. Hostess—the lovely  
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Friday, October 10, 8 p.m.:  
JIMMY RUSHING  
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HUMPHREY LYTTTELTON  
and his band.

Book now: 6/-, 5/-, 3/-. Tickets avail-  
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79 Oxford St. W.1  
SATURDAY —  
on the eve of a  
great night for jazz  
The complete

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orchestra  
pays a tribute to

## DUKE ELLINGTON

by means of his music

Dickie HAWDON Dave LEE

Laurie MONK Danny MOSS

Eddie THOMPSON Trio

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of the most important  
group in  
British jazz

## THE JAZZMAKERS

featuring

RONNIE ALLAN  
ROSS AND GANLEY

with  
Art ELLEFSON

Stan WASSER Stan JONES

plus  
Tommy WHITTLE Quintet

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This Saturday and Sunday—  
Two nights of the most swinging  
★ JAZZ IN TOWN WITH

JOE HARRIOTT'S QUINTET  
featuring Coleridge Goods, Hank  
Shaw, Harry South and Bobby Orr

★ and Poll Winning saxophonist  
HARRY KLEIN

★ plus the added attraction  
on Saturday, 4th, of the daring  
MICHAEL GARRICK QUARTET

★ and on Sunday, 5th—six real  
"Swingers" the  
BRUCE TURNER SEXTET

★ plus guest star  
DON RENDELL

ADMISSION: 5/- (Members)  
(N.B. Students, Nurses and  
H.M. Forces only 2/6 on Sundays)  
Membership only 2/6

Sessions — 7.30 p.m. to 11 p.m.

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JOE HARRIOTT'S QUINTET

★ featuring on alto and baritone saxes  
HARRY KLEIN

★ plus the swinging  
TERRY THOMAS QUINTET

ADMISSION 4/- (Members)  
H.M. Forces and Nurses 2/6; Guests 5/-  
Membership 2/6

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KEN COLYER'S JAZZMEN

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KEN COLYER'S JAZZMEN

SUNDAY (7.15)  
KEN COLYER'S JAZZMEN

MONDAY  
KEN COLYER'S JAZZMEN

WEDNESDAY  
THE STORYVILLE JAZZMEN

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THIS SATURDAY, OCTOBER 4th  
ALL NIGHT SESSION

Midnight till 6  
ACKER BILK & HIS JAZZMEN  
DAVE REYNOLDS' JAZZMEN

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MODERN JAZZ  
Every Saturday  
TED POTTER'S ALL STARS

featuring  
LENNIE BEST (Vibes)

Traditional Jazz  
THIS FRIDAY

STEVE LANE'S SOUTHERN STOMPERS

# 1958 JAZZ MUSICIANS' GET-TOGETHER BALL

on  
THURSDAY, 30th OCTOBER  
at the  
BOATHOUSE, KEW BRIDGE

and welcoming back Trumpet Star BOB WALLIS on his first public appearance since discharge from hospital, with his STORYVILLE JAZZMEN. Top names of the Jazz world will be present in the most star-studded Jam Session ever. TICKETS 8/6d. to musicians and bona fide Jazz Club members only. Obtainable only in advance, from Boathouse Sessions on Mon. and Thurs., or by post from Jimmy Tate, 221 Acton Lane, Chiswick, W.4. ★ All Proceeds to BOB WALLIS and MUSICAL CHARITIES ★ 8-12 p.m. Licensed till 11.30 p.m.

Great records of our time—3

# Tormé's 'California' is a milestone



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

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

**STEVE RACE**  
discusses Mel Tormé's  
**CALIFORNIA SUITE**

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

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

**Great record?**

Does Tormé's California Suite qualify as a "great record of our time"? I believe it does. When choosing records for inclusion in this series, I never intended that the music should represent only the extremes of Jazz—Ancient and Modern. Greatness is not limited to free-style jazz: in fact, three weeks from now I hope to write about a record which—so far from being a nice safe, respectable classic—is actually at present in the Top Twenty. In its way, it merits a place in the list of great recorded performances, and a good many readers will be able to guess its identity before opening the issue of October 25. Mel Tormé's California Suite is the most ingenious, and in my view the most enjoyable, of all the large-scale pop-derived works so far.



PEGGY LEE—alias SUSAN MELTON

It belongs to a kind of music which has never found itself an accurate generic name, but has long enjoyed a keen following: the sort of people who buy records of Nelson Riddle's Orchestra or the Hi-Lo's, who can enjoy Gordon Jenkins's "Manhattan Tower" and "Seven Dreams." I happily number myself among such people and view with quiet, maddening sympathy those jazz purists who can enjoy nothing more "commercial" than Sidney Bechet's "Summertime," or Parker with Strings.

**Fine libretto**

As composer, author and chief performer, Tormé can genuinely claim the California Suite as his own. The libretto alone is a brilliant piece of work. Though in places it suffers from the American fault of self-worship, excitedly listing obscure place-names as if they were saints or military heroes, it is salted throughout with a light, mocking humour. (This is in direct contrast to Gordon Jenkins's "California," which almost suggests that the Garden of Eden had been created as a sort of dress rehearsal.) Much of Tormé's fun is to do with the climate: one of the two subjects which to the proud Californian is beyond humour. (The other is earthquakes.) "If there ever was a California rooster, I'm it—it's the climate," sings Mel Tormé, in one of his deliberately appalling rhymes. When Peggy Lee, playing the part of an unconvinced East-

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

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

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

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

**Tormé the Writer**

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

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

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

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

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

**Five specialists**

Wisely, the orchestrations were distributed between five specialists: Billy May, Neal Hefti, Harold Mooney, Dick Jones and Paul Villepigue. California Suite is not to everyone's taste. Some people find its melodies too juicy, its harmonies too advanced, its libretto too "smart-alec."

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

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# Melody Maker

OCTOBER 4, 1958

EVERY FRIDAY 6d.

## Domenico Modugno gets TV offers

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

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

**AND SAVOY GOES ITALIAN, TOO**  
A new Italian-styled outfit makes its debut at the Savoy Hotel from Wednesday. Entitled 'The Savoy Sorrentinos', it is patterned on the type of outfit that is currently the rage on the Continent.

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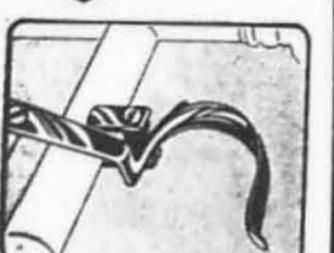
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# ODDS ON 6.5 IN TV RACE

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

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

**Oh Boy! may go on tour**

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

Look series for January, February and March of next year." Turner's statement discounts rumours that the programmes will be discontinued at the end of 1958.

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

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

## THE BLUES? NOT LIKELY!



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

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

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

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

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

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

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

### 'Sensation'

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

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

## LOU PREAGER IS SECRETLY WED

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

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

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

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

## Jazz Makers debut for Dankworth

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

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

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

## BELAFONTE DEAL — IN MILLIONS

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

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

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

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

## Taking over

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

## MAX BYGRAVES FILM SOLD TO RUSSIA

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

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

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

### NEXT WEEK

**MAX JONES**  
Reviews  
**ELLINGTON**

### NEXT WEEK

Dates switch for  
**Dickie Valentine**

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

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

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

## DISC GANG GETS £1,000 HAUL

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

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

## 'Merci Beaucoup'

Teddy Johnson sings "Merci Beaucoup" in a sequence in the film "Girls At Sea". He has recorded the song on the Nixa label.

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Sunday, October 5: HANLEY, Victoria Hall  
Monday, October 6: BLACKPOOL, Odeon  
Tuesday, October 7: WIGAN, Ritz  
Wednesday, October 8: GLASGOW, St. Andrews Hall  
Friday, October 10: MANCHESTER, Free Trade Hall  
Sunday, October 12: LIVERPOOL, Empire  
Tuesday, October 14: LEICESTER, De Montfort Hall  
Wednesday, October 15: SHEFFIELD, City Hall  
Thursday, October 16: NEWCASTLE, City Hall  
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# L.P. Supplement

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

## JAZZ—INSTRUMENTAL

**AVON CITIES JAZZ BAND**—Monte Carlo; Study In Sepia; I'm On My Way To Canaan Land; Mama Eschelon; Hand Me Down My Walking Cane; Varsity Drag; Save Yourself For Later; Wimoweh; House Of The Rising Sun; Roll 'Em, Pete; Goin' Out The Back Way. (Tempo TAP15.)

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

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

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

**ART BLAKEY'S JAZZ MESSENGERS** ("Cu-Bop")—Woodyn; You; Sakem; Shorty; Dawn On The Desert. (London LTZ-115110.) 13/9/58.

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

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

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

**EDDIE CHAMBLEE MUSIC**—Flat Beer; Sometimes I'm Happy; At Your Beck And Call; And The Angels Sing; Tea For Two; Without A Song; Whisper Not; Stella By Starlight; Chamblee Special. (EmArcy EAL1281.) 14/8/58.

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

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

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

**AL COHN—JOHN COLTRANE—HANK MOBLEY—ZOOT SIMS GROUP** ("Tenor Conclave")—Tenor Conclave; Just You; Just Me; Bob's Boys; How Deep Is The Ocean? (Esquire 32-659.)

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

**KEN COLVER'S OMEGA BRASS BAND**—Over In Gloryland; Bugle Boy March; Jambalaya; Just A Closer Walk With Thee; Lale Of Capri; Panama Rag; Tiger Rag; Gettysburg March. (Decca LF1361.)

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

**JIMMY DEUCHAR QUINTET/SEXTET** ("Pal Jimmy")—My Funny Valentine; I Didn't Know What Time It Was; Bewitched; I Could Write A Book; Heather Mix; Jak-Jak; Pal Jimmy; Split Second. (Tempo TAP29.) 30/8/58.

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

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

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

**DUTCH SWING COLLEGE BAND** ("Jazz At The Seaport")—New Orleans Stomp; When It's Sleepy Time Down South; Where's My Heaven; Creole Belle; Three Little Words; The Last Time; Kansas City Stomp; Bob's Blues; Knee Drops; St. Louis Blues; I'm Coming, Virginia; Come Back, Sweet Papa. (Philips BBL7225.) 6/9/58.

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

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

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

**DON ELLIOTT SEXTET**—Soon; Catana; Rough Ridin'; Straits Of McOcellan; Cry Me A River; It's You Or No One; Our Love; Jazz Me Blues; Azure Te'; Miss Waa-Key; Mood Indigo; Don't You Know I Care. (HMV OLP1186.) 30/8/58.

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

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

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

**MAYNARD FERGUSON** ("Dimensions")—Egag Martha; Breakfast Dance; Maiden Voyage; Thou Swell; The Way You Look Tonight; All God's Children Got Children; Slow Stroll; Wonder Why; Willie Nile; Hymn To Her; Lonely Town; Over The Rainbow. (EmArcy EAL1287.)

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

**FIREHOUSE FIVE PLUS TWO**—Frankie And Johnny; Sweet Georgia Brown; Sobbin' Blues; Just A Stomp At Twilight; Down Where The Sun Goes Down; St. Louis Blues; 12th Street Rag; Copenhagen; Wabash Blues; Firechief Rag; Lonesome Mama Blues; Who Walks In When I Walk Out? (Good Time JazzLAG12089.)

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

Continued on page 5

## Pops—vocal

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

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

**LAVERN BAKER** ("Rock 'N' Roll With Lavern")—Jim Dandy; Tra La La; I Can't Love You Enough; Get Up, Get Up; That's All I Need; Bop-Ting-A-Ling; Tweedle Dee; Sull; Play It Fair; Tomorrow Night; That Lucky Old Sun; Soul On Fire; My Happiness For Ever; How Can You Leave A Man Like This? (London HA-E2187.)

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

**SHIRLEY BASSEY** ("Born To Sing The Blues")—Born To Sing The Blues; Beale Street Blues; Wabash Blues; Basin Street Blues; Birth Of The Blues; Careless Love Blues; Blues In The Night; St. Louis Blues. (Philips BBR5136.)

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

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

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

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

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

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

**PERRY COMO** ("Dear Perry")—Dream Along With Me; Ac-cen-tu-ate The Positive; It Could Happen To You; Love Letters; Almost Like Being In Love; Little Man, You've Had A Busy Day; Gypsy In My Soul; Whiffenpoof Song; Between The Devil And The Deep Blue Sea; Red Sails In The Sunset; Birth Of The Blues; When I Fall In Love; Come Rain Or Come Shine; You Made Me Love You; I May Be Wrong; Like Someone In Love; Vaya Con Dios; It Had To Be You; Twilight On The Trail; You Are Never Far Away. (RCA RD27878.)

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

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

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

continued overleaf

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'Lily of Laguna' b/w 'Love Song from "Houseboat"'  
45-CL14924



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





# JAZZ — INSTRUMENTAL

from previous page  
and Darnell Howard are among the stand-out performers. A very valuable reissue set.

**PAUL QUINICHETTE** ("On The Sunny Side")—The Sunny Side Of The Street; Cool-Lypo. (Esquire 32-857.) 2/7/58.  
Quinichette, backed by alto, trombone and rhythm, gets plenty of chance to extend himself in this four-tune LP.

**DON RENDALL JAZZ SIX** ("Platinum")—Hit The Road To Dreamland; Packet Of Blues; My Friend Tom; It's Playtime; Tickletoe; The Lady Is A Tramp; Dolly Mores; This Can't Be Love; By Ass; Johnny Come Lately. (Decca LK4285.)

This LP is something of a memorial to one of Britain's best modern jazz groups. Rendell and Ronnie Ross provide the high-spots in a patchy but on the whole worthwhile disc.

**JOHNNY RICHARDS ORCHESTRA** ("Something Else")—Walls; Anytime; For All We Know; Dimples; Frank Rosolino; About; Burrito Borrachio; Long Ago And Far Away; Aijalon. (London LTZ-116111.)

Rather ponderous, big-band arranging, saved by the first-rate work of altoist Charlie Mariano, tenorist Richie Kamuca, trumpets Maynard Ferguson and Stu Williamson, trombonist Frank Rosolino, and pianist Marty Paich.

**SONNY ROLLINS** ("Way Out West")—I'm An Old Cowhand; Solitude; Come, Come; Wagon Wheel; No Greater Love; Way Out West. (Contemporary LAG112.) 12/9/58.

**SONNY ROLLINS QUINCY QUINCY** ("Tenor Madness")—Tenor Madness; When Your Lover Has Gone; Paul's Pal; My Reverie; The Most Beautiful Girl In The World. (Esquire 32-858.)

Sonny Rollins's mis-shapen and angular phrasing is very noticeable in the Contemporary disc, but the emotional impact of his solos has rarely been equaled since Charlie Parker. Bassist Ray Brown and drummer Shelly Manne provide excellent economical support.

On the Esquire disc the accompaniment is provided by Miles Davis's rhythm section: Red Garland, Paul Chambers and Philly Joe Jones, plus, in "Tenor Madness," John Coltrane. Here Rollins manages to infuse some softness into his angularity.

**HOWARD RUMSEY LIGHTHOUSE ALL-STARS** ("Sunday Jazz")—Four Others; All The Things You Are; Creme De Menthe; Viva Zapata; Bernie's Tune; Solitaire; Morgan Davis; La Soncella. (Contemporary LA-2122.)

All a little dated now, but "Zapata" and "All The Things" still show up as the best tracks.

**"SALUTE TO LOUIS"** BILLY BUTTERFIELD ET AL.—Jazz Lips; Coal Cart Blues; Gulf Coast Blues; State Head Blues; Arkansas Blues; Monday Date; Sucker Me; Hotter Than That; Savoy Blues; Cornet Chop Suey. (Parlophone PMD1063.) 9/9/58.

Cleanly played but undistinguished jazz, with Boomie Richmond and Lou McGarity the outstanding soloists. Butterfield leads on four tracks, Pee Wee Erwin on the rest.

**BOB SCOBEY'S FRISCO BAND**—Battle Hymn Of The Republic; Someday; Sweetheart; Parsons' Kansas City Blues; Strange Blues; Memphis Blues; Down In Jungle Town; Sweet Georgia Brown; Beat Street Blues; Mobile; Friendless Blues; Careless Love; Bul Bailey; Won't You Please Come Home; (Good Time Jazz LAG12116.)

These 1955 Scobeys, made with a seven-piece traditional line-up, conform to pattern—well-worn jazz material played in modestly rousing manner with Clancy Hayes vocals on all but two numbers.

**TONY SCOTT QUARTET** ("South Pacific")—Ball Ball; Honey Bun; Younger Than Springtime; Cock-eyed Optimist; Wonderful Guy; I'm Gonna Wash That Man Right Outa My Hair; Dites-Moi; Some Enchanted Evening; There Is Nothin' Like A Dame; Happy Talk. (HMV GLP1190.) 30/8/58.

This could have been a success with both the music and the duds and the discriminating jazz enthusiast. But Scott's rasping baritone is unlikely to appeal to either coterie.

**SECOND CITY JAZZMEN** ("Tribute To Madge")—Freeze And Melt; Creole Love Call; The Gals Go Crazy; The Martinique; Savoy Blues; Doctor Jazz; Queen Beas; Blues For Madge. (Esquire 32-853.) 12/9/58.

A commendable effort by a highly promising British group. "Creole Love Call" is the high-spot of a praiseworthy first LP.

**BUD SHANK QUARTET**—Night In Tunisia; Tertis; All Of You; Theme; Jive At Five; Softly As In A Morning Sunrise; Pops Dots and Moonbeams; The Lamp Is Low. (Vogue LAG12112.)

**BUD SHANK — BOB COOPER** ("Flute 'N' Oboe")—They Didn't Believe Me; The Gipsy In My Soul; In The Blue Of The Evening; I Want To Be Happy; Tequila Time; Can't Get Started; Blue For Deliah; Sunset And Wine; What'll I Do? (Vogue VAI100124.)

The Shank-Quartet (Shank, Claude Williamson, Don Prell, Chuck Flores) with Shank playing alto and flute, is the side for jazz enthusiasts. Shank is developing an original style on alto and is one of the best jazz flautists.

The Shank-Cooper set, with Shank playing flute and Cooper oboe, backed by a rhythm section and on the ballad tracks also by strings, has a more "commercial" appeal.

**RALPH SHARON SEXTET** ("Around The World In Jazz")—Tippity; Fairy; Strictly Occidental; Ask An Alaskan; Blue In Peru; Pretty Italy; Piccadilly Panic; Sorta Spanish; Parisienne Erefol; Stateside Blues; Basque In Havana; Gibraltar Rock; Just A Japanese Side-Man. (Columbia 135X11090.) 2/8/58.

Ralph Sharon's tunes are nothing to get excited about. But the sextet makes the set acceptable even though too many

numbers on the one disc don't always allow sufficient time for them to get going.

**ZOOT SIMS** ("Zoot Sims Plays Four Allos")—Quicker Blues; Slower Blues; Let's Not Walk Tonight; The Last Day Of Fall; Fingers; Ebb; See, A Key Of "C"; I Await Thee, Love. (HMV GLP1181.) 12/9/58.

Multi-recording, skilful harmonization by pianist George Handy of Zoot's original jazz improvisations, and Zoot's swingingly brilliant performances and synchronization of the solo and accompanying parts make this one of the most captivating sax solo and "section" records of the moment.

**"SOUND OF JAZZ"** RED ALLEN ALL STARS — Wild Man Blues; Rosetta; BILLIE HOLIDAY AND MAL WALDRON ALL STARS—Fine And Mellow; PEE WEE RUSSELL, JIMMY GIUFFRÉ, DANNY BARKER, JO JONES—Blues; COUNT BASIE ALL STARS—Baby; Dickey's Dream; JIMMY GIUFFRÉ TRIO—The Train And The River; MAL WALDRON—Cry You. (Fontana FL-592.)

"The Sound Of Jazz" was a CBS TV programme presented by critics Hentoff and Ballett. This recording was made a day or two before transmission. Rushing sings splendidly with an all-star band; Lady Day, though almost lost on voice, sings soul-stirring blues; Pee Wee Russell, Jimmy Giuffrè and the blues, and there are stimulating tracks by Red Allen and Bud Stewart. The Giuffrè trio and others.

**PHIL SUNKEL WITH GERRY MULLIGAN AND BOB BROOK MEYER**—Jazz Concerto Grosso; Something For The Ladies; Song For Cornet. (HMV GLP1194.)

An interesting experiment in writing, even though the soloists are not always highly impressive.

**STAN TRACEY** ("Showcase")—Almost Like Being In Love; Over The Rainbow; The Surrey With The Fringe On Top; I Love Paris; Sent Thing For You; I Can't Give You Anything But Love; This Nearly Was

**"THE SWING JOURNAL" — SHIN WATANABE'S SIX JOES**—Cherokee; NOBUO HARA SHARPS AND FLATS—Rhythm In Sharp; She's Funny That Way. SWING JOURNAL ALL STARS

**MARIE KNIGHT** ("Songs Of The Gospel")—The Stars Are In My Eyes; Put My Trust In Thee; I Love Jesus; Can't Keep From Crying; Prayer Changes Things; Jesus Walk With Me; I'm A Believer; My Member Me; Keep Working For The Master; My Home Over You; You Better Run. (Mercury MPL5546.) 29/8/58.

Fine, driving gospel music sung with warm feeling by the former partner of Sister Rosetta Tharpe. A wide-ranging programme of songs in various rhythms, the set's main defect is short running time.

**ALAN LOMAX** ("American Song Train, Vol. 1")—This Train; Kickin' Mule; Mary Anne; Little Bel; Long Green Valley; Railroad Bill; Riding In The Buggy; Jumpin' Judy; Saturday Night; In The Wilderness; Black Black; Johnson Boys; Two Saters; Don't Stop; Keep Marching Along. (Nixa NPL18013.) 16/8/58.

Fifteen interesting songs done skilfully by Lomax, Peggy Seeger, Guy Carawan, Sammy Stokes and John Cole. Entertaining.

**ALAN LOMAX** ("Lomax Sings Great American Ballads")—Jolly Roving Tar; Long John; Git Along, Little Dogies; Jesse James; John Crossed The Water; Weevil; Old Shins And Leggings; The Old Man; Po' Lazarus; Tee Roo; Do Come Back Again; Darlin' Corey; When You Go A-Courtin'; Burtio Skimmers; Frankie. (HMV GLP1192.) 16/8/58.

Folklorist Lomax sings, with help from Guy Carawan and others a fine selection of folk songs and ballads. A valuable addition to the library.

**MOONDOG**—Duet (Queen Elizabeth); Whistle; Bamboo Pipe; Conversation And Music; 41st Street; And Oh Avenue N.Y.C.; Hardnose; Tugboat; Tocatta; Ain't; Seven Beat Suite; The Song Of The Nymph; And Rehearsal Of Violet's Barfoot Dance; Ostrich Feathers Played On Drums; Oboe Round; Chant; All Is Love; Saxes; Sextet; Fiesta; Moondog Monologue. (Esquire 32-895.)

It's hard to know what Moondog is getting at, but some of his rhythmic exercises amuse—and then the soloist makes the set "Queen Elizabeth" on bamboo pipe by way of variety. Not one to be bought unheard.

**"MUSIC OF THE AFRICAN ZULUS"—COUNTRY JAZZ BAND**—K B ELIAS LIVE SES; Tom Hark; GLOBE TROTTERS—Drums Of Africa; Manyassa; Holom Toe; GOLI SISTERS—Wambamba; Lomfana; HITTLE LID LEX; New Year Rock; MELEUO BROTHERS—Sya Gya; LEFU MOKOENA—Seta; JACK S O; NGOBENI—Kamohlaba; A SHARPETOWI; SWINGSTERS—Uplode Msala; SUZIE AND GRACE—Senanda; Mayeza. (Columbia 135X11090.)

The present-day music scene in South Africa bears more than traces of North American influence. Here are examples of swinging vocal groups, African "progressive" bands and, of course, pennywhistle virtuosi. It's a fairly interesting album for collectors of musical Africa.

**"PENNY WHISTLE JIVE"**—MUFUTA AMALOPE—Ben's Special; BLACK OBEY—M.P. MASHA—Baboon Shepherd; PETER MAKANA

—Jammin' For Swing Journal; Mince; They Can't Take That Away From Me; I've Got Five Dollars; Mad About The Boy; Bye Bye For Me; Love Is. (Vogue VAI100126.)

A highly promising LP by the Japanese pianist-videlist.

**ALEX WELSH BAND** ("Melrose Falls")—Kansas City Stomp; Side Walk Blues; Sugar Babe; Dippermouth Blues; King Porter Stomp; Someday; Sweetheart; Honey Babe; Tia Juana. (Nixa NPT516.)

The Welsh band gives exhilarating versions of eight excellent compositions (by Morton Oliver, the Spikes Brothers and such) from the Melrose catalogue. Attractive Dixieland.

**PHIL WOODS GROUP** ("The Young Bloods")—Dewey Square; Dupelook; Once More; House Of Chant; In Walked George; Lover Man. (Esquire 32-868.)

Altoist Phil Woods and trumpeter Donald Byrd show up as technically accomplished and inventive soloists. The absence of sufficient relationship between their work is a weakness, due probably to insufficient pre-consideration of ways of developing the material.

**ERROLL GARNER** ("Soliloquy")—You'd Be So Nice To Come Home To; No More Time; I Surrender, Dear; If I Had You; Don't Let Your Love Leave Me; Soliloquy. (Philips BBL726.) 2/8/58.

Garnier here allows himself at times to be over emotional and



Billy Butterfield salutes Louis Armstrong.

—Jazz Lips; Coal Cart Blues; Gulf Coast Blues; State Head Blues; Arkansas Blues; Monday Date; Sucker Me; Hotter Than That; Savoy Blues; Cornet Chop Suey. (Parlophone PMD1063.) 9/9/58.

—Jazz Lips; Coal Cart Blues; Gulf Coast Blues; State Head Blues; Arkansas Blues; Monday Date; Sucker Me; Hotter Than That; Savoy Blues; Cornet Chop Suey. (Parlophone PMD1063.) 9/9/58.

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# PIANO JAZZ

**RONNELL BRIGHT** ("Bright Flight")—Randall's Island; Solive; People Will Say We're In Love; Liza; It Never Entered My Mind; For Pete's Sake; Toasted Almonds; It Could Happen To You; How Little We Know; Bohemia, U.S.A.; I've Grown Accustomed To Her Face. (Vanguard VPL112.)

Pianist Ronnell Bright can enlarge his rather circumscribed and derivative ideas on jazz, the accomplished keyboard his classical training has given him should have a jazz force to be reckoned with.

**RED GARLAND TRIO** ("Groovy")—C Jam Blues; Gene Apan; Will You Still Be Mine?; Willow; Weep For Me; What Can I Say Dear After I Say I'm Sorry?; Hey, Now! (Esquire 32-856.)

Red Garland shows that his warmly melodic nature, unusual imagination, immaculate keyboard control and ability to swing at all tempos are helping to put him among the most entertaining of contemporary pianists.

**ERROLL GARNER** ("Penthouse Serenade")—I Cover The Waterfront; Love Walked In; Ghost Of A Chance; Indiana; Somebody Loves Me; Body And Soul; When We're Alone; Undecided; Red Sails In The Sun; I Can't Believe That You're In Love With Me; Stompin' At The Savoy; Stardust; More Than You Know; Over The Rainbow. (London 172-C15125.) 2/8/58.

Erroll Garner with his key-board control and ability to swing at all tempos are helping to put him among the most entertaining of contemporary pianists.

**LENNIE FELIX** ("That Cat Felix")—Indiana; Pennies From Heaven; Prelude To A Kiss; Fine And Dandy; Squeeze Me; On The Sunny Side Of The Street; High On A Windy Hill; If I Tame For Humming; Sigh No More. (Capitol T905.)

Shearing, playing unaccompanied, again reveals his fine piano technique. But there is little behind it except rather arch decoration which is no credit to George's acknowledged jazz imagination.

**ERROLL GARNER** ("Soliloquy")—You'd Be So Nice To Come Home To; No More Time; I Surrender, Dear; If I Had You; Don't Let Your Love Leave Me; Soliloquy. (Philips BBL726.) 2/8/58.

Garnier here allows himself at times to be over emotional and

**JULIE ANDREWS** ("Julie Andrews Sings")—RCA SF-5001 (37s. 6d.)

**WINIFRED ATWELL** ("Around The World In Eighty Days")—Decca SKL4003 (35s. 10d.)

**LES BAXTER, HIS ORCHESTRA AND CHORUS** ("Parts Of Pleasure")—Capitol ST2688 (33s. 8d.)

**STANLEY BLACK, HIS PIANO AND ORCHESTRA** ("Hollywood Love Themes")—Decca SKL4011 (35s. 10d.)

**PAT BOONE** ("Stardust")—London SAK-D5001 (37s. 6d.)

**DAVE CAREY JAZZ BAND**—Royal Garden Blues; Tin Roof Blues; Honeydripper; Root; On Treatin' Me; Circle; On The Days; Rose Of The Rio Grande; Sobbin' Blues; Well-Bein' Blues; Sentimental Journey; Swingin' The Blues. (Tempo TAP16.)

**EDDIE CONDON AND HIS BOYS** ("Eddie Condon Is Under The Gun")—Blue Lull; Wherever There's Love; Newport News; The Lady In Love With You; The Albatross; Ain't Misbehavin'; Third Street Blues; Ginger Brown; Mykiss's Movin'; Eddie And The Milkman; St. Louis Blues. (MGM C705.)

**LENNY DEE** ("Dee-Day!")—Seeks; Takes A Holiday; Basin Street Blues; Big Boy's Dee; Side By Side; On; Lady Be Good; Little Rock Getaway; Where Of What?; It's A Sin To Tell A Lie; Goodie; Beautiful Spring; What Day It Done; Nobody's Sweetheart. (Brunswick LAT8258.)

**"FIESTA DE TOROS IN SPAIN"**—LARRY SONN ORCHESTRA—Bojana Cani; Cere Andaluz; La Motra De M. Corbi; La Corrida; El Relicario; Nevil; La Vida De Los Matanos; El Currito De La Cruz. LA SEVILLA. NITA—Seta Roas; E Zapatero; Miagro De Dios; Lo Tango Justo. (Oriole MG20028.)

**GEORGE FEYER ORCHESTRA** ("Eyes Of Jerome Kern")—The Way You Look Tonight; Bal; Lovly To Look At; Can't Help Lovin' Dat Man; I Won't Dance; They Don't Believe Me; The Last Time I Saw Paris; She Didn't Say Yes; Smoke Gets In Your Eyes; The Song Is You; Walk In Springtime; I Told Every Little Star. (Vox VK1250.)

**HAWAIIAN HULA BOYS** ("Hi-Fi In Hawaii")—Hawaii; Blue Hawaii; Trade Winds; Moonlight and Roses; When You Dream About Hawaii; Blue Tahitian Moon; Hawaiian War

unnecessarily dramatic. But the record has good moments.

**ANDRE PREVIN AND HIS PALS** ("Pal Joey")—I Could Write A Book; Little Terrible; Rainbow, Barched; Take Him; Zip; It's A Great Big Town; What Is A Man? I'm Talking With My Pal; Do It; The Hard Way. (Contemporary LAG12128.)

Much the same sort of thing as the excellent Shelly Manne Friends trio LP of the "My Fair Lady" tunes. Previn again keeps the tunes well to the fore, but still manages to infuse a really understanding jazz content.

**GEORGE SHEARING** ("The Shearing Piano")—Stella By Starlight; On The Street Where You Live; Guilty; Friendly Persuasion; For Every Man There's A Woman; It Might As Well Be Spring; High On A Windy Hill; If I Tame For Humming; Sigh No More. (Capitol T905.)

Shearing, playing unaccompanied, again reveals his fine piano technique. But there is little behind it except rather arch decoration which is no credit to George's acknowledged jazz imagination.

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Britain's Felix swings fearfully through a well-chosen selection which shows his regard for Tatum, Hines and Waller. Outstanding solo piano.

Mostly 1949 Garner with all 1945 tracks thrown in. Best described as melodic variations in swingtime, they are less mature than more recent Garner records. But they are interesting examples of the Garnerisms which first set the maestro on his way to fame.

**ERROLL GARNER** ("Soliloquy")—You'd Be So Nice To Come Home To; No More Time; I Surrender, Dear; If I Had You; Don't Let Your Love Leave Me; Soliloquy. (Philips BBL726.) 2/8/58.

Garnier here allows himself at times to be over emotional and

Anticipating a demand that has already proved phenomenal, manufacturers have flooded the market with stereo equipment—the big sensation of the recent Radio Show.

And the record companies have been as fast off the mark—already there's a fair selection of stereo pops on the market.

But once again jazz is the Cinderella. "A Touch Of The Blues," by the ever-stylish Lee Wiley is the only release that qualifies as jazz. So far, that is.

**THE NEW GLENN MILLER ORCHESTRA**—Directed by Ray McKinley "Something Old, New, Borrowed And RCA SF-5002 (37s. 6d.)

**NAT 'KING' COLE** ("St. Louis Blues")—Songs Of W. C. Handy Based On The Paramount Actuar. Capitol SLC16156 (39s. 7½d.)

**FRANK CORDELL AND HIS ORCHESTRA** ("The Moody Lingers On")—HMV C6D11 (35s. 10d.)

**LONNIE DONEGAN** ("Lonnie")—Pye-Nixa N8PT 84000 (27s. 10d.)

**TED HEATH AND HIS MUSIC** ("His I Moved")—Decca SKL4003 (35s. 10d.)

**LENA HORNE** ("Lena Horne At The Waldorf Astoria")—RCA SF-5007 (37s. 6d.)

**"THE KING AND I"**—MGM Records Soundtrack Capitol SLC16108 (39s. 7½d.)

**MANTOVANI AND HIS ORCHESTRA** ("Film Encores")—Decca SKL4002 (35s. 10d.)

**MANTOVANI AND HIS ORCHESTRA** ("Strains Waltzes")—Decca SKL4010 (35s. 10d.)

**GEORGE MELACHRINO AND HIS ORCHESTRA** ("Under Western Skies")—RCA SF-5012 (37s. 6d.)

**MELACHRINO'S MAGIC STRINGS**—Meatner Strings Conducted By George Melachrino HMV H6D751 (27s. 10d.)

**HERB POMEROY ORCHESTRA** ("Life Is A Many Splendored Thing")—Blue Grass; Wolfant's Lament; Jack Spratt; Aluminum Baby; It's Sand, Man; Our Delight; Theme For Terry; No One Will Boon With Me; Feather Merchant; Big Man; Less Talk. (Columbia 335X1091.)

**TROUBADOURS** ("In The Land Of The Gypsies")—Lonely Heart; Marlow; Little Star; Hora Rumania; Golden Bar-Rings; Acacia; Trot; Roomy Life; Play Gipsies; Dance Gipsies; Little Gate; Play, Fiddle, Play; Shining Dark Eyes; Gipsy Fancy; Dance, Dance, Dance. (London HA-R1106.)

**DAVID WHITFIELD** ("From David White")—Woppa; Peccolico; Lover Come Back To Me; Unless; Song Of The Vagabonds; My One True Love; Only A Rose; Havana; City Of Dreams; My Dream; March Of The Grenadiers; The Desert Song; Throw Open Wide Your Window; Tell Me Tonight; Goodbye. (Decca LK4276.)



George Shearing (r)—seen here with Lionel Hampton

# Plenty of stereo pops—but where's the jazz?

To be really hip these days is to be wired for stereo.

Anticipating a demand that has already proved phenomenal, manufacturers have flooded the market with stereo equipment—the big sensation of the recent Radio Show.

And the record companies have been as fast off the mark—already there's a fair selection of stereo pops on the market.

But once again jazz is the Cinderella. "A Touch Of The Blues," by the ever-stylish Lee Wiley is the only release that qualifies as jazz. So far, that is.

But there are some first-rate releases in the initial stereo range. Try spinning the space-age titles by Les Brown, Nat "King" Cole, Ted Heath, Lena Horne, the New Glenn Miller Orchestra, Tito Puente and Bill Shepherd.

And, just to give your friends a thrilling introduction to stereo, it's worth investing in one of the demonstration discs that brings a ghost train roaring through the living-room.

Here is a selection of the pop/jazz stereo LPs issued to date. (Full details were included in the Stereo Supplement published with the "MM." on September 20.)

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And, just to give your friends a thrilling introduction to stereo, it's worth investing in one of the demonstration discs that brings a ghost train roaring through the living-room.

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**LES BROWN AND HIS BAND OF FIFTEEN</**

# PLAYERS • RADIOS • TAPE RECORDERS

## Record players: quality up, prices down

ALL the recent talk about stereo records and players has tended to obscure the fact that the familiar type of player is still not only with us but very much alive and kicking. Did you know that, this autumn, values are such that you can get a choice of smart little players at 9½-10 gns.? Check with the Fidelity, Portadyne and Portogram brands.

These lowest-price players have a four-speed single record turntable and a one-valve amplifier—and the cases are very compact.

They could not be more portable—unless you consider the transistor type, which is independent of the mains (but in a higher price category).

### Bigger boxes

The output is surprisingly good, especially when the makers manage to fit a fairly large loudspeaker—say a 7 in. by 4 in. elliptical.

Similar models, but with slightly bigger boxes, have auto-changers. One of the latest of these, the Conquest 160 model, made by Ruco, is 16 guineas, but there are literally dozens on the market at around 19 guineas (Dan-sette, Scala, etc., etc.).

When dealing with the single valve machines (there may be a second valve, but a rectifier type that doesn't contribute to the volume), "punch" may be lacking on some of the quieter recordings. What is known as the two-stage type of amplifier has more reserve power.

Notable value in this line is a Portadyne type HF4, with 5 watts output and four-speed changer, all at 19½ guineas.

**ROY NORRIS**  
Technical Editor, "Electrical and Radio Trading"  
discusses new equipment

If you want a machine that can really belt it out, push-pull output is the answer.

One of the leaders in this category is the Pilot model Super Ten. Only 24 guineas, it has a new-look case with black and gold control panel, an 8-watt push-pull amplifier and a 10-in. speaker—also a gimmick in a Slumber-switch that cuts off after the last disc is played.

### Presentation

As far as "works" are concerned, all these players are very much standardised, which is a good thing for the purchaser as it means that the parts are well proved and low in price.

It is in the "presentation" that makers can express themselves—resulting in a fabulous variety of cabinets (fibre, wood and metal), finished in many materials, from plastic to home-spun, and often with such novel features as roll-tops, speakers in detachable lids or optional legs.

Incidentally, the washable finishes are good, as are the plastic speaker-grill materials.

Talking of novelties, have you seen the player that has no turntable? This sounds like talking of a car without wheels, but the player exists in the Camp Bird model Wondergram. The gadget measures only

8 in. by 4 in. by 1 in. thick. When an LP, up to 12-in. size, is slipped in, like the ham in a sandwich, it forms its own turntable.

The pickup hinges out from the side of the case, which contains both a small speaker and a transistor amplifier. Fantastic! The price is 14 guineas.

Closer to normal in dimensions is the Philips Postagram. A green washable plastic case, with carrying strap, measures 12 in. by 12 in. by 5 in. and houses a transistor amplifier and 6 in. by 4 in. speaker, working 140 hours from 6-volt battery. There is no lid, 7-in. discs being "posted" through a slot for playing!

A useful consequence of the

coming of stereo players is the availability of neat, low-price, combined amplifier-speaker units. These may be styled to match a particular portable player (such as the Alba or Bush), but can be used to extend any mono player to stereo once the player is fitted with a stereo pickup.

Very latest idea is to put two amplifiers with one speaker in one of these "extension" units. Then, if an older-type player doesn't have enough amplification (stereo heads are a little down in sensitivity), its internal amplifier can be cut out, yet its speaker still used.

Both Dan-sette and Volmar produce these twin-amplifier extensions.

## Now portable radios really are portable

NO doubt about it, the transistor has made radio really portable at last. You can take a set in your pocket and tune into the latest gen at practically any time, any place. I saw a gent catch the nine o'clock news in the interval at the Folies Bergere!

With the extra zing obtainable with a receiver only slightly larger than the pocket type, you can get something adequately representing music, with volume enough to allow listening while motoring (who said that depends on the age of the motor!).

Actually, these transistor portables are so obviously designed for use everywhere, including the car, that many are now fitted with a socket so

that they can be instantly plugged into the standard form of car aerial.

Most of the makers now have at least one transistor model in their range. From their start, Perdio have made no other type of set and their range now contains three basic types, plus variations.

Only 5½ in. by 3½ in. by 1½ in., the model PR4 is made in a choice of colours, with gold-colour fittings. Recently it has come down from about £19 to 13 guineas, reflecting the benefits of specialisation.

With a slightly larger (small handbag) size set, a bigger speaker gives better volume, the choice of stations is wider (very good, in fact), and larger dry cells are more economical.

Weighing only 2 lb., size 2½ in. by 4½ in. by 7 in., Perdio's model PR5 is only 19 guineas. There are six transistor stages and push-pull output.

At 22 guineas there is a de luxe version in real Morocco leather case. Both models have sockets for earphone and tape record as well as external aerial.

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## Cheaper—and dearer—tape recorders

TWO of the latest tape recorders sell from 26 guineas and 29 guineas (the Sound Belle and Walter 101 respectively) to 110 guineas—a fair price range.

The 110-guinea model, as well it might, exemplifies the main trend of recent technical advance—the improvement of frequency response at lower tape speeds.

This imported model, the Saba, available from Henri Selmer, claims to cover the entire audible range up to 16,000 c/s at the slow tape speed of 3½ in./sec.

A recent introduction in the mid-price range is the 55-guinea model by RGD. With printed circuit, frequency compensated for the pre-recorded tapes, this portable has all the usual up-to-date tape facilities.

The Winston Thoroughbred recorder made quite a stir when introduced about a year ago. Not only has it been improved (price is still 69 guineas), but it has been joined by a de luxe version with a 10-in. speaker and a superior case.

The well-tried joystick method of tape control is seen in the 29-guinea Walter machine.

At 57 guineas, this firm offers a twin-speaker model 505 featuring mixing of inputs, superimposing on recorded tape and drive for a kine synchronising attachment.

Printed circuit and 3 watts output into elliptical speaker are offered in the Sound 26-guinea model, the Belle.

## Everyone's gone...

They go for the luxurious styling and two-tone finish in grey and red... they go for the powerful 8 watt amplifier, 10" Speaker and separate bass and treble controls. With a 4-speed auto-changer, the Super Ten looks and sounds ahead of its time. All controls are front-positioned—including the unique "Slumber Switch" for late night listening. This automatically switches off the amplifier and motor when the last record has been played.



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## ... on the Pilot super ten

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