

Melody Maker

JULY 19, 1958

World's Largest Sale

EVERY FRIDAY 6d.

**Soho Fair
Swings In**
See Centre Pages

Riviera Jazz



Dizzy Gillespie at Cannes.



France's Maxim Spury Band serenades a glamorous bather.



Roy Eldridge took his trumpet on this boat trip.

WANTED!

—one girl singer

WANTED: One girl singer to tour the States with Ted Heath and his Music.

REWARD: Fame and Fortune.

Ted Heath this week announced the price he would pay for the right girl: "£100 a week," he said.

Ted has been seeking a girl singer ever since Kathy Lloyd left the band in August, 1955. "I get dozens of letters and recordings every week. Girls even call for auditions at my West End office," he said.

"But, frankly, none of them is good enough. If they have looks, they can't sing—and vice versa. Style and deportment are two other important factors. None of the girls has a distinctive style. Nothing com-

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New double act

Terry Dene and Edna Savage do their first Variety date as a double act at Chiswick Empire on July 28. They are currently on their honeymoon in Spain. Next week Terry plays Glasgow Empire and Edna is at Clacton Savoy.

JAZZ came to the Riviera last week with star American and European musicians flying to the Cannes Festival. Most of them were doubling Cannes with concerts at Knokke in Belgium. "Musically," reports Mike Nevard, "the standard throughout was exceptionally high. The 1,500-capacity concert hall was never filled, but the promoters announced their satisfaction with attendances.

First star

"Star of the first concert on Tuesday was undoubtedly France's swing violinist, Stephane Grappelly, who outshone the Americans and

was at once booked for the Jazz At The Phil show the next night."

Concerto

A highspot of the Festival was a special concerto written by John Lewis and French critic André Hodeir. The work was played by the Modern Jazz Quartet and Hodeir's Jazz Group de Paris.

Tenor star Coleman Hawkins nearly missed the opening concert. Left behind at Knokke, he hired a plane, at a cost of over £260, and flew to Geneva, where he could catch a second plane to Cannes. He just made the show in time.

PICK OF THE TOP

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Four Preps in line for September tour

THE Four Preps, whose "Big Man" disc this week jumped into No. 2 position in the MM's Top Twenty list, may be touring Britain in September.

Negotiations are proceeding for a series of personal

appearances and TV dates. The Four Preps, a Hollywood High School group, first hit the U.S. jackpot with their recording of "26 Miles," which brought them a Golden Disc.

Their version of "Big Man"—their second release on the Capitol label in Britain—was issued in May.

JAZZ SOUNDS FOR SOHO FAIR



One of the name jazz groups featured at the Soho Fair was the Tommy Whittle Quintet. Pictured in action at the Lyubeth Hall on Monday are Tommy and baritone saxist Harry Klein. (For more pictures and stories of the Fair, see the centre pages.)

AND BELAFONTE IS ALL FIXED

THE Harry Belafonte deal was signed by the Rank Organisation this week.

With only the Ministry of Labour permit to come, the Calypso King is all set for eight concerts at the Gaumont State, Kilburn, from August 10 to 16.

Before he left America, Belafonte recorded a British song to tie up with his tour. It will be issued by RCA-Victor on August 8.

Entitled "Little Bernadette," it is a semi-religious number written by Peter Hart and published by the Berry Music Co.

U.S. disc chief in London for a week

John Hammond, famous American jazz writer and record man, arrived in London on Tuesday for a week's holiday before travelling to Paris and Brussels.

Hammond directs Vanguard Records' jazz policy and is also a director of Newport Jazz Festival. In Brussels, he will look after the American end of the jazz festival for the U.S. State Department and Newport.

GEORGIA GIBBS COMING FOR ATV PEAK SHOWS

AMERICAN recording star Georgia Gibbs will star on British TV in August.

Following an appearance in Monte Carlo on July 25, Georgia will be seen on ATV's "Sunday Night At The Prince Of Wales" show on August 3 and on "Saturday Spectacular" on August 9.

Connie Francis, whose hit

record of "Who's Sorry Now" was at the top of Britain's Hit Parade for six successive weeks, is also set for Britain.

She will appear on one-night-stands from August 15 to 24 inclusive, and will also do two TV shows.

Her complete itinerary was being set up by the Lew and Leslie Grade Office at present.

Head-lines



If Bournemouth's Bert Smith and Mark Pasquin are "getting the bird" these days—they should worry! Reason: "The Bird On My Head," their current plug, seems a certainty for the Hit Parade. See also "On the Beat," p. 4.

JAZZ NOTES

SILVER HOPES TO 'GO IT ALONE'

NEW YORK, Wednesday.—Jazz piano star Horace Silver has dropped out of the "Jazz At Carnegie Hall" package set for Britain in September. Silver says he would prefer to make England as leader of his own group.

Two other pianists, Lennie Tristano and Phineas Newborn, are in the package and one of them will join the Oscar Pettiford-Kenny Clarke rhythm team to back the horns.

BENNY GOODMAN

Re-union

THE original Benny Goodman Quartet was accidentally reunited at the Embers last week.

MEET THE STARS

is held over while REN GREVATT is holidaying

Goodman, Gene Krupa and Lionel Hampton all showed up with different parties to hear their old colleague Teddy Wilson. Hamp was the first to sit in and after a while they all found their way to the stand.

FRANCIS WILLIAMS

Back with Duke

BACK with the Duke Ellington trumpet section at Newport was Francis Williams, who was with the band from 1945 (when Rex Stewart left) until 1951.

Williams has since been with Perez Prado, Machito and Tito Puente and most recently spent eight months in the pit band for Lena Horne's Broadway show, "Jamaica."

MANNY ALBAM

Star LP

ARRANGER - COMPOSER A Manny Albam's first LP for the Dot label featured a star line-up including Donald Byrd and Art Farmer (tpts.), Bob Brookmeyer (tmb.), Pepper Adams (bari.), Dick Katz or Eddie Costa (pno.), Milt Hin-

Leonard Feather
Burt Korall

Strictly for jive

A NEW ballroom, "The Manx Kat," has been opened for jive and rock-n-roll enthusiasts at Douglas, Isle of Man.

Backed by local businessman Jerry Cameron, this new venue features pianist-leader Don Williams and his Harlem Boys. With Don are Bill Raney (bass) and Rupert Clementor (drums and vibes).

SKEGNESS.—Terry Lightfoot and his Jazzmen appear at the Embassy Ballroom next Monday (21st) followed by Nat Temple (28th), Dr. Crook (August 25), Humphrey Lyttelton (Sept. 1), Sid Phillips (8th).

LEICESTER.—Frank Chadwick, former road manager with the Tommy Whittle Orchestra, has formed his own group.

PLYMOUTH.—At a recent meeting, the local MU decided to raise rates for dance-band musicians. The decision now awaits national approval.

NORTHERN IRELAND.—Trumpeter John Watters has formed a seven-piece band to play at Ballyclare Town Hall during the summer season.

SOUTHAMPTON.—Signature tune of Southern TV, which starts in August, is "Southern Rhapsody," composed by Richard Addinsell and played by the Eric Winstone Orchestra.

CHICHESTER.—Tenorist Tommy Whittle guests at Chichester Jazz Club on July 22.

BRIGHTON.—Johnny Duncan and his Blue Grass Boys and Ken Lyon and his Orchestra play for dancing at the Corn Exchange on July 25.

NOTTINGHAM.—Session at the Sherwood Rooms on August 14, organised by the local jazz club, will feature Chris Barber and Brian Woolley and his Jazzmen.

Jerry Dawson

jazz on the air

(Times: BST/GMT)
SATURDAY, JULY 19:
12.10-12.45 p.m. A 1: Louis at Symphony Hall, Django, Farmer, Byrd-Gryce.
1.20-1.55 A 1 2: Diahann Carroll, Deeps.
6.30-6.59 D L: Just Jazz.
8.0-10.0 T: (1) Sinatra, Les Brown, Ethel Waters. (2) Kenton Plays the Music of Johnny Richards.
9.0-9.30 W: Jazz Time.
9.0-9.55 J: America's Pop Music.
10.10-10.40 B: Dinah Washington.
10.30-12.0: 12.10-1.0 a.m. Q: Top Pops, Herman's Herd, Schneebiel. News from N.Y.
11.0-11.55 P 1: Jazz à la Carte.
11.30-1.0 a.m. J: D-J Shows.
1.0-2.0 E-Q: Dr. Jazz's Library.
2.5-3.0 H-Q: Hollywood-New York.
SUNDAY, JULY 20:
1.15-2.15 p.m. A 1 2: Champs-Élysées

Jazz from Copenhagen.
2.45-3.15 A 1 2: Mountain Folklore.
4.17-6.15 A 1 2: Cannes Jazz Festival—N.O. Concert (news break app. 5.15).
7.30-8.0 C 1: Ella and Peterson Trio.
8.0-10.0 T: (1) Peggy Lee. (2) Basie, Garner, Duke, Herman, Lizzie Miles, Julia Lee, Holiday, Baudou, Scooby.
10.10-11.0 S: For Jazz Fans (news break 10.30).
10.40-11.0 P 2: Ted Heath.
11.0-11.55 P 1: Jazz Microgrooves.

MONDAY, JULY 21:
7.45-8.0 p.m. Z: Music of Ellington.
8.0-10.0 T: (1) S-F, B.G., J.D., T.D. (2) MJQ, Duke, Diz, Urbis Green, McKenna.
10.10-11.0 S: Jazz Programme.
10.10-11.0 S: As Sunday.
10.30-11.30 app. K: Jazz Music.

11.5-1.0 a.m. J: D-J Shows (nightly to Thursday).

TUESDAY, JULY 22:
4.5-4.30 p.m. P 1: Carlos de Radtitzky.
5.45 C 1: Pia Book Trio.
8.0-10.0 T: (1) B.G. (30 mnts.), Anthony, Thornhill, Herman. (2) Louis, MJQ, Monk, The Big Bands of Jazz (40 mnts.).
10.0-10.30 J: Modern Jazz 1958.
10.10-11.0 S: As Sunday.
10.30-11.0 N: Jazz Programme.
10.30-11.15 I: Diz Big Band.

WEDNESDAY, JULY 23:
2.0-2.15 p.m. P 1: Kenton.
6.15-6.45 D E: Jazz Session.
8.0-10.0 T: (1) Jolson, Morrow, Shaw. (2) Lester Young and Louis, Kansas City Six, Carmen McRae, MJQ, Basie.
9.30-10.30 P 3: Jazz for Everyone.
10.10-11.0 S: As Sunday.
10.15-10.30 P 2: Shearing Quintet.
10.30-11.0 Q: Jazz in Films.
10.45-11.12 Z: Jazz Actualities.
11.0-12.0 I: Rhythm Rendezvous.
12.10-1.0 a.m. I: Monk meets Mulligan, Lee Wiley, Diz Big Band.

THURSDAY, JULY 24:
8.0-10.0 T: (1) Harry James (60 mnts.), (2) Brubeck in Disneyland, Duke, Louis, Condon, Getz; Dickenson, Edmond Hall, Lucky Thompson.
9.0-10.0 P 1: Ellington: Liberian Suite, White Notes... Black Musicians.
10.10-11.0 S: As Sunday.
10.30-11.0 P 4: Cootie, Cozy and Stuff.
10.40-11.30 D L: Jazz Club.
11.0-12.0 P: Cootie, Adderley Bros.

FRIDAY, JULY 25:
3.15-3.45 p.m. I: Allison, Bronzy.
5.40-6.10 L: Jazz.
8.0-10.0 T: (1) Riddle, Miller, Duke-Hibbler, Kenton. (2) Louis' 1947 Town Hall Concert (30 mnts.), Rollins at Village Vanguard (20 mnts.).
10.0-10.25 J: Star of Jazz.
10.10-10.40 B-258m: The Real Jazz.
10.10-10.40 C 1: Jazz Music.
10.10-11.0 S: As Sunday.
10.15-10.45 P 2: The Living Jazz.
10.15-11.0 N: Jazz Programme.
11.15-12.0 C 2: Jazz Music.
11.30-1.0 a.m. J: D-J Shows. Programmes subject to change.
The 8.0-10.0 VOA transmission is repeated nightly between 11.0 and 1.0 a.m.

KEY TO STATIONS AND WAVELENGTHS IN METRES
A: RTP France 1: 1-1820, 48.39 2-193.
B: RTP France 2: 280, 218, 318, 360, 370, 445, 498.
C: Hilversum: 1-402, 2-298.
D: BBC: E-464, L-1500, 247.
E: NDR/WDR: 309, 180, 49.38.
F: Belgian Radio: 1-464, 2-324, 3-267, 4-198.
H: RIAS Berlin: 308.
I: SWF B-Baden: 305, 303, 185, 41.29.
J: APN: 344, 271, 547.
K: SBC Stockholm: 1071, 265, 245, 306, 606, 49 band.
L: NR Oslo: 1276, 327, 228, 477, 18, 25 or 31 bands.
M: Monte Carlo: 308.
P: SDR Stuttgart: 522, 48.75.
Q: HR Frankfurt: 604.
S: Europe 1: 1622.
T: VOA: 8 p.m.: 12, 16, 19, 31, 41 bands. 11.0 p.m.: 19, 25, 31 bands plus 1734 from midnight.
W: Luxembourg: 298, 49.20.
Y: SBC Lugano: 500.6.
Z: SBC Geneva/Lausanne: 305, 31 band.

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SUCCESS MAKES PERSONALITY



THERE are no half-measures about Lonnie Donegan. If you ask him a question you get a direct answer. So I asked him why—when everyone is in mourning for rock and skiffle—he continues to command a high salary and play to good business. I suggested it might be a question of personality.

"Not at all," erupted Lonnie. "Personality? Phooey!"

"Basically, skiffle is supremely simple. That's its chief attraction. Almost anyone can learn to play its simple melodies, and folk-singing never made any great demand on vocal ability.

Different

"But even those who can play or sing it themselves will always pay to see and hear someone else who does it that little bit better—or offers something different.

"Personality is only something that becomes more apparent as an artist increases in popularity and appeal. It's the success that brings out the personality—not personality that makes success!"

"Take my own case. I was reared on jazz, not folk music, and when—with Ken Colyer's Jazz Band—I started to dabble in folk music, it was with a strong jazz influence. "The fans had all heard—on

LONNIE DONEGAN

who recently opened a seven-week matinee season at Blackpool's Palace Theatre, tells

Jerry Dawson

record or in person—the great folk singers. But my jazz versions caught on because of what they were—not because of my personality.

"If I have a personality, it's been developed by my success as a solo artist. And if I'm now a better stage performer it's because of the experience that I've gained.

"Take Chris Barber. When he first started he had a Z-minus personality. But he built up a good band the hard way, playing jazz clubs, concerts and one-night stands. Now he is a big attraction. Through his personality? Not on your life. It's his way of producing music that has made Chris.

"The fact that he now has a personality is a direct result of his success, achieved by hard work.

"We hear talk of the great personalities of jazz—Bix, Louis, Charlie Parker, Dizzy. It's an easy way out to say that their greatness came from personality. They were all—in their own particular way—different, talented; they had magic, that quality without which no stage performer ever reached greatness.

"If you want to be a success in show business, think of something different—and do it better than the other guy. You'll soon become a personality!"

★
If you want to be a success in show business think of something different—and do it better than the other guy, says Donegan.

Trend to good music, say the Polka Dots

PEOPLE had been telling me about the Polka Dots for some time, but I hadn't managed to hear them. Recently I was watching television when—suddenly it was the Polka Dots!

The next day they were in my flat—Tony Mansell (ex-Dankworth vocalist), Don Riddell (ex-pianist, Delaney), Jimmy Walker (tenor/soprano, ex-band-leader) and Fred Datchler (alto and ex-Stargazers).

"Datchler," I asked, "why did you leave the safety of the Stargazers?"

"Well," he replied, "I was eight years with them and I fancied a change. But I wouldn't have left them for any other group."

The best

"Gentlemen," I said, "I think you have the most modern and possibly the best group in the country. But, with this modern



by Maurice Burman

vocal sound of yours, do you really expect to get into the Hit Parade?"

"We are optimistic," came the reply, "because we think the trend is for music with a good sound."

"We like to do pops," said Don, "but we like to do them our way."

"I think there are two ways of getting into the Top Ten," said Jimmy. "With either bad music or good. We are trying

the good way. We like our music. We get a thrill out of the sound, and it is better than playing in a band."

The four sat round—tense, serious and sincere about their music.

"Did you have difficulty getting on the air?"

"No. The BBC's Donald McLean liked us and was very helpful—we have just finished a 13-week radio series. We have done many top TV shows, too, and Humphrey Lyttelton used us for 12 weeks on Radio Luxembourg."

NO!

"How do you go about learning a new number?" I switched.

"I do the arranging," said Don, "and the boys read it at sight. Then we break it up a bit and get the feel. Sometimes we spend half an hour on one bar to get the right interpretation."

"Sight reading does help you, then?" I asked.

"Well," said Jimmy, "there would be no chance of singing this way at all if we were not modern musicians. And though it is necessary to read, you must have the feel for jazz, too."

"What do you think of the Hi-Lo's?"

"Tremendous," they said. "And the Four Freshmen."

"Have you been influenced by the Hi-Lo's?" I asked.

"No!" they said, with emphasis.

Sincerity

They all possess Hi-Lo's recordings, and when you hear them sing they remind you of the Hi's. Still—they said no!

"Boys, would you sing a song like 'Lollipop'?"

For a while there was consternation and embarrassment. Finally, Tony replied:

"For a man who has done so much to spread jazz appreciation, that's an unfair question. I think I can see two little horns growing out of your head."

"Yes, we'd sing it," said Don, "but in our own way."

"You aren't a gimmick group. How far do you expect to get with this fine sound?"

"In America," said Jimmy, "the Hi-Lo's are extremely successful. They've made five LPs. They're in a Broadway show. They've been in many TV series and appeared at Birdland—and it should happen to us."

I hope it does.



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Visiting pianists

THANKS to ITV, we were given the chance of comparing the keyboard talents of two highly-rated American entertainers on Tuesday. "Chelsea Summertime" introduced pianist Carmen Cavallaro, a man of some digital dexterity. Most of his performance was given over to the demonstration of this, with constant embellishment of the melody and busy-busy treble arpeggio of the style that found wide favour here before the war.

Cavallaro climaxed his fireworks with "Brazil," taken at a romping gait, and seemed to be driven by

exuberance into pulling away from the rhythm section.

Steve Allen, who played for us in "Late Extra," is a pianist only incidentally. He was persuaded to play a twelve-bar blues and obviously has greater affiliations with jazz and sound harmonic instincts. At a guess, the influences are barrel-house, Buckner and a grafting of Garner.

Later he joined Steve Race for a "Tea For Two" duet, and they grinned like larking schoolkids. No matter. Their hearts are in the right place.—T. B.

Decca stars in Summer season at

Blackpool WINIFRED ATWELL

APPEARING AT THE HIPPODROME

Her latest 45/78 r.p.m. record

LAZY TRAIN;

Woodchopper's ball

F 11036

DAVID WHITFIELD

APPEARING AT THE OPERA HOUSE

His latest 45/78 r.p.m. record

THE RIGHT TO LOVE;

That's when your heartaches begin

F 11039



ON THE BEAT

FACES in the Alley were no longer this week despite the announcement that the BBC was determined to stamp out plugging on request programmes.

Reason: The BBC has always been determined to stamp out plugging. And the pluggers are just as determined to get their plugs in. (And get them in, they do.)

As Press Officer John Miles told me:

"With something like 3,000 letters a week coming in to 'Housewives' Choice,' it is difficult to check on every one."

"But we do try to ensure, as far as is humanly possible, that

No change

NO, the faces are just as long—but no longer. Because the position today is no different from what it was last week, or last year.

And—depend on it—the plugs will still get in.

Steele away

THEY tell me that Decca didn't intend issuing Tommy Steele's "Man, I'm Gonna Be" and "Make It Up"—fruits of a session handled in the studio by Tommy himself.

But apparently a few copies got into the hands of the deejays—and teenage reaction was such that Decca was forced to release the disc.

I've heard it. And I can sympathise with Decca.

Before sheet music could be prepared, the arranger had to ring up the composers and ask for a typed copy of the lyrics.

There was no way of learning them from the record.

Moment of Truth

AS Tommy Trinder said when he heard that 2,000 people had attended the funeral of a not very popular impresario:

"That proves it. Give the public what they want—and they'll turn up!"

Simple

SOHO Fair opened on Sunday. And crowds are gathering to gawp at such famous establishments as the Heaven and Hell, the Cellar, the Cote d'Azur and the 2 I's.

"But... 2 I's! What does it mean?"

Simple, dear visitor. The birthplace of such present-day phenomena as Tommy Steele and Wee Willie Harris is part of a building called Irani House.

And Irani House is owned by Freddy and Buck Irani.

The two I's.

Another of those things

TWO lines omitted from last week's column had me saying the Japs struck at Pearl Harbour—on June 4! Whereas the par. should have read:

"America's Independence Day; which was perhaps a more tactful choice [for the release of Pat Suzuki's disc, 'Daddy'!] than December 7—the day the Japs..."

Dozens of readers spotted the discrepancy. Including me—the morning the paper came out.

Fame

MAX—pianist Eddie Thompson's guide dog—is becoming quite famous in the profes-

sion. So much so that Eddie told me at Lysbeth Hall the other night:

"When I form a new band, I'm going to put him on lead."

Bird-watching

IT'S "Battling" Don Lang versus "Slasher" David Seville. For the second time. Both were in the ring on "Witch Doctor." And it was Don (HMV) who won on points from David (London). Don's record reached No. 4 in the charts, with David sticking at 7.

Now the gloves are on again. Both have recorded "Bird On My Head." And the ringaiders are wondering who's going to show up first.

Galling

What makes it all so galling for David is that he wrote both numbers.

For David is none other than Ross Bagdasarian—39-year-old Californian author of such world hits as "Come On-A My House" and "Armen's Theme."

Eh?

DEADPAN statement overheard in the "White Lion":
"Trouble is, old man, your wife doesn't really understand me."



Singer Shelley Moore and her husband, Alan Ross, became London's newest jazz club proprietors on Tuesday when their "Jazz At The Kooli Kanary" opened at Gerrard Street, W. Shelley is seen above at the club with Alan Clare, who will lead the resident trio completed by Kenny Napper (bass) and Malcolm Hayes (drs.). The club will open every night except Monday and will feature Shelley and jazz vocalist Cliff Lawrence. Special guest stars will appear on Tuesdays while Saturdays will have a non-jazz dance and cabaret.



with
PAT
BRAND

only genuine requests are played.

No, the long faces in the Alley are not because of any new rules enforced by gramophone programmes chief Anna Instone (including the strange one that disc-pluggers must now be escorted in and out of Broadcasting House by a commissioner).

Obstructive

THEY are as long as they have always been because of what is regarded as a persistently obstructive attitude towards the pop publishing industry as a whole.

By certain disc-jockeys towards certain publishers.

And even by the BBC itself towards certain disc-jockeys.

(It is alleged, for instance, that on occasion a disc-jockey's own choice of programme material has been questioned.)

Rightly or wrongly, the Alley feels that any necessity to resort to subterfuge to get its products aired has been forced upon it by the BBC.

"And," demand the boys, "what is it really that has caused the recent swing back to steam radio? It's the kids tuning in to hear pop music without having to sit through a load of ballet dancers and corny TV comedians."

SHOW REVIEWS

Gloria—on ice

DAINTY, dazzling Gloria Nord, appearing in Tom Arnold's summer ice-circus at Brighton's Sports Stadium, is supported by a talented cast in a crisp, colourful show with something for everyone, including the modern element.

Offstage singers Rita McKerrow and Robert Wayne deal capably with a mixed repertoire and Bobby Howell's Orchestra provide first-class accompaniment.—Chris Hayes.

Bassey returns

SHIRLEY BASSEY'S return to Variety at Leeds Empire last Monday proved that she was far from being "washed up."

The plaintive appeal, physical attraction and slick sophistication are still there. Her act, altered for the better to include blues and standards, is still linked with her old eye-catching, ear-bending numbers.

Though publisher Griff Lewis (replacing Colin Beaton at the piano) was making his debut on Monday, the act was polished and brilliant.

The supporting bill is strong, too—Howard Jones and Reggie Arnold are top entertainers, Des O'Connor scores with songs and comedy, and the Metronotes vocal group is worth the top spot in any show.—Stanley Pearson.

A Pleasure

It is worth seeing "Living For Pleasure" (Garrick Theatre, London) to catch the brilliance of Dora Bryan alone. Her wit and command of the stage make this show a winner.

But there's much more besides. The pleasing personality and stylish singing of Janie Marden, for instance; the versatility of Daniel Massey; the pleasant music by Richard Addinsell and the highly humorous sketches devised by Arthur Macrae.—J. H.

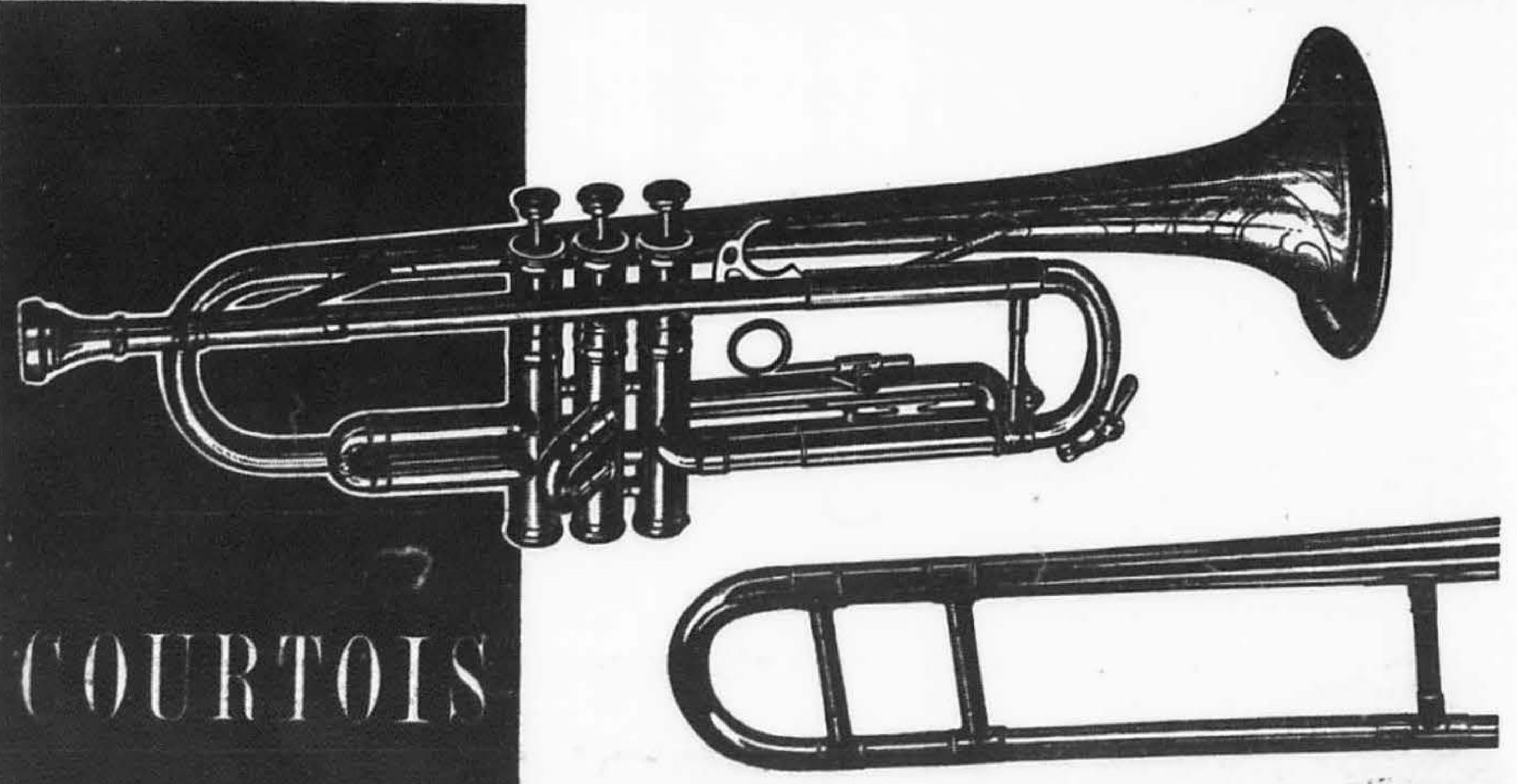
He's back

REMEMBER Mickey Andrews? In 1953 this fair-haired lad was hailed as an important singing discovery. He made two sides for Columbia—and faded out of sight.

Why? Well, it certainly was not through lack of vocal talent, as is proved by his singing and presentation (under his revised name of Paul Andrews) in "Let's Go Gay," the summer show at the Pier Theatre, St. Annes (near Blackpool).

The show is a vehicle for Granada TV's piano star Russ Conway, making his solo theatre debut. Russ is a big record-seller for Columbia and for the past year has had a regular weekly spot on TV in "At Your Request."

He adopts a straightforward melodic style, plays well-trying pops and soon has the audience singing with him.—Jerry Dawson.



COURTOIS

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NEWPORT REPORT

NEWPORT, RHODE ISLAND. JAZZ could be heard night and day on the last two days of the Newport Jazz Festival.

On Saturday, on the "Critics' Choice" programme, the Herb Pomeroy band gave an exemplary performance.

Pianist Bernard Peiffer was the crowd pleaser of the afternoon.

Ray Charles' swinging little band, and his vocals, had the audience stamping their feet and clapping their hands in time to the infectious beat that is so much a part of any Charles presentation.

Blues shouter Joe Turner performed laudably with the Newport Blues Band, which was composed of such standouts as Georgie Auld, Buddy Tate, Buck Clayton and Jo Jones. However, it was the Gerry Mulligan Quartet—Gerry, baritone; Art Farmer, trumpet; Bill Crow, bass; and Dave Bailey, drums—that was musical highlight of the evening.

Sunday kicked off with The Jazz Modes, who generated their share of heat and spotted the fine tenor work of the underrated Charlie Rouse and a variety of colourful sounds that aptly incorporated the french horn of co-leader Julius Watkins.

Stirring

Tony Scott played a stirring set with his group, and singer Anita O'Day, so attractive in her black outfit, did six tunes, and left the audience clamouring for more.

Tenorist Sonny Rollins and Thelonius Monk were also excellent on their solo spots.

Any talk of Louis Armstrong slipping from his exalted position in jazz was stilled by his great performance on finale eve at Newport. "Pops" was a man of conviction this night.

Joining forces with the International Youth Band, playing with his own group, teaming up with Jack Teagarden and Bobby Hackett, Louis dominated the scene as only he can.

George Shearing was a swinging musical surprise. The Max Roach group, of which much was expected, disappointed terribly.

Dinah Washington and Chris Connor, among others, helped ring down the festival curtain.



Sinatra—'greatest'



Boone—'inferior Bing'



Lubbock—'wonderful'



Ray Ellington—'swingy'

I ADMIRE reader P. F. Lodge (MM 12/7/58) for supporting Pat Boone, but to suggest Frank Sinatra should retire—phooey! After 20 years of hard work he is at the height of his career and has well earned the position of being the world's greatest entertainer.—
R. Acreman, Bargoed, Glam.

THE "Voice" retire? What rot! Sinatra's albums sell more than ever and his film performances are always a joy to watch for their perfection alone.—F. Julia Evans, Swansea.

IT is generally agreed by the world's most severe critics that Sinatra is singing better than he has ever done. As for Pat Boone, at best he is simply an inferior Bing.—Donald McIver, Liverpool 18.

AS a teenager I find Frank Sinatra ten times more exciting than any of the present crop of so-called swoon boys.—Margaret Ridley, Cardiff.

SINATRA is the best singer on two legs. So P. F. Lodge, of Clacton, look out! I'm coming to Clacton for my holidays and if I run into you I think you'll be the one to retire!—Sheila Lidsey, Peckham, S.E.15.

That, Mr. Lodge, approximates the feelings of over 80 other readers!

Disgusting

I RECENTLY purchased a 12 in. LP which lasts about 17 minutes per side. I think this is disgusting value for money.—Dennis Bennett, Richmond, Surrey.

Hardly a "long" player. LP WINNER.

Praise

WHY isn't more attention paid to Jeremy Lubbock? He is a wonderful cross between the simplicity of Basie and the flowery phrasing of Garner.—D. Whiteman, Rushden, Northants.

Quite a compliment.

Should Sinatra retire? Phooey!

Waste

THE habit has grown up of late of including on LPs musicians conversing during the session. If this goes on we shall be confronted with records such as "Miles Davis Argues Cole Porter." What a waste of wax!—Dave Meredith, Loughton, Essex.

LP WINNER.

Promise

TO me the most promising and versatile singer today is young Ricky Nelson. In fact,



I believe so much in him that I have formed a Fan Club for him.—Margaret Bristow, Glasgow.

There's faith for you!

Service

I WOULD like to thank the MELODY MAKER for instituting the quarterly LP supplement. It's a great service.—L. McLeod, Stratford, E.15.

It's a pleasure.

Polished

BRITAIN'S Eddie Thompson is a very underrated piano player. Whether he is playing honest, swinging jazz or ballads, Eddie always turns in a well-polished performance.—M. Shaw, Wakefield, Yorks.

"Always" is right. LP WINNER.

Too far?

READER HAMMETT (MM 12/7/58) is right when he says that Elvis Presley would

make a very good blues shouter, though to say he is potentially the world's greatest is perhaps going a little too far.—Joyce Martin, Whitehaven, Cumberland.

A little? You should see what other readers say. For example...

ELVIS PRESLEY the world's foremost Blues Shouter! I suppose reader Hammett will be saying next that Marty Wilde is the world's greatest opera singer.—M. Brown, Redcar, Yorks.

See what we mean?

Tremendous

FOR sheer drive, excitement and uninhibited atmosphere, the "Dizzy Gillespie at Newport" LP is tremendous.—John Henry, South Croydon.

He digs Diz!

Swingy

THE swiftest rhythm section in Britain today is the Ray Ellington Quartet. Set them behind an all-star modern front line and we shall have small group jazz to rival the Americans.—A. J. Briginshaw, Streatham, S.W.16.

An interesting proposition.

Pleased

HAVING a rather low opinion of British modern jazz, I was greatly surprised (and very pleased) when I heard the Joe Harriott Quintet on the BBC. At last another British group, along with Tony Kinsey, is worth listening to.—M. Champriss, London, N.2.

A number of readers pay Joe this compliment.

REMEMBER!

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

Slip up

RE Annie Ross's statement that "there is so much love in the Basie band." It would seem that someone has slipped up over the title and cover design of "The Atomic Mr. Basie" long-playing record.—D. Wells, Billericay.

We've yet to hear a good word about this cover.

Swinging

AT last Humphrey Lyttelton has a real swinging band which I am positive can compare with any American counterpart. Why didn't Humph develop this line-up years ago?—Roy Watson, Gourock.

Because, we should imagine, his current group developed from what he played years ago.

No hope?

KID ORY just can't go on blowing much longer and, when he stops, jazz will lose one of the last great New Orleans men who still knows how to entertain. He gives the impression that he and his band get the utmost enjoyment from their music.

Is there no hope of seeing him here before he is nothing but a legend?—R. A. Fothergill, Purley.

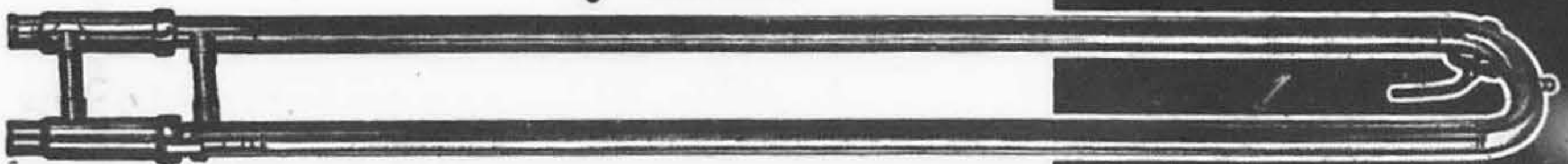
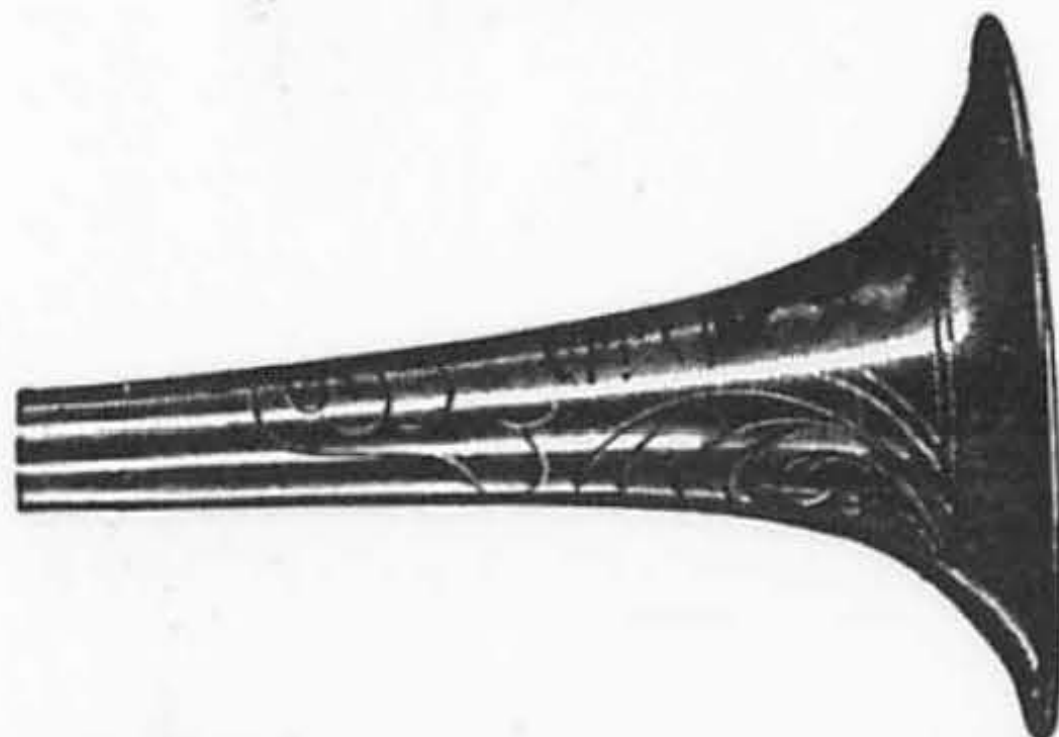
How about it, band bookers?

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Melody Maker

TOP TWENTY

WEEK ENDED JULY 12, 1958

This week	Last week	Title	Artist	Label
1	(1)	ALL I HAVE TO DO IS DREAM CHAPPELL Other disc—Barry Barnett (HMV)	Everly Brothers	London
2	(5)	BIG MAN GROSVENOR Stargazers (Dec); Five Dallas Boys (Col)	Four Preps	Capitol
3	(2)	TULIPS FROM AMSTERDAM/YOU NEED HANDS CINEPHONIC/LAKEVIEW You Need Hands—Erdie Gornie (HMV)	Max Bygraves	Decca
4	(3)	ON THE STREET WHERE YOU LIVE CHAPPELL John Harvey (Fon); Mario Lanza (RCA); Greco (Lon); Lawrence Welk (V-Cor); Dankworth (Par); Gary Miller (P-Nix)	Vic Damone	Philips
5	(4)	TWILIGHT TIME VICTORIA Jane Froman (Cap)	Platters	Mercury
6	(10)	RAVE ON SOUTHERN	Buddy Holly	Vogue-Coral
7	(7)	SUGAR MOON FRANK	Pat Boone	London
8	(6)	WHO'S SORRY NOW FELDMAN Betty Smith (Dec); Johnnie Ray (Phil); Cole (Cap); Teddy Wilson (HMV); Gloria La Haven (MGM); Noble (Dec); Eddie Barclay (HMV)	Connie Francis	MGM
9	(-)	ENDLESS SLEEP ABERBACH Jody Reynolds (Lon); Gene Ross (Par)	Marty Wilde	Philips
10	(13)	SALLY DON'T YOU GRIEVE ESSEX	Lonnie Donegan	Pye-Nixa
11	(11)	WITCH DOCTOR BOURNE Jimmy Lloyd (Phil); David Seville (Lon)	Don Lang	HMV
12	(16)	ON THE STREET WHERE YOU LIVE	David Whitfield	Decca
13	(9)	BOOK OF LOVE FRANCIS, DAY Monotones (Lon); Barry Barnett (HMV)	Mudlarks	Columbia
14	(8)	PURPLE PEOPLE EATER PETER MAURICE Jackie Dennis (Dec); Barry Cryer (Fon)	Sheb Wooley	MGM
15	(15)	I'M SORRY I MADE YOU CRY FELDMAN Frank Froeba (Bruno); Bernadine Head (Bruno); Don Anthony (Par)	Connie Francis	MGM
16	(12)	STAIRWAY OF LOVE LEEDS Joe Loss (HMV); Steve Martin (Phil); Alma Cogan (HMV); Marty Robbins (Fon); Terry Dene (Dec); Marlon Ryan (P-Nix)	Michael Holliday	Columbia
17	(14)	RETURN TO ME SOUTHERN	Dean Martin	Capitol
18	(17)	A WONDERFUL TIME UP THERE/IT'S TOO SOON TO KNOW MORRIS	Pat Boone	London
19	(-)	THE ONLY MAN ON THE ISLAND BRON Vic Damone (Phil); Dennis Lotis (Col)	Tommy Steele	Decca
20	(18)	TOM HARK SOUTHERN Ted Heath (Dec)	Elias and his Zig-Zag Jive Flutes	Columbia

STORES SUPPLYING INFORMATION FOR RECORD CHART
LONDON—Imbott, W.C.1; W. A. Clarke, S.W.6; Bolo for Records, E.10; Leading Lighting, N.1; A. B. Tittle, S.E.15; Popular Music Stores, E.6; Reg. W. Reed, Ltd., S.E.15. MANCHESTER—Duwe Wholesale, Ltd., 1; H. J. Carroll, 18. BIRMINGHAM—R. C. Mansell, Ltd., FORTSMOUTH—Weston Hart, Ltd. FLYMOUTH—C. H. Yardley and Co. BRIGHTON—Dobell's Record Shop, 1. BLACKWOOD—Glyn Lewis, Ltd. SOUTHAMPTON—The Record Shop. LIVERPOOL—Nema, Ltd., 1. SLOUGH—Hickies, LEEDS—R. S. Kitchen, Ltd., 1. MIDDLESBROUGH—Sykes Record Shop. GLASGOW—McCormack's, Ltd., C.S. BOURNEMOUTH—Beales. EDINBURGH—Bandparts Music Stores, Ltd., 1. SOUTH SHIELDS—Saville Brothers, Ltd. CRAWLEY—S. C. Withers. HULL—Sydney Scarborough, Ltd.

HOLLYWOOD Headlines

THE entire Basie band came over from the Crescendo to play at Gary Crosby's "welcome home" party last week. . . . The Jim Dale "Crazy For You" disc has been issued here. Hollywood musicians earned a total of 22 million dollars in 1957. . . . It's reported here that there will be an international meeting of musicians in Zurich on August 15 and 16. . . . Famed songwriter Harold Arlen is back in hospital with a liver ailment. Frank Sinatra will produce, with Dean Martin and Sammy Davis, Jr., starring, a movie called "Oceans 11"—a thriller about two GIs who take over Las Vegas for 24 hours, robbing gambling casinos and holding the whole town at bay. . . . ROA Victor has released an LP called "14 Blue Roads To St. Louis," with 14 different versions of "St. Louis Blues." Nat Hentoff is starting an American jazz magazine called "Jazz Review". . . . Miles Davis called the Newport Festival "a jazz supermarket" according to "Time" magazine. Marilyn Monroe, who has just returned to Hollywood after two years for the film "Some Like It Hot," in which, reportedly, she plays a singer in an all-girl orchestra, said she had an allergy in her upper respiratory system—but it didn't show. . . . Harry Belafonte's first picture production, "The End of the World," deals with the survivors of a gigantic atomic blast. Colonel Parker, busy sending out 20,000 car bumper stickers for "King Creole," says the discs Elvis Presley cut while on leave will be released next year when E.P. is in Europe. . . . This column would like to pay its respects to the great Freddy Gardner, who died just eight years ago this month. Johnny Otis and his gang, who at the Crescendo play music nearer the Basie idiom than rock-n-roll, have a new weekly Hollywood television show. . . . Billy Eckstine's engaging new LP "Imagination," with backing by Pete Rugolo, should put Mr. B right back on top. Mame Van Doren (now filming in Rome) and husband Ray Anthony (now learning acting in Hollywood) have legally separated. . . . Louis Prima follows his "Once Upon A Swinging Time" movie with "Senior Prom" and then "Some Like It Hot," with Marilyn Monroe and Tony Curtis.

by HOWARD LUCRAFT



• Marilyn Monroe

AMERICA'S TOP DISCS

- As listed by "Variety"—issue dated July 16, 1958
- (1) YAKETY YAK Coasters (Atco)
 - (3) PATRICIA Perez Prado (RCA Victor)
 - (2) PURPLE PEOPLE EATER Sheb Wooley (MGM)
 - (4) SPLISH SPLASH Bobby Darin (Atco)
 - (5) A HARD HEADED WOMAN Elvis Presley (RCA Victor)
 - (6) POOR LITTLE FOOL Ricky Nelson (Imperial)
 - (8) WHEN Kalin Twins (Decca)
 - (7) SECRETLY Jimmie Rodgers (Roulette)
 - (12) REBEL ROUSER Duane Eddy (Jamie)
 - (9) ALL I HAVE TO DO IS DREAM Everly Brothers (Cadence)
 - (-) EVERYBODY LOVES A LOVER Doris Day (Columbia)
 - (-) WILLIE AND THE HAND JIVE Johnny Otis (Capitol)
 - (15) ENCHANTED ISLAND Four Lads (Columbia)
 - (10) PADRE Tony Arden (Decca)
 - (-) LEFT RIGHT OUT OF YOUR HEART Patti Page (Mercury)
 - (11) RETURN TO ME Dean Martin (Capitol)
 - (16) IF DREAMS COME TRUE Pat Boone (Dot)
 - (-) FOR YOUR PRECIOUS LOVE Jerry Butler (Falcon)
 - (-) MY TRUE LOVE Jack Scott (Carlton)
 - (-) LITTLE STAR Elegants (ABC-Paramount)
- Reprinted by permission of "Variety."

20 TOP TUNES

- THIS copyright list of the 20 best selling songs for the week ended July 12, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)
- (1) ON THE STREET WHERE YOU LIVE (A) (2/6) Chappell
 - (2) TULIPS FROM AMSTERDAM (F) (2/-) Cinephonic
 - (4) STAIRWAY OF LOVE (A) (2/-) Leeds
 - (6) ALL I HAVE TO DO IS DREAM (A) (2/-) Acuff-Rose
 - (3) I MAY NEVER PASS THIS WAY AGAIN (A) (2/6) Chappell
 - (5) WHO'S SORRY NOW (A) (2/-) Feldman
 - (8) I COULD HAVE DANCED ALL NIGHT (A) (2/6) Chappell
 - (7) BOOK OF LOVE (A) (2/-) Francis Day
 - (10) TWILIGHT TIME (A) (2/-) Victoria
 - (9) YOU NEED HANDS (B) (2/-) Lakeview
 - (14) BIG MAN (A) (2/-) Grosvenor
 - (15) A VERY PRECIOUS LOVE (A) (2/-) Blossom
 - (11) TOM HARK (F) (2/-) Southern
 - (13) KEWPIE DOLL (A) (2/-) Leeds
 - (20) TRUDIE (B) (2/-) Henderson
 - (17) LOLLIPOP (A) (2/-) Anglo-Pic
 - (12) WITCH DOCTOR (A) (2/-) Bourne
 - (-) SUGAR MOON (A) (2/-) Frank
 - (10) A WONDERFUL TIME UP THERE (A) (2/-) Morris
 - (5) SWINGIN' SHEPHERD BLUES (A) (2/-) Shorwin
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KNOW YOUR JAZZ No. 2
THE SAXOPHONE SECTION
Including TONY SCOTT, AL COHN, CHARLIE ROUSE, GIGI GRYSE

GREED TAYLOR
Know your jazz No. 2
THE SAXOPHONE SECTION
Tony Scott (cl): If I love again;
Al Cohn (Baritone): There will never be another you;
Charlie Rouse (Tenor): But not for me;
Gigi Gryse (Alto): Come rain, or come shine;
with rhythm section
7EG8367 (45 F.p.m. Extended Play)

A Musical Offering
by DON ELLIOTT
Don Elliott (melophone and vibex) with Herbie Mann (flute and tenor sax), Sol Schlinger or Al Cohn (baritone), Joe Puma, Vinnie Burke, and Osie Johnson.
Arrangements by Quincy Jones.
Titles include SOON, CRY ME A RIVER, IT'S YOU OR NO ONE, OUR LOVE, JAZZ ME BLUES, MOOD INDIGO
CLP1186 (Long Play 33) r.p.m.)

A musical offering by
Don Elliott

South Pacific Jazz
TONY SCOTT QUARTET
with Dick Hyman (piano and organ); George DuVivier (bass) and Osie Johnson or Oliphant (drums) BALI HA!; YOUNGER THAN SPRINGTIME A WONDERFUL GUY; I'M GONNA WASH THAT MAN RIGHT OUTA MY HAIR; SOME ENCHANTED EVENING; HAPPY TALK, AND 4 OTHERS
CLP1190 (Long Play 33) r.p.m.)

South Pacific JAZZ
TONY SCOTT

MORE MODERN JAZZ ON H.M.V. RECORDS

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Ella's

greatest!

"If at first you don't succeed..."

With Ella, the proverb hardly applies—it would be heresy to suggest that she ever failed vocally. But a singer requires more than a voice for a recording to be a success: she needs good songs and good accompaniments.

When Ella sang Cole Porter and Rodgers and Hart, she got the songs; it was the accompaniments that proved to be the weakest link.

Now, on Ella Fitzgerald Sings The Irving Berlin Song Book (Vols. 1 and 2), the First Lady of Song gets her good songs—and, most important, first-class backings from Paul Weston and his Orchestra.

Which prompts me to nominate these LP releases as about the best Ellas to date. The unnamed arranger, tenorist, trumpeter (could it be Mannie Klein?) and pianist also make some sterling contributions.

Listen to the tenor, for instance, in How Deep Is The Ocean, the piano in How About You, and the arrangement—to single out just one—of (You Forgot To) Remember.

And then Ella. She, of course, sings with that immaculate ease that evokes understandable praise from scribe writer Charles Fox, whose informed notes, incidentally, put the finishing stamp on two releases that warrant a further bouquet—this time to HMV.

Titles (Vol. 1): Let's Face The Music And Dance; You're Laughing At Me; Let Yourself Go; You Can Have Him; Russian Lullaby; Puttin' On The Blitz; Get Three Behind Me, Satan; Alexander's Ragtime Band; Top Hat, White Tie And Tails; How About You?

TOMORROW'S HITS

KEEP your ears wide open for these forthcoming disc attractions. Anyone could make the Hit Parade.

GOTTA HAVE RAIN by Eydie Gorme (HMV POP513). Anything by the golden-voiced Gorme goes with me. Maybe the public at large will go for this one. Released today (Friday).

GOT A MATCH by Frank Gallup (HMV POP509). Frank is the fruity-voiced personality sometimes featured in the Perry Como TV show. This disc has already scored in the States. Released today (Friday).

EVERYBODY LOVES A LOVER by Doris Day (Phillips PB843). This one may put Doris back in the best-sellers. Stateside reaction has been rapid. Released August 5.

BAUBLES, BANGLES AND BEADS by The Kirby Stone Four (Phillips PB843). This American vocal group gives a novel swing dressing to a familiar song. Released August 5.

HANDS ACROSS THE SEA by Shirley Bassey (Phillips PB843). This disc, the first to be made by Shirley since she returned from her smash Australian trip, offers big prospects. Released August 5.

SONGSHEET

by Hubert W. David

ON a recent holiday in Scotland I got a chance to study how people north of the border approach popular music.

Scotland does not go much on the Top Twenty. True you see all the top pop records displayed but, astonishingly, many shops still go in for a lavish display of sheet music—not only pops but albums, piano solos, classical music and so on.

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.s. 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 August 2, 1958, for readers in Britain; until September 2, 1958, for foreign and Colonial subscribers.

pop discs by LAURIE HENSHAW

Cheek To Cheek; I Used To Be Colour Blind; Lazy; How Deep Is The Ocean?; All By Myself; (You Forgot To) Remember. (HMV 12 in. CLP1183—35s. 10d.)

Vol. 2: Supper Time; How's Chances?; Heat Wave; Isn't This A Lovely Day?; You Keep Coming Back Like A Song; Reaching For The Moon; Slumming On Park Avenue; The Song Is Ended; I'm Puttin' All My Eggs In One Basket; Now It Can Be Told; Always; It's A Lovely Day Today; Change Partners; No Strings; I've Got My Love To Keep Me Warm. (HMV 12 in. CLP1184—35s. 10d.)

Paul Anka

PAUL ANKA has not the type of voice or style that can sustain my interest throughout a 12 in. LP. But his admirers will doubtless revel in a selection of varied songs that, fortuitously, includes "Diana"—still Anka's best effort.

Titles: Down By The River Side; You Belong To Me; Your Cheatin' Heart; Waiting For You; Walkin' My Baby Back Home (reckless of Paul to choose this one, bearing in mind the memorable Johnnie Ray version!); 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)

Nat 'King' Cole

THE familiar Come Closer To Me makes an effective L-A vehicle for the insidious voice of Nat 'King' Cole, in his most fetching mood here.

Readers whose memories stretch back to 1945 may remember this Cuban number being featured in "Easy To Wed," the film starring Van Johnson and Esther Williams.

Equally attractive is the treatment of Nothing In The World—largely due to the inspired accompaniment from Nelson Riddle. (Capitol 45-CL14898)

Ann Richards

KNOWING Ann Richards's capabilities—notably when she sang with husband Stan Kenton's Orchestra—I feel she has been somewhat ill-served with her material in I'd Do It All Again and Nobody Knows The Trouble I've Seen.

But the latter, given semi-rock treatment, could make a slight dent. (Capitol 45-CL14897)

Don Cogan

NEWCOMER Don Cogan makes his bow with Fountain of Youth and I'm Takin' Over.

The first title is the "A" side, but it is the second that makes the bigger impact.

Don may be on a slight Presley kick here, but the whole thing goes with a swing that—with

Scots are disinclined to be regimented—witness, for instance, pop record returns made by Scottish dealers. When Don Lang's "Witch Doctor" was No. 5 in Glasgow it was not listed in Edinburgh. And when Edinburgh gave "Tulips From Amsterdam" as their No. 3 it only rated No. 15 in Glasgow.

All of this raises the old question of whether we really need a Top Twenty list. Several publishers say they would welcome the end of all charts because they vary so much, depending for one thing on the care taken in their preparation.

One way out could be to produce some sort of official list.

Phonographic Performance, Ltd., a concern sponsored by the record companies to license the playing of gramophone records in public, is the ideal organisation to take this matter in hand. With their authority they could draw the necessary information direct from all the record companies, and we could have a standard Top Twenty list.

the right plugs—could click it right into the Hit Parade. My advice: catch this Cogan. (45-MGM-984)

Bobby Darin

BEST thing about the rock-styled Judy, Don't Be Moody by vocalist Darin is the title. Spish Splash is another rocker—which hardly causes a ripple. (London HLE8666)

Frank Holder

EX-Johnny Dankworth singer Frank Holder wins my plaudits for his Nor The Moon By Night and Bechuanaland, both from the film, "Nor The Moon By Night."

Frank's smooth styling of the former, and the adroit handling of the Kwela-styled "Bechuanaland" by both the singer and accompanist Ron Goodwin, make this a praiseworthy effort. (Parlophone 45-R4459)

Johnny Duncan

THAT Tennessee twang of Johnny Duncan is well to the fore on All Of The Monkeys Ain't In The Zoo and More And More—whose foot-teasing beat could easily whip it into the best-sellers. (Columbia 45DB4167)

The Platters

MY OLD FLAME is a first-rate song, but one would hardly think so from the way it is handled by Zola ("The Dish") Taylor and her Platters teammates.

Zola may be a looker—but when she sings I'm no listener. You're Making A Mistake, featuring lead singer Tony Williams, is more in the familiar Platters-Inkspots vein. (Mercury 7MT227)

Lord's Taverners

THE Lord's Taverners Record, Band Hit Parade, features three top British outfits.

Ted Heath plays Lollipop and Who's Sorry Now?; Edmundo Ros Tom Hark and Swingin' Shepherd Blues; Mantovani I May Never Pass This Way Again and Tulips From Amsterdam. Pretty good variety and value on a standard 45 disc.

And buyers of this disc will be helping a good cause, for the entire proceeds will go to the National Playing Fields Association.

(Decca 45-F11043)



In the past the "Ella sings..." albums have often been let down by poor accompaniment. On her latest—singing Irving Berlin numbers—she gets first-class backings.



... L.P.s ...

THE IRRESISTIBLE

DANNY KAYE

Selections from the sound track of

'MERRY ANDREW'

T.1018

PEE WEE HUNT

sings as never before—

'COLE PORTER ALA DIXIE'

T.984

PEGGY LEE

'JUMP FOR JOY'

It's Peggy at her lighthearted and swaggiest! T.979

Capitol Artistes—Capital Entertainment

E.M.I. Records Ltd., 8-11 Great Castle Street, London, W.1.

Carnival Time in Soho

ONCE a year Soho puts on its finery and opens its alleyways to suburbia and itinerant jazz bands.

For its annual Fair, Soho—the favourite square mile of gourmets, jazz fans and the Sundays newspapers—displays its cosmopolitan heart. There are competitions for every taste—for girls with lovely legs and for men with massive physiques; for fast spaghetti eaters and perfect secretaries; for Italian singers and luxuriant beards; for vocal groups and for jivers.

Gala dance

And above all there is music. Culminating in a Gala Dance tomorrow (Saturday) night with the Claude Cavalotti and George Browne Bands, this year's Fair has presented a series of top jazz names in nightly concerts. Jazz has indeed proved one of the Fair's top attractions—over 500 people packing into the Lysbeth Hall on Monday to applaud the Alex Welsh and Tommy Whittle Groups.



The Alex Welsh front line was caught in action at the Lysbeth Hall on Monday. Left to right are Archie Semple, Alex and Roy Crimmins.

'You're Someone If You Live In Soho'

THE Soho Song Contest has been won—by two songwriters in Bristol. They are Peter Batchelor and Ivor Snell. And their number—"You're Someone If You Live In Soho"—was the unanimous choice of the Judging Panel on Monday night at Lysbeth Hall, Soho Square.

In the words of Bert Corri, Exploitation Manager of Francis, Day and Hunter, Ltd. (who will be publishing it): "It has all the earmarks of a hit." The final selection of numbers (out of over 250 submitted) was sung before a seated audience by TV singer Margaret Lawler and New Zealander Patric Feeney. The contest, organised by the MELODY MAKER in conjunction with the Soho Association, was judged by Jackie Rae, Canadian compeere of the TV show "Chelsea Summertime," Norman Newell (EMI), Bert Corri (FD & H) and "Songsheet" columnist Hubert W. David. Chairman was MM Editor Pat Brand.

THE WINNERS



Pictured are Peter Batchelor and Ivor Snell, who wrote the winning song.

THE SINGERS



Singers Margaret Lawler and Patric Feeney.

TONY PIKE WITH ALAN KANE BAND

DRUMMER Tony Pike has joined the Alan Kane Quartet at London's Gargoyle Club. The group is being led by bassist Reg Smith until September, when Alan finishes a summer season fronting a 12-piece band at Butlin's Camp, Skegness. Currently starring in cabaret at the Gargoyle is Billy Cotton trumpeter Gisha Farfel.

IN STITCHES

Trousers belonging to members of the Chris Barber Band were sewn up by a practical joker who entered the band-room during a concert at Brighton Dome on Friday.

'Oh! Boy' set for Saturday-night TV

"Oh! Boy," ABC-TV's fast-moving teenage show, will definitely be back for a long run in September.

The Jack Good show restarts on Saturday, September 13, and will be transmitted weekly until January from 6 to 6.30 p.m. It will be seen on the full ITV network covering England, Scotland and Wales.

It is likely that the Lord Rockingham Eleven (featuring tenorist Red Price and organist Cherry Wainer), the John Barry Seven, and singers Kerry Martin and Marty Wilde will all star in the programmes.

1,000 Presley fans plan 'Creole' trip

All roads will lead to Marble Arch for 1,000 Elvis Presley fans on Friday, August 29.

Reason: The Elvis Presley Fan Club is arranging to bring members from all corners of Britain to see the new Presley film, "King Creole," which is opening at the Odeon, Marble Arch, late in August.

'Fair' enough

A LAST-MINUTE panic saved the jazz concerts at this year's Soho Fair. Organiser of the concerts Peter Burman had arranged for them to take place in the Central Car Park, Dean Street.

Jazz and skiffle tie-up with Soho

Added to the jazz bill for the Soho Fair is the Dick Charlesworth Band, which will give a concert at the Lysbeth Hall from 5.30 p.m. to 7 p.m. tomorrow (Saturday) with Patti Clarke and Rudy Marsalis. To tie in with the Soho Fair, the BBC are including the Soho Group in tomorrow's (Saturday) Light Programme "Skiffle Club." The Group will be at the Cy Laurie Club tomorrow night.

Last week, the BBC looked it over for yesterday's "Jazz Club" airing and laid cables for the microphones. At 9.30 a.m. on Sunday, Burman went to the Car Park for a final check—and found a funfair had sprung up overnight. "Everything was swinging in the wrong sense," he told the MM. After frantic phone calls to the Soho Association, Burman got permission to use the Lysbeth Hall each night and the Michael Garrick Quartet kicked off the first concert on time.

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THE CURSE OF CONFORMITY

NOT long ago, while preparing a radio programme on Bix Beiderbecke, I played through some dozens of records made in the early 1920s.

I emerged from those prolonged Wolverine sessions with three convictions. First (though I knew this already): Beiderbecke was one of the most richly equipped jazzmen of all time. Second: no genius ever made great music in less inspiring company. Third: dixieland jazz has scarcely moved an inch in 25 years.

Uninspired

Except for their cornet soloist, the Wolverines were not a particularly inspired group—they were not even outstanding for their day.

Yet those ensemble choruses, recorded a quarter of a century ago in a minor American town, are all but indistinguishable from the same tunes—at best the same chord sequences—played right now in a thousand jazz clubs all over the Western world.

Surely something should have happened in 25 years?

Progress

Not that I believe in change merely for its own sake. Harvey Halberstein's "Jazz Etude In F Flat Minor" is not superior to Armstrong's "West End Blues" simply because it is written in 11/4 time: quite the contrary.

Yet one has a right to expect



by **STEVE RACE**

some kind of progress in any form of living music, and at this rate we shall soon have to admit that whole sections of the jazz movement are stagnant.

One cannot except so-called Modern Jazz from this criticism. If anything is in a rut it is the small group jazz which Charlie Parker pioneered in the middle and late 1940s.

Dig out that Kenny Clarke HMV disc of "Royal Roost" and ask yourself if it sounds 12 years old. It doesn't. It could have been recorded last month at Birdland or the Flamingo.

Individual

The boppers have been playing permutations of those solos and unisons for over a decade.

What is the reason for this stagnation in certain forms of small group jazz? I believe it is partly due to our version of "The Cult of the Individual."

We in the jazz movement set far too much store by names: too little by the music produced. In this I admit that we are sometimes led by the musical Press.

Consider what happens when Charlie Smoke's Quintet arrives

here from America to play for the U.S. Forces. Who's in the band? "Ken Cinder (tpt.), ex-Herman, Kenton and Barnet; Bernie Butt (tr.), ex-Barnet, Kenton and Herman; Alan Fagg (pno.), ex-Kenton, Barnet and Herman; Charlie Smoke (bass), ex-Kenton, Herman and Barnet; and "Storm" Stubb (drs.), ex-Herman, Kenton and Barnet."

'Influences'

Tenorman Bernie Butt, we're told, "plays in a style reminiscent of Al Cohn, Zoot Sims and Sonny Rollins, with maybe a trace of Ben Webster, though

his tone sounds like a cross between Getz and Hawkins.

"Ken Cinder sounds not unlike Pats Navarro, though his main influences were Miles Davis, Roy Eldridge and Bunk Johnson. Pianist Alan Fagg belongs to the Garner school, despite the fact that his favourites are Tristano, Monk and Uncle Tom Cobleigh . . ."

Unimpressed

. . . and so on. It seems that Charlie Smoke's Quintet has little hope of being allowed to play anything new. What a pity that Messrs. Herman, Kenton and Barnet couldn't have come over themselves and saved us the trouble of listening to new men with new ideas.

This is a plea for jazz experiment, rather than for "Experimental Jazz." To tell the truth, I am not very impressed by Jazz Labs, Jazz Workshops and (hasn't anybody used the term yet?) Jazz Research Establishments.

You won't revitalise jazz by grafting on to it the superficialities of contemporary concert music.

Even if sax-player Jock Brausch does learn to play an indifferent oboe (with a tone like a strangulated bagpipe) he'll still go on trotting out simplified Parkerisms.



• Bix Beiderbecke

. . . lonely genius

Such is this Curse of Conformity.

Each year scores of young, imaginative jazzmen are forced into the familiar moulds shaped by Ory, Bechet, Davis and Powell (to name just four)—pioneers who made incalculable contributions to jazz simply by being themselves.

Personal

To each of them music is something to be uttered in defiantly personal terms. Each, I believe, would eagerly defend the right of my imaginary Bernie Butt to play not like Al Cohn, Zoot Sims, Sonny Rollins or anybody else but like just plain Bernie Butt.

It is the Bernie Butts of this world to whom we must look if one day jazz is to be pulled out of its rut.

Meanwhile, the Curse of Conformity continues. Poor old Bernie Butt, ex-Barnet, ex-Kenton, ex-Herman. Let's encourage him to be himself for a while.

I was 'Ukulele King,' says Teddy Buckner

"UNTIL I joined Kid Ory I thought dixieland was that ricky-ticky stuff with funny hats."

The speaker, rather surprisingly, was Teddy Buckner, whose essentially dixieland trumpet had proved one of the hits of the Knokke World Festival of Jazz.

The interview took place in Teddy's hotel room at Knokke and, though it was past 4 p.m., he was sitting up in bed, resplendent in blue-spotted, cream pyjamas.

Beside the bed was his trumpet. He had been practising in bed, he explained, because he had not been happy with his "chops" at the previous night's concert.

Born in Sherman, Texas, on July 16, 1909, Teddy was raised in California and has spent most of his working life in Los Angeles. After an early stab at the drums and a spell as "the Coast's Ukulele King," he took up cornet and formed his own band of youngsters.

His first fully professional job was with Speed Webb's Band, which at one time or another also included Roy Eldridge, Vic Dickenson and Teddy Wilson.

From Webb he played with groups lead by Sylvester Scott, Sonny Clay, Curtis Moore and Edith Turner.

Disaster

"Buck Clayton came to town, but he wasn't much of a trumpet player then," reminisced Teddy. "Six months later I saw him again and he was really playing—high notes and everything."

Teddy joined the Clayton Band and, under the leadership of pianist Teddy Weatherford, went with it to Shanghai, staying six months.

Back in the States, despite the addition of the late Herschel Evans on tenor, the band had a disastrous tour of the North and broke up.

After working with C. P. Johnson, Teddy joined a small group led by Lionel Hampton which played the Paradise Club, in Los Angeles.

Wouldn't Stop

"You know it wasn't Benny Goodman who discovered Hamp," Teddy told me. "It was Gene Krupa. He was so knocked out he brought Goodman and John Hammond down to the Paradise the next night. They all jammed on 'Moon Glow' and recorded it the following Thursday."

"When Hamp got to playing you just couldn't stop

him. He was always giving stage managers the willies by over-running. One night his wife Gladys tried to stop him by hiding his mallets, but Hamp just carried on using his knuckles. He was really a fanatic."

Fats Waller

After Hampton joined Goodman, Teddy led the band for nine months, then followed a number of local groups and a spot with Fats Waller in the film "King of Burlesque."

"He was a great guy that Fats," said Teddy. "He had a special overcoat with ten or twelve pockets and every one had a bottle of whisky in it. I used to try to drink with him. Oh Man! They reckoned his whisky bill was over a thousand dollars a week."

Teddy also worked with the Johnny Otis big band.

"That was a helluva band," he enthused. "When Basie was in town we did some

recordings with Jimmy Rushing and you couldn't tell it wasn't the Basie Band."

In 1947 Teddy joined the Lionel Hampton big band, leaving to go back with Benny Carter and then on to Horace Henderson.

"That was when Ory called me and asked me to do him a favour as his trumpet player had left," recalled Teddy. "I didn't like the idea of playing dixieland but we had such a ball that night that I stayed for 4½ years. That band had such a great beat I enjoyed every moment of it."

Favourites

Since 1954 Teddy has been leading the resident dixie outfit at Ory's old haunt, the Beverley Cabin in Los Angeles.

His own favourites? "There are two right here in Knokke," he told me. "Roy Eldridge and Dizzy. But you know the main one—Louis."

I left him to get his "chops" in order for that night's show.

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This world of jazz

PAUL ROBESON is no jazz singer himself, as you'll know if you are familiar with "King Joe," sung with Count Basie's band. But he admires many who are, and maintains an interest in contemporary doings.

When I introduced myself, diffidently in view of the imposing international throng about me, Robeson gave his whole attention at once, assuring me that he had "the greatest respect for the MELODY MAKER."

He went on to talk about his Carnegie Hall concert being well reviewed in "Down Beat," and declared: "For my money, modern jazz is one of the most important musical things there is in the world."

At the drop of a loaded question, the amiable Robeson likens himself to any other American artist "like Ella Fitzgerald, Satchmo and my friend Count Basie."

Mahalia

DURING the time he was boycotted by promoters and radio and record bosses, Robeson sang in churches to

by **MAX JONES**

keep his vocal equipment up to scratch.

To my mention of Mahalia Jackson and the more abandoned type of sanctified singing, he responded with fervour—explaining how he experi-

enced "possession" in his own way, and booming out a spiritual in a voice occasionally descending beyond my range of audibility.

"Mahalia is the highest development of this possessed singing, to my ears," he told me, then departed on an outline of the river of folk song which carried African elements half-way round the world and more.

"I can take five of the oldest Hebraic songs and match them with five ancient African airs," claimed Robeson. "And if Mahalia went into any synagogue in Israel she'd be hailed as one of the greatest singers that ever was."

Hall's Well

A KNOCKED-OUT Dawbarn breezed back from Belgium carrying sundry information, a Vic Dickenson LP, and a load of enthusiasm for jazz's most whimsical trombonist.

Dickenson is looking forward to the arrival in Europe of his friend Buck Clayton to work with him, Sam Price, Sidney



Paul Robeson . . . an admirer of Mahalia Jackson

Bechet, Arvell Shaw and others at the Brussels Fair from July 26 to August 4.

Before then Dickenson hopes to be in London on holiday. So do Coleman Hawkins, Sam Price and John Lewis.

Teddy Buckner brought good news of Ory's former drummer, Minor Hall, who left Europe in dire health at the end of '56. "I saw him just before this trip," said Buckner. "He had an operation and is in great shape now."

I spoke to Buckner at London Airport on Monday as he was returning to Los Angeles to resume work today (Friday). Should we be seeing him soon in Britain? "If I come I'll come with my own band," he told me firmly. "That's the only way I'll come back."

Ella Fitzgerald

ELLA FITZGERALD, who had so much trouble with flash-lights over here, is still complaining about her eyes.

She cannot stand the strain of spotlights either, Dawbarn reports, and that is why she sings so much with closed eyes.

Ella also said: "British jazz audiences are the best in the world," thus confirming Sarah Vaughan's "best in Europe" opinion. "The receptions at Kilburn were so wonderful they almost put me off. You really encourage an artist over there."

Ella's first engagement back in the States, she says, is to be in a concert with Louis Armstrong, supposed to feature numbers from the "Ella and Louis" LPs.

But Ella has doubts. "They'll never get Pops to do it," she

told Bob Dawbarn. "If he doesn't want to do a thing, nobody will make him. He'll just sit and growl at them and carry right on with what he wants to do."

Vic's Story

THE Dickenson LP, a fairly recent U.S. Storyville release, presents a dozen rhythm-supported solos under the name "Vic's Boston Story."

As you would expect, it contains a lot of craftily played jazz plus some sweet and some humorous sliding.

"Big Boy," Ellington's "All Too Soon," the title blues, "Hold My Hand" and "Cottage For Sale" offer unique trombone. Vic sings and plays on "Willie Mae," and Storyville owner George Wein takes piano solos on most tracks.

It was about this album that Ruby Braff wrote: "From the first bar to the last, it's obvious that Vic is engaged in a life-and-death struggle with George Wein, who handcuffed Vic instead of himself."

"It's a tribute to Vic's talent and love for melody that he's able to come through so very beautifully, both in his playing and singing."

Wein notwithstanding, the record captures several sides of Dickenson's engaging personality. So far, Decca have no plans for its local release.

Humphrey Lyttelton's column will be resumed next week.

Folk and foreign

THE TRIO ARAVAH (EP)

"Songs Of Israel"
My Land; Steps In The Desert; Israeli Cowboy; The Shepherd Of Lakhsh.

(HMV TEG335—11s. 11d.)

THREE voices with guitar "try to establish a new and typical music worthy of their country," says the sleeve. It would take a specialist to know whether or not they succeed. As mood music it's pleasant enough—but don't expect the usual type of Jewish music.—J. N. S.

ZIMRA ORNATT (LP)

With Leon Rosselein (str.) "Israeli Songs"

I Will Sing To The Land; Because It Is Pleasant; The Hyacinth; Rachel; Shepherd And Shepherdess; The Wilderness Shall Be Glad; Desert Caravan; Miracle Of Miracles; The Taste Of Manna; Legend Of Kineret; My Beloved; On The Way To Eilat.

(Topic 10T21—29s. 6d.)

A COLLECTION of lovely songs by one of the most exciting voices I've ever heard. Miss Ornatt has an expressive soprano which—though fuller—occasionally recalls Jean Ritchie.

Accompaniments are by 23-year-old Leon Rosselein, who has been playing guitar for only three years. Self-taught, he formed and led a folksong group, the Southerners—modelled on the Weavers—but left it recently to join the new play, "Hamlet of Steppes Green"—just opened in London—in which he plays accordion.

He describes his accompaniment to Miss Ornatt as "counter

melodic and contrapuntal, rather than rhythmic."—J. N. S.

MARTHA SCHLAMME SINGS JEWISH FOLK SONGS (12 in. LP)

Chanuka, O Chanuka; I'm Going For A Stroll; What Does It Signify?; Pretty Am I, Pretty; Tum Balalayke; Dis Mesinke; Tell Me, Pretty Maiden; Rent Money; A Dot; O Far, Far, Far On, Over The Water; Be Happy; Partisan Song; O Never Say; Zhanchoye; Deep In The Forest; The Relatives Arrive.

(Vanguard PPL11014—35s. 10d.)

A SET of Jewish—as opposed to Israeli—songs by an internationally famous soprano. The tracks range from joyful dancing songs, centuries old, to the moving "Partisan Song," written during the last war. As an introduction to Jewish music, this record is indispensable.—J. N. S.

RUMANIAN FOLK MUSIC (LP)

(Topic 10T12—29s. 6d.)

THE 15 tracks on this 10 in. LP are all recordings made in the field and edited by A. L. Lloyd. Rumania, emerging from a feudal past, has a wealth of dance music and songs.

Much of the music is highly primitive, but some tracks show a virtuosity that would make most Western "tipica" orchestras look sick. To give titles would be pointless without the notes provided by Lloyd.—J. N. S.

STAN WILSON (LP)

"Folk Songs"

The Old Woman; Sloop John B.; John The Revelator; Night Rider; Adieu Fulard; Adieu Madra; Ship Titanic; Galveston Flood; Miner's Lament; Eight Bahies; Blow The Candles Out; Marching To Pretoria.

(HMV DLP1183—27s. 10d.)

FOR anyone who has never heard Stan Wilson, let me say at once his one attribute is a beautiful tenor voice—tuneful, fluid and unaffected. But practically every track here is ruined by arrangements which utterly belie the "folk song" tag. Still, Tennessee Ernie fans may get a kick out of it.—J. N. S.

GARMEN AMAYA AND SABICAS

(12 in. LP) "Flamenco!"

Quando Pa Chile Me Voy; Carrotin; Tiento A Mayor Y Menor; Jaleo Canastero; Alegrias; Fandango De Malaga; Columbianna Flamenca; Amanecer Arabe; Lamento Gitano; Sevillanas.

(Bruno. LAT240—37s. 6d.)

NOT since HMV's memorable "Nina de los Peñas" sides has there been a record which so successfully catches the spirit of flamenco music.

The tracks are equally divided between Carmen Amaya's full-blooded singing—with plenty of high-spirited backing by her Spanish dancing troupe—and the Sabicas guitar—synonymous, as the sleeve says, "with the purest traditional style and the highest degree of virtuosity."—J. N. S.

SAM GARY (EP)

Troubles Of The World; A Closer Walk With Thee; His Eye Is On The Sparrow.

(Esquire EP189—13s. 7d.)

THREE deep-voiced songs from Gary's first LP. "Sparrow" slow and very deliberate, is quite unaccompanied; "Troubles" is ditto, save for hammer blows in

the second half; "Closer Walk" has Dean Lawrence's guitar and is the most moving of these spiritual-type performances.—M. J.

WINGS OVER JORDAN CHOIR (EP)

Where Shall I Be When The First Trumpets Sound?; He's All And All To Me; Over My Head; I've Been 'Buked.

(Parlophone GEP666—11s. 11d.)

THE well-known Wings Over Jordan group give polished, splendidly organised choral versions of traditional spirituals. "Over My Head" is a variant of "Up Above My Head"; "Where Shall I Be" features a solo female voice; and "He's All" works up some spirit, though this is not the inflaming kind of gospel music.—M. J.

"WOODY GUTHRIE SINGS" (EP)

Hard, Ain't It Hard?; The Buffalo Skinners; The Ranger's Command; I Ain't Gonna Be Treated This A-Way.

(Melodisc EPM7-84—12s. 10d.)

GUTHRIE'S casual but expressive delivery is tellingly employed on "Buffalo Skinners." "Ranger's Command" is a lugubrious ballad; "Hard" and "I Ain't Gonna" are duets by Woody and Cisco Houston—the latter the song Big Bill sings as "Going Down The Road Feeling Bad." Any Guthrie is welcome.—M. J.



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The greatest line-up of modern jazz stars in the country.
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You'll always hear the best modern jazz at Jazz City.
*SOON!! "JAZZ METROPOLIS."
CLUB "M"

underneath the Mapieton Restaurant, Coventry Street, W.1.
SATURDAY ALL-NIGHT SESSION:
Wow! Last week the newly-suited Ganley crew swung like mad (they always do). Thanks, Bobby Orr, Vis Ash, Les Condon, Lennie Breslow, Duncan Lamont, Allan Branscombe, Lloyd Thompson, etc., for dropping in. Another 12 midnight until 7 a.m. all-nighter this week. Excellent snack counter, coffees, cokes, etc. A session you cannot afford to miss—because it's a SEVEN-HOUR ALL-NIGHT SESSION.
SUNDAY AFTERNOON, 3-8 p.m.:
Week-end jam session starring 'Lo Don's' Swinging Five and many guest artists. Rhythm 'n' Blues, jazz. This session swings.
Britain's OLDEST-established jazz club with the latest in NEWEST sounds! Jeff Kruger's
"JAZZ at the FLAMINGO,"
33-37, Wardour Street, W.1.
Listen from balconies of dance.
*TONIGHT (FRIDAY) at 7:
TOMMY WHITTLE QUINTET with Harry Klein, Eddie Thompson, Bert COURTLEY-Kathy STOBART QUINTET.
*SATURDAY (19th) at 7:
Back from holiday: the exciting "JAZZ COURIERS," with Ronnie Scott, Tubby Hayes, TONY KINSEY QUINTET.
*SUNDAY (20th) at 7:
The best bands in Britain!
TONY KINSEY QUINTET "THE JAZZ COURIERS"
You won't find better value for money anywhere in Town.
*WEDNESDAY (23rd) at 7:
Again! Again! CHA-CHA JAZZ!
with Harry White's Cha-Cha Seven plus KATHY STOBART-BERT COURTLEY ALL-STARS with Eddie Harvey
Composers: Bix Curtis.
SPECIAL MEMBERSHIP OFFER!
Only 5/- for all Flamingo-Florida Sessions till January, 1959. Join now! P.O. and s.a.e. to 2, Woodlands, North Harrow, Middx.

Thank you for your sensational support on the opening night of Jeff Kruger's great NEW FLORIDA CLUB, beneath Mapieton Restaurant, WE'RE CLOSED THIS SAT. (19th) OPEN AGAIN SAT. NEXT (20th) with tremendous all-star bill. This will be the most intimate and swinging atmosphere in Town. SEE YOU SATURDAY (20th).

JAZZ AT THE KOOL KANARY, 20, Gerrard Street, W.1. Modern Jazz Tuesday to Saturday featuring the ALAN CLARE TRIO, SHELLEY MOORE and special feature, This Tuesday, the JOE HARRIOTT QUINTET, plus guest artists. Come early Tuesdays and week-ends 5/- and 6/- other days, 4/- and 5/-. Membership 7/6.

*"JAZZ AT THE MARQUEE," every Saturday and Sunday—see display ad., column 5.

FRIDAY (TODAY)
ALL CHEAM memberships valid, THAMES HOTEL, Hampton Court: MIKE DANIELS DELTA JAZZMEN. Listen, Jive. Licensed. 8-11 p.m. See also Sunday.

AT THE CELLAR: THE JUBILEE GROUP and the NEW HAWLEANS. Guest: PETER WATSON.

BIRDLAND, Denslow Studios, Chadwell Heath, 7.30. This week: TONY KINSEY, BOB EFFORD.

BRENTWOOD JAZZ CLUB, "White Hart" Hotel, 7.30: Bruce Turner Jump Band, Roy Burton Group.

CROYDON JAZZ CLUB: TERRY LIGHTFOOT JAZZMEN. See address, column 1. Thanks, Ian Wheeler and Mac Duncan for last week's session.

OY LAURIE Club: OY LAURIE BAND, 7.15-10.45.

FRIDAY—contd.

DICK CHARLESWORTH. — Ken Colyer Club
EALING: The famous SOUTHERN STOMPERS and PAM.—"Fox and Goose" (Banger Lane Station).

ERIG SILK'S SOUTHERN JAZZ BAND, Southern Jazz Club, Masonic Hall, 64, High Road, Leytonstone.

GRAVESEND: MR. ACKER BILK'S PARAMOUNT JAZZ CLUB. — Co-op. Hall.

JUNCTION JAZZ CLUB, St. John's Church, Kilburn Lane, W.10: Delightful jazz/skiffle, every Friday. Buses 6, 53, 187, 660.

KINGSTON: SENSATIONAL ALBERT HALL QUINTET.—"Swan," Mill Street.

PANAMA JAZZMEN.—"Greyhound," REDHILL, 8-11.

STEAM PACKET, Kew Bridge: RAY GALLIERS' PRELUDE SIX. Girls free.

STREATHAM PARK Hotel, Mitcham Lane: DAVE GAREY JAZZBAND and guests.

WEST EALING, "Green Man": Sensational CHARLIE BROWN'S JAZZ TRAMPS plus, from New Orleans, RUDY MARSALIS.

SATURDAY

A BID FOR FRANK NOBLE, PETE KING, gets the best at RICHMOND Community Centre. Thanks, guests—Eric Davies, Dave Rigby, Claude Waldman.

AT COOK'S FERRY INN: First time here—fabulous GRAHAM STEWART SEVEN with JOHNNY PARKER TRIO and trumpet star ALAN ELSDON.

AT THE CELLAR, 49, Greek Street, W.1: THE CITY RAMBLERS and the SAFFRON VALLEY GROUP. Guest: "ZOM."

And another great all-night session, midnight till 6.30 a.m.: ALAN JENKINS' JAZZMEN, GUS GALBRAITH SEPTET, METROPOLITANS SKIFFLE and guest musicians.

BECKENHAM CLOSED TILL SEPTEMBER 13.

CHISHURST GAVES (next to Chislehurst Station), 7.30, the televised club!

CHARLIE BROWN'S JAZZ TRAMPS (FIRST BAND at SOHO FAIR), Mick Collins Jazzmen, The Hiawatha Jazzband, Roger Spearings' Jazzmen.

CROYDON JAZZ CLUB: MIKE DANIELS DELTA JAZZMEN, plus guest group. See column 1 for address.

OY LAURIE Club Great Windmill Street, 7.15-10.45: OY LAURIE BAND and Soho Group.

DICK CHARLESWORTH'S JAZZ-BAND, PATTI CLARKE, Cowley.

HARRINGAY JAZZ CLUB: BONNY MORRIS JAZZMEN plus BBO star—PETE CURTIS. Free membership for all students tonight! See Wednesday club for address.

Sat., July 25: BRIAN WOOLLEY!
WILL TOP Jazz Club, All Saints' Institute, Cricklewood Lane, Chalds Hall: Jazz/skiffle, Saturdays. Buses 664, 2, 38.

LISTEN TO THE SOHO GROUP featuring MONNY and JONNY, B.B.O. Skiffle Club, July 19. Inquiries, Ger. 6112.

MERTHAM JAZZ CLUB: TIM HEALING'S JAZZMEN.

RICKMANSWORTH: The famous SOUTHERN STOMPERS and PAM. Members, guests.—Oddfellows' Hall.

WOOD GREEN: ACKER BILK!!

SUNDAY

ABOUT "S. AND G.," Putney: Modern jazz still swing.

AFTERNOON, 3-6 p.m., OY LAURIE Club: Bill Brunskill's Jazzmen. EVENING, 7.15-10.45: OY LAURIE BAND.

ALL L.S.J.M. memberships valid, THAMES HOTEL, Hampton Court: IAN BELL JAZZMEN. 7.30-10.30. Same management as Fri.

SUNDAY—contd.

HOT CLUB OF LONDON, 7 p.m.: GRAHAM STEWART SEVEN, featuring ALAN ELSDON and JOHNNY PARKER.—Shakespeare Hotel, Powis Street, Woolwich.

QUEEN VICTORIA, North Obeam: MIKE DANIELS DELTA JAZZMEN. Listen, Jive. Licensed. 7-10 p.m.

STAINES: GALBRAITH'S JAZZMEN, SILVER SANDS SKIFFLE GROUP—DIRECT FROM 2 1/2.—Boleyn Hotel, 7.45.

WOOD GREEN: BRIAN WOOLLEY!!

MONDAY

AT THE CELLAR: BRUCE TURNER'S JUMP BAND and guests.

OY LAURIE Club: Graham Stewart Seven, Alan Elsdon.

DICK CHARLESWORTH.—Kew.

DOBELL'S RECORD Recital Club: Alf Lumby, "Erroll Garner," "White Bear," Lisle Street, W.C.2, 7.30. Admission 2/6.

HAMPTON COURT: ALBERT HALL QUINTET, Potter, duBock, Burchell and Cliff Hall.—Thames Hotel, 8 p.m.

KEW BOATHOUSE: Request return of terrific DICK CHARLESWORTH JAZZBAND with blues sensation PATTI CLARKE.

TUESDAY

A BALL, Southall, "White Hart": "Mr. and Mrs. Jazz," BERT COURTLEY, KATHY STOBART. 2/6 before 8 p.m.

AT COOK'S FERRY INN: DISCSHOW—ALL THE TOP JAZZ, POP, ROCK DISCS presented by KAY and courtesy "Spinning Disc," Fore St., Edmonton.

AT THE CELLAR: THE BENSOW FOUR, PETER KENNEDY, HYLDA SIMS, JIM MACGREGOR, SHIRLEY BLAND, BRITTON BERT and Co.

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

BROMLEY, KENT, "White Hart," 7.30-10.30: KEN COLYER'S Jazzmen.

OY LAURIE Club: OY LAURIE BAND, ERIC ALLAN DALE JAZZ CLUB, "Star and Garter," Putney: ERIC ALLAN DALE, his Band, and Guests.

HARROW JAZZ CLUB, British Legion Hall, South Harrow: Acker Bilk's Paramount Jazzband.

SOUTH ESSEX RHYTHM CLUB, "King Harold," Harold Wood: CHARLIE GALBRAITH'S JAZZMEN.

WOOD GREEN: DIZ DISLEY HOT CLUB QUINTET AND JOHNNY PARKER TRIO.

WEDNESDAY

A BAD NIGHT? NEVER! ILFORD JAZZ CLUB, "Cauliflower," 553, High Road: "THE JAZZ COURIERS."

AT THE CELLAR: ERIC ALLAN DALE'S JAZZMEN and the ROMSIDERS.

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

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

DICK CHARLESWORTH'S JAZZ-BAND.—Purley Hall.

ERIC ALLAN DALE JAZZBAND (swinging jazz unlimited) at "The Cellar." A treat for all trad. fans.

HARRINGAY JAZZ CLUB proudly presents "THE GUVNOR," KEN COLYER JAZZMEN, Skiffle Group and Ray Foxley. EVERYBODY WELCOME at "Russell-Vale" Dancing School, Willingdon Road, N.22 (all night at "Westbury" pub.).

Wed., July 30: OY LAURIE.

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CLARE

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Guest Artist: Marion Roscoe.

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Saturday, 19th July
* **ALLAN GANLEY QUARTET**

Featuring Art Ellston with Stan Jones and Stan Wasser.
Sunday, 20th July
KATHY STOBART, BERT COURTLEY QUINTET

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N.O. jazz for the gallery

KID ORY (LP)

"Kid Ory In Europe"

Tiger Rag; Memphis Blues; Dippermouth Blues; Four Or Five Times (V); South; Washington And Lee Swing; Down In Jungle Town; Basin Street Blues.
(Columbia Claf 12 in. 330X10110—41a. 8id.)

Ory (tmb., voc.); Phillip Gomez (alt.); Alvin Alcorn (tpt.); Cedric Haywood (pno.); Wellman Braud (bass); Kansas Fields (drs.). December 1956. At the Theatre de Champs Elysees, Paris. (Acquired by Norman Grant from an unidentified French source.)

YET another Ory collection. This one was recorded live at a Paris concert in '56. It is certainly not better, and probably a trifle worse, than the recent Good Time Jazz LP featuring the same front-line.

The expected good humour, drive and team spirit can be found on several tracks, but the presence of a gallery often encourages the band to play energetically at the expense of the ensemble's niceties.

Thus "Tiger Rag" is too fast and furious. And the others Ory has recorded before don't stand comparison with the mid-Forties versions, though "Dippermouth" is notable for capital trumpet and some well-controlled choruses of climactic ensemble.

Unhappily, Alcorn is nearly swamped by cymbal work, and here, as elsewhere, the finale suffers from too much cymbal-bashing too prominently recorded.

It is on the more leisurely pieces, particularly "Memphis" and "Four Or Five Times" (with vocal by Ory and group) that the band really finds its feet. On these, and again on "Basin Street" and "Dippermouth," Alcorn performs with delicacy, giving us solos that we haven't heard before.

Ory, still nimble, lacks the incisive quality shown on his best records; his and the other solos are passable, but more collective blowing and fresher material could have improved the set. And Fields, a replacement for Minor Hall, does not hit off the Ory style.

Still, it is a quite exciting sample of present-day New Orleans jazz, dressed in a pre-

possessing sleeve bearing the sharpest photograph of Ory in Paris.—Max Jones.

Mediocre

BUDDY ARNOLD SEPTET (EP)

"Wailing"
It's Sand Man (a); No Letter Today (a); P.U. Stomp (b); Moby Dick (b).

(HMV 7EG8342—11a. 11d.)
(a)—Arnold (tbr.); Gene Quill (alto); Dick Sherman (tpt.); Frank Rehak (tmb.); Johnny Williams (pno.); Teddy Kotick (bass); Shadow Wilson (drs.). 1956. USA. (Am. ABC-Paramount.)

(b)—Same personnel, except Dave Schildkraut (alto) replaces Quill; Osie Johnson (drs.) replaces Wilson. Do. Do. (Do.)

BUDDY ARNOLD, here making his debut on British records, gets this mention more by virtue of his cohorts than for any particular merit of his own.

His experiences with, among others, George Auld, Claude Thornhill, Buddy De Franco, Elliot Lawrence and Neal Hefti, have left him with a firm beat, but nothing much else. His ideas are mediocre and his tone does nothing to make him more pleasing.

The band as a whole, however, manages to capture something of the modern Basie mode in both its arrangements and execution. And there are some very fair solo moments from the sidemen, especially trombonist Frank Rehak.—Edgar Jackson.

Persuasive

EDDIE SOUTH (EP)

Sweet Georgia Brown (b); Eddie's Blues (a); Somebody Loves Me (c); I Can't Believe That You're In Love With Me (d).

(HMV 7EG8381—11a. 11d.)
(a)—South (vln.); Django Reinhardt (str.). 29/8/37. Paris. (French Swing.)

(b)—Same personnel, plus Wilson Myers (bass). Same session.

(c)—Personnel as for (a). 23/11/37. Do. (Do.)

(d)—Personnel as for (a), plus Paul Gordanier (bass). 25/11/37. Do. (Do.)

IF you have any ears for fiddle jazz—and Eddie South is one of the most persuasive jazz



Kid Ory with Minor Hall, whose illness kept him off this new LP.

violinists—you should hear these remarkable South-Reinhardt collaborations, made when the American was in Paris nearly 21 years ago.

His command of swinging phrases is at once in evidence on "Sweet Georgia," taken as a perfect middle tempo, and "Somebody Loves Me," which is almost as good. On both, Django provides a full, live background.

The romantic, somewhat extravagant blues playing on "Eddie's Blues," available for years on B8778, demonstrates South's violent attack and the extent of his tonal range. "Can't Believe" is again cast in the "gypsy-jazz" mould, but the flow of ideas and powerful swing keep the music interesting to this day.

More Eddie South, in partnership with Stephane Grappelly, can be heard on 7EG8324, also recorded in Paris during late '37.—Max Jones.

Ambitious

CHICO HAMILTON QUINTET (LP)

"South Pacific" In Hi-Fi
A Wonderful Guy; This Nearly Was Mine; Oles Moi; Some Enchanted Evening; Ball N'1; There Is Nothing Like A Dame; Younger Than Springtime; Happy Talk; A Cook-Eyed Optimist; Honey Hum; I'm Gonna Wash That Man Right Out Of My Hair. (Richard Rodgers.)
(Vogue 12 in. LAE12127—38a. 3d.)

Hamilton (drs.); Paul Horn (alto, flute); Fred Katz (cello); John Pisano (str.); Hal Gayler (bass). 15, 30/1/58. USA. (World Pacific.)

IF you place more importance on the melody than on original ways of dealing with it, this album may disappoint you.

TOP JAZZ EPs, LPs

- Week ended July 12, 1958
- (1) THE ATOMIC MR. BASE (LP)
Count Basie
(Columbia)
 - (2) MY FAIR LADY (LP)
Shelley Manne (Vogue)
 - (4) DAVE DIGS DISNEY (LP)
Dave Brubeck
(Fontana)
 - (—) ELLA SINGS THE IRVING BERLIN SONG BOOK—Vol. 1 (LP)
Ella Fitzgerald
(HMV-Verve)
 - (—) SARAH VAUGHAN AT MR. KELLY'S (LP)
(Mercury)
 - (5) GERRY MULLIGAN-P A U L DESMOND QUARTET (LP)
(Columbia-Claf)
 - (9) KID ORY IN EUROPE (LP)
(Columbia-Claf)
 - (7) SOUTH PACIFIC IN HI-FI (LP)
Chico Hamilton
(Vogue)
 - (8) MONTY SUNSHINE SHOWCASE (EP)
(Pye-Nixa)
 - (—) MR. ACKER SILK REQUESTS (LP)
(Pye-Nixa)

STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART

LONDON—James Asman's Jazz Centre, W.C.2. GLASGOW—McCormack's, Ltd., C.2. MANCHESTER—Hime and Addison, Ltd., and Record Rendezvous. BIRMINGHAM—R. C. Mansell, Ltd.; The Discery, 8. LIVERPOOL—Beaver Radio, Ltd., 1.

Capsule reviews

SONNY TERRY (LP)

"Harmonica Blues"

Alcoholic Blues; Carrino; Locomotive Blues; Bad Luck Blues; Lost John; Shortenin' Bread; Fine And False Blues; Harmonica Stomp; Beautiful City.
(Topic 10 in. 10T30—20a. 6d.)

TO sing the blues and accompany yourself on the harmonica is no mean technical feat. To do this and make music is strictly the province of Sonny Terry.

Topic have reissued a classic Folkways disc in which Terry proves himself a completely original blues and folk musician. A must for blues, jazz and folk collectors.—J. N. S.

LIONEL HAMPTON (EP)

Pig Ears And Rice; Red River; GHQ.
(Columbia-Claf SEB10092—11a. 10d.)

A SIX-MINUTE version of "Pig Ears," the opening slow blues which was a popular item of Hamp's big-band programme in '56, is the highspot of this 1955 EP.

Tenorist Eddie Chamblee solos in this and the two medium swingers on the back. Band is rough but vigorous; Hamp's vibes are lightly featured.—M. J.

Reissues

"CONCEPTION." MILES DAVIS—Conception. (Prev. Dequire 20-017.) My Old Flame. (Prev. 20-017; 10-281, revd. 11/4/53.) LEE KONITZ DUO—Duet For Saxophone And Guitar. (Prev. 10-280, revd. 25/4/53.) Indian Summer. (Prev. 10-285, revd. 25/4/53.) KONITZ SEXTET—Exzthesis; Hi, Beck. (Prev. 10-225.) Yesterdays. (Prev. 10-280.) Odjenar. (Prev. 10-285.) (Both revd. 25/4/53.) All now also, together with prev. unissued STAN GETZ—Intelli; CHUBBY JACKSON ORH.—I May Be Wrong; Preservation, 12 in. LP33-052.

BUD POWELL—Someone To Watch Over Me; That Old Black Magic. (Prev. Columbia Claf 330X10009, revd. 13/4/57.) Now also 10 in. 78 LB10086.

NEVA RAPHAELLO (With Dutch Swing College Band)—Some Of These Days; 2:18 Blues; I Ain't Got Nobody; Am I Blue? (Prev. Philips BBR116.) Now also EP BBE13162.

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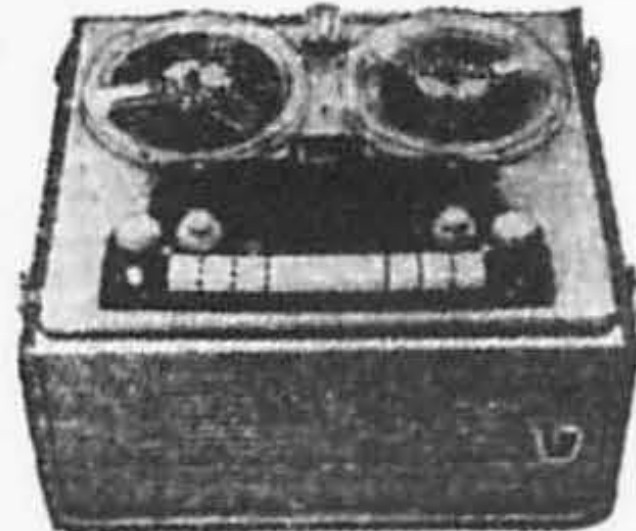


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CUT-PRICE WAR IN NEW DISCS

Starting off right

A CUT-PRICE disc war is looming over the record business.

This week, a new low-price label, Saga, has fired a broadside in what may prove to be a major price war.

Saga Records, owned by Saga Films, Ltd., will sell 12-in. LPs for 25s. and EPs at 6s. 3d.—a price reduction of approximately 50 per cent. A&R man for the pop and jazz issues is Peter Burman.

Another company—this time with American artists—will enter the cut-price fray in the Autumn.

First release

Of the Saga jazz and pop EPs set for release, the first issue will present the Ken Sykora Guitar Club Group.

Featured with guitarist Sykora are Ike Isaacs, Ray Dempsey and Alan Metcalfe (strs.), Reg Wale and Roy Davey (vibes), Bruce Turner (alto), Arthur Watts (bass) and Allan Ganley (drs.).

Also lined up among the first issues are EPs by pop singers Johnny Grant and Benny Lee, the Allan Ganley Quartet, the Tommy Whittle Quintet, folk singer Roy Guest and an album of Spanish folk songs by Dorita and Pepé.

Pop and jazz will also be available on Saga tapes.



STUART REID TAKES OVER AT SHELDON

Stuart Reid, who has been associated with Syd Green at Edwin Morris for the past two years, takes over from Tony Mansell as Exploitation Manager for Sheldon Music (one of the Chappell subsidiaries) from August 5.

Stuart was previously with Leslie Simpson, of Irving Berlin, for six months.

Stars of the new BBC Friday midday radio series "Once In A While," pianist Bill McGuffie and singers June Marlow and Matt Monro took time out from rehearsals for last Friday's opening show to pose for MM cameraman Bill Francis.

Jazz trumpeter dies

HOLLYWOOD, Wednesday.—Jazz trumpeter Sterling Bose has died in St. Petersburg, Florida, where he was living in semi-retirement.

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Only Man On The Island	4/8	Get Me To Church On Time	3/8	Little Sorcerer	2/8
Billie In Scotland (W)	4/8	Accustomed To Her Face	3/8	Wear My Ring Around Neck	4/8
This Happy Feeling (W)	4/8	With A Little Bit Of Luck	3/8	Too Soon To Know	3/8
A Very Precious Love	4/8	Wouldn't It Be Lovely	3/8	Love Me Again	3/8
Yours	4/8	Book Of Love (G)	3/8	King Of Diamonds (G)	4/8
Returns To Me	4/8	Swaying Of Love (G)	4/8	Sail Along Silvery Moon	4/8
Sugar Moon	4/8	Kewpie Doll	4/8	It's Wonderful Thing (W)	3/8
Little Fide	4/8	Wonderful Time Up There	3/8	Clouds Soon Roll By	4/8
Oh Lonesome Me (G)	4/8	I Do	3/8	Why Don't You Understand	4/8
All I Do Is Dream	4/8	Are You Smiling	3/8	Haircut (G)	4/8
On Lonesome Me (G)	4/8	Chanson D'Amour	4/8	Tequila	3/8
Hearted And Distant (W)	3/8	Tom Hark	4/8	I May Never Find This Way	3/8
Wonderful Things	4/8	Witch Doctor	3/8	Marie Monette	3/8
Twilight Time	4/8	Tennara Lullaby	4/8	Don't Dream Of All (W)	4/8
Girls Talk About Boys (W)	4/8	It's All Happening	3/8	Someone To Love	4/8
Girl Of My Dreams (W)	4/8	How And For Always	3/8	Catch A Falling Star	3/8
Purple People Eater	3/8	Ring On A Ribbon	4/8	The Party (Mandy) (G)	3/8
Strut Me	3/8	Who's Sorry Now	3/8	Windward	3/8
Prisoner	3/8	Tulips From Amsterdam	3/8	Swinging Shepherd Blues	3/8
Cha Cha Baby	4/8	(W)	4/8	My Special Angel	4/8
Sundays (Cha-Cha)	4/8	Another Time Another Place	2/8	By The Fireside (W)	4/8
Endowment (W)	4/8	Lollipop	4/8	All The Way	4/8
Come Dancing (G)	4/8	Joanna	4/8	April Love	2/8
On Street Where You Live	3/8	As I Love You	3/8	Let Me Be Loved (W)	2/8
Dressed All Night	3/8	Happy Guitar (G)	3/8	Talk Evans (W) Med.	4/8
The Rain In Spain	3/8				

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After You're Gone	Chinatown	Happened In Monterey	Keep Young & Beautiful
Am I We Got Fun	Chin	Hear My Serenade	Kiss Me Again (W)
Am. Rhythmic Band	Died I Do	Hear My Song Varieties	Kiss Waltz
All Of Me	Diane (W)	How Deep In Ocean	Let's Fall In Love
Am I Kiss	Dianna	I Love You	Let Best World Be By
And The Angels Sing	Don't Tell A Soul	I Love My Baby	Light Silvery Moon
Avonlea	Drivin' Me Crazy	I Only Have Eyes	Linger Awhile
Blow Away	For Me and My Gal	I Wonder Who's Kim	Lonesome and Sorry
Blow Away	Found a New Baby	I'll Be Seeing You	Love Sweet Thing
Blow Away	Four Leaf Clover	I'll Never Be Same	Lullaby Of Broadway
Blowin' Sublim	Gal In Calico	I'm Coming Virginia	Lullaby Of Leaves
Blowin' Sublim	Get Happy	If You Know Your	Lullaby In Rhythm
Blowin' Sublim	Give Regards Broadway	Indiana	Lulu's Back In Town
Blowin' Sublim	Goodbye Blues	Japanese Sandman	Ma
Blowin' Sublim	Goodnight Vienna	Jeepers Creepers	Mama Lou
Blowin' Sublim	Goodnight Waltz	Just For A While	Makin' Whoopie
Blowin' Sublim	Gully	Just Like A White	Martin

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Request for Humph



Singer-actress-TV personality Frances Day visited the Carlton Ballroom, Slough, on Monday to hear the Humphrey Lyttelton Band on a one-night stand. Humph (above) obliged with a request solo for Frances.

U.S TV tour for Tommy Steele

TOMMY STEELE has been offered a seven-week booking in America playing at 17 television stations and ending with a fortnight in cabaret at Las Vegas.

He is likely to make the trip—his first to the States since he achieved fame—towards the end of next year, as a tie-up with his next two films.

One picture will star him in a "straight" acting role and another will be a musical.

'Cinderella' role

Tommy starts the first at the end of August. When it is finished, he begins rehearsing for pantomime. He is to play "Buttons" in "Cinderella" at the London Coliseum.

This is an extended version of the U.S. TV spectacular written of Rodgers and Hammerstein. Producer is Freddie Carpenter, who successfully handled Tommy in "Cinderella" at Liverpool last Christmas.

SCALA DENIES A 'COLOUR' SIGN

Latest in the colour-bar controversy is that the Musicians' Union has told its members that no new contracts may be signed with any management which exercises a colour bar.

This week, the management of the Scala Ballroom, Wolverhampton, denied displaying a notice saying "No coloured person will be admitted here."

This was alleged in the House of Commons last week by local MP John Baird. This week he told the MM: "My words may have been wrong, but I challenge the Scala to say the meaning was inaccurate."

Bertice signs on

Jazz singer Bertice Reading will star in the new Sandy Wilson musical "Valmouth," opening at Liverpool's New Shakespeare Theatre on September 15.

STOP PRESS

Paul Robeson's opening concert will be at the Royal Albert Hall on Sunday, August 10. (See also page 8.)

Famous West-End Hotel requires

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SINATRA PIANIST HERE

FRANK SINATRA'S pianist, Bill Miller, was scheduled to fly to London from Hollywood on Wednesday night to play for Vic Damone on his British tour.

Damone arrived in London on Tuesday and tried to book a British pianist, but was unsuccessful.

He will be backed by a trio, completed by bass and drums. Jack Parnell has been helping with these arrangements.

Damone opens at Birmingham Hippodrome on Monday and goes on to Glasgow Empire (28th), Manchester Palace (August 4) and Liverpool Empire (11th).

He then joins his wife, film star Pier Angeli, in Rome for a holiday while she films "The 39 Steps."

Pye Director quits

Leonard Smith, for two and a half years managing director of Pye Group Records (Sales), Ltd., has resigned his position and leaves today (Friday). He told the MM: "I disagreed on policy with the board."

SINGER WANTED

From Page 1

parable, say, with that of Vera Lynn, Anne Shelton or Alma Cogan.

"They're all attracted by the glamour and easy money, but they have so little to offer."

"I certainly want to take a girl singer to the States in October. She will sing at Carnegie Hall, in Washington, and at the Blue Note in Chicago. This, plus TV and recordings, could prove the springboard to fame and fortune."

"But she must have what it takes. I do not want anyone who is inexperienced professionally."

PERRY COMO GUEST

Patti Page will be one of the guest stars in "The Perry Como Show" on BBC-TV on July 30.

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