

Melody Maker

ANOTHER
EXCLUSIVE

SEPTEMBER 27, 1958 Over 114,000 Copies Weekly EVERY FRIDAY 6d.

FRANKLY—THIS IS THE GREATEST!

WRITES

DUKE ELLINGTON

GREETINGS to all my old and new friends in Great Britain—to the staff of the **MELODY MAKER** and its readers.

It will be a pleasure to be back in front of the exceptionally mature audiences we have always

found in Britain.

The important thing for an artist is to have someone look at his picture—whether they like it or not comes second.

The essential thing in music is to know that somebody is really listening; and that is a certainty in Britain.

UP TO YOU!

What will you be listening to? If I am to be frank, I must say that the band is the world's greatest.

Does that mean the greatest band on the scene today, or the greatest one I've ever had? I'll leave that to you to decide.

As always, our main object will be to showcase the men in the band as soloists. We're proud to say that two of the men who were with the band on the last tour of Great Britain 25 years ago are still with us—Johnny Hodges and Harry Carney.

As for material, we know there is a ready-made audience for certain albums that have been well received in Britain—notably the "Newport," "Such Sweet Thunder" and "A Drum Is A Woman" LPs. We will build our show mostly round these three albums, but, of course, we'll include material that goes way back.

In fact, you might say our programmes will range from 1927 to 1959.

Then, again, we may find some special inspiration and decide to create something on the spot.

Personally, I shall look forward to renewing friendships with Helen Oakley (Mrs. Stanley Dance), Pat Brand, Jerry Dawson, and to meeting others whom I haven't yet had the chance of getting to know—including Ted Heath and Johnny Dankworth.

But most important of all, I

STOP PRESS

American singing star Kathryn Grayson will NOT be topping the bill in the Variety season at the Prince of Wales Theatre, starting on October 6. At presstime negotiations were under way for a replacement.

... In this message to the MM on the eve of his band's first British tour for 25 years.



Duke Ellington

BOUND FOR THE MIDDLE EAST



ON Monday—the day after Bobbie Britton leaves Ted Heath—he flies to Aden for a three-week troop entertainment tour of the area, followed by a four-week season in Cyprus. He is pictured (above) with Jackie Trent, his co-singer in this Jack Bontemps CSE production, and pianist Sid Bootman.

'Babe' in the Pantomime

FOURTEEN - YEAR - OLD Laurie London will be the youngest disc star to top the bill in pantomime this Christmas.

He has been signed to co-star with Edna Savage in "Babes In The Wood" at Sheffield Empire, opening on December 24.

Laurie will play "Boy Babe" and Edna "Girl Babe."

Laurie returns from his eight-day tour of Denmark on Monday and on October 13 stars at Buxton.

He makes a return appearance in "Six-Five Special" on October 11.

'Cool' jazz club

South London promoter Ralph Peters opens a new traditional jazz club at Richmond Ice Rink on October 1.

DON LANG IS BACK IN 6.5 SPECIAL

FRANTIC singer Don Lang, who left "6.5 Special" in a blaze of headlines, returns to the new-style programme on November 17.

Don has signed for four appearances at fortnightly intervals—but as a solo act

TRANSATLANTIC

Frankie Vaughan flies to the U.S. on November 10 for a three-week visit—his fourth this year. The trip was originally planned for October, but has been put back for a month.

This will enable Frankie to take a two-week holiday in San Remo, and play a week of appearances at Boys' Clubs.

without the backing of the Frantic Five, with which he used to appear.

Format changed

"The reason for this is quite simple," a BBC official told the MM. "We like Don—but since he last appeared in '6.5,' the format has changed, and the Frantic Five, which was a part of the former show, is no longer in the line-up."

From October 4 the programme will be allotted a further five minutes, making it a full one-hour show. On Octo-

ber 11 the Kalin Twins will be the star guests.

Don Lang's summer show at Blackpool's Central Pier ends tomorrow (Saturday). Next Saturday (October 4) he will return to the TV screens in ABC's "Oh Boy!"

He then takes a month's holiday, which may possibly include a look-see trip to America. He will finalise his plans when he returns to London on Sunday.

DEP FOR HARRIOTT

Baritone saxist Harry Klein will be "depping" with the Joe Harriott Quintet until Joe is released from hospital.

Back Page, Col. 4

**Stop
Press,
U.S.A.**

**NEW YORK
HOLLYWOOD**

**Louis Bellson now
has his own band**

NEW YORK, Wednesday.—Drummer Louis Bellson has formed a big band which goes out on a road tour this autumn. Bellson, formerly with Duke Ellington, Tommy Dorsey and Benny Goodman, is married to Pearl Bailey. It is rumoured that Capitol will wax the new band.—Burt Korall.

**MUDLARKS NEXT
FOR U.S TRIP?**

NEW YORK, Wednesday.—The Mudlarks look like the next prominent British act to appear in the States.

Booker Mannie Greenfield is negotiating to bring the group here and to set up a new recording agreement in America for them. Greenfield has already helped spearhead a move towards free-lancing of British artists on various American labels. Recently he arranged an excellent agreement with Dot Records for Lonnie Donegan.

From REN GREVATT

VERA LYNN

MEANWHILE, thrush Vera Lynn, with husband Harry Lewis, was scheduled to arrive in New York yesterday. She will be in the States for several weeks for TV engagements and to plug her new London disc of "Love Song from 'Houseboat'."

JACKIE DENNIS

NEXT in line is 15-year-old Scottish chanter Jackie Dennis, who had the British hit version of "La Dee Dah." Dennis arrives here on Monday to begin rehearsals for his appearance on the October 4 edition of the Perry Como show.

TED HEATH

LATER the same week, Ted Heath and his Band arrive in New York to begin their

21-day concert tour. The tour opens on Friday, October 3, at Carnegie Hall, New York. It is possible that Dakota Staton will appear in the concert. Also here is British Decca topper E. R. (Ted) Lewis. He arrived in New York on Friday and headed immediately for the West Coast. He will return to New York on Saturday for a two-week stay.

PAT BOONE

PAT BOONE sang "Because" at the wedding of his sister-in-law, Jenny Foley, 18, in Bel Air, California. The bride was given away by her father, the country singer, Red Foley, who is also host of ABC-TV's Saturday night country show, "Jubilee, USA."

PAUL ANKA

PAUL ANKA is enjoying a fantastic success in Japan. During his first week in Tokyo, each of three performances a day were averaging 5,000 in attendance. At each show there were riotous ovations for the 17-year-old Canadian.

**Oh,
Ricky!**

From HOWARD LUCRAFT

HOLLYWOOD, Wednesday.—Rock-'n'-roll singer Ricky Nelson had over 40,000 teenagers at his Atlantic City concert (he beat Sinatra's record)—17 of whom fainted, and six laid on the ground in front of his car screaming: "Oh Ricky, please run over me."

DIZZY GILLESPIE is to MC the Dixieland night at the forthcoming West Coast Monterey Jazz Festival. . . . Joe E. Lewis reports

HOLLYWOOD HEADLINES

that when he was in hospital recently Frank Sinatra came to offer blood, "and he's still there under observation". . . . Robert Mitchum and Julie London have both been voted into ASCAP as composers.

BOB CROSBY and Shelly Manne are both in the forthcoming Red Nichols biopic "The Five Pennies". . . . Gary Crosby has joined Mamie Van Doren, Ray Anthony and Charles Chaplin, Jr. in the cast of "The Beat Generation," but Julie London has bowed out. . . . Warner Brothers MD Ray Heindorf supervised the recording of "Damn Yankees" in Rome and says that, with the same equipment, the results in Europe are far superior to the U.S.A.

ERROLL GARNER is expected to tour Russia soon. . . . Mitzl Gaynor has made her first vocal LP.

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LONDON + SUNDAY, 12th OCTOBER
GAUMONT STATE, KILBURN: 5.30 & 8.30 p.m.

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ODEON: 6.40 & 8.50 p.m.

LIVERPOOL + FRIDAY, 17th OCTOBER
ODEON: 6.40 & 8.55 p.m.

LEEDS + SATURDAY, 18th OCTOBER
ODEON (LEEDS FESTIVAL): 2.30 & 7.30 p.m.

CROYDON + SUNDAY, 19th OCTOBER
DAVIS THEATRE: 6.00 & 8.30 p.m.

CARDIFF + MONDAY, 20th OCTOBER
CAPITOL: 6.30 & 8.40 p.m.

BIRMINGHAM + TUESDAY, 21st OCTOBER
ODEON: 6.30 & 8.40 p.m.

BIRMINGHAM + WEDNESDAY, 22nd OCTOBER
ODEON: 6.30 & 8.40 p.m.

MANCHESTER + THURSDAY, 23rd OCTOBER
BELLE VUE: 7.30 p.m.

In the case of concerts at cinemas, tickets are available from the cinema advance booking office. Tickets for concerts in concert halls are available from usual agents.

**HERBIE FIELDS
KILLS HIMSELF**

NEW YORK, Wednesday.—Bandleader Herbie Fields, who enjoyed popularity and acclaim during the 1940s, died last week in Miami from an overdose of sleeping pills. He was 39.

Before taking the suicidal dose, Fields wrote a note saying: "I have completed my mission in life." Although he had been known during the past decade as an eccentric stylist, Fields originally enjoyed great respect as a jazzman, won the Esquire New Star award on alto sax in 1945, and appeared on one of the Metronome all-star record dates for Victor. He had solos on several important records with Woody Herman, Lionel Hampton, a great enthusiast of Fields's style, had him on tour as a member of the band for more than a year in 1944-45. Fields's own orchestra in recent years included Joe Wilder and other top-notch jazz soloists.

Leonard Feather

**Russ Hamilton
set for U.S**

RUSS HAMILTON looks set to visit the States next month. Russ told the MM at Pontefract on Saturday, where he wound up his Star Cinema one-night-stand tour with Ray Ellington: "I am just waiting for the OK from Dave Kapp, head of Kapp Records." Russ's "Tiptoe Through The Tulips" is going well in the States. He plans four or five weeks there doing TV spots and deejay shows.

SOUTHAMPTON.—The Concorde Modern Jazz Club and the Yellow Dog Jazz Club have reopened after the summer recess.

THE Rank Organisation is to convert its Odeon Cinema, Green Street, Cardiff, into a ballroom. It is expected to be ready before the end of the year.

MANCHESTER.—Jimmy Rushing is to appear at the Bodega Restaurant tomorrow (Saturday)

COVENTRY.—Formed three months ago, the seven-piece Weary City Stompers are appearing every Tuesday at the Mercers Arms.

CORNWALL.—Organist Nick Olsen has been re-engaged to play at the Carlyon Bay Hotel next Christmas and the following summer.

THE Midlands' most ambitious jazz venture kicks off tomorrow (Sat.), when Birmingham's new seven-nights-a-week "Jazz Studio One" holds its first session. Booked for the opening night are the Tommy Whittle Quartet and the Maurice Green Jazzmen.

Jerry Dawson

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THE TRUTH

about the concert slump

"WHY the drop in attendances at concerts by American stars?" asked the MM last week. From the readers the answers roared in. Considered explanations. Facetious rejoinders. Aggrieved responses. Most of them made sense. Your jazz fan, let it be remarked, is no fool. He knows that the Anglo-American exchanges have to be kept on an economic footing.

But so do his own finances. "Basie, Kenton and Hampton made a merry jingle on the cash register," observes F. G. Dellas of Neasden. "Now promoters are falling over themselves to present artists of quality. Belafonte, the Hi-Lo's and 'Jazz From Carnegie Hall' within a few weeks. And already they are advertising four Ellington concerts. Many people will not be able to afford them."

This theme is sustained by many. So is that of value for cash.

"Jazz fans don't want a lot of stars," says A. J. Young of Bow. "They want to hear more from fewer. At Walthamstow, J. J. Johnson and Kai Winding played four or five numbers."

"Poor publicity," adds P. A. Barker of Edinburgh. "Enthusiasts would gladly journey to Glasgow to hear the Hi-Lo's or Ellington. However, no word of concerts is seen in the local Press or on posters. I should have no idea about such concerts if it were not for the MELODY MAKER."

SHORT MEASURE

"Vocal groups like the Hi-Lo's and Four Freshmen, such singers as Jeri Southern and Eckstine," declares D. Padbury of Chesterfield, "will never pack halls anywhere. Their devotees, having high musical standards, are in the minority."

G. Ginn of Woodditton is sharp to detect short measure. "Kenton was great. Nearly two hours. I went to see him again. But Mulligan and the MJQ were on short time. So was Brubeck."

He found JATP "frustrating." "The various groups had enough time to warm up and then they were on their last number. The jazz fan is willing to pay to hear the best. But when he realises how little playing time he is offered, he thinks again."

The fans, he insists pay the inflated prices to hear the Americans, not the British supporting groups, however good.

TOO EARLY

Provincial readers grouse in chorus that first houses start too early, second houses too late. There is a common plea for a single concert arranged to give their transport problems consideration.

M. Price of Exmouth is critical of the loose standards of some visitors. "A brass section fluffing madly through 'Peanut Vendor'; trumpet cracks in 'String Of Pearls.' Norman Granz has many weirdly assorted shows to his credit—

HUMPHREY LYTTTELTON

is on tour. His column will be resumed on his return.



TONY BROWN

was inundated with your letters when, last week, the MM asked why customers were cold-shouldering some concerts by visiting Americans. Here is your verdict.

but they all have one thing in common. THEY WORK. They have to. Their pay cheque is listening in the wings."

"The honeymoon is over," says J. Waterfield of Plymouth. "Sunday shows have had a wonderful run. Too many distractions now. Only a rabid jazz fan will pay over five shil-

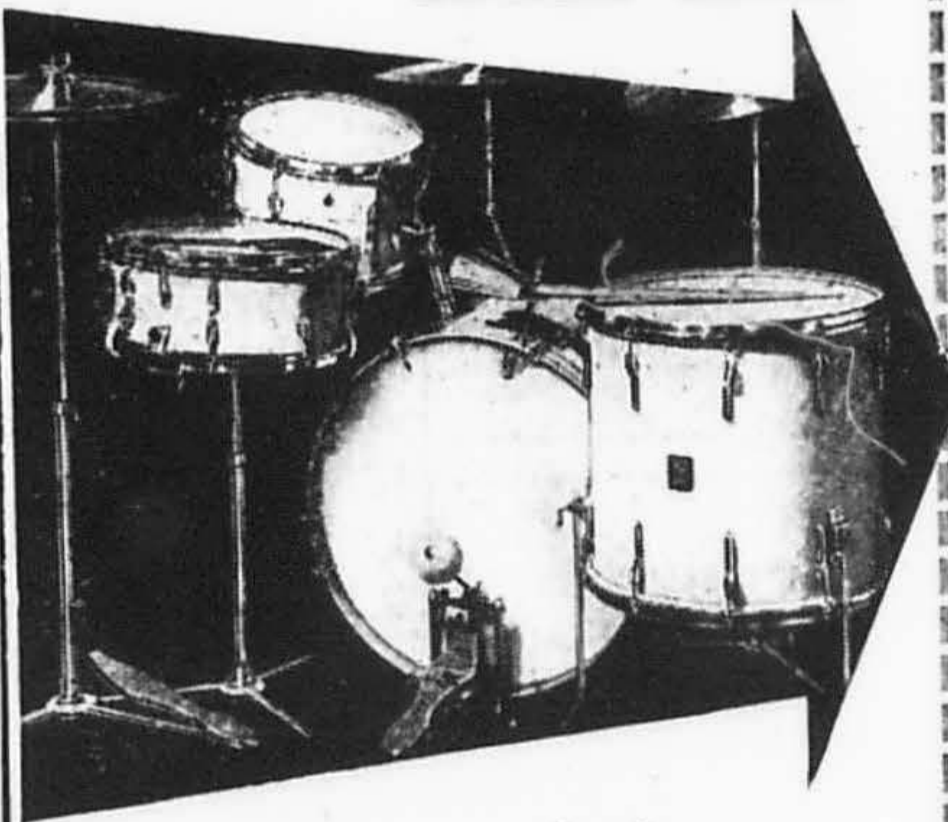
lings for a back seat in the stalls."

Criticism and advice from all parts of the country:

● "One vocal group and a so-so band doesn't make a night out."

● "The Hi-Lo's were dismally unpublicised."

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HAMPTON



KENTON



BASIE



BELAFONTE

These artists made a merry jingle on the cash registers, says a reader, and now promoters are falling over themselves to present artists of quality.

● "Broadcast a few shows to whip up interest."

● "The jazz-fan has got wise. A couple of top names won't coax him away from greatly improved local talent."

● "We want to see regular groups, not a few musicians under a fancy title."

have been mainly EPs and LPs, which limit disc jockey attention and consequently disc sales.

But the correspondence is closed on a note of high humour from Co., Durham.

"How to boost poor attendances?" advises Bob Carr. "Book an obvious crowd-puller. Just visualise the ad!"

The Hi-Lo's with CHRIS BARBER'S BAND. Lee Konitz and Zoot Sims with

CHRIS BARBER'S BAND. "The latter combination," he suggests mildly, "should be quite interesting."

INTERESTING

Weight of opinion is that a vocal group needs a hit record, even if a jazzman doesn't. G. Parratt of Louth makes the point that the Hi-Lo's releases



Stan Bourke

BETTY SMITH QUINTET



Peter Brail

HAT TEMPLE BAND



Graham Burbridge

CHRIS BARBER BAND



Tony Crombie

TONY CROMBIE'S ROCKETS



Eric Delaney

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Ray Ellington

RAY ELLINGTON QUARTET



Wicky Greave

ERIC ROBINSON ORCHESTRA



Lenzie Hastings

JOHNNY DUNCAN & HIS BLUE GRASS BOYS



Tony Kinsey

THE TONY KINSEY QUINTET



Ronnie Lord

NEW CHURCHILL CLUB



Peter Mayford

THE GRAHAM STEWART SEVEN

ON THE BEAT

PITY the poor disc star.

With his name in letters six foot high. His photographs outside the theatre. His record in the Top Twenty. And a tour of the British Isles ahead of him. The world is at his feet.

Or is it? These sobering thoughts occurred to me last Tuesday night as I sat in the stalls at the Prince of Wales Theatre and watched the Kalin Twins.

And watching, found myself becoming more and more depressed.

For these are two clean, soberly dressed, nice-looking youngsters. Who, I am sure, have never done anybody any harm.

Who didn't ask to star at the Prince of Wales Theatre, London.

But who, night after night, have to go on that stage and die a slow, embarrassing death.

It was YOU!

IT is not their fault that their record of "When" reached No. 1 in the British hit parade. You (or someone like you) put it there.

It is not their fault that, with no stagecraft, very little talent, no vocal ability, they are therefore starring in London's West End. The agents (catering for your tastes) put them there.

They can only do their best. Sing their songs as best they can. And put on a bold face against the audience's obvious indifference.

Pity them. But don't be too harsh on them.

You (the audience) have only to stay away.

But they have to go on that stage. Twice nightly. Night



after night. Night after night. There is no escape. . . . And it can't be much fun.

Home groan

MEANWHILE—where are all the girl singers? That is the cry of most of this country's bandleaders. If they can sing, they look hideous. If they look good, they can't sing. So runs the complaint.

Jack Fallon, Director of Entertainments for the Dorchester Hotel, thinks otherwise.

He told me this week: "Any one of the dozen girls we finally auditioned for the Tommy Whittle Band is good enough for any of the top bands in this country."

"And this certainly applies to the last four."

Four star

THE four? Celia Nicholls, who has spent the summer with her husband Ronnie Caryll's band at the Olympia Ballroom, Scarborough;

Jo Marney, former dancer from Torquay, who has been singing for only a year;

Margaret Ross, a good-looker from Belfast;

And—Jack's final choice—Maria Lee, from Richmond.

"This search," he told me, "has convinced me that there

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AS was to be expected, the letter from R. Keppel, of Uxbridge, published last week and reproduced alongside, astonished readers of this paper. In reply to R. Keppel's sentiments, blues singer George Melly now sends me this reply:

DOES Faubus when he's bored with segregation
Read Langston Hughes? Did Dr. Strydom leave
His rare jazz records to a grateful nation?
Does Oswald Mosley sometimes sit and grieve
For Poland's Jewry as he sips his tea?
Perhaps R. Keppel would enlighten me.

DO Teddy Boys en route for Notting Hill
Evaluate the Duke, or is it odd



George Melly

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is any amount of talent in this country. It only needs people taking the trouble to discover it."

Bandleaders: Are you listening?

Exciting

AND everybody who's heard her is raving about 18-year-old Jackie Trent—the girl who leaves on Monday for a CSE tour of the Middle East and Cyprus. (See picture, p. 1.)

"The finest jazz singer in Britain today," is one comment.

"A real musician," is another.

"The most exciting talent I've come across in years," is the opinion of the show's producer, Jack Bontemps.

Tube—or not tube?

CHANGE of leadership in the American Federation of Musicians (following the retirement of James Caesar Petrillo) has led to suggestions of a change of policy in regard to British bands appearing on American TV.

And many British fans would love to see and hear American jazzmen on their home screens.

What is the Musicians' Union's attitude? A fair one, I think.

Harry Francis told me the other day: "If there were some development in this direction,

it's undoubtedly something the Executive Committee would want to consider carefully.

"Because, just as many American bands get very little opportunity of appearing in their own TV, many British bands fail to get bookings here

"Therefore, there would be bound to be resentment on both sides if American bands were given screen-time here—and British bands in America."

Respect

BACK in the States after his European tour as arranger-accompanist to Sarah Vaughan, Ronnell Bright has some things to say about British audiences, British jazzmen—and British critics.

Says he: "The jazz musician is given the respect there that is often lacking in this country. The European audiences really listen. They let you know how much they are enjoying themselves."

"It makes you want to play better and better."

Ugh!

... as a jazz lover I enjoy the music played by Negroes. But I feel superior to them in all other respects and would not dream of mixing socially with them as members of the jazz fraternity seem to do.—R. Keppel, Uxbridge.
● It takes all sorts. . . .

To disbelieve that, closing for the kill. They pause to argue whether "trad" or "mod" is better, or discuss Discography? Perhaps R. Keppel would enlighten me.

WE'RE sorry sir to spurn your proposition. And cut out Negroes from our social round. For us, it's an untenable position.

To spurn the player and accept the sound. Black, brown or pinko-grey, I cannot see The difference. Keppel enlighten me.

Envoi

YOU "feel yourself superior." That's fine. I'll take the Hounslow not the Uxbridge line.

NOTE: Langston Hughes is the celebrated Negro poet. "PINKO-GREY" is the term suggested by novelist Aldous Huxley to take the place of "white" so as to destroy the emotive sense of superiority now inherent in that adjective. And for the benefit of non-Londoners the Piccadilly Line on the Underground system divides into two: the Uxbridge Line (where R. Keppel lives) and the Hounslow Line (where he does not).

On British jazzmen: "I enjoyed the Ted Heath band tremendously. We worked with them in London.

"Ronnie Scott and Tubby Hayes gassed me. Who says English musicians don't make it?"

On critics: "I didn't get to meet many of them. But if Max Jones is representative of the jazz critics in England, the musicians who work there have nothing to worry about."

"He's thorough, has a great interest in his work, plus the background and understanding necessary to make his writing meaningful."

Quote

"TO me Ellington has been like a huge ship ploughing a relentless course, while most other jazz musicians fuss around like little tugboats."—Alan Clare writing in "Duke Ellington: His Life and Music" (Phoenix House, 25s.).

Let America see The Mudlarks!

OUTSHINING the Kalins in every way at the Prince of Wales Theatre—a match for any American act of this nature and better than most—are the Mudlarks.

They sing well, move well, look good, possess bags of personality, and hold their audience right through an act that is excellently produced.

Professional

In short—they are professional.

They deserve to go to America (see page two). And I hope (remembering the Kalins) they get a starring spot at the Palace in New York.

Conditions being what they are, I doubt it. But I do not

doubt for one minute that this will be the first of many West End starring dates.

Brilliant

Professional, too, is Florian Zabach, who picked the audience "off the floor" after the Kalins' act, had them on their toes in half-a-dozen bars of brilliant fiddling, and went off to terrific applause.

Tall, blond and handsome, with immense personal charm, here is an American visitor who can call again any time.

A word, too, for Jimmy Gay. An honest-to-goodness, dyed-in-the-wool comedian in the finest British music hall tradition.—Pat Brand.



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Disappointing Jazz from Carnegie

MY annual holiday coincided with the "Jazz From Carnegie Hall" tour so that the final concert at the Gaumont State, Kilburn, on Sunday, was my only experience of the unit. I hope it wasn't a typical show for, frankly, I rated it the most disappointing concert I have heard from visiting Americans.

Much of the trouble lay with the rhythm section—and the failure of Oscar Pettiford's bass amplifier had little to do with it.

Kenny Clarke never began to swing, and both he and Pettiford, particularly the latter, were far too obtrusive behind the soloists. A good example was the Lee Konitz-Pettiford-Clarke trio.

Konitz may or may not have been playing well. It was difficult to discover, with Pettiford busily soloing behind him instead of indicating the chord sequence. Only someone with a certain knowledge of the sequences could have told what Konitz was doing with them.

Out of place

Apart from a beautiful "Willow Weep For Me," Zoot Sims was below his usual form, and although I am a great admirer of Phineas Newborn's recorded work, he seemed utterly out of place on a show of this sort—Pettiford and Clarke seemingly not knowing or not caring what he was up to.

Making a belated British appearance, Red Garland was one of the highspots of the evening. His playing was neat and always swinging.

Except from all criticism were J. J. Johnson and Kai Winding. Johnson's technique is incredible, but remains subservient to his easy flow of ideas.

Bob Dawbarn

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

FESTIVAL OF JAZZ CONCERTS AT THE ODEON

OCTOBER 13-18

DUKE ELLINGTON
JOHNNY DANKWORTH
HUMPHREY LYTELTON
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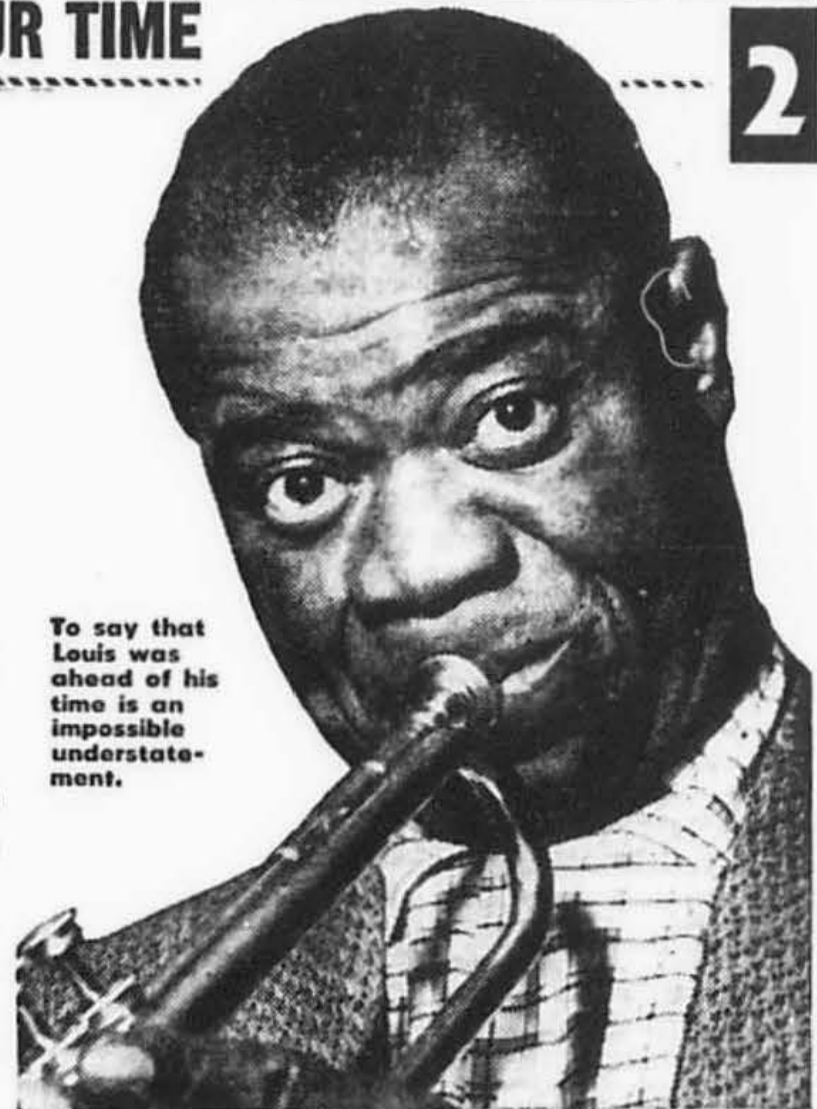
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STEVE RACE reviews GREAT RECORDS OF OUR TIME

2

Louis—the immortal

LISTING the records which qualify for a place in this series, one almost comes to a full stop on the subject of Louis Armstrong. When one man is responsible for so many classic performances, how can he possibly be represented by a single



To say that Louis was ahead of his time is an impossible understatement.

I'm a jazz pianist first of all

SHORT, slim, studious-looking and shy, Phineas offered me a seat while he changed for the Jazz From Carnegie Show at Gaumont State, Kilburn. "Tell me how you started," I said. "I am 26 and I have been playing piano for 19 years. My father plays drums, my mother plays piano, my brother Calvin, guitar—he is fantastic, he is on my last LP—and my sister-in-law plays trombone, so we have a family dance band."

"If your mother plays piano, what did you do?" I asked.

"Well, I play trumpet, alto, tenor, baritone, vibes, French horn and valve trombone as well. I play them well enough to earn a living and I compose and arrange. I have done a few things for Hamp."

Reverting to piano, I asked: "Everybody's talking about your technique. How did you get it?"

"Practice and good instruction," he replied. "But it's more in the mind than in the fingers. As far as I am concerned, a man can play just as fast as he can conceive. Some people think speed is technique. I don't think so because I can do it without very much practice. My philosophy is 'see it first and then play it'."

"Any ambitions?" I asked.

'Develop my style'

"Quite a number," he replied. "I want to compose, arrange and become generally more proficient on my other instruments."

"I want to develop my piano style—there's a lot of things I haven't managed to do on piano. I want to play orchestral style, with chords and octaves, but do it melodiously and keep swinging."

He demonstrated with his fingers on the dressing-table.

"Are you a suppressed classical pianist?"

"No. I play some—I read well—but I just fool around with the classics. I would"—shy laugh—"like to advance jazz piano to the point where it could be as constructive as in classical music."

Practice

"How would you do it?" "Tatum did it—in a way. I would continue in that way advancing the piano. It would require technical practice, development of sheer musicianship and attention to the classics as well as to jazz."

He looked at me to see how I was taking all this. "But," he added, "I am a jazz pianist first and foremost."

With that, his gentle smile vanished into the backstage gloom. And soon I heard the light, cascading brilliance of Phineas Newborn.



Phineas Newborn

number? The tremendous ensemble work of "Drop That Sack;" the singing tone and tunefulness of "Strutting With Some Barbecue;" the superb breaks of "Wild Man Blues" (complete with an historic Dodds solo); the imaginative virtuosity of "Savoy Blues;" the charm and variety of "West End Blues"...it seems impossible to single one out for special mention.

Yet sometimes the choice must be made, and this week I had to make it. I chose "Melancholy Blues."

Phineas Newborn

TELLS MAURICE BURMAN

THIS WEEK—

'Melancholy Blues'

by the Hot Seven

Recorded 31 years ago, it features the original Hot Five augmented by two: drummer Baby Dodds, inaudible on this occasion, and tuba player Pete Briggs, a man of real ability on his much-maligned instrument.

Back in 1927 there was nothing haphazard about record-making. The modern jazzman peels off choruses until someone feels like calling a halt. Louis and his colleagues planned their three minutes, so that while the listener senses the freedom which was vital to all New Orleans musicians, he is still left with a sense of shape.

Thus "Melancholy Blues" begins with a sequence of breaks by trumpet, trombone and tuba, leading into an opening chorus in which the warmth of Armstrong's blues playing bursts into full flower.

The Break

Before 15 seconds have gone by, the whole pattern of the record has been set out: this is to be an exercise in jazz pathos, impelled by that greatest of all early-jazz inventions, the Break.

To say that Louis was ahead

of his time in those days (as people still do) is an impossible understatement. The fact is that no one has ever approached his combined achievements.

Others may rival his technical command, the fertility of his ideas, even his warmth of expression, but no one has ever combined them, or succeeded in adding that poise and timing which alone would have put him in the front rank of the world's musicians.

Louis takes the first solo in "Melancholy Blues." Each note falls from his horn like a drop of clear spring water, its timing making nonsense of the academic musician's complaint that jazz is always restricted by its inflexible 1-2-3-4 beat.

In the case of Armstrong, it is the fractional defiance of the pulse which gives point to each note. By the time the breaks start, he has reached the peak of jazz invention, alternating flowing arpeggio phrases with single bent notes, and evoking, for the sociologically-inclined listener, all the exuberance and sadness of his race. In time he is joined by Dodds and Ory, those curiously unmatched colleagues who gave

Armstrong the most sympathetic support he ever enjoyed.

Just as Louis's tone is pure and sparkling—an open-air thing—so Johnny Dodds's is by turns shrill and guttural, reeking of city life. Ory's trombone, for all its jocular roughness, has overtones of a Lawrence Brown sweetness.

Between them they make a front-line of incompatibles which somehow blended into a unique team.

Ory's solo—fruity, stolid and often wildly out of tune—is nevertheless a thing of great character, in fine contrast to the easy, perfect musicianship of Louis.

Big bands

The Dodds clarinet, pulsating and anguished, follows for eight bars, then a final ensemble ride-out, in which Briggs's tuba plays a vital and entirely satisfactory part.

A great many things happened to Louis Armstrong in the succeeding years. He started recording with big bands, Hawaiian outfits and vocal groups.

He sang with huge choirs and Hollywood string sections. He learnt to play 280 high Cs in succession (or was it 2,800, and

continued on next page

DETAILS

Armstrong (tpt.), Kid Ory (tmb.), Johnny Dodds (dt.), Lil Hardin (pno.), Buddy St. Cyr (bjo.), Pete Briggs (tuba), Baby Dodds (drs.). Recorded 11/5/27. Duration: 3 min. 5 sec. Parlo R.2162; Col 3351007.

NEXT WEEK — Mel Torme's "California Suite"

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BLUE, BLUE DAY
ALL I HAVE TO DO IS DREAM

FRANK
SUGAR MOON

SHELDON
BORN TOO LATE
— IN THE PRESS —

THE RIGHT TO LOVE

Connie's back in the top spot

CONNIE FRANCIS has made it! After four weeks in the nether regions of the chart her "Stupid Cupid/Carolina Moon" has deposed the Kalin Twins' "When" to take over the No. 1 spot.

But how long will she hold it? Dean Martin's Volare is still in a challenging position at three, and moving up fast are the Poni-Tails, with Born Too Late, and the Everly Brothers, with Bird Dog.



Connie

Talking of Volare, Modugno's version is fading and Marino Marini is out, together with Lonnie Donegan's Times Are Getting Hard, Boys Lonesome Traveller, Tony Brent's Girl of My Dreams and Max Bygraves's Tulips From Amsterdam/You Need Hands.

The replacements are Perry Como, with Moon Talk, Johnny Mathis, with A Certain Smile, and two "happy returns"—Joe Henderson's Trudie—out of favour since its initial entry seven weeks ago—and Pat Boone's If Dreams Came True. This one has been in and out during the past fortnight, but strong sales have brought it this week to No. 13.

One to watch is Cliff Richard's Move It. Its sales really are—moving!

Melody Maker

TOP TWENTY

WEEK ENDED SEPTEMBER 20, 1958

| This week | Last week | Title | Artist | Label |
|-----------|-----------|---|------------------|------------|
| 1 | (2) | STUPID CUPID/CAROLINA MOON ALDON/LAWRENCE WRIGHT <small>(Other discs—Carolina Moon—Billy Vaughn (Lon); Guy Luytens (Bruna); George Hamilton IV (HMV).)</small> | Connie Francis | MGM |
| 2 | (1) | WHEN SOUTHERN <small>Barry Barnett (HMV); Johnny Worth (Emb).</small> | Kalin Twins | Brunswick |
| 3 | (3) | VOLARE (NEL BLU DIPINTO DI BLU) ROBBINS <small>Renald Chemy (HMV); Alan Dale (MGM); Rikki Henderson (Emb); Joe Low (HMV); Marino Marini (Dut); McGuire Sisters (V-Gram); Domenico Modugno (Ori); Nelson Riddle (Cap); Lita Roza (P-Nix); Anne Shelton (Phi); Cyril Stapleton (Dee); Jimmy Young (Col).</small> | Dean Martin | Capitol |
| 4 | (4) | RETURN TO ME SOUTHERN <small>Denny Dennis (Emb).</small> | Dean Martin | Capitol |
| 5 | (10) | FEVER PREUSS <small>Little Willie John (Par).</small> | Peggy Lee | Capitol |
| 6 | (7) | POOR LITTLE FOOL COMMODORE-IMPERIAL | Ricky Nelson | London |
| 7 | (11) | BIRD DOG ACUFF-ROSE | Everly Brothers | London |
| 8 | (6) | SPLISH-SPLASH GOOD MUSIC <small>Bobby Darin (Lon); Johnny Worth (Emb).</small> | Charlie Drake | Parlophone |
| 9 | (15) | BORN TOO LATE CHAPPELL | Poni-Tails | HMV |
| 10 | (5) | ALL I HAVE TO DO IS DREAM CHAPPELL <small>Barry Barnett (HMV); Paul Rich (Emb).</small> | Everly Brothers | London |
| 11 | (16) | MAD PASSIONATE LOVE DUCHESS | Bernard Bresslaw | HMV |
| 12 | (8) | ENDLESS SLEEP ABERBACH <small>Judy Reynolds (Lon); Gene Ross (Par); Paul Rich (Emb).</small> | Marty Wilde | Philips |
| 13 | (—) | IF DREAMS CAME TRUE KORWIN | Pat Boone | London |
| 14 | (13) | VOLARE (NEL BLU DIPINTO DI BLU) | Domenico Modugno | Oriole |
| 15 | (9) | YAKETY YAK PROGRESSIVE <small>Paul Rich (Emb).</small> | Coasters | London |
| 16 | (—) | MOON TALK LEEDS | Perry Como | RCA |
| 17 | (17) | PATRICIA SOUTHERN <small>Geoff Love (Col); Gordon Franks (Emb).</small> | Perez Prado | RCA |
| 18 | (—) | TRUDIE HENDERSON <small>Harry Groves (Dee).</small> | Joe Henderson | Pye-Nixa |
| 19 | (19) | HARD HEADED WOMAN BELINDA <small>Paul Rich (Emb).</small> | Elvis Presley | RCA |
| 20 | (—) | A CERTAIN SMILE ROBBINS <small>James Boys (Col); Andy Russell (RCA); Paul Rich (Emb).</small> | Johnny Mathis | Fontana |

Britain's top jazz LPs, EPs

(Week ended September 20, 1958)

- (1) MY FAIR LADY (LP) Shelly Menne (Vogue)
- (2) THE ATOMIC MR. BASIE (LP) Count Basie (Columbia)
- (3) DAVE DIGS DISNEY (LP) Dave Brubeck (Fontana)
- (6) SOUTH PACIFIC IN HI-FI (LP) Chico Hamilton (Vogue)
- (—) CONCERT BY THE SEA (LP) Erroll Garner (Philips)
- (4) ELLA SINGS THE IRVING BERLIN SONG BOOK—Vol. 1 (LP) Ella Fitzgerald (HMV/Verve)
- (8) MR. ACKER BILK REQUESTS (LP) (Pye-Nixa)
- (—) SING A SONG OF BASIE (LP) Annie Ross, Jon Hendricks and the Dave Lambert Singers (HMV)
- (5) GERRY MULLIGAN-PAUL DESMOND QUARTET (LP) (Columbia-Clef)
- (7) TREASURES OF NORTH AMERICAN NEGRO MUSIC—Vol. 1 (EP) Leroy Carr (Fontana)

STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART

LONDON—Foyles, W.C.2. GLASGOW—McCormack's, Ltd., C.2. BELFAST—Atlantic Records. MANCHESTER—Hime and Addison, Ltd., and Record Rendezvous. BIRMINGHAM—R. S. Mansell, Ltd., 5, The Diskery, 5, NEWCASTLE—J. G. Windows, Ltd., 1, LIVERPOOL—Beaver Radio, Ltd., 1.

America's top discs

As listed by "Variety"—Issue dated September 24, 1958

- (2) IT'S ALL IN THE GAME Tommy Edwards (MGM)
- (1) VOLARE (NEL BLU DIPINTO DI BLU) Domenico Modugno (Decca)
- (3) LITTLE STAR Elegance (ABC-Paramount)
- (8) ROCKIN' ROBIN Bobby Day (Class)
- (4) BIRD DOG Everly Brothers (Cadence)
- (11) TEA FOR TWO CHA CHA Tommy Dorsey (Decca)
- (16) TEARS ON MY PILLOW Imperials (End)
- (6) PATRICIA Perez Prado (RCA Victor)
- (12) SUSIE DARLIN' Robin Lake (Dot)
- (17) TOPSY Cozy Cole (Love)
- (6) DEVOTED TO YOU Everly Brothers (Cadence)
- (15) JUST A DREAM Jimmy Canton (ABC-Paramount)
- (18) KING CREOLE Elvis Presley (RCA Victor)
- (—) SUMMERTIME BLUES Eddie Cochran (Liberty)
- (—) NEAR YOU Roger Williams (Kapp)
- (—) BALLAD OF THUNDER ROAD Robert Mitchum (Capitol)
- (—) TOM DOOLEY Kingston Trip (Capitol)
- (—) LA PALOMA Billy Vaughn (Dot)
- (—) DOWN THE AISLE OF LOVE Quantonica (Hunt)
- (—) THE END Earl Grant (Decca)

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YOUR RECORD DEALER

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| <p>BIRMINGHAM</p> <p>CURTIS'S RECORD SHOP, High Street, Knowle, Solihull, Birmingham.</p> <p>THE LATEST records are always in stock including alternative numbers on 7-in. 45 speed.—Hastuck's Radio and Television, Ltd., 4, Lozells Road, Birmingham 19.</p> <p>BRADFORD</p> <p>MOORES OF BRADFORD, Record Balcon, 26 North Parade.</p> <p>BRIGHTON AND HOVE</p> <p>DOBELL'S RECORD SHOP, 104, Western Road, Brighton.</p> <p>WADMAN'S OF KEMPTOWN for all your records.—99, St. George's Road.</p> <p>WICKHAM, KIMBER AND OAKLEY for one of the BEST stocks of JAZZ records in Great Britain.—8 George Street, Hove.</p> <p>BRISTOL</p> <p>STAN'S, Five Denmark Street, Jazz specialists. Secondhand dept. Dubs. Private Recording.</p> <p>CARDIFF</p> <p>CITY RADIO (Cardiff), Ltd., 2, Churchill Way, Cardiff, Phone 28169. The only specialised jazz record shop in Wales.</p> <p>WHETHER POP or classic your record will be at the Record Brownerie James Howell and Co., Ltd., Cardiff.</p> <p>CROYDON</p> <p>ALLDER'S OF CROYDON, all makes, all speeds, pop and classical.—North End, Croydon, Cro. 4477.</p> <p>DARLINGTON</p> <p>CEO. A. WILLIAMS and Son, Ltd., 8-10, Tubwell Row, Darlington (66224).</p> <p>HORNCHURCH</p> <p>"UNEEDUS AGENCY," 17, Billet Lane, Hornchurch.</p> <p>HOUNSLOW</p> <p>WALDREN'S, 60-64, High Street, Hounslow, Middx.</p> <p>LEEDS</p> <p>KITCHEN'S OF LEEDS, Record Balcon, King Edward Street.</p> | <p>LONDON</p> <p>BRITXON.—GRAMER (Brixton) Ltd., comprehensive record and musical instrument stocks.—4a, Acre Lane, S.W.2.</p> <p>CATFORD/BROMLEY Jazz fans, visit Payne's Music Shop, 212, Bromley Road, Hit. 3134.</p> <p>E.C.1.—GRAHAM'S, 14, Exmouth Market.</p> <p>ISLINGTON.—AL'S RECORDS, 45 F.P.M. Largest stock in North London.—65, Cross Street, N.1. Cannonbury 5332.</p> <p>MUSWELL HILL.—LES ALDRICH, 14, Firs Parade (near Odeon), All. Incls.</p> <p>ST. JOHN'S WOOD.—NATIONAL RADIO SERVICE, 62, St. John's Wood High Street, N.W.8. Jazz, pops, classics.</p> <p>W.1.—ABSOLUTELY amazing bargains in slightly used records at MORTON'S, 10, Walker's Court, Brewer Street (Reg. 7924).</p> <p>W.C.2.—DOBELL'S, Jazz only.—77, Charing Cross Road, Ger. 3673.</p> <p>W.C.2.—JAMES ASMAN offers expert service for all record buyers at RECORD CENTRE, 23a, New Row, St. Martin's Lane, Cov. 1380.</p> <p>W.C.2.—WALSH, HOLMES, 148, Charing Cross Road, Temple Bar 9364.</p> <p>MANCHESTER</p> <p>MARSHALL'S RECORD CENTRE, 69, Oxford Road, Manchester 1. Ard. 6173.</p> <p>NOTTINGHAM</p> <p>REDIFFUSION RECORD Centre for all the latest records.—Angel Row, Nottingham.</p> <p>SHEFFIELD</p> <p>COX RADIOVISION (Sheffield) Ltd., 687, Attercliffe Road, Sheffield 9, Phone 42261.</p> <p>WILSON PECK, Ltd. YOUR record dealer.—Fargate, Sheffield.</p> <p>STOKE-ON-TRENT</p> <p>BEWS OF BURSLEM for all your records. All makes, speeds and types.</p> <p>DAVISON, LTD., 65, Market Street, Longton, Stoke-on-Trent 39733.</p> |
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Britain's 20 top tunes

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

He did everything. Everything that is, except recapture the innocent artistry of those golden days when he and his century were young and eager; when, in the intervals of living, loving, eating and travelling, seven carefree musicians could meet in a Chicago studio and rattle off a masterpiece which might live for the rest of time.

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Perry delivers this novel package with his customary charm and relaxation to tasteful accompaniments from the Mitchell Ayres Orchestra and

the Ray Charles Singers. Note to guitarists: There's some nice fretwork on some of these tracks.

Titles: Theme (Dream Along With Me); Ac-cent-tee-ate The Positive; It Could Happen To You; Love Letters; We Get Letters (Medley); Between The Devil And The Deep Blue Sea; Red Sails In The Sunset/Birth Of The Blues; When I Fall In Love; Come Rain Or Come Shine; We Get Letters (Medley); It Had To Be You; Twilight On The Trail; Theme (You Are Never Far Away).

(RCA RD-27078)

Jerry Lewis

DORMI-DORMI-DORMI seems destined for the pop parade—but not as Jerry Lewis handles it—on Brunswick 65756. Jerry's delivery is too bleaty.

Same criticism applies to *Love Is A Lonely Thing*.

There are better versions of the Dormi song by Eydie Gorme (of course!) and Jo March,

respectively on HMV 45-POP329 and London HLL8696. Even so, this is not the type of material that reveals Eydie's talent to the best effect.

Gorme coupling is the delightful *Be Careful, It's My Heart*, from her first LP.

As her encore, Jo March offers a rocky blues entitled *Fare Thee Well, Oh Honey*.

Sue Raney

PERIWINKLE BLUE, a coy song, is dolled up with a background of cooling voices.

My, My, How The Time Goes By is one of those religiousos. Nothing to match "The Careless Years" here, I'm afraid.

(Capitol 45-CL14923)

Neville Taylor

I LIKE Neville Taylor's treatment of *I Don't Want To Set The World On Fire and Tears On My Pillow*—"Fire" is yet another tuneful revival.

This boy has a good voice and compelling style. A pity to clutter it up in this instance with over-predominant background vocal effects.

(Parlophone 45-R4476)

Everly Brothers

THE Everly Brothers have another hit in *Bird Dog*, which already figures strongly in the Stateside best-sellers.

Devoted To You is the sentimental backing. First side is the one.

(London HLA8685)

Pat Boone

AN EP for the Boone addicts. "Howdy! Part Three," features Pat singing *Bez Your Pardon*; *With You/Every Little Thing*; *Sunday*.

(London RE-D1119)

Tony Bennett

TONY BENNETT'S *The Night That Heaven Fell* makes appealing listening.



Tommy Sands
—and a new vocal group, **The Raiders**—launch into a rock attack with "Blue Ribbon Baby."

SONGSHEET

A QUESTION that keeps cropping up is the similarity of titles. Because until you have had many years of experience in the song business, you cannot be expected to remember whether or not a title has been used before. As I have pointed out before, you have to take the personal reaction into account. An artist, publisher or recording manager looking at your song for the first time, who sees the title "Just Because I Love You," will drop it in the OUT tray right away! It is up to you to think up original titles. I know the pro. writers get away with the same titles time and time again. But if you analyse those songs, you will find some sort of "twist" or the introduction of new-sounding lines to give the song a feeling of freshness. True, they have the ready ear of the people they are trying to interest in their wares—a



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 - October 1st — Harker & Howarth — Bolton Co-operative Hall, Bridge St., Bolton
 - October 3rd — Wiggs, South Shields — Pier Pavilion
 - October 4th — R. S. Kitchen, Ltd — Y.M.C.A., Albion Place, Leeds
 - October 5th — Concert — Holdsworth Hall, Deansgate, Manchester
 - October 6th — Clem Millard & Max Share — City Hall, Newcastle-on-Tyne
 - October 7th — Gordon Simpson — West End Cafe, Shandwick Place, Edinburgh
 - October 8th — McCormacks, Glasgow — McLellan Galleries, Sauchiehall St., Glasgow
 - October 9th — Concert — Midland Institute, Paradise St., Birmingham
 - October 11th — Selmer, London — 114 Charing X Rd., London

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by **HUBERT W. DAVID**

whereas even 10 years ago a song could be written with no particular artist or situation in mind, now the framework of a song needs to be modelled on the vocalist's personality and style of presentation. So when you hear something coming over the air that you think you could have written just as well, pause a moment and study the singer who is singing the song. Even when you write a reasonably good number—and many of you can—try to hang a label on it. See whom it might suit among the names you see gracing the Hit Parade. That, of course, is the cart-before-the-horse method. You should really never start writing a song unless you have some particular artist in mind whom it might suit. This is the only way to approach today's market.

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," 180, High Holborn, London, W.C.1. The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until October 11, 1958, for readers in Britain; until November 11, 1958, for foreign and Colonial subscribers.

LUBBOCK a la SINATRA
JEREMY LUBBOCK, golden boy of the Mayfair set, will be something of a favourite with me if he can match these two tracks—*Odd Man Out* and *Too Bad You're Not Around*—on future releases. Almost uncanny how Jeremy resembles Sinatra here—particularly on "Odd Man Out." Plaudits for the accompanying work by the Ron Goodwin Orchestra. (Parlophone 45-R4473)



A man who gives orders
At sea and ashore, the Commander is a man who knows how to give orders. He is a man with the power of command.



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Gordon's
the party spirit

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Don't scrap these discs!

AT the end of this month HMV are deleting almost all the jazz records they issued from the American RCA Victor catalogue.

This means some of the best records of Ellington, Waller, Hawkins, Bechet and other jazz greats will disappear. On behalf of all jazz fans I should like to appeal to RCA, which now has the rights over here concerning these records, to reissue them as soon as possible.—S. E. W. Guy, Yelverton, S. Devon.

● Jazz fans—reach for your pens and paper. LP WINNER.

MAILBAG

Parade.—J. Buist, London S.W.16.

● How about it, BBC?

Thanks 1

THANKS to the Hi-Lo's for a wonderful Edmonton performance. Everything an audience could wish for was in

TV Jazz

SURELY one solitary TV half-hour per week could be spared by the animal, fish and museum lovers for a jazz montage, planned on similar lines to the BBC's "Picture



Sidney Bechet—his classic discs are being deleted

their act; rhythm, harmony, clarity, personality and comedy. And no record plugging!—R. Kirk, London, N.9.

● Perfection! LP WINNER.

Thanks 2

I WOULD like to thank the Dutch Swing College, Chris Barber's Jazz Band, Otilie Patterson and Neva Raphaelo for the wonderful traditional concert they gave us at London's Festival Hall last Saturday.—Coral Evans, London, S.E.8.

● A satisfied customer.

Lone Voice

I SHOULD like to speak as a "lone voice in the wilderness" and defend skiffle. Surely a form of music which creates interest among the younger set in the work of such great blues artists as Leroy Carr and the late, great Bill Broonzy must be a worthy cause?—Geoffrey Atkinson, Redcar, Yorks.

● A hefty claim, sir.

Bravo BBC!

IT'S time something was said about the really great shows the BBC put on. For instance, that wonderful Sinatra at Monte Carlo programme last Wednesday and all the "Voice of America" recordings.—W. Grundy, New Springs, Nr. Wigan.

THANK you, BBC, John Hobday, Hector Stewart and Teddy Warwick for "Tonight At Six" (BBC Light, 18/9/58). In it we heard Mel Tormé, Julie London, the Accidentals, Ella, Nat Cole and a feature on

Count Basie. IN SUCCESSION!!! More power to your turntable. BBC.—Dennis Hooley, nr. Stourport, Cheshire.

● Take a bow, lads.

Comments

FOR three and a half years I have been compiling a scrapbook on Sammy Davis, Jnr. Now it is almost complete, and to finish it off I would like to know what the public thinks of him.

Would MM readers like to give me their views?—Colin Langridge, 18, Melfort Road, Thornton Heath, Surrey.

● Here's your chance, budding critics!

Rebuke

CAPITOL would have shown more imagination had they substituted "South Of The Border" for "Road To Mandalay" on Sinatra's latest LP, "Come Fly With Me."

In that way the Billy May accompaniment would have been undisrupted.—Pamela Wright, Tamworth, Staffs.

● A good point made by other readers. LP WINNER.

Prejudice

I THINK it is about time critics forgot their prejudice against West Coast Jazz.

I agree that four or five years ago the Kentonites were very poor and unwingy, but now such fine musicians as Shelly Manne, Shorty Rogers, Bud Shank, and Cy Touff have lifted the standard of West Coast jazz immeasurably.—Dave Roberts, Chertsey, Surrey.

● WHAT prejudice?

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| OCT. 13 WOLVERHAMPTON, Civic Hall. | NOV. 12 NEWCASTLE, City Hall. |
| OCT. 17 HULL, A.B.C. Hall. | NOV. 17 & 18 BELFAST, Grosvenor Hall. |
| OCT. 19 COVENTRY, Theatre, Coventry. | NOV. 20 LIVERPOOL, Philharmonic Hall. |
| OCT. 21 BLACKBURN, King George's Hall. | NOV. 23 SWANSEA, Plaza Cinema. |
| OCT. 22 NOTTINGHAM, Odeon Cinema. | NOV. 25 BIRMINGHAM, Town Hall. |
| OCT. 23 SHEFFIELD, City Hall. | NOV. 27 HUDDERSFIELD, Ritz Cinema. |
| OCT. 24 HANLEY, Victoria Hall. | NOV. 30 LEEDS, Royal Albert Hall. |
| NOV. 2 LEEDS, Odeon. | DEC. 2 BEECH, Savoy Cinema. |
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This man's a master of satire

Songs by Tom Lehrer (LP)

The Old Dope Peddler; Be Prepared; The Wild West is Where I Want to Be; I Wanna Go Back To Dixie; Fight Fiercely Harvard; Lubashevsky; The Irish Ballad; The Hunting Song; My Home Town; I Hold Your Hand in Mine; When You Are Old And Grey; The Wiener Schnitzel Waltz.

(Decca LP1311—24s.)

THOUGH Tom Lehrer's name is not widely known in Britain, a surprising number of people have heard odd tracks from his records.

Surprising, because this is his first issue over here.

Yet anyone who has once heard him will recognise this master of satire immediately they hear the first bars of, say, "The Old Dope Peddler"—the lovable old soul who shuffles round the town "spreading powdered happiness."

LAMBASTED

It is doubtful whether the American way of life—at least as exemplified in the popular song—has ever taken such a lambasting.

Here are all the stock characters and favourite situations—the Wild West, unfortunately somewhat radioactive by now; Dear Old Dixie, "... I ain't seen one good lynching in years"

My Home Town—with its collection of criminals and maniacs.

The thing that makes Tom Lehrer a first-rate satirist is the fact that both words and music are excellent. With the kinks ironed out, these songs could probably bring in a lucrative living.

EXPRESSIVE

Lehrer's singing is pleasant and highly expressive. He is an excellent pianist and, like his voice, his playing achieves just the right balance—he never overplays his hand.

Alongside the record, Elek Books, Ltd., have produced a beautifully bound volume, "The Tom Lehrer Songbook," with the words and music and a witty introduction by the "New Yorkers" Al Capp.

Priced 18s. It is to be released on October 6 and should solve many a Christmas present problem—with or without the record.

In fact, it even includes a Christmas carol—not heard on the record—"Hark the 'Herald Tribune' sings, advertising wondrous things." —Jeff Smith.

QUINICHETTE

PAUL QUINICHETTE (LP)
"On The Sunny Side"

Blue Dots (b); Circles (a); On The Sunny Side Of The Street (c); Cool-lyppo (d).

(Esquire 12 in. 32-057-39s. 7[d.].)

(a)—Quinichette (tnr.); Sonny Red Kyner (alto); Curtis Fuller (tmb.); Mal Waldron (pno.); Doug Watkins (bass); Ben Thigpen (drs.).
(b)—Personnel as for (a), plus John Jenkins (alto).
(c)—Quinichette (tnr.); Jenkins (alto); Waldron (pno.); Watkins (bass); Thigpen (drs.).
(d)—Personnel as for (c), plus Kyner (alto); Fuller (tmb.).

All 10/5/57. USA. (Am. Prestige)

NONE of these musicians, with the possible exception of bassist Watkins, belongs in the very front rank of jazzmen, but on three of the four tracks their combined talents show to advantage.

Pianist Mal Waldron arranged all four tunes and wrote three of them—the fourth being Jimmy McHugh's "Sunny Side."

"Blue Dots" is taken at a spanking pace and shows the ex-Basile tenorist to be the most swinging of the soloists.

Of the two altes, both owe allegiance to Parker, but Kyner possesses a much harder tone than Jenkins, who is strongly reminiscent of Jackie McLean.

Waldron takes an attractive, though oddly shaped and angular piano solo. Trombonist Fuller is a technically adroit and very relaxed musician.

"Circles" is a medium tempo opus with Quinichette tending to resort to clichés and producing an unpleasantly fuzzy tone in the low register. Kyner and Fuller are again adequate, but Waldron's solo is the highspot.

"Sunny Side" is Quinichette's best track—a breathy, lyrical version of this famous standard.

The one real failure is "Cool," which for most of its inordinate length weds calypso rhythms to the front line soloists.

By the time it changed into 4/4, I was frankly too bored to

...breathy, lyrical

raise any great interest in subsequent happenings.—Bob Dawbarn.

Superb piano

CHARLIE MINGUS TRIO (LP)
"Trio"

Yesterdays; Back Home Blues; I Can't Get Started; Hamp's New Blues; Summertime; Dizzy Moods; Laura.

(London 12 in. LTZ-J15129-37s. 6[d.])
Mingus (bass); Hampton Hawes (pno.); Danny Richmond (drs.). 9/7/57. New York. (Am. Jubilee.)

BASS solos have the same effect on me as dishes made with boiled fish—I can take them without actual discomfort but would feel no sense of loss if I never experienced another.

This, being a trio session led by bassist Mingus, naturally features a heavy proportion of solos on that instrument. Though expertly played and all above average in melodic content, they do nothing to add to my appreciation of the album.

That is, of course, a matter of personal taste—in any case the record is worth anybody's money for the superb playing of Hampton Hawes. His work throughout ranks with his best to date and makes this one of the best piano releases of the year.

Although his playing shows traces of Erroll Garner (on "Back Home," for example) and Horace Silver ("Yesterdays"), Hawes is a mine of fresh ideas both in his percussive up-tempo work or in his satisfying renditions of ballads.

Side one contains a stomping "Yesterdays," "Back Home" as a feature for Mingus, a delightful "Can't Get Started" and superb blues playing from Hawes on "Hamp's."

The second side opens with an unusual version of "Summertime" taken fairly fast and with a Latin-American feel to the opening and closing choruses.

"Dizzy" is credited to Mingus and is based, albeit very loosely, on Gillespie's "Woody'n You." Lastly, "Laura" demonstrates Hawes' ability to breathe new life into an old standard.

Drummer Richmond is fine both in his rhythm rôle and in his few solo spots.—Bob Dawbarn.

Fireworks

CARMEN McRAE (LP)
"After Glow"

Can't Escape From You (a); Guess Who I Saw Today (b); My Furry Valentine (b); The Little Things That Mean So Much (a); I'm Thru With Love (b); Nice Work If You Can Get It (b); East Of The Sun (b); Exactly Like

You (a); All My Life (b); Between The Devil And The Deep Blue Sea (b); Dream Of Life (b); Perdido (a).

(Brunswick 12 in. LAT8257-37s. 8[d.])

(a)—McRae (voc., pno.) with bass and drums. USA. (Am. Decca.)
(b)—McRae (voc.) with piano, bass and drums. Do. (Do.).

CARMEN McRAE, one of the most promising new singers of the 'fifties, first attracted attention here in 1956 with her single record of "Love Is Here To Stay"; and the LP which followed it, "By Special Request," confirmed the favourable impression.

With each successive LP I have felt faint disappointment. On "After Glow," Carmen McRae shows the usual sense of style. And the voice, a little like Sarah Vaughan's but with a vibrant and slightly metallic sound of its own, is personal and agreeably expressive except when she forces it for far-out effects.

But on the one hand the collection is too heavily loaded with ballad performances to please most jazz lovers; and on the other it contains some vocal fireworks, very reminiscent of Sarah's, which do not come through convincingly.

"Devil And Deep," with its "shoobie-dooie" touches, is the worst offender. But "Exactly Like You," "Perdido," "East Of The Sun" and "Nice Work" all feature mannerisms which, so far as I am concerned, serve as reminders of Sarah Vaughan's superior artistry.

"I Can't Escape" and several of the others nicely combine tonal warmth with stylistic coolness. On at least four of the tracks, Carmen contributes surprisingly good piano.

The other musicians are unnamed, but the pianist shown on the cover is Ray Bryant.—Max Jones.

Folklore

ALAN LOMAX (EP)
"Alan Lomax Songs"

That's All Right; Long Time Man; Abilene; Brady.

(Nixa Jazz Today NJE1055-12s. 10[d.])

Lomax (voc.) with Dave Lee's Bandits; Lee (pno.); John Cole (mouth organ); Roy Plummer (gtr.); Jack Fallon (bass); Derek Hogg (drs.). 10/3/58. London. (Nixa.)

THESE are likeable Negro songs put over with uninhibited enthusiasm by Lomax and what he describes as his "modified rock-and-roll section."

Lomax is a folklorist with a natural inclination towards singing and playing the hundreds of songs he and his father col-



lected over the years. Here are four of the songs.

Interesting in themselves, they are made more so by Lomax's informative notes which tell us, for example, that the first title is his arrangement of an old dancing song "that came to me from Moses Platt, a huge strapping 70-year-old cotton-picker from Taylor, Texas."

"Abilene," a slow and sweet country blues with the "Trouble In Mind" theme, is in many ways the most attractive number on the EP, despite the fact that Lomax cannot get to the pitch of the difficult notes.

On the slower tunes, Dave Lee's bandits amble along with the right leisurely sound, while on the jumping tracks they work up a reasonable rock.—Max Jones.

Indigestible

HERBIE MANN—BOBBY JASPAR (LP)
"Flute Souffle"

Tel Aviv; Somewhere Else; Let's March; Chasin' The Bird.

(Esquire 12 in. 32-054-39s. 7[d.])

Mann, Jaspár (flutes); Tommy Flanagan (pno.); Wendell Marshall (bass); Bobby Donaldson (drs.). 21/3/57. USA. (Am. Prestige.)

I FIND this souffle rather indigestible. Despite both Mann and Jaspár doubling on both flute and tenor, there is too much of a "sameness" about each of the four long tracks.

There is little to choose between the two principals on flute but I find Jaspár greatly superior to his colleague on tenor. His tone has more bite and his ideas, although never startling, have a better and more even flow.

More interesting is the work of Messrs. Puma and Flanagan and



the generally good standard of the rhythm section as a whole. Neither of the Mann compositions—"Tel Aviv" and "March"—remain in the memory and the best track is Puma's pleasant "Somewhere Else."—Bob Dawbarn.

Satire

"TWO INTERVIEWS OF OUR TIME" (EP)

Interview With Shorty Pederstein; Interview With Dr. Sholem Stein. (Vogue VE170132-11s. 5[d.])

THESE cod American interviews, dressed in a mock-serious sleeve bearing the inscrip-

tion "A New Orthopaedic Sound Recording" and a straight-faced note, are about as funny as anything you will come across this year.

Oscar Pederstein represents an inarticulate jazz French horn player who "digs, like, the Bartok scene" and so on. His attempts to explain his art and the struggles of the radio interviewer to get with him make a record which Freberg must envy.

Dr. Stein is a Third Programme-type intellectual phoney who claims to have discovered a significant Hebraic influence in the calypso. Background music in each case is exactly right. In short, the record is a humorous masterpiece.—Max Jones.



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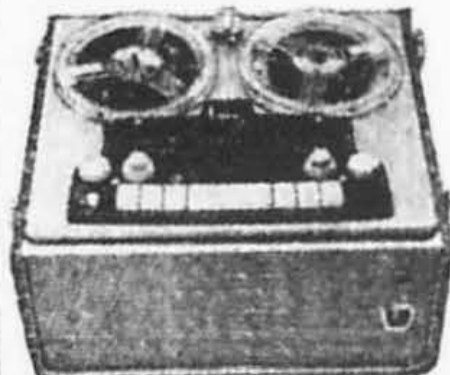


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Melody Maker

SEPTEMBER 27, 1958 EVERY FRIDAY 6d.

Ray Ellington in Jamboree bill

TWO more star groups have been added to the bill for the 1958 Jazz Jamboree at the Gaumont State, Kilburn, on November 23.

They are the Ray Ellington Quartet, with Valerie Masters, and the Jazz Makers, featuring Ronnie Ross (bari.), Allan Ganley (drs.) and Art Elleison (tr.).

Band stars

Already set are the bands of Chris Barber, Denny Boyce, Johnny Dankworth, Ted Heath, the Jazz Couriers, Tony Kinsey, Humphrey Lyttelton, Oscar Rabin, Edmundo Ros and Norrie Paramor's Big Ben Banjo Band. Tommy Trinder will be the compere.

The annual Jamboree is run by the Musicians' Social and Beneficent Council.

SWING COLLEGE SECOND HALF

THE Dutch Swing College Band, which undertook the first half of its British tour last weekend, returns for the second half next month.

Dates are Glasgow (November 6), Birmingham (7th), Sheffield (8th) and Manchester (9th).

They will again be supported by Acker Bilk's Paramount Jazz Band, with the possible exception of Manchester.

Chris Barber trumpeter Pat Hallow deputised with the Acker Bilk Band at Brighton Dome on Friday, owing to the sudden illness of Ken Sims.

FIRST BIRTHDAY

Conn Bernard's theme composition for the play, "Roar Like A Dove," at the Phoenix Theatre, W., entitled "Wee Jock," receives its first broadcast on Monday when Eddie Carroll and his Music air in the Light Programme from 5.31 to 6 p.m.

Conn and Eddie are the two pianists for the play, which celebrated its first anniversary yesterday (Thursday).

PRESLEY FOR BRITAIN—but NOT TO SING

NEW YORK, Wednesday. Elvis Presley may soon be in England—but not to sing.

Before embarking with some 9,400 other soldiers of the Second Armoured Division for Frankfurt, Germany, Private Presley told me: "Sure I'd like to see England, and if I can manage to get a three-day

From REN GREVATT

pass I hope to get over there from Germany."

A vast crowd of reporters and photographers attended the most-publicised embarkation on record at the Brooklyn Army Terminal. Alongside the pier, where the Press conference was held, the "USS Randall" waited to take Presley and his fellow-soldiers to Europe.

Trim and healthy

With his sideburns gone, Presley looked trim, healthy and clean-cut in his khaki uniform. There was a note of maturity which suggested that a newer, perhaps more sophisticated, Presley may emerge from the Army in 18 months' time.

Has his fan mail dropped since his call-up?

"I'd say it has doubled," said Elvis. "I've been getting 15,000 letters a week and it's been driving them crazy at Fort Hood, Texas."

HI-LO'S FOR TV WITH MANTOVANI

THE Hi-Lo's end their first British tour at the Gaumont, Hammersmith, next Saturday (October 4), and will then do a television film session with Mantovani and his Orchestra.

On the following Tuesday the group will star in Granada TV's "Chelsea At Nine" and three days later start a 10-day stint at the Ancienne Belgique, Antwerp, followed by a one-night-stand at Stuttgart.

They plan to return to the U.S. following their German date.

How has he taken to Army life? "I've made a lot of new friends," declared the King of Rock. "No, they didn't make it tough for me—not when they saw I had to pull KP duty and march on the parade grounds and shoot a rifle just the way they did. Nicknames? Sure they had a lot for me, but most of them wouldn't be printable."

Four more discs

Asked what he would do if rock-n-roll died out while he was in the Army, Presley replied: "I'll probably starve to death. But if it did really happen that way, and I don't think it will, I'd really make a serious try at the movies. Meanwhile, the record company has four more they'll release later on."

"I've got 25 gold records," he told the throng, adding that he still owned three Cadillacs, although his Army pay was \$5 dollars a month.

Book of poems

With the aid of officials, Presley, carrying a book of poems under his arm, eventually made his way to the ship.

One official said that a lot of celebrities had passed through the depot since World War One, but the Army seldom permitted Press conferences and "never anything on this scale."

TREBLE TONES IN WINDMILL SHOW

JOHNNY WILTSHIRE and the Treble Tones have signed for a six-week season at London's Windmill Theatre, starting on October 27.

The group is currently topping the bill in Variety for the first time for a week at the Palace, Newcastle, and next week starts a tour of one-night-stands at Granada Cinemas—Maidstone (29th), Aylesbury (30th), Bedford (October 1), Keffering (2nd), Grantham (3rd) and Mansfield (4th).

Guitarist Johnny leads Don Hunt (pno.), Cliff Ball (bass) and Johnny Scriven (drs.).

Celebrations

Bandleader Don Carlos and Mantovani viola player Alfred Friedlander are the top golfers of the music business.

Last week Don won the Jack Hylton Cup in a contest staged by the Music Directors Association and Alfred carried off the Melody Maker Cup in a tournament organised by the Musicians' Going Association.

'BUS STOP' GIRL

Shani Wallis opens on Monday at the New Shakespeare Theatre, Liverpool, in "Bus Stop"—in the rôle made famous by Marilyn Monroe in the film version.

DUKE ELLINGTON FROM PAGE 1

know that all of us will be happy to meet all of you, the readers of MELODY MAKER. I know we're going to love you madly.

DUKE ON TV

PLANS to present the Duke on television were being discussed this week. Although he will not be allowed to play on TV, both BBC and ATV hope to present interviews with him.

At Lime Grove, producer Humphrey Lyttelton is planning to present Ellington in a programme with the Johnny Dank-

worth Orchestra and Humphrey Lyttelton.

Sound radio is also after the Duke—BBC producer Jack Dabbs plans to record an interview by Charles Melville for his Saturday "Just Jazz" series.

Jill Day returning

Jill Day makes her second appearance in nine months at London's Society Restaurant when she opens a five-week season on November 3. She appeared there for four weeks at the beginning of the year.

'MUSIC SHOP' CUSTOMERS



The second edition in the present series of ATV's popular "Music Shop" was screened on Sunday afternoon. Two of the guests were Joan Small and Jimmy Young (r.) pictured (above) with "Music Shop" host Teddy Johnson.

In the swim

Former Olympic Diving Champion and now a Parlophone recording artist, Peter Elliott dived into ABC-TV's "Oh Boy!" last Saturday.

Taking over from Ronnie Carroll, Peter will be resident in the show until December 13.

VARIETY GIRL GETS DORCHESTER JOB

TWENTY-YEAR-OLD Maria Lee, of Richmond—former member of the Three Lana Sisters—has been chosen to sing with the new Tommy Whittle Orchestra, due to open at the Dorchester Hotel, W., on Monday.

ALAN—PLUS PIANO

Pianist Alan Clare opened at the Rake Club, Maddox Street, W. this week.

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- 1, 2, 3, 4 Jump
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