

Dankworth
writes on
Newport

Melody Maker

August 8, 1959

FOR THE BEST IN JAZZ

Every Friday 6d.

See Page 3

SMASH-HIT BEAULIEU!



What a setting for jazz! The Humphrey Lyttelton Band—Humph, Eddie Albert (in background), Tony Picard, Brian Brocklehurst, Tony Gee, Jimmy Skidmore and Joe Temperley—in action in front of picturesque Beaulieu Palace.

TWO-PART TOUR OF U.S. STARS

A TWO-PART package tour of some two dozen top American jazzmen will hit Britain this autumn.

Under the banner of "Newport Jazz Festival," the show is divided into two parts.

The first, consisting of modern and mainstream jazz, opens at the Royal Festival Hall on Saturday, September 19. It comprises the Dave Brubeck Quintet, the Dizzy Gillespie Quintet, and the Buck Clayton All-Stars.

Britain's Vic Ash Quintet will also star with these American jazzmen throughout their 16-day tour.

Two more concerts take place the following day (Sunday) at the Gaumont State, Kilburn. Also scheduled are dates at the Guildhall, Portsmouth (September 21) and the St. George's Hall, Bradford (28th). Other London and Provincial engagements were being fixed as we closed for press.

DAVE LEE GOES ON SOLO KICK

DAVE LEE, pianist with the Dankworth Band for the past four years, leaves at the end of this week.

On Thursday he started a series of fortnightly appearances on TWW, leading a trio completed by Jack Fallon (bass) and Bill Bramwell (gtr.).

He told the MELODY MAKER this week: "I have loved playing with the Dankworth Band, but with all the fun you get playing with a big band, it's not the same as solo and small group work. Now I shall really be able to play piano."

His TWW series is for 10 weeks with options.

No replacement had been fixed at press time.

Kid Ory

Part Two of the Newport Jazz Festival opens a one-night itinerary of 12 dates at the Gaumont State on Saturday, October 17.

The show stars 73-year-old New Orleans veteran trombonist Edward "Kid" Ory and his Creole Jazz Band, which appears with Terry Lightfoot's New Orleans Jazzmen. This will be Kid Ory's first trip to Britain.

Back Page, Col. 1

Seymour—£33,000

Syd Seymour, leader of the Mad Hatters, who died in December, 1958, aged 52, left £33,411 gross, £33,319 net. (Duty paid £7,055.)

'CAMERA GIRL' CLEO



Here's to the next time! But, until then, Cleo Laine will have a pictorial record of the 1959 Beaulieu Jazz Festival.

TV viewers see the final concert

THIS year's Beaulieu Jazz Festival smashed all records. Besides the record attendance of 12,000, millions watched the 40-minute telecast by BBC or heard the two Light Programme broadcasts.

"It has been a really wonderful week-end," organising secretary Peter Burman told the MM. "The BBC coverage was a tremendous boost and one that will encourage us to make the Festival even bigger next year."

'Very satisfactory'

Peter Bale, who produced the TV excerpt, said: "I like to get jazz away from the studio. And Beaulieu made a very satisfactory broadcast."

Supplying the non-stop five-hours-a-night jazz were the bands of Mick Mulligan, Vic Lewis, Lennie Felix, Jazz-makers, Johnny Dankworth, Ken Colyer, Acker Bilk, Diz Disley, Ted Heath, Avon Cities, Tony Kinsey, Jazz Committee and Humphrey Lyttelton.

See picture spread on pages 6 and 7.

BARBECUE AT BEAULIEU



Fryin' tonight. . . . The venue is the grounds of Beaulieu Palace and the chefs are some of the 12,000 fans who attended the Festival,

which included an exhibition of Boosey and Hawkes instruments and of jazz photographs by "Photography 33."

TOP TWENTY

(Week ended August 1.)

- LIVING DOLL Cliff Richard, Columbia
- DREAM LOVER Bobby Darin, London
- BATTLE OF NEW ORLEANS Lonnie Donegan, Pye
- A BIG HUNK O' LOVE Elvis Presley, RCA
- A TEENAGER IN LOVE Marty Wilde, Philips
- LIPSTICK ON YOUR COLLAR Connie Francis, MGM
- ROULETTE Russ Conway, Columbia
- PETER GUNN/YEP! Duane Eddy, London
- PERSONALITY Anthony Newley, Decca
- LONELY BOY Paul Anka, Columbia
- THE HEART OF A MAN Frankie Vaughan, Philips
- SOMEONE Johnny Mathis, Fontana
- POOR JENNY/TAKE A MESSAGE TO MARY Everly Brothers, London
- RAGTIME COWBOY JOE David Seville, London
- PERSONALITY Lloyd Price, HMV
- I KNOW Perry Como, RCA
- THREE STARS Ruby Wright, Parlophone
- TWIXT TWELVE AND TWENTY Pat Boone, London
- IT'S LATE/THERE'LL NEVER BE ANYONE ELSE BUT YOU Ricky Nelson, London
- GOODBYE, JIMMY, GOODBYE Ruby Murray, Columbia

JAZZ PARADE

- BLUE SAXOPHONES (LP) Coleman Hawkins and Ben Webster, Columbia-Clef
- THE KING OF NEW ORLEANS JAZZ (LP) Jelly Roll Morton, RCA
- THE NOBLE ART OF MR. ACKER BILK (LP) Acker Bilk, Columbia
- SONGS FOR SWINGERS (LP) Buck Clayton, Philips
- MILESTONES (LP) Miles Davis, Fontana
- CHRIS BARBER BANDBOX—Vol. 1 (LP) Columbia
- MUSIC OF NEW ORLEANS—Vol. 2 (LP) Eureka Brass Band, Melodisc
- JAZZ IMPRESSIONS OF EURASIA (LP) Dave Brubeck, Fontana
- PORGY AND BESS (LP) Miles Davis, Fontana
- MUSIC OF NEW ORLEANS—Vol. 3 (LP) Music Of The Dance Halls, Topic

TOP TEN LPS

- SOUTH PACIFIC Soundtrack, RCA
- GIGI Soundtrack, Capitol
- COME DANCE WITH ME Frank Sinatra, Capitol
- MY FAIR LADY Original Cast, Philips
- A DATE WITH ELVIS Elvis Presley, RCA
- WEST SIDE STORY Original Cast, Philips
- CLIFF Cliff Richard, Columbia
- SONGS BY TOM LEHRER Decca
- THE BUDDY HOLLY STORY Vogue-Coral
- SONGS TO SING IN YOUR BATH Russ Conway, Columbia

JUKE BOX TOP 20

- DREAM LOVER Bobby Darin, London
- BATTLE OF NEW ORLEANS Lonnie Donegan, Pye
- A TEENAGER IN LOVE Marty Wilde, Philips
- THREE STARS Ruby Wright, Parlophone
- PERSONALITY Anthony Newley, Decca
- ROULETTE Russ Conway, Columbia
- LIPSTICK ON YOUR COLLAR Connie Francis, MGM
- LIVING DOLL Cliff Richard, Columbia
- PETER GUNN/YEP! Duane Eddy, London
- I GO APE Neil Sedaka, RCA
- GOODBYE, JIMMY, GOODBYE Ruby Murray, Columbia
- POOR JENNY/TAKE A MESSAGE TO MARY Everly Brothers, London
- I'VE WAITED SO LONG Anthony Newley, Decca
- KANSAS CITY Little Richard, London
- A BIG HUNK O' LOVE Elvis Presley, RCA
- A FOOL SUCH AS I/I NEED YOUR LOVE TONIGHT Elvis Presley, RCA
- THAT'S MY LITTLE SUZY Ritchie Valens, London
- IT DOESN'T MATTER ANY MORE Buddy Holly, Vogue-Coral
- GUITAR BOOGIE SHUFFLE Bert Weedon, Top Rank
- IT'S LATE/THERE'LL NEVER BE ANYONE ELSE BUT YOU Ricky Nelson, London

TWENTY TOP TUNES

This copyright list of the 20 best-selling songs for the week ended August 1, 1959, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd.

- ROULETTE (B) (2s.) Mills
 - SIDE SADDLE (B) (2s.) Mills
 - A TEENAGER IN LOVE (A) (2s.) West One
 - DREAM LOVER (A) (2s.) Aldon
 - LIVING DOLL (B) (2s.) World Wide
 - MAY YOU ALWAYS (A) (2s.) Essex
 - BATTLE OF NEW ORLEANS (A) (2s.) Acuff-Rose
 - GOODBYE, JIMMY, GOODBYE (A) (2s.) Bron
 - PERSONALITY (A) (2s.) Leeds
 - TRUDIE (B) (2s.) Henderson
 - TRAMPOLINA (B) (2s.) Harvard
 - LIPSTICK ON YOUR COLLAR (A) (2s.) Joy Music
 - THE WONDER OF YOU (A) (2s.) Leeds
 - THERE'LL NEVER BE ANYONE ELSE BUT YOU (A) (2s.) Commodore-Imperial
 - I'VE WAITED SO LONG (B) (2s.) Pan-Musik
 - WATERLOO (A) (2s.) Southern
 - GIGI (A) (2s. 6d.) Chappell
 - THE HEART OF A MAN (B) (2s.) David Toff
 - I KNOW (A) (2s.) Feldman
 - A FOOL SUCH AS I (A) (2s.) Leeds
- A—American; B—British.
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AMERICANS TOP TEN

As listed by "Variety"—issue dated August 5, 1959.

- LONELY BOY Paul Anka (ABC Paramount)
- MY HEART IS AN OPEN BOOK Carl Dobkins, Jr. (Decca)
- BATTLE OF NEW ORLEANS Johnny Horton (Columbia)
- WHAT A DIFFERENCE A DAY MAKES Dinah Washington (Mercury)
- THERE GOES MY BABY Drifters (Atlantic)
- BIG HUNK O' LOVE Elvis Presley (RCA Victor)
- WATERLOO Stonewall Jackson (Columbia)
- LIPSTICK ON YOUR COLLAR Connie Francis (MGM)
- TIGER Fabian (Chancellor)
- LAVENDER BLUE Sammy Turner (Big Top)

STORES SUPPLYING INFORMATION FOR BRITISH DISC CHARTS.
LONDON—A. R. Tippie, S.E.15; Popular Music Stores, E.6; Imhofs, W.C.1; Leading Lighting, N.1; Rolo For Records, E.10. MANCHESTER—Druce Wholesale, Ltd., 1; H. J. Carroll, 18. LIVERPOOL—Nems, Ltd., 1. BIRMINGHAM—R. C. Mansell, Ltd. 5. HULL—Sydney Scarborough, Ltd. MOVE—Wickham, Kimer and Oakley 3. SLOUGH—Hickies. LEEDS—E. S. Kitchen, Ltd., 1. SOUTH SMELDS—Saville Brothers, Ltd. CRAWLEY—Queensway Store, Ltd. PORTSMOUTH—Weston Hart, Ltd. TORQUAY—Fahs and Co., Ltd. BEDFORD—Weatherheads, Ltd. MIDDLESBROUGH—Sykes Record Shop. BOURNEMOUTH—Beales. BOLTON—Engineering Service Co. NEWCASTLE—J. G. Windows, Ltd., 1.

YOU'RE ALWAYS

Birdland's



It was an understandable error to sympathise with Johnny Dankworth on his tough American tour. The mind gets fixed on the marathon inter-state coach rides endured by other British band exports to the U.S.

JAZZ INTERNATIONAL

Ronnie Ross wins U.S critics' poll

NEW YORK.—European musicians figured prominently in the results of this year's International Critics' Poll run by "Down Beat."

Ronnie Ross, the baritone saxophonist who, ironically, has never yet won a British critics' poll, was voted to first place as the best new baritone man of the year, ahead of such established American favourites as Pepper Adams and Sahib Shihab.

Two of the three top clarinet spots went to foreign musicians, with Rolf Kuhn running second to winner Bob Wilber and putte Wickman in third place.

New stars

Belgium's Jon "Toots" Thielemans, who has just left the George Shearing group to branch out on his own, won first place in the new star segment of the "Miscellaneous Instruments" category for his harmonica work.

Britain's Annie Ross was a close second to Ernestine Anderson for the new star girl singer award.

Other results included a victory by Duke Ellington over Count Basie, who has defeated Duke so often in recent years. Kenton was a poor third with only six points to Count's 44 and Duke's 63. Maynard Ferguson's band won the new star category. The Duke won again as composer, followed by Gil Evans and John Lewis; new stars were Benny Golson, Quincy Jones and Bill Holman.

Top combos

The combo winners were MJQ, Miles and Mulligan; new stars were the Mastersounds, followed by Monk and Ray Charles. Miles also won on trumpet, ahead of Dizzy and Louis; new star was Lee Morgan, with Blue Mitchell second and Jack Sheldon third.

The trombone order was Jay Jay Teagarden and Dickenson, with Curtis Fuller leading the new stars. Saxes were Hodges, Desmond, Stitt on alto (Cannonball for new star), Hawkins, Getz and Rollins on tenor (Benny Golson won over Coltrane and J. Griffin in the new star division), Carney, Mulligan and Pepper Adams on baritone.

Tony Scott won on clarinet ahead of de Franco and Ed Hall; Monk, on piano, topped Garner and Peterson with Bill Evans and Cecil Taylor leading the new stars. Other winners (with new stars in parentheses) were: Barney Kessel (Charlie Byrd), Ray Brown (Scott La Faro), Max Roach (Elvin Jones), Milt Jackson (Monk Montgomery), Frank Wes (Jon Thielemans), Jimmy Rushing (Jon Hendricks), Ella Fitzgerald (Ernestine Anderson).

Chet is back

PARIS.—Chet Baker, whose trumpet playing has warmed up considerably

"Tough tour?" echoes Johnny "Oh, no. We had a comfortable trip, with dates around New York. We stood out for it, remember."

The Dankworth band, in fact, was the first British group not to have to buy its way into the States with sweat and discomfort.

Says Dankworth: "Harold



... cooling off with George Shearing.

* * * * *

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WELCOME HERE

message to Johnny Dankworth

Davison must get the credit for that. It isn't easy to sell our bands to American promoters. Let's face it, we were virtually unknown outside jazz circles. The bookers can't assess the drawing power of a band by listening to a couple of record tracks.

"We'd only had one American release that meant anything to the general public—and what's one record in the gigantic yearly output of American discs?"

One booker, at a loss to find a sales angle to boost the unknown Johnny Dankworth, billed him as Louis Armstrong's British discovery.

U.S reaction

But despite the lack of advance reputation, the Dankworth crew made the Americans sit up and take notice.

MM correspondent Burt Korall cabled enthusiastically: "It impressed with its ensemble strength, well-married sound and technical agility. On a par with the best."

"Well-disciplined," applauded *Variety*. "Precision reminiscent of Shaw, Goodman and Dorsey. A remarkable crew."

Down Beat made complimentary comparisons with Basie and Ellington, which pleased our John mightily.

True, the band's soloists did not tickle critical ears to the same effect. It was observed that they needed to spend some time in the States to acquire that "edge" which identifies the best.

"But," points out Dankworth, "the boys were tired when they first took the stand at Newport. And they were nervous, too. They pulled out the stops for the occasion and played well—but they didn't

'AMERICA WAS GREAT BUT IT WAS GOOD TO GET HOME AGAIN'

come right up to form in solos. Surely that's understandable.

"But I doubt whether anyone who heard them on the last night would have felt any dissatisfaction."

Indeed, Oscar Goodstein—host to the band at Birdland—regretted that it was only a one-night stand.

"You can play here a week anytime," he told them.

Goodstein gave the Dankworth boys the honoured-guest treatment. They were given a warm welcome at Newport by musicians and jazz writers alike.

Thelonius

"I didn't get to hear much music there," says Johnny ruefully.

"Of those I heard, Thelonius Monk impressed me the most. Before that, his records left me feeling that I had missed the point somewhere. But his work at Newport was full of melodic invention. I should say he is truly one of the great innovators of jazz."

The rest of the tour was eventful. In New York, Armstrong—defying doctor's orders—borrowed Stan Palmer's trumpet to blow a set. In the Birdland audience listening to Dankworth were the Basie Band, Philly Joe Jones, Ella and Erroll Garner.

There were hulloos from George Shearing, Benny Goodman and ex-Dankworthite Derek Smith, now a Stateside resident.

The days after their triumphs, says Johnny, were spent "ligging around"—cooling off in George Shearing's swimming pool, eating with Maynard Ferguson and Quincy Jones, breakfasting with Zoot Sims.

"It was great, says Johnny. "And I'd like to spend some more time in America. But oddly enough, we were glad to get home."

"I suppose that living out of a suitcase on tour is as wearisome in America as it is over here."



From Newport to Beaulieu

After appearing before a distinguished audience at the famous Newport Jazz Festival, one of Johnny Dankworth's first British engagements on his return from America was at the Beaulieu Festival. Here Johnny is seen with Cleo Laine (see pages 6-7 for more pictures and reports from Beaulieu).



In New Jersey, when the regular drummer was delayed, Kenny Clare accepted Duke's invitation to play with the Ellington Band.

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," 4, Arne Street, London, W.C.2.

The Editor can accept no liability for loss or damage of MSS or private recordings submitted. This coupon is valid until August 22, 1959. For readers in Britain; until September 5, 1959, for foreign and Colonial subscribers.

Hubert W. David's column has had to be held over this week owing to space limitations, though the Songwriters Advice Bureau is open again (see coupon alongside). "Songsheet" will appear again next week.

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CAT AMONG HOT BRICKS

DESPITE the song, I can't say I did like New York in June.

Not in June, 1959, anyway, with the temperature "high in the 80s" (as the radio announcers kept repeating) and dropping by a mere three degrees overnight.

One wakes up in the morning in a state of advanced exhaustion, glued to the sheets by the exuded perspiration of yesterday's iced water.

New York, they tell you, is not America.

Ant-like

Having observed the country closely through two visits, I can confirm the fact—though what they really mean is that New Yorkers are not like the Americans one meets elsewhere.

The average New Yorker, swarming ant-like into the subway or hacking his way into the Automat, strikes the Englishman as something slightly less than human.



Buddy Rich—seen here with Jerry Colonna—has taste and a technique which are a sheer delight.



Steve Race
presents Chapter One of his
American tour

drumnasticks on the last Norman Granz tour, I do not expect too much from Mr. Rich. But his taste and technique are a sheer delight.

If someone would remove his bass drum when he wasn't looking, Buddy Rich would be a credit to the modern movement.

Alternating with Rich is the Marian McPartland Trio.

Marian has a delightfully musical approach to jazz and a charming personality on the stand, but there's still something or other that comes between her and complete keyboard mastery.

I suppose it's a temperamental thing.

Marian is not quite assured as she sits down at the keyboard; not quite monarch of all she surveys, as she flexes her fingers and decides what to play first. The piano is a proud independent beast, and will soon have you fretting and frustrated if you don't show it a firm hand.

One mustn't be unfair, of course. Marian is a fine jazzwoman—jazzwoman, rather—and at any tempo from medium on down she gets full marks.

But when, after a couple of funky things and a ballad we were clearly due for something up-tempo, I fancied I caught a smile of quiet triumph on the face of that piano.

[To be continued]

The sweating throng of grim workers, who almost sink Manhattan island with their weight each weekday, are symbols of a society in which you must make a dollar out of the next guy, lest he should make 50 cents out of you . . . and all in a summer climate as hot as hell and as humid as the Malayan jungle.

Mind you, it's one of the world's jazz centres.

Birdland crouches at 52nd Street and Broadway; the sandwich-board outside bills the Maynard Ferguson Band and the Billy Taylor Trio, and the

music inside is by turns blazing and fleet-fingered.

A heat-prostrated audience applauds the magnificent Ferguson herd—and how Maynard manages to breathe, let alone blow like that, is a miracle.

Of course, there's the matter of air-conditioning, which in the public buildings of New York alternates with the devastating Regulo-9 central-heating of winter.

Dressed for the heat-wave, movie patrons shudder as they go in and sneeze as they leave. But one is grateful for the polar atmosphere in American cinemas, even if depressed by the constant aisle-traffic of children seeking peanuts, orangeade and relief.

The music from the Metro-pole Bar is still audible at a distance of two blocks, the clang of heavy hi-hat cymbals borne along on an apology for a breeze.

Slugging

In the atmosphere of a Dublin bottle-and-jug, Henry Allen, Jnr., Claude Hopkins and J. C. Higgenbotham blast away, proving that if their kind of jazz is indeed dying, at least it intends to go down slugging.

Endless drum solos are the order of the day, and if every number isn't "Perdido," every tempo is.

The manager stands by the door, staring malevolently at the cluster of people on the sidewalk who—without paying a cent for the privilege—are really hearing the music to better effect than those inside.

Remembering that the Metro-pole now has a modern jazz department, I mouth at him the word: "Upstairs?" He nods and points to a staircase behind him. I walk up behind a young man carrying an alto case.

The upstairs clubroom is a high-class spot, very different from the beery bar. Curtained and soundproofed, it has waiters, subtle lighting, a neat bandstand—even a grand piano.

Swinging

As I enter the club, Buddy Rich, slumped over his drum kit in an attitude of watchful relaxation, speaks into a hand-mike. "Where the hell were you?" he says. "We're supposed to start at nine."

I am just about to reply tartly that I come and go as I please, when it dawns on me that the alto player beside me is making noises of apology as he opens his instrument case.

"Ladies and gentlemen—Phil Woods," says Buddy Rich. "Late, but swinging."

He is, too. He blows fine, Parkeresque alto, and Buddy Rich plays sympathetic drums.

Depressed—as only I appear to have been—by Gene Krupa's embarrassing display of dated



REN GREVATT
reports from New York

NEW YORK, Wednesday.—Gene Vincent, who is currently on tour in Tokyo, is rumoured to be fed-up with the record business.

The singer, who had a smash a few seasons ago with his recording of "Be-Bop-A-Lula," has been one of Capitol Records more consistent rockabilly artists. Should Vincent leave records, it is thought that he will take a more active interest in his farm in Los Angeles.

Talked about

ONE of the most talked of records in recent weeks has been Ivo Robic's "Morgen," which is currently high on the German best-selling charts.

Rights to the platter in America were acquired by Laurie Records.

There have already been two covers of the song—both on Columbia Records. Leslie Uggams has waxed an English-lyric version, known as "One More Sunrise," and the label has also released an instrumental version by Richard Maltby.

Summer hit

ANOTHER record causing some excitement is on the Titan label by the Strangers. The song, "Caterpillar Crawl," has had numerous covers and the side promises to be one of the summer's biggest.

Modern discs

THE release of the old Charlie Chaplin film, "Modern Times," has created new interest in one of the themes from the sound track score.

There have been several versions of "Smile" in recent weeks. Currently heading the list among the various record-

ings is Tony Bennett's treatment on Columbia Records.

Homecoming

BANDLEADER-SINGER Monty Babson returns to London to open a limited engagement at his original home, Al Burnett's Stork Room, on August 17.

A welcome home party is being planned for the singer who has had a solid initial reception in America.

Babson has left the Jubilee label in favour of a new two-year deal with Palette Records here, which ties him in to the Pye set-up in Britain. Pye will distribute his discs throughout the Continent.

While in England, Babson will record singles and a new album and it is expected he will appear in the Prince of Wales TV show.

Big-name policy

DELLA REESE, who also has left the Jubilee roster here in favour of a deal with RCA Victor, will likely return to London for an engagement at the Pigalle, which is going on a big-name policy.

Sammy Davis Jr., is also in the running for a stint at the club.

Star traveller

PAUL ANKA, who spends little time in America and his native Canada, left on Saturday for a return trip to Europe.

Anka is due for a tour of the Riviera and will make an appearance at a gala for Princess Grace in Monaco on August 24, after dates in Italy and France. A tour of Sweden is also a possibility for September.

The young star has just completed a pair of motion pictures—"Lonely Boy" for MGM and "Adam and Eve" for Universal. His disc of "Lonely Boy" is currently No. 1 on the charts.



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

A FIGHTER



Billie Holiday on her last British visit in February.

REMEMBER the first time I played for Billie. Gjon Mili, the "Life" photographer, threw a big party at his home—a real crazy thing.

It was for musicians and entertainers, mainly for people who'd been at Café Society, I think. Pete Johnson and Albert Ammons were there, and Benny Goodman, I guess.

Billie, she was very much there. I'd met her before, casually, but this was the first proper meeting. She had been at the old Café Society before I worked there, and I never got to see her.

The blues

Anyway, everybody at the party did something, and Billie naturally had to sing. She didn't often sing blues, but on this occasion she sang a few, and I played guitar behind her.

It was the first I'd ever heard of her in person, though I knew some of her records. You can

That's the Billie

I remember

says

JOSH WHITE

imagine the effect she had. Of course, she looked as great as she sounded. She really was a luscious woman and personality.

Those days, and for long afterwards, Lady always wore a gardenia in her hair. She had to have that white gardenia, and she did something for it, believe me.

It was like a superstition to her, that flower, and soon everyone got to know about it. She didn't have to buy them, of course. Admirers would keep sending them in, and Billie wasn't short of admirers.

Following the "Life" party, she started coming into the Café now and again when I was

working. I was there for about five years, from 1941 onwards, and we got to be friendly. Well, after we got over the "Strange Fruit" thing, we became friendly.

For a time she wanted to cut my throat for using that song, which was written for her, I believe. One night she called by the Café to bawl me out.

We danced

We talked, and finally came downstairs peaceably together, and to everyone's surprise had a nice little dancing session.

I'll tell you about "Strange Fruit." I heard Billie's record, and it was such a powerful thing that I felt the song should be used and heard to open people's eyes to something that shouldn't be.

I didn't want to steal anything from Billie. I loved her interpretation of the song, but I wanted to do "Strange Fruit" my way.

I explained how I felt to Billie, and I think she saw the point. After that, she often came in the Café—more often than not for the late show, around 2.30 in the morning.

After hours

Sometimes she was real late, and wouldn't even come in. She'd drive down to the Village—the old Café was at 2 Sheridan Square—and sit outside listening to the car radio with her big boxer dog, Mister.

Then we would drive around the after-hours spots, the key clubs, the drinking places like Alex's. We became the best of friends.

Billie was often accused of being temperamental, hot-tempered and wild. She had her weaknesses, also more than her share of troubles, and finally they wrecked her health.

But at heart Billie was a good girl. She had more thought for humanity, and was more race-

conscious, than people thought. She'd had to fight all her life, and most people hate fighters. I can tell you.

That is one of the reasons she told so strong a story when she sang. It was as if she were saying: "Goddam you, listen to what I have to say!" And you listened.

What of Billie as an artist? She was the queen. I don't know who influenced her, where she got that after-the-beat style, but I never heard anyone sing like that before.

Looked good

In recent years I didn't see much of Billie. The last time I call to mind was San Francisco, around '54, when she was working a spot out there.

You couldn't not notice Billie. She was going around in a huge chauffeur-driven Cadillac, looking good—damned good. She

had lost a lot of voice then, but when she got up and sang she still sounded wonderful.

You know one of her records I'm crazy about? "No More," made about 15 years ago. I've admired it for years, and the only other record of the song I know is Dinah Washington's.

One and only

But the words don't mean the same again, once you've heard Billie sing them. It's one of the hardest songs in the world to sing, and you won't find many trying—they're afraid of it.

There was only one Lady Day, and even her closest imitators never sound like her in any important respect. She was only 44 when she died, but in that time she gave more and took more than a whole lot of artists could if they lived to be 84.

This World of Jazz pays tribute to the late BILLIE HOLIDAY

WHAT a sad, bad year it has been for jazz. The deaths of Baby Dodds, Lester Young and Sidney Bechet have been followed with tragic swiftness by the departure of Billie Holiday—to my ears, an incomparable jazz singer from the moment she hit the record scene in the middle Thirties.

Billie's death wasn't unexpected. But it was no less a shock for that.

She had been ill for a long time and was clearly in poor shape when she visited this country last February. When she appeared at Lester Young's funeral a friend told me she was looking "incredibly beat."

But Billie mistrusted hospitals and refused to go in for treatment. Then on May 31 she was brought unconscious to New York's Metropolitan Hospital—but only after an abortive journey to the Knickerbocker Hospital, which sent her on to the Metropolitan.

It seemed no one at either place realised who she was—she



had been admitted under her married name of Eleanora McKay—and Billie's doctor made the "disconcerting observation: "It might have happened to anybody."

William Dufty, who wrote Billie's memoirs, "Lady Sings the Blues," added that the hospital authorities thought it was hardly playing the game for a star to "Come in like a Harlem housewife."

After a short time in hospital, Billie appeared to improve. But on June 12 she was arrested for possession of heroin and for a while was guarded day and night by the police.

Then she was paroled into the custody of her lawyer, Don Wilkes, and the watchdogs were withdrawn. Wilkes described the law's last brush with Billie as "a very, very shabby performance on the part of the State of New York."

Billie herself, when she was caught smoking a week before her death, said: "They already arrested me a month ago. What

She was original,

honest—unique

says **MAX JONES**

are they going to do for an encore?"

Then Billie suffered a relapse and died at 3.10 on the morning of the 17th. She was 44.

At her funeral, a crowd of 2,500 mourners attended, with 500 more gathered outside.

Among the honorary pall bearers were Teddy Wilson, Mary Lou Williams, Gene Krupa, Benny Goodman, Roy Eldridge, Charlie Shavers, Henry Allen, Joe Williams, Juanita Hall, Leonard Feather and Joe Glaser.

Billie was born Eleanora Fagan on April 7, 1915, in Baltimore, Maryland. Her father, Clarence Holiday, was the guitarist who played with the Henderson and Redman bands.

Billie moved to New York as a child and got her start as a singer at the age of 14. In 1934 she was heard by John Hammond and, as a result, made two sides with Goodman and the famous series with Teddy Wilson.

Solo artist

In '38 she sang with Basie, and afterwards with Artie Shaw.

From then she appeared as a solo artist, but after two convictions on narcotics charges and nearly a year in a federal reformatory, she found it increasingly difficult to get regular work.

It was largely because of the New York police ban that she thought about coming to Europe this year for a long stay.

Billie's final concert appearance was at New York's Phoenix Theatre shortly before she entered hospital.

Billie didn't depend on power or forceful swing for her effectiveness, but on subtle variations of beat and melody and a completely individual approach to the words of the song.

Her voice was never large, but it was one of the unique sounds in jazz. And from the start of her recording career to the end she was original, instantly recognisable, and always artistically honest.

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The saxists are Ronnie Ross (l.) and Art Ellefson of the Jazzmakers. The group was featured in one of the two Light Programme airings from Beaulieu.



Johnny Dankworth pauses during the TV rehearsal to chat to compère Ken Sykora. With them is Johnny's singer-wife Cleo Laine.

ROUNDABOUT BEAULIEU



A panoramic shot of Beaulieu Palace with the colourful carousel. The stand are Ken Colyer's Jazzmen.

CRASH CASUALTY

TRUMPETER Ken Sims was missing from the Acker Bilk line-up at the Beaulieu Jazz Festival on Sunday. The previous day, he sustained lacerations of the scalp when the Bilk band coach skidded and crashed when returning from an engagement at Maidstone.

Nat Gonella, originally booked as featured soloist with Bilk, played band trumpet in place of Sims.

ON THE BEAT

BEAULIEU JAZZ FESTIVAL STUD OF ELECTRIC GALLOPING HORSES. So ran the legend round the red and white topped merry-go-round under which over a hundred musicians played to 12,000 people at the three-day Beaulieu Jazz Festival.

HOST TO JAZZ

"The Stud" comprising the bands and combos of such varied styles as the Avon Cities and Jazzmakers, Disley and Dankworth, Heath and Mulligan, Bilk and Jazz Committee. Not forgetting Ash and Lyttelton, Kinsey and Felix, Colyer and Lewis.

A three-day jamboree of top British jazz talent upon which the fresh air of the Hampshire fields seemed (as in previous years) to act as additional inspiration.

Extra

FOR, to my mind, every band played at least up to standard, and occasionally above. In the Dankworth Orchestra, too, I found just that extra sense of confident relaxation I had expected to result from their successful American tour.

The Heath boys displayed it immediately after their first trip. And I'll be interested to hear the Lyttelton seven on their return.

And what of the organisation of this Newport in the New Forest? At least as good, say the Dankworth boys, if not better than its American counterpart.

Why...

GRUMBLES? Of course. For instance: Why did the BBC accord it so little airtime (all the facilities were there)?

Why are the disc companies scared of on-the-spot recordings?

Why no afternoon jam sessions for the scores of musicians killing time before the evening show?

But most of all:

... oh, why?

WHY does the National Press (with a few notable exceptions) persist in misrepresenting jazz events?

WHY has traditional jazz been muscled in upon by the ludicrous loonies Lyttelton lambs elsewhere this week?

And are these the main reasons?

WHY modern jazz still cannot successfully be mixed with traditional in the same concert?

Sat. is Trad.

THE latter seems to have been accepted as a regrettably inexplicable fact by Lord Montagu. He told me on Monday:

"Next year, I think I'll make Saturday Night Traditional Night and leave all Sunday for the Moderns."

Which should relieve the latter from the presence of the former and absolve the former from the necessity of expressing their mistrust of the latter.

Human

I ASKED Dankworth pianist Dave Lee how the audience compared with Newport. He seemed to cast about for a diplomatic answer.

at BEAULIEU

"Well... no one came dressed as an idiot, you know. They all seemed determined to enjoy themselves—but in the manner of reasonable human beings."

Let's be fair, though. The weirdies were (as always) a minute minority of the three or four thousands attending each night's event.

But in their efforts to capture attention by the only means of which they are capable, they also (as always) made the headlines.



Success!

BUT enough of grumbles. Let's throw out a few congratulations. To:

Lord Montagu on yet another successful gamble with the English climate;

Producer Peter Bale and his BBC team on their excellent Monday-night telecast;

The Vic Lewis XI on their win (123 for 7 declared; trombonist Frank Parr 30 not out) over the Lord Montagu XI (122 all out);

Three Mr. Acker Bilk fans for spontaneously starting a collection for the band's injured trumpeter, Ken Sims (total: £20 5s.);

The assembled throng for consuming no fewer than 5,000 hot dogs and Thirty tuns of beer.

The last band to take the (above) in the



The Festival was covered for the MM by Editor Pat Brand and photographers Eric Jelly and Marc Sharratt. Pat Brand is pictured (above) being welcomed to Beaulieu by Lord Montagu.



A highlight of the Festival was a cricket match between Montagu and Vic Lewis. Here Lord Montagu presents silk to the match. L.-r. are Pete Murray, Frank Parr, Martin Gilroy, Mick Mulligan, John Griffiths, Jim Godbolt, Lord Montagu.

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The motto should read "Honi Soit Qui Mal Y Pense." But MM artist and jazz guitarist Diz Disley looks as though he is trying to change the last word to "(Six) Pense."



A big hit of the Festival was the Acker Bilk Band. Acker is pictured (l.) listening to a solo from guest trumpet star Nat Gonella.



stand on Sunday night was Ted Heath's. Seen with Ted's midnight shot are members of his sax section.



teams captained by Lord Lewis XI before Pete Appleby, Ron Tindall, and Vic Lewis.

LEROY ANDERSON FETED IN TOWN

LEROY ANDERSON, American composer of "Blue Tango," "Belle of the Ball," "Serenata" and many other hits, arrived in London on Wednesday from the Continent. Anderson, who has been in Europe on holiday, was entertained by his publishers, Mills Music, at a cocktail party at the Royal Opera House yesterday (Thursday). He returns to the States on Monday.

Heath commission

Ted Heath has commissioned famous American West Coast arranger-pianist Marty Paich to write some original instrumentals for the Heath band. Says Ted: "I fixed the deal with Dave Pell, the former Les Brown saxist, when he was over here recently. Dave is a partner of Marty, and I should be getting the arrangements pretty soon."

MATHIS, EVERLYS IN THE AUTUMN?

THE long-standing negotiations for the Everly Brothers and Johnny Mathis to play Britain may shortly be finalised by the Lew and Leslie Grade Agency.

A series of one-night stands is being lined up for each of these acts during September or October. The Everlys visited Britain on a record exploitation trip in January, but Johnny Mathis has not yet appeared in this country.

Too high

Repeated bids have been made for the solo song star, but so far the price asked has been too high. Now, at long last, Mathis's British debut may materialise. The Everly Brothers, Don and Phil, first clicked into the best-sellers with "Bye, Bye Love," which soared over the million mark. They followed through with such smash hits as "Wake Up, Little Susie," "All I Have To Do Is Dream," "Bird Dog" and "Problems." Their latest—a double-sided hit—is "Take A Message To Mary" and "Poor Jenny." This is already coming up to the 150,000 mark in Britain.

A PRESENT FROM STEELE TO MR. K

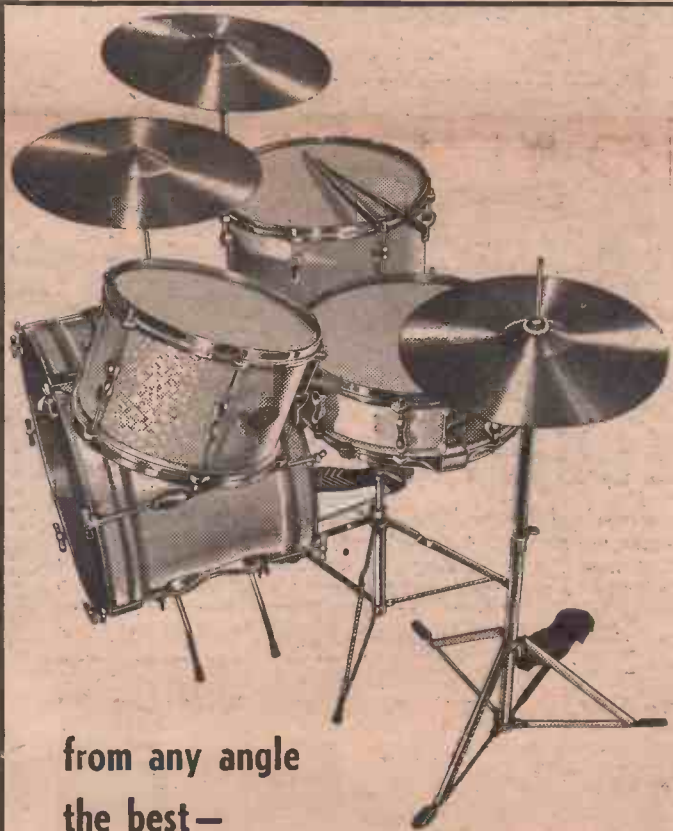
WITH a guitar under his arm labelled "For Mr. K," Tommy Steele flew to Russia on Wednesday. He is representing British youth at the Moscow Film Festival. "My fan club bought the guitar and asked me to present it to a Russian youth organisation," Tommy told the MM at London Airport. "But I plan to give it to Mr. Khrushchev if I get half a chance. This is a tremendous opportunity of seeing Moscow and I have been awake for the past two nights with excitement." Travelling with Tommy was his manager John Kennedy. The British film party was completed by Carole Lesley, Peter Arne and Richard Todd.

By request

Tommy will be introduced to Russian film audiences at leading Moscow cinemas. But he will not perform unless specifically asked. He is due to return to London at 1.30 p.m. on Saturday and flies to Dublin later in the afternoon to play for the TV All Stars Football XI against a team selected by playwright Brendan Behan. Steele then plans a three-week holiday.

L'bourg announcer on honeymoon

Australian Barry Allos chief announcer at Radio Luxembourg, was married to Mlle. Fernanda Stoffels last Saturday. They plan a five-week honeymoon in Australia via New York, Hollywood and Honolulu. Guests at the reception included Max Diamond (Gabriel Music), Fred Jackson (Planetary-Kahl), Jim Kent (MGM), Allan Tulloch and Ronnie Bell (Top Rank) and Luxembourg deejays Don Moss (best man), Ted King and Alan Freeman.



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The best— & worst— of Mingus

CHARLES MINGUS (LP)
"The Clown"

Maltian Fight Song (a); Blue Cee (a); Reincarnation Of A Lovebird (a); The Clown (b).
(London 12 in. LTZ-K 15164—35s. 9id.)

(a)—Mingus (bass); Curtis Porter (alto); Jimmy Knepper (tmb.); Wade Legge (pno.); Dannie Richmond (drs.).

(b)—same except Porter (tr.); narration by Jean Shepherd.

CHARLIE MINGUS is something of a jazz enigma. A superb bass player and expert composer, his music is so often marred by over-conscious striving for effect.

At his best he is among the most important voices on the current jazz scene. At his worst he is a second-rate imitation of many of the more "advanced" classical composers of the last four decades.

This "Mingus Jazz Workshop" LP has three magnificent tracks, and one so horrifying that, with the best will in the world, I have yet to play it right through at one sitting.

Fortunately, this monstrosity—the title piece, "The Clown"—is the final track on the record and doesn't interfere with the playing of the other three.

It presents a certain Mr. Jean Shepherd improvising a highly moral narrative against assorted burlings from the musicians.

The other titles show the leader's talents to real advantage. As a bass soloist, Mingus is in a class of his own. Everything he plays really does make sense and he has great rhythmic drive.

Trombonist Jimmy Knepper is a new name to me, and his play-

ing throughout is most impressive. His conception is utterly modern but he uses the slide of his instrument as it used to be used, for slurs and glissandos. In addition, he has a pleasingly warm vibrato. Porter, Legge and Richmond also acquit themselves honourably.—Bob Dawbarn.

Ageless

TINY GRIMES with COLEMAN HAWKINS (LP)
"Blues Groove"

Marchin' Along; A Smooth One; Blues Wall; April In Paris; Soul Station.

(Esquire 12 in. 32-082—37s. 9id.)
Grimes (gtr.); Hawkins (tr.); Musa Kaleem (flute*); Ray Bryant (pno.); Earl Wornack (bass); Teagle Fleming Jr. (drs.). USA. 28/2/58. *Absent from "Marchin' Along."

HAWKINS is rightly considered an ageless jazz player whose style, while it remains thoroughly personal, undergoes slight modification as things around him change.

Coming after "The High And Mighty Hawk" and "Blue Saxophones," this LP speaks for Hawk's continued potency, though it is not in the same class as the other two.

Hawkins himself has less to do this time, and his fellow soloists rarely offer anything outstanding.

Moreover, the material could have been better—or better prepared, at any rate—to avoid a consistency of mood which makes some parts of the record more suitable for background or accompaniment purposes than for concentrated listening.



At his best, bassist Charlie Mingus is one of the most important voices on the current jazz scene. Here he is seen with the late Charlie Parker (alto), Thelonius Monk (piano) and Roy Haynes

Jazz discs

in the fourteenth chorus results in a savage squeak.

After the tenor there is anticlimax, but Bryant plays well and, after 18 minutes, the blues riffs convincingly to a close. The absence of flute does this one no harm.

Hawk produces more unexpected turns of phrase in "Blues Wall," a slow blues with short solos and a lot of Grimes's guitar, and the slightly faster "Soul Station."

He is fairly impassioned on the two non-blues tunes, but these are largely dull. Though Kaleem can construct phrases, his flute blowing is often perfunctory.

Grimes plays traditional blues patterns on his four-string guitar with sound swing, but without an individual touch, so far as I can judge. And it is left to Bryant (apart from Hawk) to rise above the ordinary in solos.

Though this is not the most elegant of Hawkins, it has the stamp of quality. For a random example of his rhythmic prowess, take his conception of a simple riff for the final chorus of "Soul Station."—Max Jones.

Consistent

RED GARLAND (EP)
A Foggy Day; My Romance.
(Esquire EP 216—13s.)

Red Garland (pno.); Paul Chambers (bass); Art Taylor (drs.). 17/8/56. New York.

THERE are many jazz musicians who are not startlingly original, yet give a great deal of pleasure with their work.

One of the most consistent of these is Red Garland. He has great drive, a sure touch and a happy logic in his improvisations.

On this delightful EP he is supported by the superb Paul

Chambers on bass and some apt drumming from Art Taylor—who cannot be accused here of tasteless bomb dropping.

"Foggy" is taken at a brisk tempo and is Garland at his neatest—uncluttered, swinging jazz piano.

The Rodgers and Hart ballad, "My Romance," gets a dreamy, thoughtful treatment with Chambers playing complimentary lines behind the piano.

Not great jazz perhaps, but it all makes for very pleasant listening.—Bob Dawbarn.

Studied

MARILYN MOORE (EP)
"Moody Marilyn Moore"

Ill Wind; Lover Come Back To Me; Is You Is Or Is You Ain't My Baby; I Cried For You.

(Parlophone GET 8755—10s. 7id.)

Moore (voc.) with Don Abney (pno.); Al Cohn (tr.); Joe Wilder (tpt.); Milt Hinton (bass); Barry Galbraith (gtr.); Osie Johnson (drs.). USA. Probably 1957.

EVEN if I were unaware of Marilyn Moore's reputation as a Holiday imitator, I would conclude from any of these tracks that here was a girl trying desperately to sound like Billie.

To a surprising degree she succeeds. Often she gets close to the curious timbre, though usually without the timing that made Billie's singing jazz.

Viewed as an imitation, the thing sounds studied, well observed and unconvincing—like a cuter, featherweight Billie. You have only to play a Holiday record to realise the world of difference.

Don Abney leads a neat, attractive accompaniment which includes solos by Wilder and Cohn. The horns don't work on "Ill Wind."—Max Jones.

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Bert Courtney relaxes

BERT COURTLEY JAZZ QUARTET (EP)

New Blues For Old; Sweet And Lovely; Chocolate Shake.

(Decca DFE 6537—10s. 11id.)

Courtley (tpt.); Eddie Harvey (pno.); Pete Blannin (bass); Eddie Taylor (drs.). 21/8/58. London.

BERT COURTLEY is one of the most original of British jazz talents. When he falls to get his message across it is usually because he has aimed his sights too high instead of taking the safe and familiar path.

This EP is as good an example of his work as any on record. "New Blues" is a Courtney

original taken at slow tempo. Bert takes it easy and there is a general air of relaxation. Both he and Eddie Harvey build to neat climaxes but the drums and bass solos add little to the piece as a whole.

The standard, "Sweet," rocks along, with Bert getting a Miles Davis muted effect. Harvey, though no virtuoso on piano, again impresses with an authoritative solo.

"Shake" is an Ellington written for the revue "Jump For Joy," and thoroughly deserving revival. Taken at medium speed it is the most successful track of the three, with short feature spots for the rhythm section and intelligent trumpet.—Bob Dawbarn.

WHO ARE THE

LAST Monday, at Beaulieu, all the talk was about "them."

"They" had crashed the gates on Friday night, roughing up some of Lord Montagu's staff on duty at the entrances.

"They" had run riot in Beaulieu village, necessitating police reinforcements from Southampton.

"They" had unsuccessfully tried to wreck Ted Heath's show on Saturday, pelting the band with cardboard plates bearing such inspiring slogans as "Acker Bilk for Pope."

"They" had thrown chairs in the river and had set fire to a summer-house.

Who are "they"?

Eccentric

From outward appearances it would seem that they converged on the Festival with the primary intention of exhibiting themselves in eccentric clothes and the secondary intention of listening exclusively to the bands of Acker Bilk and Ken Colyer.

It would be unjust to call them Bilk or Colyer fans. From what I know of those two estimable leaders, they welcome these hooligans as enthusiastically as a mass visitation of nits to the head.

They are not what one



● Ken Colyer

... no welcome there



● Ted Heath

... withstood the onslaught



● Acker Bilk

... he hates them

OOBLIES?



Humphrey Lyttelton

talks about the 'educated' oafs who create havoc at every major jazz event

national newspaper mistakenly called "rock-'n'-rollers."

Nor are they Teddy Boys, though they provide evidence that hooliganism is not confined to the Teddy Boy level of society.

They are hard to pin down, but we know them only too well.

They are the people who turn a student rag from harmless high spirits into a public nuisance.

They are the Chelsea Arts Ball hearties who have made the senseless destruction of the decorated floats a dismal tradition.

They are the "educated" morons whose exploits are recounted in the murkier gossip columns, the "deb party" oafs who, through the peculiar elasticity of British justice, get away annually with offences

which would land a Teddy Boy in the nearest magistrates' court in less time than it takes to knock off a policeman's helmet.

In every field in which they rear their ossified and repellent heads, they are a menace. Jazz fans—real jazz fans in every sphere—detest and disown them.

When Ted Heath resolutely withstood their onslaught, he earned the warm applause of the great majority of trad fans who were patient and receptive enough to listen to something unfamiliar to them.

It is an unfortunate thing that the antics of these people—unaffectionately known in jazz circles as "Ooblies" or "The Great Unwashed"—are coming to be associated closely with traditional jazz.

There is a growing conviction that it takes no more than a few resolute twangs on a banjo to unleash in the subhuman

bosom all the most swinish emotions.

Unhappily, the unruly minority—for minority it is, and a small one at that—can have a major effect on the jazz scene.

They have converted the annual Floating Festival of Jazz into a floating purgatory for most intelligent jazz enthusiasts.

As a result of their vandalism, they have roused that normally subdued body, the Albert Hall seat-holders, to put the block on the all-night Carnival of Jazz at the Albert Hall.

And their performance this year at Beaulieu must at least have sown seeds of doubt as to the practicality of holding jazz functions in pleasant and expensive surroundings.

All along the line, jazz suffers.

Note to Press

Let me give the last word to the chief of the local constabulary, whom I spoke to at Beaulieu.

Pointing to the thousand or so intent fans sitting and standing round the Johnny Dankworth Orchestra, he said: "These are jazz fans, aren't they? Then why should we have anything against jazz fans?"

Popular papers, please note.

JAZZ on the AIR

(Times: BST/CET)

SATURDAY, AUGUST 8:

- 2.45-3.5 p.m. C 1: Pim Jacobs Trio, Rita Reys.
- 4.20-4.50 Z: For Jazz Fans.
- 6.35-7.0 DL: Charles Melville.
- 8.15-9.0 T: Herman, Hefti, James, Christy, Paul Smith, etc.
- 8.50-10.0 A 1 2: Champs-Elysees Jazz.
- 9.0-9.30 W: Jazz Time.
- 9.5-10.0 J: Tribute to Bix.
- 9.15-10.0 T: Sal Salvador and The Elmo Hope Trio.
- 10.5-10.30 J: Bandstand USA.
- 10.10-10.55 P 1: MIT Jackson Quartet.
- 10.30-11.0 Q: B. G. in Brussels.
- 11.5-1.0 a.m. J: Dancing on Two Continents.
- 12.33-1.15 T: Repeat of 9.15 (nightly).

SUNDAY, AUGUST 9:

- 5.30-6.0 p.m. J: Hollywood Music Views.
- 8.15-9.0 T: Beneke, Brown, Sherwood, B.G., J.D., Shearing.
- 9.15-10.0 T: Previn-Rogers, Getz-Swedish All Stars, Herman-Boswell-Memphis Five.
- 10.10 S: For Jazz Fans (news break 10.30).
- 10.37-10.58 B: Panassie on Bostie.
- 11.0-11.55 P 1: "To The Memory of Charlie Parker."
- 11.5-11.30 J: International Bandstand.
- 11.30-11.50 F 2: The Duke of Jazz.



MONDAY, AUGUST 10:

- 6.45-7.0 p.m. C 2: Darktown Jazz-band.
- 8.15-9.0 T: Popular.
- 9.15-10.0 T: Jazz.
- 9.30-10.0 I: German Jazz.
- 10.10-10.30 E: Jazz with Edelhagen.
- 10.10-11.0 S: As Sunday.
- 10.30-11.30 app. K: Modern Jazz Discs.
- 10.35-11.0 Z: Jazz Actualities.
- 11.0-11.30 V: The Jazz Corner.
- 11.5-1.0 a.m. J: D-J Shows (nightly).
- 11.15-11.35 C 2: Pete Rugolo

TUESDAY, AUGUST 11:

- 8.15-9.0 p.m. T: Popular.
- 8.15-9.15 E: Essen Jazz Festival 1959, with Lyttelton, Dutch Swing College, K. Clarke, Kühn, Pettiford, Nelson Williams.
- 9.15-10.0 T: Jazz.
- 10.30-11.0 J: Jazz Workshop.
- 10.30-11.15 I: Blues in Harlem.
- 11.37-12.0 A 1 2: Deep River.

WEDNESDAY, AUGUST 12:

- 2.30-3.0 p.m. C 1: "From Slavery to Birdland."
- 6.20-6.40 C 1: Pim Jacobs Trio.
- 6.20-6.55 F 1: Carlos de Radzitzky.
- 6.30-7.0 DE: Jazz Session.
- 8.15-9.0 T: Popular.
- 9.15-10.0 T: Jazz.
- 9.30-10.30 F 3: Jazz for Everyone.
- 10.0-10.30 U: Jazz Studio.
- 10.10-10.30 E: Jazz with Edelhagen.
- 10.10-10.31 B: Hugues Panassie.
- 10.25-11.5 Q: Ellington 1930-35.
- 10.35-11.0 Z: Jazz Music.
- 11.15 W-1293m: Charles Delaunay.
- 11.15-12.0 O: Jazz Journal.
- 12.10-1.0 a.m. I: Karlsruhe Concert: Mulligan, Gluffre, Krupa, Koller-Pettiford.

THURSDAY, AUGUST 13:

- 8.15-9.0 p.m. T: Popular.
- 9.15-10.0 T: Jazz.
- 9.30-10.0 F 1: Summer Jazz.
- 10.15-11.0 M: U.S. Jazz during the war.
- 10.40-11.30 DL: Jazz Club.
- 11.0-12.0 P: For Shearing's 40th Birthday Jazz in Europe.
- 11.20-11.45 C 1: Music by John Lewis.

FRIDAY, AUGUST 14:

- 5.25-5.55 p.m. L: Jazz Pioneers.
 - 7.0-7.30 C 1: Jazz Session.
 - 8.15-9.0 T: Popular.
 - 9.15-9.45 DE-232m: Jazz mit Joe: G. Lewis, B.G., B. Crosby, Morton's "The Pearls," MJQ: Bechet's "September Song."
 - 9.15-10.0 T: Jazz.
 - 9.30-10.0 B-258m: The Real Jazz.
 - 10.5-10.30 C 2: Basie Orchestra.
 - 10.30-10.55 J: Stars of Jazz.
 - 11.0-11.15 app. K: HI-Lo's.
- Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES

- A: RTF France 1: 1-1829, 48.39, 2-193.
- B: RTF France 2: 280, 218, 318, 359, 379, 445, 498.
- C: Hilversum: 1-402, 2-298.
- D: BBC: E-464, L-1500, 247.
- E: NDR WDR: 309, 189, 49.38.
- F: Belgian Radio: 1-484, 2-324, 3-267.
- I: SWF B-Baden: 295, 363, 195, 41.29.
- J: APN: 344, 271, 547.
- K: SBC Stockholm: 1571, 255, 245, 308, 506, 49 band.
- L: NR Oslo: 1376, 337, 228, 477, 19, 25 or 31 bands.
- M: Copenhagen: 1224.
- O: BR Munich: 375, 187, 48.7.
- P: SDR Stuttgart: 522, 49.75.
- Q: HR Frankfurt: 506.
- S: Europe 1: 1622.
- T: VOA: 8.15 and 9.15-13, 19, 31, 49m. bands, 12.30 a.m. only-1734m. (LW).
- U: Bremen: 221.
- V: Saarbrücken: 211.
- W: Luxembourg: 208, 49, 26.
- Y: SBC Lugano: 568.6.
- Z: SBC Geneva/Lausanne 393, 31 band.

F. W. Street

The Spanish guitar

A. P. SHARPE, editor of "B.M.G."—the specialist magazine devoted to the banjo, mandolin and guitar—has been a student of and authority on the Spanish guitar for 35 years.

Though he does not play the instrument, for 13 years he led with considerable success a group styled the Honolulu Hawaiians.

He is also the author of "The Story of the Spanish Guitar," a new and revised edition of which has now been published at 15s. by Clifford Essex Music Co., Ltd., London.

There can be few better qualified than Mr. Sharpe to compile a book of this nature. His detailed and authoritative history of the Spanish guitar, its makers, composers and players, will make fascinating reading for all aficionados.

Mr. Sharpe emphasises that this is a book about the "legitimate"—gut or nylon strung—Spanish guitar. So it is perhaps understandable that he has omitted detailed reference to such artists as Eddie Lang—pioneer of the plectrum guitar—Django Reinhardt and Oscar

Aleman, to name but a few who captured the interest of the jazz fraternity.

But a guitar enthusiast such as Mr. Sharpe can hardly be happy at their omission from a book on "the guitar"—even though he is on sound technical ground.

Perhaps on some future occasion he will oblige with a follow-up volume on the great jazz guitarists who have emerged over a period of some 30 years.

Only then will the story of the guitar be really complete.—Laurie Henshaw.

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VISITORS to BRITAIN



HELEN MERRILL—the American jazz singer—flew into London in June for TV, radio and club dates. She is pictured (above) at her BBC "Jazz Club" airing on July 2.



BENNY GOODMAN—"The King of Swing"—poses for the MM at the Savoy Hotel. He arrived in Britain on June 23 for a short holiday. Goodman last played here in 1949.



DONNA HIGHTOWER—the Capitol song star—made her first trip to Britain on July 19. She was booked for a short season at Mayfair's Blue Angel. She is now touring the Continent.



HELEN MERRILL is seen at rehearsals for her BBC broadcast with pianist Dill Jones and bassist Spike Heatley.



THE PONI-TAILS, top American vocal trio, headlined BBC-TV's "Drumbeat" show on July 11, 18 and 26 and on August 1.

MUSICIANS WANTED 8d. per word

A BAND, better still—**A FUSILIER BAND**, better still—make your hobby your profession and come for a tour of Germany with the famous Band of the Lancashire Fusiliers. Vacancies exist for all instrumentalists and also for keen beginners who are determined to get to the top of the profession.—Write to Mr. A. J. Richards, L.R.A.M., A.R.C.M., L.G.S.M., The Lancashire Fusiliers, British Forces Post Office 53.

ALL INSTRUMENTS wanted for residence in London, to commence September.—Box 6960, "MM."

AMATEUR SAXOPHONES (tenor and baritone) for West London group; must be under 19 and read music.—Hornchurch 46951.

AMATEURS interested in playing with large dance band, rehearsals only, Kingsbury area; Tenor, Baritone, Trombone, Piano and Bass required.—Phone: Finchley 4013.

AMATEUR TRAD. Band requires Clarinet to complete group.—Write or call: Ron, 1, Latchmere House, Latchmere Road, London, S.W.11.

ARE YOU GOLD? Then come to Jamaica with the Band of the famous County Regiment, The Royal Hampshire Regiment. Vacancies exist for all instrumentalists, especially Dance Band Pianist.—Apply, Bandmaster, Royal Hampshire Regiment, B.F.P.O. 15.

ART CUMMINS' Jazzmen re-forming, require competent Banjo, Bass, Drums; preferably N.W. London; willing to rehearse.—Write, 32, Pemberton Road, N.W.10.

BAND, 2nd Bn. Parachute Regiment, now serving in Cyprus, has vacancies for experienced Clarinetists and Dance Pianist. Re-enlistments and transfers especially considered. Extra pay for parachuting which is purely voluntary.—Apply, Bandmaster, 2 Para, B.F.P.O. 53.

BAND OF THE 290TH FIELD REGT., R.A. (T.A.) require competent instrumentalists to complete establishment of Military Band, including Pianist, Band duties only.—Apply, Monday or Thursday evenings, to Bandmaster, Artillery House, Handel Street, W.C.1.

BASSIST for jazz quartet, good, willing to rehearse.—Che. 3946.

"CAMBRAI" STAFF BAND has vacancies for Brass and Reed Instrumentalists. Vacancies for Boys, 15-17 years, wishing to take up a first-class musical career.—Apply to Band President, Royal Tank Regiment, Caterick Camp, Yorkshire.

CELEBRATED BAND of the Buffs now have vacancies for Clarinets, Alto-Tenor Saxs, Cornets and Pianist.—For further particulars, apply Brigade Bandmaster (43), Wemyss Barracks, Canterbury.

CLARINETTIST, BASSIST, for amateur band forming, Harrow area.—Box 6957, "MM."

DAVE MASON requires Second Trumpet, song lead, permanent job.—Majestic Bedroom, Glasgow.

ELECTRIC GUITARIST and **BASS GUITARIST** wanted for trio; West End restaurant club/TV; young; able to sing.—Box 6959, "MM."

FLUTE PLAYER required immediately for R.A. Band and Orchestra. Vacancy for Solo Flute and offers excellent prospects for fully experienced player.—Apply to Director of Music, R.A. Band, Woolwich, S.E.18.

HAMMOND ORGANIST for night club. Long contract offered to good, reliable player, preferably doubling Piano, able to accompany vocalist.—Full details and references: Hotel Aviz, Loureco Marques.

CLASSIFIED ADVERTISEMENTS

(ADVERTISEMENTS UNDER ALL HEADINGS) (WILL APPEAR NEXT WEEK AUGUST 15)

MUSICIANS WANTED—contd.

MILITARY BAND, ORCHESTRAL and DANCE BAND, recently returned from Berlin, requires musicians. Limited number of vacancies for String and Wind players, also Vocalist. Excellent opportunities for continued study.—All details from Bandmaster, The Border Regiment, Barnard Castle, Co. Durham.

PIANIST, six sessions, vocals an asset; good money.—Geo. Macario, Van. 5303; Pol. 6780.

PIANISTS seeking permanent or temporary week-end lounge work should contact Clayman's. Immediate vacancies.—Bishopsgate 5331 (day).

PIANIST, SAX-CLAR., ALL BRASS, required for Royal Inniskilling Fusiliers. National Servicemen considered. Boys 16-17, for training as musicians.—Write, Bandmaster, B.F.P.O. 44.

PIANO/ACCORDION and Drums/strong Vocals, good buskers; modern quartet; start shortly; Mecca (Lancs); five nights; £13; long contract.—Box 6948, "MM."

REGIMENTAL BAND, The Middlesex Regt. (D.C.O.) serving in Germany, has immediate vacancies for Tenor Sax/Clarinet, Pianist, French Horn, and Trumpet/Cornet players. Other players considered. Men due for National Service and re-enlistments considered.—Apply, Brigade Bandmaster (Dept. 6), Wemyss Barracks, Canterbury, Kent.

ROYAL ARTILLERY Staff Band, Park Hall Camp, Oswestry: Training vacancies for 15-year-old boys. Strings, Woodwind, Brass, Percussion.—Details from Director of Music.

ROYAL ARTILLERY Staff Band, Park Hall Camp, Oswestry: National Service and Regular vacancies on Strings, Clarinet, Bassoon, Oboe, Cornet, Bass-Tuba.—Details from Director of Music.

ROYAL SIGNALS BAND has vacancies for Vocalist, French Horn, Pianist, Drummer, String Bass and Bassoon. Transfer or re-enlistment. National Servicemen considered.—Apply, Director of Music, Royal Signals, H.Q. Training Brigade, Caterick Camp, Yorks.

SEMI-PRO. TROMBONE and Drums required for London perm.; good readers essential; one doubling Piano; no rock or trads need apply.—Box 6955, "MM."

SINGER wanted for modern sweet harmony group re-forming. Must rehearse.—Field End 6540.

SOLO GUITARIST required, rock group.—Box 6949, "MM."

THE FAMOUS BAND OF THE DURHAM LIGHT INFANTRY HAS A FEW VACANCIES FOR BRASS AND WOODWIND PLAYERS.—Apply to Mr. L. Bentley, L.R.A.M., L.T.C.L., L.C.S.M., A.R.C.M., Bandmaster, The Durham Light Infantry, Regimental Depot, Brancepeth Castle, Co. Durham.

THE ROYAL ARTILLERY BANDS (Symphony Orchestra, Military Band and Dance Orchestras) have vacancies for competent musicians. Performance must be of a high standard. Outstanding National Servicemen considered. Vacancies also for boys, 15-17 years, offering opportunities of an excellent musical career.—Please apply to Director of Music, Royal Artillery Band, Woolwich, S.E.18.

MUSICIANS WANTED—contd.

THE ROYAL ARTILLERY Portsmouth Band have vacancies for trained musicians on Piano and all Strings. Vacancies regularly occur for all Woodwind, Brass and Percussion—dance, orchestral and military. Enlistment, re-enlistment or transfer. National Servicemen accepted if performance standard suitable. The Band's permanent headquarters is in one of Germany's largest cities with full local musical and cultural facilities. Band maintains full orchestra, dance band and military band.—Apply for audition to Depot, Portsmouth Recruiting, R.A. Band, Woolwich, S.E.18.

THE ROYAL SCOTS—Military Band of this fine Regiment, now in Berlin, can accept applications from musicians. Good pay, good opportunities.—Apply, O.C. Depot, Gloucester Barracks, Milton Bridge, Midlothian.

TRAD. BAND FORMING: Lead Trumpet, Clarinet, Bass and Drums; enthusiasm and willingness to rehearse essential.—Box 6950, "MM."

TROMBONE, Second TRUMPET, vocals asset; six nights.—M.D. 129, Musters-Road, West Bridgford, Nottingham.

TRUMPET, TENOR SAX required, young, amateur, traditional; London.—Ren. 3051 (5.30-7.30).

URGENTLY REQUIRED for the Band of the Welsh Guards, Clarinetists, Strings and Pianist. Experienced players only.—Apply to the Director of Music, Welsh Guards, Birdcage Walk, London, S.W.1.

VACANCIES exist in the Band of the Worcestershire Regiment for all instruments. Excellent promotion prospects; musical duties only. National Servicemen of high standard considered. Transfers and re-enlistments welcomed.—Apply, giving full particulars, to Bandmaster J. L. Long, The Worcestershire Regiment, Up Park Camp, Kingston, Jamaica, The West Indies.

WANTED for France: Drummer, Tenor, Pianist, Alto Vocalist; broadcasts AFN, also BBC; read busk.—Box 6962, "MM."

YOUNG BASS GUITARIST and Rock Pianist required for keen rock group.—Box 6951, "MM."

BANDS WANTED 8d. per word

REQUIRED for Manchester restaurant. Five-piece ensemble capable of restaurant-style and Latin-American performance, also accompanying cabaret; four hours nightly (no Sundays); contract to commence Sept. 14.—Terms, photos, etc., to New Oxford Presentations, 15, Cooper Street, Manchester 2.

5-PIECE DANCE BAND required by Central Middlesex Hospital Sports Club for dances during the period September, 1959-June, 1960, which covers a minimum of eight functions to include New Year's Eve. Terms should be notified to the Hon. Secretary at Central Middlesex Hospital, Acton Lane, N.W.10, not later than 20th August, indicating whether M.C. facilities can be offered.

ENGAGEMENTS WANTED 5d. per word

ABLE ACCORDIONIST available.—Pro. 4542.

ABLE PIANIST—Pro. 4542.

ACCORDION—Hendon 9128.

ALTO—Lib. 2475 (messages).

ALTO, modern jazz/read.—Ren. 5995.

ALTO—Lib. 2958.

ALTO/CLAR./VIOLIN, read/busk.—Gul. 5442.

ALTO/CLAR., read/busk, anxious join amateur group, anywhere, London.—Box 6943, "MM."

ALTO/CLARINET desires season, immediately; all-round experience.—Box 6944, "MM."

AMPLIFIED BASS/Vocals, car.—Mal. 5398.

BASS—ARC. 2050, TRANSPORT.

BASS and **TENOR**, lounge or gigs.—Rod. 3708.

BASS, car—Elt. 5418.

BASS, experienced, car.—Howard, Elmbridge 0919.

BASS—Sou. 3195.

BASSIST (16), reader.—Stan Wagner, 102, Greenwood Road, E8 (downstairs).

BASS/TRUMPET. Regular weekly engagements required.—Ger. 2774.

BASS, YOUNG, EXPERIENCED; transport; gigs, perm.—Fairlands 7418.

BENNE BRACKLEY, Drums, S/D.—Gra. 1879; Hubbard 381 (Sundays).

DRUMMER, accomplished, transport.—Lib. 6078.

DRUMMER, lounge/gigs.—Rel. 3096.

DRUMMER—Sid Lewis, Adv. 2071 (messages).

DRUMMER, transport.—Lar. 5094.

DRUMMER, experienced, lounge.—Can. 3440.

DRUMMER—J. Amott, She. 1771.

DRUMMER, experienced.—Mou. 3996.

DRUMMER, experienced, young, read, versatile, requires summer season or similar.—Rod. 4148.

DRUMMER seeks perm., lounge or club work.—Phone: Arc. 3601 (day).

DRUMMER/VOCALIST, club.—Can. 3440.

ELECTRIC GUITARIST, —Eal. 7456.

GUITAR, solo/rhythm.—Tul. 7391.

GUITAR/BASS—Terminus 2976.

GUITARIST/Guitar-bass, all styles, read/busk, German, for abroad.—Bob Stockwell, Rheine West Krummstr., 19, Germany.

PIANIST, read, busk.—Tra. 7777, Ext. 42 (Eady).

PIANIST, able.—Pro. 4542.

PIANIST, experienced.—Can. 1874.

PIANIST—Euston 8139.

PIANIST—Hendon 9128.

PIANIST/MODERN—Wax. 4782.

POLISHED YOUNG lounge/dance Pianist, anywhere, North West.—Box 6945, "MM."

RHYTHM PIANIST, unlimited repertoire. Good-class lounge.—Arc. 5098.

STEEL GUITARIST—Hou. 5400.

STUDENT MUSICIANS, vacation employment anywhere, Britain/Continent. W.I. Trio (piano, guitars, violin, bongos), cha-cha, rock, pops.—Inalsingh, 49, Warwick Road, London, S.W.5.

TENOR—Can. 3427.

TENOR—Lib. 2958.

TENOR/CLAR. desires season or resident.—Bob Knox, Arc. 2141 (messages).

TENOR/CLARINET—Dunoon 0779.

ENGAGEMENTS WANTED—contd.

TENOR/CLAR. now available for gigs, read/busk, modern, car.—Johnny Armstrong, Tul. 7702.

TENOR/CLARINET, coloured, read/busk, modern.—Phone: Ivan Brace, Tot. 9524.

TENOR/PIANO/Arranger, unexpectedly free, widely experienced; season or perm.—Peter Kinley, Mac. 3188.

TENOR/VOCALS/Clar., modern, experienced pro., unexpectedly free.—Gra. 9688.

TENOR/VIOLIN, S.D.—Euston 7900.

TENOR/VIOLIN, experienced; gigs.—Brixton 1447.

TROMBONE, read/busk, S/D, library and transport.—Fla. 0665.

TROMBONE/Trumpet—Bec. 4632.

TROMBONE, read/busk.—Tul. 7291.

TROMBONIST, semi-pro., going trad.; O.T.—Pete Saalmans, 40, Oakcroft Road, S.E.13.

TRUMPET, experienced.—Wax. 3520.

TRUMPET, experienced, reliable, car.—Hur. 4328.

TRUMPET/VOCALS, experienced, reliable, S/D; gigs, perm.—New 3174.

VERSATILE PIANIST available to Sept. 5; band or solo; dep. work.—Harrow 0601.

VOCALIST (26), experienced, versatile, doubling Alto.—Tul. 7334.

WANT a rest? Pianist with deputise fortnight anywhere, anytime.—Box 6946, "MM."

YOUNG BASS, eight years' experience, requires season perm.; free August 8.—Box 6947, "MM."

BANDS 8d. per word

A BAND, able, available.—Pro. 4542.

ABLE BAND, Saturdays.—For. 6512.

ACME TRIO—Gul. 5442.

ALAN ASHLEY Trio/Quartet.—Woo. 7919.

ALAN JENKINS' JAZZMEN, traditional jazz.—Har. 5562.

A 1 BAND WANTED?—RING FOR 9760.

CLIFF ROGERS Bands, all functions.—Larkswood 1519.

DENNIS H. MATTHEWS Agency for the finest DANCE bands in all London areas. We have just the band for your function.—MOUNTVIEW 6861.

GEOFF WILKINS' JAZZMEN, based on tradition.—Kil. 0526.

HAROLD WAGNER Petite Gypsy Orchestra.—102, Greenwood Road, E.8.

HOWARD BAKER Bands and Cabaret—one-night stands or resident.—69, Glenwood Gardens, Ilford, Valentine 4043.

IDO MARTIN Orchestra.—Valentine 2463.

LOU PRAGER'S Ambassadors Band, especially chosen combination, one-night stands anywhere.—Lou Prager Presentations, 69, Glenwood Gardens, Ilford, Val. 4043.

SELECT TRIO, experienced, require Fri./Sat./Sun. resident post; good lounge or club.—Phone: Bow. 8176.

THE LEW GREEN BAND, 3-5 piece, all functions.—Lib. 1723.

WESTBURY QUARTET free Saturdays.—Mac. 5944; Ger. 3995.

SITUATIONS VACANT 8d. per word

DRUMS ASSEMBLER/Fitter required to train as top-class fitter and tester; previous experience desirable. Apply, giving details of experience and age, etc., to Box 6958, "MM."

MANAGER/SALESMAN wanted for musical instruments, W. London; only men with experience and good refs. considered.—Box 6952, "MM."

Classified advertisements and Box No. replies to: Classified Advt. Dept., "Melody Maker," 96, Long Acre, London, W.C.2. Temple Bar 2468, Ex. 283, 211.

PRS HITS OUT AT 'SHADOW MEN'

THE Performing Right Society—the organisation which collects royalties for music publishers and songwriters — has clamped down on members who write songs under more than one name.

Under a new edict, composers will be allowed to use only one pseudonym. In some cases, up to 40 nom-de-plumes have been adopted by songwriters.

The reasons

Says PRS secretary Royce Whale: "This will enable us to cut down on the work and expense entailed in registering different pseudonyms with the Society; to prevent abuses that have arisen under the use of pseudonyms and to

Only one 'alias'

bring ourselves into line with a decision taken by the International Federation of the Society of Musicians and Authors."

'A racket'

Mr. Whale would not give details of "abuses," but MELODY MAKER "Songsheet" columnist Hubert W. David—a member of the PRS for over 25 years—comments:

"Many executives of music publishing houses, recording companies, juke box concerns and the like have in the past two years or so chiselled themselves into a song, although the majority of them cannot put two notes together.

"They then receive part of a song's royalties. And, owing to their influential position in the music business, they can influence a song's progress into possible Hit Parade status.

"Although as executives they are paid good salaries to promote songs.

"The PRS is to be congratulated on a bold endeavour to stamp out a racket that is fast becoming harmful to the music world."

Many of the "hard core" of

pop songwriters among the PRS membership are known to be opposed to the PRS's new ruling.

Says Jack Fishman, writer of scores of songs and the music for over 30 major films: "It is an arbitrary decision. The PRS should have taken a referendum among its 3,000-odd members. It is a well-meaning intention, but wrong in the way it has been brought into play.

"People use pseudonyms to suit different types of works. I may do a 'gor-blimey' type of song—and not wish to have my name associated with it."

Norrie Paramor, A&R man of Columbia Records, says:

"Song rackets? I have never bought myself into a song. And why shouldn't writers use pseudonyms? There is a big prejudice against British song material. A pseudonym attached to a song may enable it to get marketed."

BAND GAMBLE IS PAYING OFF

BANDLEADER Johnny Howard's decision to stay in London has paid off. In May, he turned down a season in Newquay, Cornwall, to stay in Town.

Since then he has played at the wedding of Julie Andrews and at the Wimbledon Palms as holiday relief.

And now he has netted a residency at Purley's Orchid Ballroom in place of the Les Ayling Band.

NEWS IN BRIEF

£30,000 launching in new price war

PYE RECORDS have fired a £30,000 salvo into the current record price war. This is the sum being spent on a two-week campaign on ATV to launch Pye's new "Golden-Guinea" series of 12 in. LPs.

The discs, which a spokesman for Pye describes as "music for all the family," retail at 21s.

This follows the recent issue by the rival Top Rank label of "King Size" 45s, featuring nearly double the playing time of the normal single.

The giant Decca and EMI organisations have so far made no new moves in this latest rash of price cuts. Yesterday (Thursday) there was no reaction from either headquarters.

Decca already market their low-price "Ace of Clubs" and "Camden" LPs respectively at 21s. 5d. and 26s. 2d.

DAVID WHITFIELD undertakes a 20-week tour of Australia's Tivoli Theatre circuit from February next. On Sunday, his wife, Sheila, gave birth to a baby girl to be named Amanda Jane. The Whitfields already have two boys.

FOUR hundred accordion players attended a cocktail party to mark the opening of an extension to the Arthur Bell Accordion Factory at Aycliffe, Co. Durham. With the extension, Arthur Bell will be able to double his present staff and increase production to about 40 instruments a week. He told the MM: "I hope to expand even further. The accordion is becoming more popular than ever."

THE Diz Disley String Quintet guests in ABC-TV's "Sunday Break" this week-end.

ORIGINALLY signed by Sid Phillips on a three-month contract, 16-year-old drummer Ross Mitchell was almost immediately re-signed for two years. He joined Sid from Nat Allen's band at Streatham Locarno. The Phillips Band is currently at the Royal Hall, Villa Marina, Douglas (IOM).

LORD ROCKINGHAM'S 2nd XI plays concerts at Ryde Commodore on Sunday with Craig Douglas and Bert Weedon, and at Brighton Essoldo on August 30 with the Mudlarks. Line-up of the 2nd XI, led by pianist Ian Fraser, is Eric Ford and Bernie Taylor (gtrs.), Johnny Woods (drs.), Reg Weller (drs.) and Ronnie Black (bass).

ERIC WINSTONE and his Orchestra, resident for the summer at Butlin's, Clacton, appear for one night at the Ocean Hotel, Saltdean, on August 31 for the final of the "Southern Belle" beauty contest organised by Southern TV.

SEMI-PRO trumpeter Kid Shilito is giving up his New Orleans Jazzband to turn professional and join Mickey Ashman's Band. Kid, who is a 20-year-old student of economics, formed his seven-piece nine months ago. It will be carried on by drummer Pete Ridge.

The winning style



Winner John Leslie (centre) is pictured with MM Editor Pat Brand and Gale Sheridan.

MEDICAL STUDENT WINS MM AWARD

THREE hundred fans packed Soho's Lysbeth Hall on July 14 to see the final of the MELODY MAKER's Soho Fair Amateur Jazz Pianist Contest.

The winner was John Leslie, a 24-year-old medical student, from Wood Green. He is pictured (above) being congratulated by MM Editor Pat Brand, "Queen of Soho 1959," Gale Sheridan, presented the trophy.

Disc test

The first prize was a silver Challenge Trophy, a recording test for Melodic and an appearance on AR-TV's "Focus On Youth" the same night.

Second place went to Barry Turner from Stoke Newington and third was Robert Stocker from Beckenham, Kent.

The judges were Pat Brand, Ben Nisbet (Feldman's), Siggy Jackson (Melodic) and singer Al Saxon.

Joining Mills

Mills Music have appointed Gordon Reed as Light Music Manager. Formerly with Chappell's and Inter-Art, Gordon took up his new post on July 27.

A 15-YEAR RUN AT THE RIALTO

AFTER fifteen years at the Rank Organisation's Rialto Ballroom, Liverpool, Hal Graham and his Orchestra end their long residency tomorrow (Sunday).

After a two-week holiday, Hal is to transfer to the firm's managerial staff.

During its run at the Rialto, the Graham band has been heard in many BBC programmes. The band, played its radio "swan song" on July 16 in "Music While You Work."

New outfit at the Rialto will be Alan Hurst and his Band, who are currently at the Majestic Ballroom, Newport, Men.

Now available in England for the 1st time in 20 years!

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F&D WEDDING



Ex-Ted Heath singer Bobbie Britton married 25-year-old Margaret Adams on July 4. They are pictured (above) after the ceremony at Kensington Register Office. They both work at music-publishers Francis, Day and Hunter, Bobbie as a song-plugger and Margaret as a secretary.

Dates with the stars

- (Week commencing August 9.)
- BILLIE ANTHONY**
Season: Regal, Great Yarmouth
 - BEVERLEY SISTERS**
Season: Pier Pavilion, Llandudno
 - EVE BOSWELL**
Season: Alhambra, Glasgow
 - MAX BYGRAVES**
Season: London Palladium
 - RUSS CONWAY**
Season: Grand Theatre, Llandudno
 - JILL DAY**
Season: Opera House, Blackpool
 - LORRAE DESMOND**
Season: Aquarium, Great Yarmouth
 - LONNIE DONEGAN**
Season: Aquarium, Great Yarmouth
 - ROBERT EARL**
Week: Hippodrome, Birmingham
 - BILLY FURY**
Season (Matinees): Palace Theatre, Blackpool
 - RONNIE HILTON**
Season: Queen's Theatre, Blackpool
 - EDMUND HOCKRIDGE**
Season: North Pier, Blackpool
 - MICHAEL HOLLIDAY**
Season: Floral Hall, Scarborough
 - TEDDY JOHNSON and Pearl CARR**
Season: Pavilion, Torquay
 - KAYE SISTERS**
Season: Hippodrome, Brighton
 - KING BROTHERS**
Season: Wellington Pier, Great Yarmouth
 - GARY MILLER**
Season: Alexandra Gardens, Weymouth
 - MUDLARKS**
Season: North Pier, Blackpool
 - MIKE PRESTON**
Season (Matinees): Palace Theatre, Blackpool
 - JOAN REGAN**
Season: Wellington Pier, Great Yarmouth
 - MARLON RYAN**
Season: Palace Theatre, Blackpool
 - MARTY WILDE**
Season (Matinees): Palace Theatre, Blackpool

Melody Maker

AUGUST 8, 1959

EVERY FRIDAY 6d.

Jack Parnell is back in hospital

JACK PARNELL was rushed to hospital on Tuesday following a relapse after an internal operation a fortnight ago. He is in the French Hospital, Shaftesbury Avenue, London, where he first received treatment.

During his illness, Jack's ATV engagements have been taken over by his leader, Alec Firman, who directed the Parnell Band "Disc Break" show on Wednesday.

'Disc Break' dep

Jack's deejay spot on his "Disc Break" show on Wednesday at 11 p.m. was taken over at short notice by Jimmy Henney, professional manager of Chappell's, who has compered the "Oh Boy!" TV shows.

Speaking to the MM from hospital on Wednesday, Jack Parnell said: "I don't know when I shall be out—but I hope it will be soon. Say 'hello' to all the boys for me!"

DAVE KING HAS 'HIGH HOPES'

DAVE KING currently starring in his own U.S. TV series, last week rush-recorded a song he has featured on his programme.

It is the Sammy Cahn-Jimmy Van Heusen composition "High Hopes," which is sung by Frank Sinatra in his latest film, "A Hole in the Head."

Agent Leslie Grade returned last week-end from a business trip to America—and brought back the Dave King tapes. Now, Pye International plan immediate release here of Dave's "High Hopes."

COURIERS BACK FROM VIENNA

ON Monday, the Jazz Couriers returned from a series of dates at the Vienna Youth Festival.

Co-leader Ronnie Scott told the MM: "We had a great reception on our concert and dance engagements. Fans from Poland, Hungary and Czechoslovakia all applauded the band and guest alto Bruce Turner."

The Couriers comprise Ronnie's tenorist colleague Tubby Hayes, Terry Shannon (pno.), Phil Seaman (drs.) and Spike Heatley (bass).

Producer to wed

ATV producer Brian Tesler has announced his engagement to his production assistant Audrey MacLean.

Brian has produced many top musical ITV series and shows including "New Look," "Saturday Spectacular" and "Sunday Night At The London Palladium."

NEWPORT TOURS

From Page 1

The Dave Brubeck line-up will be the same as on the 1957 tour—Brubeck (pno.), Paul Desmond (alto), Joe Moxilo (drs.) and Gene Wright (bass).

Dizzy Gillespie brings Les Spann (gtr., flute), Julius Mance (pno.), Art Davis (bass) and Les Humphrey (drs.).

The Buck Clayton All-Stars consist of trumpeter Clayton with Emmett Berry (tpt.), Dickie Wells (tmb.), Buddy Tate (tnr.), Earl Warren (alto), Gene Ramey (bass), Sir Charles Thompson (pno.), and Herbie Lovelle (drs.).

Compère for the opening package will be "Mr. Voice of America," Willis Conover.

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HUMPH PLAN FOR FIRST U.S. TOUR

HUMPHREY LYTTTELTON fulfils a long-standing ambition when he takes his band on its first-ever tour of the States on August 31.

And touring with him are the Jazzmakers, the group co-led by Ronnie Ross (bari.) and Allan Ganley (drs.).

Humph will spend four days on solo personal appearances and TV engagements in New

New jazz specials

York. Then the British outfits kick off their 16-day tour with a Carnegie Hall concert on September 4. Also on the bill at Carnegie are George Shearing's big band, the Thelonius Monk Quartet and the Anita O'Day.

Originals

And Humph has a new plan to win over U.S. fans to his brand of jazz.

Explains agent Lyn Dutton: "Humph will feature a lot of original material on his American trip, instead of relying on the normal jazz repertoire. There will also be special emphasis on the work of Kenny Graham."

The Lyttelton Band plays a

Sunday concert at the Pavilion, Bournemouth, the night before it flies to New York.

Meanwhile, the band records background music for an 18-minute semi-documentary film on August 17. Made by Gillette, it tells the story of the razor, and original music has been written by Lyttelton.

The Lyttelton Band goes to the States in exchange for the Buck Clayton All-Stars, who open with the Newport Festival unit at the Royal Festival Hall on Saturday, September 19.

Tomorrow (Sunday) Humph solos with the Malcolm Lockyer Orchestra in "Funny Side Up" in the Light Programme at 8.15 p.m.

KEN MACKINTOSH GETS TV BREAK

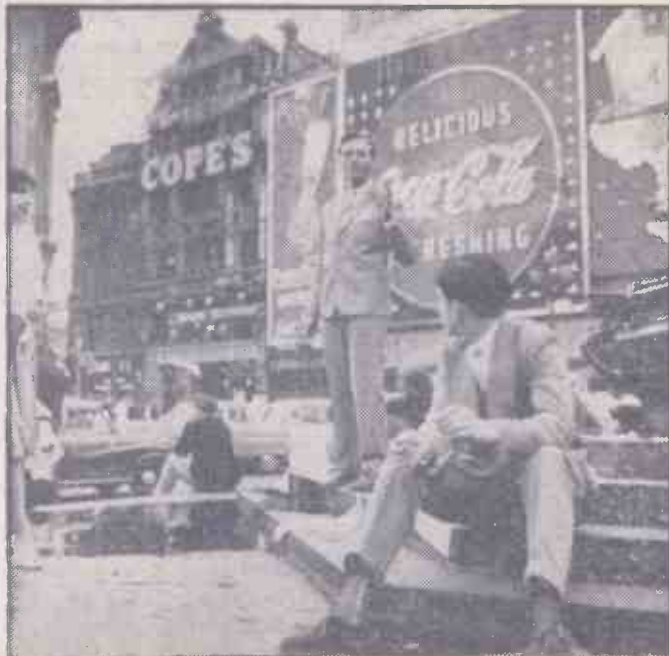
Ken Mackintosh and his Orchestra have been signed for a peak-hour BBC-TV series that will run every Friday from September 11 until the end of the year.

Entitled "Flying Standards," the show will be transmitted at 9.30 p.m.

In line with the title, the programmes will be fast-moving presentations of hit songs. At least 20 numbers will be featured during the half-hour.

Ten singers—including Ken's regular vocalists, Kenny Bardell and Shirley Western—will take part.

LOTIS GOES 'BUSKING'



Dennis Lotis went "busking" on July 29. He sang "Something Wonderful Happens In Summer" to the crowds in Piccadilly Circus. But he was not alone. Camera crews were there to film the scene for part of AR-TV's unique presentation, "Summer Song." The whole 60-minute production was shot out-of-doors. Other stars appearing included June Marlow, Ronnie Carroll and the Norrie Paramor Concert Orchestra.

NBC-TV BIDS FOR FRANKIE VAUGHAN

FRANKIE VAUGHAN'S smash-hit debut at New York's famed Copacabana has triggered off a big offer from NBC-TV. The bid takes the form of a regular series of live appearances on the network that would extend over several years. Each show would run for 90 minutes and be transmitted in colour.

Commented Frank at Portsmouth on Tuesday: "I shall be doing a programme for NBC-TV when I return to the States on August 15."

"As for the series, the only problem is the time factor involved. Production of the shows would extend over several weeks."

Frankie has been invited to Monte Carlo's exclusive Sporting Club on August 14 to appear before Prince and Princess Rainier.

The following day he flies back to London for ATV's "Sunday Show from the Prince of Wales."

Yolanda joins the 'Raisin' cast

Actress-jazz singer Yolanda is understudying Olga James—one of the stars of the Lorraine Hansberry play, "Raisin in the Sun," which made its West End debut at the Adelphi Theatre on Tuesday.

Yolanda recently completed a season singing at the Blue Note jazz club in Paris.

BELAFONTE SHOW FOR BBC-TV

HARRY BELAFONTE and Eddie Fisher are to have their own BBC-TV shows in September.

Belafonte, who made a smash-hit debut on BBC-TV last year, is scheduled for a 60-minute production on September 20. He may also telecast a show for transmission on Christmas Day. Fisher will be seen in two 45-minute Spectaculars on September 6 and at the end of September. These will be his first "live" shows for BBC-TV.

British stars guesting in the first Eddie Fisher show include Yana and Bob Monkhouse. On Wednesday, Fisher waxed his first disc in Britain. He cut a single for RCA at Decca's West Hampstead studios for release in September. He was accompanied by the George Melachrino Orchestra.

ERNEST MAXIN

BBC-TV producer Ernest Maxin yesterday (Thursday) announced his first project when he retires from the BBC in December.

It is a lavish 30-minute series of Spectaculars for ABC-TV. And not only will he produce the shows but he will also conduct an all-star 42-piece orchestra, introduce guest stars and sing.

The series is titled "Ernest Maxin's Half Hour" and will be seen on Sunday evenings between 11-11.30 from January 10. Maxin told the MM: "But this does not mean that I will be completely severing my connection with the BBC. I hope to do some production work for them on a freelance basis."

Musical adviser for the series will be arranger Norman Perival.

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