

Melody Maker

AUGUST 30, 1958 Over 114,000 Copies Weekly EVERY FRIDAY 6d.

EXCLUSIVE

Everlys
to tour
Britain

END THIS JAZZ SCANDAL

Says Humphrey
LYTTELTON

BRITAIN is lagging behind as a jazz world power. Other countries have their big jazz festivals—but not Britain.

Why? Because British jazz is still hamstrung by bumbledom and red-tape. We import and export jazzmen on a quota system as if they were farm machinery or frozen meat.



Humph

If we're not careful, we'll soon find ourselves the laughing-stock of our neighbours across the Channel—just as we were in the "Dark Ages" of the MU ban.

There have just been two big festivals on the Continent—at Knokke and Cannes. They have been packed with more star jazzmen from the States than British fans will see in a whole year of concert-going.

Open the doors

At Cannes, French musicians like Maxim Saury and Michel Attenoux played alongside Vic Dickenson, Albert Nicholas, Teddy Buckner and Sidney Bechet.

This could happen here. But it doesn't—because of MU and Ministry of Labour restrictions.

Of course, some control is necessary to prevent cut-throat anarchy. But why not an International Jazz Festival in Brighton or Scarborough?

Are we so dedicated to permits and quotas that we can't afford to unbend and throw open our doors to all comers once a year?

Star-packed festivals

The standard of British jazz would benefit from the opportunity to collaborate with American stars.

Jazz interest would be stimulated by the publicity which a star-studded Festival would attract.

And the enthusiasm, in terms of attendances and appreciation, would enable us to demonstrate to the world what visiting Americans have often testified—that we have the finest jazz audiences anywhere.

It would be nice, too, for British jazz enthusiasts not to have to traipse across the

Back page, col. 3



The hit-parading Everly Brothers are grabbing their coats in readiness for their long-awaited British trip.

This week, agent Leslie Grade told the MM that the singing twosome were definitely due to open a tour here "either on September 22 or 29."

Actual details of the trip are now being fixed.

Tommy Steele forms his own disc firm

TOMMY STEELE and his songwriting partner, **Lionel Bart**, on Tuesday formed their own record company.

45, Weymouth Street, W.1. "As the name implies, we are after special, gim-

micky sounds," says Lionel. "The original idea came from Decca when they learned that Tommy and I had played an active part in organising his Decca sessions.

New talent

"We aim to scour the country for promising new British artists, to make the discs in our own way and issue them in America.

"And if they make a hit in the States we will issue them in this country. The final details have still to be worked out."

Tommy finishes his three-week holiday in Cannes this weekend and resumes work on Monday with a week's Variety at the South Parade Pier, Southsea.

One-night-stands

He will then play some 20 one-night-stands before starting rehearsals in mid-November for the pantomime "Cinderella" at the London Coliseum. Dates are not yet settled.

FOOTNOTE: Last week it was announced that Tommy's managers—Larry Parnes and John Kennedy—had entered the disc field to record their own discoveries.

JIM DALE PLANS TO TURN COMEDIAN

JIM DALE, "pin-up boy" vocal-compere of "Six-Five Special," may quit the show in December to turn comedian.

Jim broke the news of his secret yearning to the MELODY MAKER this week.

"I started out as an eccentric dancer when I was 10," he said. "I was a comedian for six years after that—then I turned singer. Now I'm compèring.

All-round entertainer

"I want to be an all-round entertainer—with the emphasis on comedy.

"I certainly don't intend to outstay my welcome on 'Six-Five.' I've already been on the show since it started—first as a singer about once a month, and now each week as a compère.

"Mind you, I'm not knocking at 'Six-Five.' The show has given me a great chance to appear before a big audience of televiewers. The money isn't much—but, then, I haven't been doing it just for the money.

"I just don't want to get to the stage when people say: 'Oh, there he is again.' To be a real entertainer you have to go out and work before all types of audiences."



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On the Beat

THE word is stereo. It's on everybody's lips. The Radio Show has sparked off a form of hysteresis among the record companies. And the record critics are already suffering a kind of stereophobia as they sit (positioned to a fraction of an inch) scribbling between two loudspeakers (six to eight feet apart, please).

Who wants to know about monaural any more? In three years' time, every disc issued will be in twin-track form. And even the word hi-fi will be as dead as the steel needle.

But, meanwhile, there's been a quiet revolution taking place in sound radio that will, I predict, have even greater impact than stereo discs upon the listening public.

Yes, Stereophonic radio! And you will be hearing the first programmes in October.

Stereo Saturday

IT was in May that the BBC put out two experimental stereo transmissions. Their success was such that the Corporation is now planning one-hour 3-D programmes on alternate Saturdays, from 11 a.m. to midday.

To hear them, you will need a radio and a TV set. Because one channel of sound will come over the Third Programme wavelength and the other via the TV sound transmitters.

The loudspeakers of the two sets should be six to eight feet apart with (says the BBC) the TV set preferably on your right



with PAT BRAND

—because that will correspond to the studio set-up of the tape and disc recordings used.

This, of course, is just the beginning. And already the BBC is studying methods of transmitting stereo from a single VHF transmitter.

Wonderful world

AND so we march on. Next step will be colour TV for national consumption, and the studios at Television Centre (due for occupation in about three years' time) are designed to allow for the extra heat generated by the more powerful lighting needed.

After that (but a long time after) will come—stereo-sound-and-vision TV.

We live in a wonderful world. . . .

But . . . !

BUT—inevitably there's a snag. The more perfect—the more "natural"—the reproduction, the more perfect must be the men who make the music.

And, warns NBC's stereopioneering producer Bob Sadoff: "In monaural sound a musical 'goof' is usually so masked by other sounds squeezed into one channel that only musicians notice it."

"In stereo, there's little or no room any more for 'orchestral benevolence.' A sour note stands out like a sore thumb in anything from a small combo to a full orchestra."

You have been warned!

Experimental

NOT very far away from the Earls Court Exhibition—down in Chelsea's "Six Bells" pub—other experiments are taking place. Some of the biggest star names are meeting every Monday night to try out new arrangements—purely for kicks.

Idea sprang from trombonist Tommy Hodges, recently returned from a spell with the



Guest stars in "The Bernard Branson Show" on ATV on Sunday were Alma Cogan and "Expresso Bongo" star James Kennoy. They are pictured (above) backstage at the Prince of Wales Theatre during a break in rehearsals.

Charlie Barnet Orchestra, who passed it to pianist-arranger Ronnie Roullier, who launched the project.

And now such men as Bob Burns, Laddie Busby, Eddie Harvey, Tubby Hayes, Roy Wilcox, Allan Ganley, Brian Brocklehurst, Arthur Watts and Ronnie Simmonds are making regular visits to try out scores by people like Roullier, Jo Hunter, Harvey, Hayes and Johnny Scott.

It's something that's been happening in the States for a long time. I welcome it into Britain.

This is the way to get those

"new" sounds. This is the way to encourage new arrangers.

Historic

APPROPRIATE that this should be happening in the "Six Bells"—the pub that inspired the title for one of the most successful discs by the "pioneering" Spike Hughes band in the early '30's.

1984

EVENTUALLY things will have progressed to such a pitch, reproduction-wise, that the gimmick will be going to the theatre—to see the artists actually in the flesh!

OFF-BEAT

ARRANGER Eddie Rogers was telling me of the phone conversation between St. Peter and the Devil. "Why," asked St. Peter, "are we getting so few people up here? Everyone seems to be going below!"

"Simple!" chuckled the Devil. "It's that dreadful corny music you play. All

those harps and choirs. . . ."

But the day came when St. Peter was jubilant. He called the Devil again. "Guess what! One of the best-known bandleaders in the world has just walked in. He's agreed to form a hand-picked group up here and—"

The Devil laughed. "You're forgetting something. We have all the best arrangers!"

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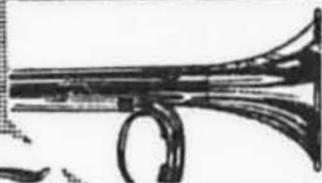
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The STEVE RACE column

CATCHING UP ON THE JAZZ SCENE

YES thanks—a very good holiday. And not a note of jazz from start to finish. I took my family to Tangier, where the sun beat down, and the only music I heard was the whine of Moroccan folk music from other people's beach radios. For 21 days I didn't even look at a newspaper.

All this, of course, made the homecoming more of a contrast. There in the hall was the pile of correspondence and periodicals almost three feet high. Methodically I waded through it.

First to hand, purely by chance, was something called "Jazz News," an elegantly printed affair sent to me each month in a plain cover by someone or other who prefers to remain anonymous. Usually a mixture of private jokes and reports from "Our special correspondent in Market Weighton," there is a big headline this month, which reads: "Price War Flares in Modern Jazz World."

► ADMIRABLE

Announcing a reduction in the admission charge to his "Jazz at the Marquee," NJF secretary Harold Pendleton says: "We believe that the modern jazz fan has had a raw deal for too long." Admirable sentiments. But I

can't help wondering what Mr. Pendleton would have said if, before the price reduction took place, someone had asked him: "Do you believe that your members are having a raw deal?" Presumably "Yes."

Speculating idly in this way, I turn the page, to find myself quoted in a letter. "A few weeks ago Steve Race said in 'Just Jazz' that he could not find any unarranged ensemble passages in modern jazz."

Did I? A frantic search through recent scripts fails to reveal any such remark. I certainly don't remember saying it. I don't even believe it's true.

Never mind. There is sheer delight awaiting me as I open a letter from reader Geoff Knott, of Birmingham. He

encloses a cutting from "Disc" which begins:

"There is a story told about Bix Beiderbecke." (A great start, you'll admit.) It then goes on to tell how Bix, "then at the start of his short, pyrotechnic career," used to lead street parades dressed in "a colourful silk shirt." In those days not only Bix, but everyone "knew that he was the greatest trumpet player in the world."

► WENT PALE

The story goes on to relate how another trumpet player became audible in the distance. "Bix went pale. He stopped playing... and began to cry." The great Beiderbecke mys-



Pendleton—champion of modern jazz fans?



Beiderbecke—at his peak at 16?

—after three weeks away from it all

tery is finally solved. "The new trumpeter who had dethroned Bix was a 19-year-old youth called Louis Armstrong."

It happens that this story is new to me, and for sheer fictitious drive I award it the all-time biscuit. Satchmo's birth date (1900) makes the date of the episode 1919, which in turn means that Bix was "at the height of his career" at the age of 16—long before he joined the Wolverines, or for that matter before Louis left home to join King Oliver. Poor old "Disc"—better stick to the Everly Brothers in future.

I have to catch up on three MELODY MAKERS, too, and three "Observers," in the first of which poor Kingsley Amis sits in his jazz no-man's-land throwing stones in all directions. He writes of "the tonally repulsive downward scales of (Paul) Desmond" (whatever that may mean), and notes

casually in passing that every musician of Teddy Wilson's generation has declined in the last 20 years.

I also learn from the Lucky Jim of Jazz that Gerry Mulligan is "wending his way back in the traditionalist direction." This is a surprise to me; no less, I suspect, to Mulligan.

► BEEF

In the MM dated 23/8/58 issue, Ronnie Scott has a beef about critics. "They never show up at a concert unless the attraction is American. Then you see them backstage as well."

Poor old Ronnie, fresh from the Brubeck tour: I can guess who he means. Unfortunately Ronnie isn't "News" to the extent that American visitors are.

One is reminded of the bank

Turn to page 6 ►

THE LAST WORD in ELECTRIC GUITAR GEAR

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The "New Line" console is now incorporated in all Hofner acoustic/electric and electric guitars. With this revolutionary miniature control panel you can effect a "quarter beat" flick change from rhythm to solo—"edgy" or round tone colours in a flash. Single or double plate consoles according to model.

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PICK GUARD PICK-UP UNIT (top right). Unit with two controls built into chrome-plated pick guard. No. 319, £4 10s.

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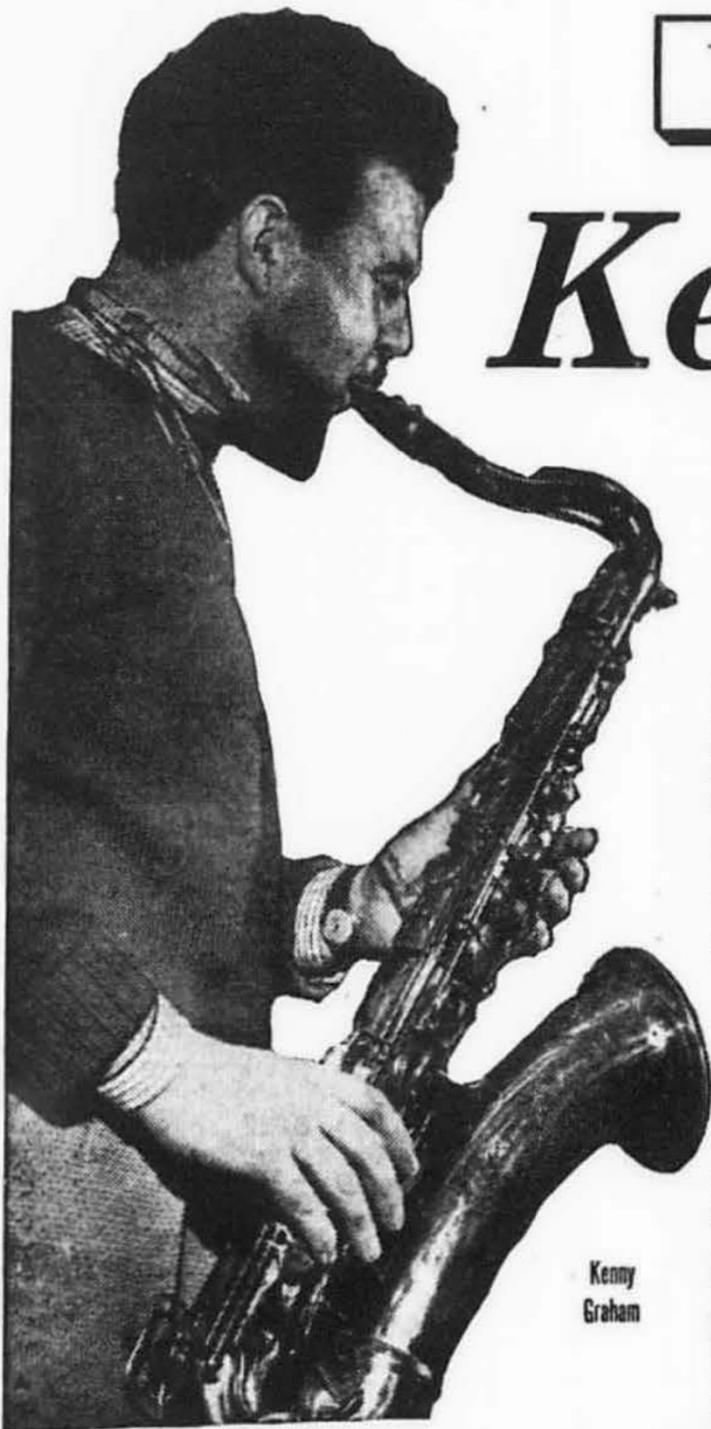
AUDITORIUM 200/250 volts A.C. operation, Pre-amp. with three high impedance inputs controlled by two volume controls with mixing facilities. 14 watts undistorted output. Tone control for attenuation of treble response. No. 42 ... 45 gns.

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STANDARD, A.C. operation 200-250 volts 50 cycles 5 watts undistorted output 10" elliptical speaker, Tone, volume and bass/treble controls. No. 40 ... 16 gns.

RUSH COUPON

MM READERS' PAGE



Kenny Graham

Kenny says— 'thanks!'

DURING my spell in hospital I have been able to regard the jazz scene objectively for a change. The general public is led to believe, through the medium of the Daily and Sunday press, that drug addiction, dope and moral laxity are synonymous with the jazz scene. I would like to put before the eye of the public another facet of that scene.

It has been the "jazz boys"—organisers, musicians and fans alike—who have come forward, quite voluntarily, to assist an ailing colleague.

No less than three benefits have been organised on my behalf. Fruit, "Get-well-soon" cards, letters, cigarettes and visitors have arrived to help make my present predicament less distasteful. In fact, the whole lot of 'em have been marvellous.

I would like everyone concerned to know how much I appreciate their kind thoughts and deeds. — *Kenny Graham, "G" Ward, Harefield Hospital, Harefield, Middx.*

We think Kenny deserves an LP to speed his recovery. **LP WINNER.**

▶ DEAD LOSS

LIVING in Brighton I have to travel to London or Croydon to see visiting American bands. I am sure they would get as good a reception in Brighton. — *D. Simmons, Brighton.*

According to Jack Higgins of the Harold Davison Office, "Brighton has proved a dead loss for the promotion of jazz concerts."

STEADY!

THE only hope that *Woody Herman* (MM 23/8/58) has of fronting a "swinging all-British band" is to arrange for the assassination of *Johnny Dankworth* and then take over.—*Thomas L. Nish, Glasgow.*
We hope you are kidding.

▶ AN IDEA

THERE are a lot of LPs on sale by American jazz guitarists. Can't we have albums by British guitarists like *Dave Goldberg* and *Ken Sykora*. — *John Harris, London, N.W.3.*

An idea for the A&R men. **LP WINNER.**

Steve Race

◀ from page 5

clerk in Putney who complained "It isn't fair. The reporters never even bothered to come and see me until I hit my mother-in-law on the head with a chopper." More serious is his repetition of the charge that "British critics don't do anything to encourage British jazz." To say this in an interview with a British critic, and in the paper which was entirely responsible for the publicity which put him on top, seems to me a curious sort of gratitude.

Ronnie, as I have often said, is a brilliant musician who has served jazz well... but jazz has served him well, too.
Finally I turn to the accumulated copies of "Down Beat," to learn that Stanley Dance and I have included British players in our selections for the 1958 International Jazz Critics Poll. Stanley includes pianist *Lennie Peix*; I nominate *Don Rendell* and *Victor Feldman*, thereby, as it happens, pushing Vic up to the 50 votes necessary to win him the New Star Poll. Even *Ronnie Scott* must grant me a small satisfaction.

LPs FOR YOUR LETTERS

EVERY week we GIVE AWAY a number of 12 in. LPs for interesting letters. You could easily win one by writing to: Readers' Letters, the MELODY MAKER, 189 High Holborn, London, W.C.1.

BROONZY'S £500

I WAS amazed to read (MM 23/8/58) that the National Jazz Federation "cannot say what will happen" to the money raised by their concert in aid of the late *Bill Broonzy*.

Surely there can be no doubt as to what should happen to it—the money must be sent to *Bill's* widow, *Rosa*, without further delay.

▶ A BOW

WE should convey our thanks to *Ted Heath* for last Saturday's "Band Show" on the BBC. He began with five consecutive instrumentals. Enough said! — *D. Padbury, Chesterfield.*

Take a bow, Mr. Heath!

▶ PRAISE

HAVING just returned from a holiday in the Isle of Man, I would like to praise the *Basil Kirchin Band*. They played some of the best swinging jazz I have heard for a while. — *Anthony Byrne, Liverpool 13.*

Your view is shared by many readers.

▶ SIX-FIVE

"SIX-FIVE Special" dying, indeed! If "Six-Five" is dying I can name plenty of programmes that are dead. — *M. McLoughlin, Fallsworth, nr. Manchester.*

But they won't lie down!

AS a jazz fan I don't agree that "Six-Five" should be closed down. The BBC very rarely puts any kind of jazz on TV, except on the old "Six-Five." On it, we do see *Heath, Dankworth, Mick Mulligan*, etc. — *W. Nuttall, Bolton, Lancs.*

True! **LP WINNER.**

Quite apart from the fact that the money is urgently needed for medical expenses incurred in *Bill's* lifetime and for funeral expenses, it was raised in *Bill's* name and it is his money. — *D. S. Stevens, London, W.11.*

Other readers also make suggestions.

I THINK it would be a great tribute to *Big Bill* if a plaque in memory of him could be put in the Royal Festival Hall. — *J. Morris, London, S.W.13.*

That is one idea.

USE the money to form the basis of a fund for the propagation of American folk-music. A club could be established in America, a record company could be formed, and tours and concerts arranged. — *Bill Cranfield, London, S.W.1.*

Another reader is angry—

THE fact that the great blues man was in need of money whilst £500 lay idle in London leaves a very nasty taste in the mouth. There must be many people who wonder whether the cancer killed *Bill* or if he was prematurely strangled by red tape. — *H. R. Mitchell, Bromley, Kent.*

Many readers have written of the sadness caused by *Broonzy's* death.

IT'S A HIT!!

IT'S A BOY

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- ★ NELSON RIDDLE (Capitol)
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WED., Sept. 17: ODEON, BIRMINGHAM	SUN., Sept. 28: ODEON, PLYMOUTH
THURS., Sept. 18: ODEON, GLASGOW	MON., Sept. 29: GAUMONT, TAUNTON
FRI., Sept. 19: NEW VIC., EDINBURGH	TUES., Sept. 30: GAUMONT, SALISBURY
SAT., Sept. 20: ODEON, NEWCASTLE	WED., Oct. 1: GAUMONT, SOUTHAMPTON
SUN., Sept. 21: ODEON, LIVERPOOL	THURS., Oct. 2: GAUMONT, ROCHESTER
MON., Sept. 22: ODEON, LEEDS	FRI., Oct. 3: ODEON, SOUTHEND
TUES., Sept. 23: GAUMONT, BRADFORD	SAT., Oct. 4: GAUMONT, HAMMERSMITH
WED., Sept. 24: ODEON, NOTTINGHAM	

POPS IN 3-D

NO need to be a monkey to travel into space. Discwise, the space age is right here on earth. The big gimmick dreamed up by the record companies to rocket the disc buyers into a star-spangled spending spree is stereophonic sound.

Stereophonic record players are the big event at the current Radio Show—and three of the major record companies have already announced their first stereo releases.

To bring news of the music of tomorrow to readers today, the MELODY MAKER has already set up top-quality stereophonic disc-playing equipment. Here, then, are some of the first stereo LP pop releases—sull warm from the presses.

Highspots of this LP selection include albums by Ted Heath, Les Brown, Edmundo Ros, Norrie Paramor, George Melachrino, Mantovani, Frank Cordell and Bill Shepherd and his Orchestra.

Les Brown and his Band offer "Concert Modern" (Capitol ST959). And to hear "Ros On Broadway" (Decca SKL4004), "Melachrino's Magic Strings" (HMV DSD

1751), Mantovani's "Film Encores" (Decca SKL 4002), Cordell's "The Melody Lingers On" (HMV CSD 1251), Paramor's "My Fair Lady" (Col. SCX3253), and Bill Shepherd's "Swinging Shepherd" (Nixa NFPL83001) is to know that—in truth—stereo is more than a sales angle, cash-raiding scheme.

Stereo seems to score more in the orchestral field. Hearing an orchestra in the idiom is like luxuriating in a musical Turkish bath; one is virtually surrounded by music—caressed into a soporific dream state, as it were.

But vocalists, too, gain immeasurably from the width that is achieved in background



Sinatra's best



Les Brown in 3-D

accompaniments. For evidence of this, spin Sinatra's "I'm A Fool To Want You" on "The Stars In Stereo" (Capitol SLCT6164). This surely ranks as one of Frank's best recorded performances to date.

WARNING: Don't rush to

buy stereo discs unless you have the right equipment to play them on. But you can play regular—or monaural—discs on a stereo machine. So start saving your pennies.

Or maybe your bank can now even give you a loan!



Lotis—relaxed

Dennis can click with this

I LIKE the relaxed delivery of Dennis Lotis on "Belonging To Someone." The lush, lilting backing is provided by The Vernon Girls and Tony Osborne and his Orchestra.

"Safe In The Arms Of My Darling" is a gooey waltz that could click with lonely guys in the far-flung outposts of the Empire (British—not Finsbury Park). (Columbia 45-DB4182).

► Buddy Knox

IS there a rocker in the house? Then Buddy Knox's "C'mon Baby and Somebody Touched Me" are just what the doctor ordered.

First side should score with the jivers. (Columbia 45-DB4180)

► Chaquito

NO evidence that the cha-cha phase is waning, judging from the releases put out by the disc companies.

Chaquito, played by Jim Dale on last week's "Six-Five Special," is given a hip-twitching beat by—Chaquito.

The title, "Me Voy Pa'l Pueblo," may not be familiar to cha-cha addicts, but the tune certainly



Laurie Henshaw's POP PAGE



Ted Heath's new single proves that his band can swing, says Laurie Henshaw.

will. This side also goes with a lilting swing. (Fontana 45-H146)

► Ella Fitzgerald

ELLA FITZGERALD is in her usual matchless form on "Your Red Wagon and Travlin' Light." The accompanying Rhythm Makers contingent includes some percussive electronic organ playing. (HMV 45-POP518)

► Gene Vincent

GENE VINCENT continues his rôle as ace impersonator on "Rocky Road Blues and Yes I Love You, Baby." He follows the Presley formula on the former; is on a Paul Anka kick on the latter. (Capitol 45-CL14908)

► Sandy Stewart

SANDY STEWART, who turns out to be a girl singer (it never does to take these American names for granted!), has a pleasant voice that is effectively showcased on "A Certain Smile," from the film of that title.

"Kiss Me, Richard," a gimmicky piece, is less suited to Sandy's appealing vocal style. (London 8683)

► Sunny Gale

SUNNY GALE—another girl vocalist, better known this time—also makes a stab at "A Certain Smile." But the outcome is sudden death. Sunny's voice has a strident, harsh quality

It swings!

BAUBLES, BANGLES AND BEADS (from "Kismet") may be a bit dated popwise, but when it gets such a brilliant setting as that given by the Kirby Stone Four and accompanist Jimmy Carroll, then the song is well worth such a "revival."

This is one of the most ingenious vocal arrangements I have yet heard, and the whole side swings like mad. Why this disc has not made the Hit Parade is one of those minor mysteries. Now I know why A&R men wear a permanently harassed look. I should have thought this was a natural. You can forget about "In The Good Old Summer-time." But don't miss the first side. (Philips 45-BP842)

that I find tough on the ears. Just Friends also gets a lukewarm reception from me. (Brunswick 05753)

► Sam Butera

SAM BUTERA, tenor-vocalist with the Louis Prima outfit, made an effective disc bow with "It's Better Than Nothing At All" on HMV 45-POP476.

Sam now turns up with a single on Capitol. Titles: "Bim Bam and Twinkle In Your Eye." Verdict: If you want to hear Butera at his best, get the first release. (Capitol 45-CL14913)

► Ted Heath

THOSE critics who say British bands can't swing should spin Ted Heath's "Strolling With The Blues and The Army Game."

Ted's rhythm section effectively disposes of this generalisation. (Decca F11048)

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► Sandy Stewart

SANDY STEWART, who turns out to be a girl singer (it never does to take these American names for granted!), has a pleasant voice that is effectively showcased on "A Certain Smile," from the film of that title.

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Eve Boswell—in a jam session

Jolly songs can be frustrating SAYS EVE BOSWELL

"I STILL have at least two major ambitions," said Eve Boswell as she relaxed in her dressing-room at the Queen's Theatre, Blackpool. "I have a burning desire to play in a modern musical comedy—or a musical film—and I would like the opportunity to sing jazz over here."

AMERICA'S TOP DISCS

As noted by "Variety"—issue dated August 27, 1958

1. (1) VOLARE (NEL BLU DIPINTO DI BLU) Demetrio Madugno (Decca)
2. (4) LITTLE STAR Elegants (ABC-Paramount)
3. (2) PATRICIA Perez Prado (ROA Victor)
4. (7) BIRD DOG Everly Brothers (Cadence)
5. (8) JUST A DREAM Jimmy Clanton (ABC-Paramount)
6. (6) FEVER Peggy Lee (Capitol)
7. (5) EVERYBODY LOVES A LOVER Doris Day (Columbia)
8. (3) POOR LITTLE FOOL Ricky Nelson (Imperial)
9. (12) MY TRUE LOVE Jack Scott (Carlton)
10. (12) DEVOTED TO YOU Everly Brothers (Cadence)
11. (14) VOLARE (NEL BLU DIPINTO DI BLU) Dean Martin (Capitol)
12. (8) WALLIE AND THE HAND JIVE Johnny Ols (Capitol)
13. (15) KING CREOLE Elvis Presley (ROA Victor)
14. (10) REBEL ROUSER Duane Eddy (Jamie)
15. (16) BORN TOO LATE Poni-Tails (ABC-Paramount)
16. (—) THINK IT OVER Oricks (Mercury)
17. (—) TOPSY Cozy Cole (Love)
18. (—) TEARS ON MY PILLOW Imperials (End)
19. (—) WESTERN MOVIES Olympic (Decca)
- (11) WHEN Kalin Twins (Decca)

Reprinted by permission of "Variety."

"I'm looked on as the girl who sings jolly-jolly songs—something the audience can join in by clapping to the rhythm. It's difficult to persuade managements that I might be able to act, too!"

"I'd love to sing jazz," said Eve. "Let's face it, we only have one real jazz singer in this country—Cleo Laine. Why? Because she's been able to surround herself with jazz and jazz musicians."

"Now in Sweden and Germany they look on ME as a jazz singer. I play concerts there in the same type of concert, at the same hall, with the same German bands, as Sarah Vaughan and Ella Fitzgerald."

"The last time I was in Stuttgart I appeared in a Treffpunkt Jazz concert at the Liederhalle. The finale was a jam session with everybody taking several 12-bar choruses. It was taken for granted that I would join in—and I did, and loved it."

"But over here I can't even get away with rock-'n'-roll. At the height of the craze I made a record with the rock-flavoured 'Stop Whistling Wolf' on one side. On the back was a Billy May score of 'Gypsy In My Soul'. But no—they still want me to sing 'Sugarbush' and 'Left, Right, Out Of Your Heart.'"

"I'm not complaining—I've done well out of this kind of material—but it is a bit frustrating."—Jerry Dawson.

Melody Maker TOP TWENTY

WEEK ENDED AUGUST 23, 1958

This week	Last week	Title	Artist	Label
1	(2)	WHEN SOUTHERN Other disc—Harry Barnett (HMV).	Kalin Twins	Brunswick
2	(1)	ALL I HAVE TO DO IS DREAM CHAPPELL Harry Barnett (HMV); Paul Rich (Emb).	Everly Brothers	London
3	(3)	RETURN TO ME SOUTHERN Denny Dennis (Emb).	Dean Martin	Capitol
4	(5)	ENDLESS SLEEP ABERBACH Jody Reynolds (Lon); Gene Ross (Par); Paul Rich (Emb).	Marty Wilde	Philips
5	(7)	TULIPS FROM AMSTERDAM/YOU NEED HANDS CINEPHONIC/LAKEVIEW Tulips from Amsterdam—Riki Henderson (Emb); You Need Hands—Erdie Gormé (HMV); R&H Henderson (Emb).	Max Bygraves	Decca
6	(4)	HARD HEADED WOMAN BELINDA Paul Rich (Emb).	Elvis Presley	RCA
7	(6)	RAVE ON SOUTHERN Hal Burton (Emb).	Buddy Holly	Vogue-Coral
8	(—)	STUPID CUPID/CAROLINA MOON ALDON/LAWRENCE WRIGHT Carolina Moon—Billy Vaughn (Lon); Guy Loupierre (Bruna); George Hamilton IV (HMV).	Connie Francis	MGM
9	(9)	SPLISH SPLASH GOOD MUSIC Bobby Darin (Lon).	Charlie Drake	Parlophone
10	(11)	POOR LITTLE FOOL COPYRIGHT CONTROL	Ricky Nelson	London
11	(15)	PATRICIA SOUTHERN Geoff Love (Col); Gordon Franks (Emb).	Perez Prado	RCA
12	(12)	YAKETY YAK PROGRESSIVE Paul Rich (Emb).	Coasters	London
13	(8)	BIG MAN GROSVENOR Bizarraes (Dec); Five Dallas Boys (Col); Hal Burton (Emb).	Four Preps	Capitol
14	(—)	FEVER PREUSS Little Willie John (Par).	Peggy Lee	Capitol
15	(17)	EARLY IN THE MORNING GOOD MUSIC Bobby Darin (Lon).	Buddy Holly	Vogue-Coral
16	(10)	THINK IT OVER MCPs	Crickets	Vogue-Coral
17	(—)	VOLARE (NEL BLU DIPINTO DI BLU) ROBBINS Ronald Chesney (HMV); Alan Dale (MGM); Joe Lown (HMV); McGuire Sisters (V-Cor); Domenico Modugno (Ori); Nelson Riddle (Cap); Lita Ross (P-Nix); Anne Shelton (Phi); Cyril Stapleton (Dec); Jimmy Young (Col).	Dean Martin	Capitol
18	(—)	LITTLE BERNADETTE BERRY	Harry Belafonte	RCA
19	(19)	SPLISH SPLASH	Bobby Darin	London
20	(14)	WHO'S SORRY NOW FELDMAN Betty Smith (Dec); Johanne Ray (Phi); Eric Roovers (Dec); Victor Silvester (Col); Nat "King" Cole (Cap); Teddy Wilson (HMV); Sid Phillips (HMV); George Lewis (Lon); Andre Previn (Dec); Gloria De Haven (MGM); Prancer Rollo (MGM); Joe Lown (HMV); Eddie Barclay (HMV); Benny Carter (Par); Lita Ross (Dec); Beryl Templeman (Emb).	Connie Francis	MGM

STORES SUPPLYING INFORMATION FOR RECORD CHART
LONDON—Popular Music Stores, E.S.; W. A. Clarke, S.W.S.; Imbels, W.C.1; Solo For Records, E.10; A. R. Tipples, S.E.15; London Lighting, N.1; Reg. W. Reed, Ltd., S.E.15. MANCHESTER—Dove Wholesale, Ltd., 1; H. J. Carroll, 16. BLACKWOOD—Glyn Lewis, Ltd., LEVERPOOL—Norm, Ltd., 1. BIRMINGHAM—R. C. Maxwell, Ltd., 5. PLYMOUTH—C. H. Yardley and Co., BRIGHTON—Dobell's Record Shop, 1. BOURNEMOUTH—Beales, CRAWLEY—S. C. Withers, SOUTH SHIELDS—Saville Brothers, Ltd., MIDDLESBROUGH—Sykes Record Shop, SLOUGH—Hickles, NEWCASTLE—J. G. Windsor, Ltd., 1. HULL—Sydney Scarborough, Ltd., BOLTON—Engineering Service Co., WORTHING—J. W. Mansfield, Ltd., LEEDS—R. E. Kitchen, Ltd., 1. EDINBURGH—Bandparts Music Stores, Ltd., 1. SOUTHAMPTON—The Record Shop. GLASGOW—McGormack's, Ltd., C.2.

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<p>FRANK</p> <p>SUGAR MOON</p> <p>YOUNG AND WARM AND WONDERFUL</p> <p>LITTLE PIXIE</p>	<p>FAMOUS-CHAPPELL</p> <p>SITTING IN A TREE HOUSE</p> <p>— IN THE PRESS —</p> <p>VICTORIA</p> <p>TWILIGHT TIME</p> <p><i>My Fair Lady</i></p>	<p>SHELDON</p> <p>THE RIGHT TO LOVE</p> <p>LOVE IS A TWO WAY STREET</p> <p>— IN THE PRESS —</p> <p>MAKIN' LOVE</p> <p>— IN THE PRESS —</p>

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Twenty top tunes

THIS copyright list of the 20 best selling songs for the week ended August 23, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

1. (1) TULIPS FROM AMSTERDAM (F) (2-) Cinephon
2. (2) ALL I HAVE TO DO IS DREAM (A) (2-) Acuff-Rose
3. (4) TRUDIE (B) (2-) Henderson
4. (3) ON THE STREET WHERE YOU LIVE (A) (2/5) Chappell
5. (8) WHEN (A) (2/-) .. Southern
6. (5) RETURN TO ME (A) (2/-) Southern
7. (7) YOU NEED HANDS (B) (2/-) Lakeview
8. (9) THE ONLY MAN ON THE ISLAND (A) (2/-) .. Bron
9. (11) I COULD HAVE DANCED ALL NIGHT (A) (2/5) Chappell
10. (8) BIG MAN (A) (2/-) Grosvenor
11. (12) I MAY NEVER PASS THIS WAY AGAIN (A) (2/5) Chappell
12. (3) STAIRWAY OF LOVE (A) (2/-) .. Leeds
13. (14) WHO'S SORRY NOW (A) (2/-) .. Feldman
14. (13) TWILIGHT TIME (A) (2/-) Victoria
15. (18) PATRICIA (A) (2/-) Latin-American
16. (—) LITTLE BERNADETTE (B) (2/-) .. Berry
16. (A) A VERY PRECIOUS LOVE (A) (2/-) .. Blossom
18. (20) ENDLESS SLEEP (A) (2/-) Aberbach
19. (17) LITTLE SERENADE (F) (2/-) .. Macmelodies
20. (15) SUGAR MOON (A) (2-) Frank

A—American; B—British; F—Others. (All rights reserved.)

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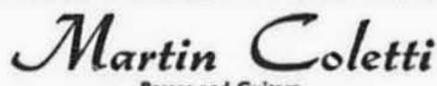
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Red Price leaves to go solo



RED PRICE, star tenor man and vocalist with Ted Heath, is leaving the band to "go solo." Already he has been signed by producer Jack Good as a featured attraction in ABC-TV's "Oh, Boy!"

"This is my golden opportunity," Red told the MM. "If I go over well with televisioners, I may achieve my ambition to branch out on my own."

Does this mean that Red intends to "do a Don Lang"? "Well, I suppose it does in a way," he said. "Mind you, I was pretty happy with Ted, but Jack Good had made a big move to get me. He offered me a good deal—and I couldn't refuse. But I am leaving Ted on the very best of terms after over two years with the band."

No U.S. trip

"I know I'll miss the band's Stateside trip in October, but I went over twice previously with Ted. It was marvellous working with him."

Red Price will be featured with Lord Rockingham's XI in the "Oh, Boy!" programmes. The group was one of the big successes when the show was tried out in June.

He plays his last date with the Heath Band on September 6 at Oxford.

Before joining Heath, Red played with Jack Parnell, and Ronnie Aldrich and the Squadronaires.

KEN COLYER OFF TO DENMARK

KEN COLYER flies to Denmark tomorrow (Saturday) on a solo attraction at two concerts.

He will be playing with a Danish New Orleans group, Papa Sue's Viking Jazzmen, at Copenhagen KB Hall tomorrow and at Aberslev on Sunday.

On the same bill are American trumpeters Nelson Williams and Bill Coleman, who will be backed by the Adrian Bentons Band.

Ted Heath tenorist Red Price seen in action on ABC-TV's "Oh, Boy!" last June.

Return offers for Dickie Valentine

Dickie Valentine, who recently returned from a three-week tour of the Continent, will be returning there next summer.

His manager, Charles King, said that the singer had already accepted offers to return to Cannes, Ostend, Knocke and Antwerp.

Caribbean romance

Singer Noel Anthony last week completed a 12-inch LP of West Indian folk songs for Nixa.

Titled "Romance Of The Caribbean," it will be issued in November. Noel is currently leading a quintet at La Palomas Club, Westbourne Grove.

Swiss bid for Ronnie Ross

Ronnie Ross has been asked to play in Switzerland with stars from the International Youth Band formed for the recent Newport Jazz Festival in America.

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Which has the Winning Look?



Gerald Eastmond (Woodlanders from Plymouth) Keith Jacks (Saxons from Barking) Pete Webb (The Double Three from Bury St. Edmunds)

These three are the last of 800 skiffle leaders who entered the Stanley Dale's National Skiffle Contest, played in the final of the contest on "Six-Five Special" last Saturday. The winner will be chosen from postcards sent in by viewers and the result announced on "Six-Five Special" on September 6.

TV battle for 15 million teenagers

THE battle for 15 million teenage viewers begins on September 13. On the BBC channel will be "Six-Five Special"—given a new look by producer Russell Turner after its 20-month run.

On the other channel, "Six-Five's" first producer Jack Good hopes to claim most of the 15 million viewers with his new, breezy ABC-TV show, "Oh Boy!"

Jack Good told the MM: "Both shows will be on at the same peak viewing time. I relish the idea of a really good battle."

RAY MARTIN DUE IN BRITAIN

Composer - MD Ray Martin leaves New York today (Friday) for a week's visit to the Continent before flying into London on September 8. He will spend eight days in Britain before returning to the States.

His latest LP, "Pop Goes The Swingin' Marchin' Band," due for release on Monday, has been made "Album of the Month" by RCA-Victor.

News in Brief

THE Mick Mulligan Band will record its first LP for the new Saga cut-price disc label on Monday.

Stars appearing in "The Charles Drake Show" on ATV this Sunday include Maxine Daniels and the King Brothers.

Finals of the Wee Willie Harris Singing Contest will be held at the Royal, Tottenham, on September 4. As well as picking the winner from the finalists, Wee Willie will appear with the Jeff Rowena Quartet.

Starting an eight-week tour of Canada and the States on September 10 at Victoria Hall, Montreal, will be Scots singer Kenneth McKellar.

Eight "Six-Five Special" dates have been lined-up for singer Don Rennie. They are tomorrow (Saturday), September 19 and 20, October 11 and 20, November 1 and 22 and December 18.

Danish concert dates from September 10 to 18 have been set for the Cy Laurie Band. Venues have not yet been finalised. Cy's first LP for Parlophone label is due for release next month.

Song star Edmund Hoek is currently appearing at Blackpool's Grand Hotel, to make two stereo sides for Nixa.

DAY TRIP TO SEE FRANKIE VAUGHAN



A hundred of Frankie Vaughan's fans travelled down to Brighton last week to see his summer show at the Hippodrome. The trip was organized by AB-Felbe, who distribute his films, and was to publicise his second film, "Wonderful Things," which goes into the Prince of Wales, W. on Monday. Price of the trip was 12s. 6d. Some of the fans are pictured (above) as the special train leaves Victoria.

GYRIL STAPLETON
Volare
(nel blu dipinto di blu)



PERRY COMO
Moon talk



FRANK CHACKSFIELD
Luxembourg waltz



CONNIE FRANCIS TO RETURN

TOP London agent Leslie Grade has made an offer for Connie Francis to return to Britain at the end of September—this time for an eight- to ten-week tour.

"Connie did terrific business at Glasgow during her one week there," Leslie told the MM. "She's a great artist and a big attraction. I want her back for a longer stay."

Meanwhile, Connie has rounded up her British debut with two film commitments.

Delayed

She was due to start recording a TV film with Mantovani and Vic Damone at Elstree Studios on Monday, but was forced to return to London with a throat ailment that had been causing trouble since last Thursday. Vic Damone is pictured (right) with Mantovani at Elstree.

Connie was fit enough to carry out a film title recording assignment for 20th Century Fox on Tuesday morning, and later made the journey to Elstree to carry on her recordings with Mantovani.

World-wide

The Mantovani films are being made by Harry Alan Towers in conjunction with ABC-TV for world-wide distribution. They should be seen on British TV screens early in the New Year.

This week her latest disc, "Stupid Cupid" and "Carolyn Moon," entered the MM's Top Twenty list. Her best-selling "Who's Sorry Now" has been in the hit parade for five months.

—BETTY SMITH CINEMA TOUR

THE Lonnie Donegan and Betty Smith groups start a package tour of ABC cinemas at Wigan on Tuesday.

They then visit Lincoln (September 1), Huddersfield (5th), Exeter (7th) and Dover (12th). The two groups finished a six-week season at the Palace, Blackpool, on Saturday.

Betty has a solo broadcast in "Workers' Playtime" in the Light Programme on September 9 and airs with the group in the Light's "Music In The Modern Manner" on the 11th.

Max Geldray for Hi-Lo's package

HARMONICA soloist Max Geldray is to join the Hi-Lo's package on its three-week British tour next month. He will join it at the Gaumont State, Kilburn, on Sunday, September 14.

The Hi-Lo's will make their night with Ted Heath and his Orchestra leader Mantovani is pictured acting as impromptu make-up adviser to American singer Vic Damone. They were at Elstree on Monday to film for ABC-TV.

On Monday, Max Geldray had a spot in the BBC radio programme "Laughter Incorporated," starring comedians Morecambe and Wise. He will make a second appearance in the show on September 6.

Next Wednesday he appears at the Radio Exhibition at Earl's Court, and will be seen on the 12th in ATV's "Rainbow Room."

Joe Harriott ill with pneumonia

Altoist Joe Harriott collapsed on Monday and was taken to hospital on Wednesday suffering from bronchial pneumonia.

Joe and his Quintet are resident at London's Marquee Club on Saturdays and Sundays, but were due to start their annual holidays this week.

MARION RYAN IS 'ON THE SPOT'

MARION RYAN has been re-booked for Granada's "Spot The Tune" programme, which returns on September 17.

For the first time, Marion will combine singing duties with competing. Currently on holiday in Italy, Marion will start work on an LP for Pye-Nixa when she returns, and is booked for "Six-Five Special" on September 27.

MARTY WILDE WAS 'NOT TO BLAME'

MARTY WILDE this week gave his reasons for his bust-up with his accompanying group, The Wildcats.

"It was not really my idea to drop the group," confessed Marty. "We part friends so far as I am concerned. I was advised by my managers—Larry Parnes and John Kennedy—that they would have to go."

But Larry Parnes commented: "This is completely wacky. For one thing, guitarist Kenny Packwood will be staying on when the John Barry Seven takes over next week. And we may use two more members in Marty's new road show, 'Extravaganza,' which kicks off on September 20."

He led his own band at Hatchett's Restaurant and the Stork Club and has played with the Edmund Ros, Don Carlos and Don Marino Barreto bands.

Big-band backing

"This all boils down to the fact that Marty must have a big-band backing. And in any case, he could not use the Wildcats in the road show because they would spoil my production plans," said Parnes.

All four Wildcats criticised Marty and his managers alleging that they had not given them official notice of their dismissal.

Panto debut

Says Wildcat leader Ken Open: "We first heard of the pending change from a waiter on a train who had overheard someone talking."

Marty is to make his pantomime debut this Christmas as "Robin Hood" at the Hippodrome, Blackpool.

He may also start work on a British film later this year. Three film producers want to interview me to discuss an audition and scripts," he said.

Miss Donegan, Jnr.

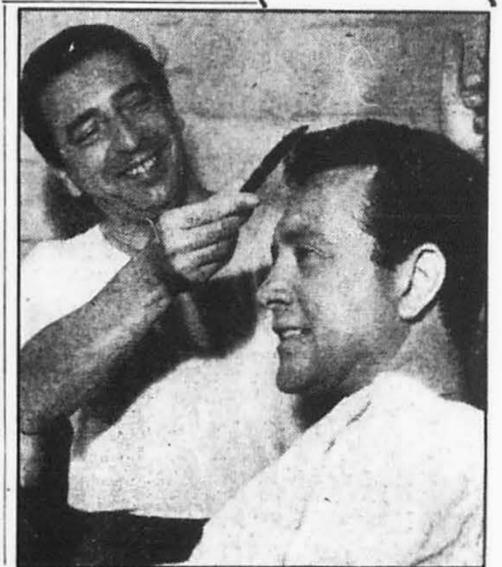
Lonnie Donegan's wife Maureen presented him with a baby girl on Sunday—their second daughter.

The new arrival is to be named Corrina. The Donegans' first child is named Fiona. She is just over two years old.

All-star 'deps'

The Graham Stewart Seven had a series of star "deps" this week after clarinetist Ian McKerrrow left the group. The "deps" included Kenny Rankin, Wally Fawkes, Terry Lightfoot and Ian Wheeler.

The ABC of make-up



Orchestra leader Mantovani is pictured acting as impromptu make-up adviser to American singer Vic Damone. They were at Elstree on Monday to film for ABC-TV.

JOHNNY DUNCAN AT EDINBURGH

JOHNNY DUNCAN and his Blue Grass Boys were a last-minute addition to the jazz concert at the Edinburgh Festival, which kicked off this week.

Duncan was added to the two late-night shows presented by Duncan McKinnon at Edinburgh's Waverley Market, yesterday (Thursday) and tonight.

Billed with the Country-and-Western star are the Al Fairweather - Sandy Brown All-Stars, the Bruce Turner Jump Band, Acker Bilk's Paramount Jazzmen and the Clyde Valley Stompers.

Jazz shows at the Scala will be held tonight and on September 1, 5, 8 and 12. Featured are the bands of Alex Welsh, Ronnie Ross, the Nova Scotians, Charlie McNair, Norman Skinner, Bougie Campbell, the Royal Mile Jazzmen and a group led by former Ted Heath arranger Johnny Keating.

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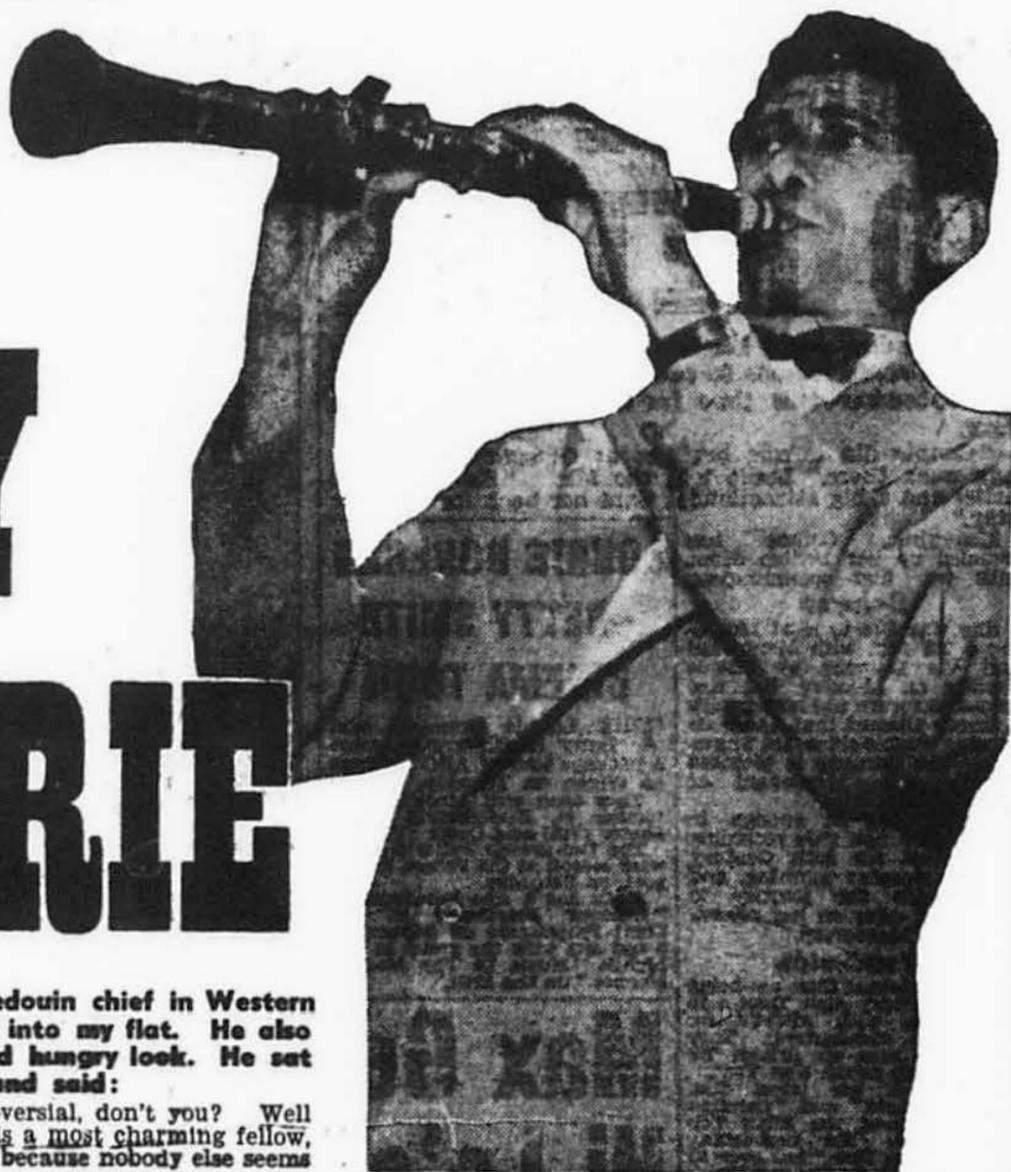
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NEW 30/7/58

FOCUS ON
CY LAURIE



LOOKING like a young Bedouin chief in Western clothes, Cy Laurie strode into my flat. He also wore his customary lean and hungry look. He sat down, leaned towards me and said:

"You want something controversial, don't you? Well now, if I say that Mr. Burman is a most charming fellow, that's bound to be controversial because nobody else seems to think so." He smiled contentedly.

I tapped him on the knee. "What," I said, "have you got against me?"

"Nothing really. Every man is entitled to his opinion. Can you help it if yours is wrong?"

"You once had a bad band, Cy, and I said so. Now I have heard your new Parlophone records, I think your band is good."

"Well, either your opinions have changed or the band has changed."

"Come now, Cyril, has the band changed or hasn't it?"

"Yes," he admitted, "the personnel has changed."

In repose, Laurie wears a long and aloof expression. But when he smiles his whole face crumples up as if the bones had suddenly been removed.

"I telephoned your office today, Mr. Laurie, and the line was 'out of order.' Have you paid your bill?"

"My dear Maurice, I'm earning so much I can almost pay my income tax."

... his 'jazz of the twenties' has brought him three cars, two dogs, a horse and a farm near London

"And how much, pray, are you earning my dear Cyril?"

"Enough to enable me to play in the style that I want, my dear Maurice."

"What style?"
"I have studied the style I try to play and to me it is the best form of expression. The music has a certain sense of spontaneous team work which I seldom find in any other form of jazz."

An end?

"Most jazz after 1930 has an element of selfishness in it. It is less collective and the stress is more on individual players."

"How long do you expect to go on playing the

music of the twenties?"
"Must there be an end, Maurice? The style is an art form based on the music played in Chicago by coloured jazzmen from New Orleans. And we can continually discover new things within the limits of the style."

Gentle

"Cy, I haven't heard one new phrase in that style for 30 years."

He uncrossed his long legs and sighed.

"If you see a field of grass, can you describe to me the shape of every blade?" he asked patiently.

Thirty-year-old, London born Cy lives for jazz. He is gentle, reserved and speaks softly. He is an individualist, dresses unconventionally, owns three cars, two dogs, a horse, and a large

farm near London where he lives in splendid solitude.

"As a deep-rooted traditionalist, what do you think of Humphrey Lyttelton?"

"I think Humphrey has done more for traditional jazz than any other person in this country."

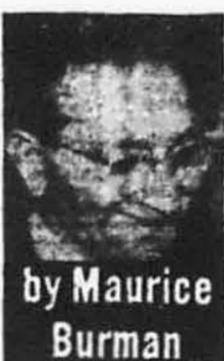
"Don't avoid the question, Cyril. What do you think of his present band?"

"We work on the same nights as he does, but from what I can gather he is still searching for what he wants."

Ambition

"Any ambitions?"
"Yes. My one ambition, believe it or not, is to take the style we play in to as many ears as possible."

As he was leaving, he turned and said, with his crumpled smile, "You ought to come down to my club sometime and sit-in. It might do you some good."



by Maurice Burman

JAZZ IN 3-D

LEE WILEY (LP)

"A Touch Of The Blues"

Memphis Blues; From The Land Of The Sky Blue Water; The Ace In The Hole; Someday You'll Be Sorry; My Melancholy Baby; A Hundred Years From Today; Blues In My Heart; Maybe You'll Be There; Between The Devil And The Deep Blue Sea; I Don't Want To Walk Without You; Make Believe; A Touch Of The Blues.

(RCA 12 in. SF-5083-37s. 8/d.) Wiley (voc.) with Billy Butterfield and his band.

FOR veterans, Lee Wiley's LP will be a voice from the past, though as presented here—on the first "Living Stereo" LP to reach me—it is very much a sound of the future.

The advantage of stereophonic recording is that it separates various layers of sound in distance as well as timbre, provided you are seated in the right position.

The main drawback is that you need to buy new equipment before you can enjoy the advantage. And I suspect that this latest marvel of science will knock another nail into the coffin of carefree jazz listening.

However, if you have to be imprisoned for half an hour or so in one spot to get the full

effect of this boon, Miss Wiley's husky, experienced voice and natural style make pleasant companions.

She sings good-class numbers in a mature, intelligent way, creating in my ears an impression something like Mildred Bailey mixed with Peggy Lee.

I think she holds herself in check too much to be able to reach the heights. But her simplicity and feeling are in pleasing contrast to the many affected vocal styles we suffer these days.

Milt Hinton, Don Lamond, Mundell Lowe and Moe Wechsler look after the beat, Butterfield plays several solos, and his stellar 15-piece performs the unspectacular arrangements conscientiously.

Shared

Al Cohn and Bill Finegan shared scoring duties, and both produce touches characteristic of present-day Basie. On "Blues In My Heart," one of the most successful songs, the central figure is borrowed complete from Joe Williams' "The Comeback."

Anyone interested in singers who inhabit the territory between artistic popular song and outright jazz should find this an agreeable set.—Max Jones.

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July/August, 1958

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September/October, 1958

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November/December, 1958

CONCERNING JAZZ edited by Sinclair Traill. A sparkling collection of articles by experts from all over the world, including Panassié, Douglas Hague, Mezzrow, Gerald Lascelles, Stanley Dance, and Brian Nicholls. Elsewhere 12s. 6d.; JBC edition only 6s.

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THIS WORLD OF JAZZ

DONALD BYRD PAYS A CALL

PREJUDICES run deep, and most of us continue to believe in the United States as a land of opportunity for the aspiring jazzman, despite mounting evidence to the contrary.

Every "middle period" musician I have spoken to in recent years has talked of lean times back home for all but piano players and a few prominent practitioners of traditional or modern.

And last week-end in London, Donald Byrd—a young jazz modernist of whom great things are expected—added several bitter beefs about New York.

"Working conditions are not good," he said earnestly. "The people don't listen to what anyone is playing. They go on drinking and talking. If they listened they wouldn't understand, of course. The public's idiotic—you know that as well as I do."

The recording set-up, too, stands low in Byrd's estimation. This surprised me since I had imagined that the bulk of his recorded work reflected a pretty free musical hand in various studios.

But the 25-year-old trumpet player seemed to dislike every disc he had done. "I'm disgusted with some of them," he said. "The A&R men tell you what to make and how to make it. It's hard to be yourself."

"If the critics knew the conditions most records are made

by **MAX JONES**

under, they'd hesitate to judge any musician by them. There's very little freedom for jazz musicians in the record business. That's why I haven't recorded this year."

Fats Navarro

ON the strength of the records he made from '55 to '57, I had formed the opinion that Byrd was principally influenced by Clifford Brown and Miles Davis.

In fact, these are two of his favourites. Dixie Gillespie is another. But during three or four hours of conversation the name he mentioned most often, and with warmest regard, was Fats Navarro's.

"He was so cool and precise,

with the confidence that comes from accomplishment," said Byrd. "That confidence is something important, because those audiences can be very cold."

"I used to be shy, hated taking a solo. Well, that walk towards the mike was long enough. But the walk back... it was the longest journey in the world. Sonny Rollins was the one that helped me out a lot there."

"But Fats, he was an original with a sound of his own. There might be two or three trumpet players at Birdland or somewhere, all sounding fine. But when Fats came in—bam! That's it. You knew that was him. Such a contrast between him and anyone he played with."

"Do you have those records he did with Eddie Davis? There's one called 'Hollerin' And Screamin'. Now there's a thing."

Jazz couriers

DONALD BYRD arrived in Europe early in July for the Knokke and Cannes festivals, stayed on to see France and Germany and study in Paris with Andre Hodeir.

He flew to London last Friday, purely for a holiday he said, and returned to Paris on Sunday night. While here, he photographed the sights of the city and took in one or two jazz clubs and private parties.

He impressed the Jazz Couriers and Tony Kinsey Quintet, when he borrowed a trumpet and blew in their company, and was in turn im-



Byrd—he plans to study here

Donald Byrd is "disgusted" with some of his records. He says—"If the critics knew the conditions most records are made under, they'd hesitate to judge any musician by them."

pressed by them, also by Phil Seamen, who sat in for a short time.

"This must be the guy they told me about," he said of Seamen. And he expressed surprise at the high standard of blowing at the Flamingo—by Tubby Hayes, Ronnie Scott, Les Condon, Bob Efford, Bert Courtney and others. "The best I've heard outside the States," was his verdict.

Andre Hodeir

DONALD BYRD is a schooled musician who approves of classical training and does not fear that Europeanisation will spoil the basic qualities of jazz.

He admires Hodeir's jazz scores (he features on a Savoy record of Hodeir's "Essais," and played in the composer-critic's group at Cannes) but explains that Hodeir is not yet getting what he wants in the way of interpretation.

To the question: "Do you feel that Hodeir's most scholarly stuff is still jazz?" Byrd answered "Yes."

Perhaps I looked doubtful, because he remarked: "You haven't heard it. Nobody's played it yet. But Andre knows exactly what he's doing."

Byrd, who has already studied at Wayne University and Manhattan School of Music, now wants to come to Britain to work for a degree at one of our conservatories.

"I plan to come over next

year as a student," he told me before he left. "I want to find what really went down in Europe; study trumpet here, and composition—for a doctorate of music."

Well-versed

I GATHERED that sheer pride in achievement must be the missing link of Byrd's further classical ambitions.

For when I suggested that many musicians thought it wise to specialise, he replied: "Sure, we all specialise. But nothing beats being well versed all around, like a guy like Gigi Gryce."

"In the States," he continued, "there is prejudice on the part of classical musicians against jazzmen, though most of us admire what they do."

"It would be terrific to master that music, sit down with an orchestra and interpret it right, then say to the guy next to you: 'Well, I can do what you can do. Now you get up and blow me some jazz!'"

Despite this preoccupation with straight affairs, Byrd believes in the vital importance of the beat in jazz. And he believes in the unchallenged superiority of Ellington and Basie in the big-band field.

He says: "Duke and Basie are the only two jazz bands there are, as distinct from combos. It's hard to do anything they haven't done better already. I'd say Duke's about as abstract as you would wish to get and still be jazz."



JAZZ ON THE AIR

(Times: BST/GMT)

SATURDAY, AUGUST 30:
12.19-12.45 p.m. A 1: Joe Turner, Anita O'Day, Gosta Thesellus, Minus.
1.25-1.40 A 1 2: Sister Sorensen, Five Blind Boys, Davis Sisters, Bask Home Choir.
4.15-4.30 B: Golden Gate Quartet.
5.5-5.30 Z: Swing Serenade.
8.0-10.0 T: (1) Popular. (2) Newport: Dinah Washington, Terry Gibbs, Urbie Green, Don Elliott. Interviews with Palle Bolvig (Denmark) and Wladimir Sas Fabache (Spain).
9.0-9.30 W: Jazz Time.
9.0-9.55 J: America's Pop Music.
10.10-10.40 B: Lightning Hopkins.
11.0-11.55 P 1: Jazz a la Carte.
11.10-11.30 Y: Jazz Gallery.
11.30-1.0 a.m. J: D-J Shows.
2.5-3.0 H-Q: Hollywood - New York.

SUNDAY, AUGUST 31:
8.0-10.0 p.m. T: (4) Popular. (2) Newport: Chico Hamilton, International Band, Louis.

10.10-11.0 S: For Jazz Fans (Drama break 10.30).
10.30-10.50 B: Jazz by Moonlight.
11.0-11.55 P 1: Jazz Microgrooves.

MONDAY, SEPTEMBER 1:
8.0-10.0 p.m. T: (1) Popular. (2) Newport: Louis Armstrong.
10.10-11.0 S: As Sunday.
10.30-11.30 app. K: Jazz Hour.
11.5-1.0 a.m. J: D-J Shows (nightly).

TUESDAY, SEPTEMBER 2:
8.0-10.0 p.m. T: (1) Popular. (2) Jazz.
10.10-10.37 B—350m: The Real Jazz.
10.10-11.0 S: As Sunday.
10.30-10.55 J: Modern Jazz, 1958.

10.30-11.0 N: Jazz Programme.
10.30-11.15 I: International Disc Review.
10.45-11.0 U: Ian Henry Quartet.

WEDNESDAY, SEPTEMBER 3:
8.0-10.0 p.m. T: (1) Popular. (2) Jazz.
9.30-10.30 P 3: Jazz for Everyone.
10.10-11.0 S: As Sunday.
10.30-11.0 Q: Random Observations on the Jazz Situation.
11.0-12.0 I: Rhythm Rendezvous.
12.10-1.0 a.m. I: Miles Davis Big Band, Mackett, Putte Wickmann Quartet.

THURSDAY, SEPTEMBER 4:
8.0-10.0 p.m. T: (1) Popular. (2) Jazz.
9.30-10.0 P 1: White Notes... Black Musicians.
10.10-11.0 S: As Sunday.
10.45-11.30 DL: Jazz Club.
11.0-12.0 P: Combo Jazz.

FRIDAY, SEPTEMBER 5:
3.15-3.45 p.m. I: Studio Jazz with Zoot Sims.
5.25-6.0 L: Jazz.
8.0-10.0 T: (1) Popular. (2) Jazz.
10.10-11.0 S: As Sunday.
10.15-11.0 N: Jazz Programme.
10.30-10.55 J: Stars of Jazz. Programmes subject to change. The 8.0-10.0 VOA Transmission is repeated nightly between 11.0 and 1.0 a.m. The second (jazz) hour being additionally re-broadcast on Long Waves.

KEY TO STATIONS AND WAVELENGTHS IN METRES
A: RTP France 1: 1-1829, 48.39, 2-193.
B: RTP France 2: 280, 218, 318, 359, 379, 445, 498.
D: BBC: L-1500, 247.
E: NDR/WDR: 309, 189, 49.38.
F: Belgian Radio: 1-464, 3-267.
M: RIAS Berlin: 303.
I: SWF B-Baden: 295, 369, 195, 41.29.
J: AFN: 344, 371, 547.
K: SBC Stockholm: 1571, 255, 245, 396, 506, 49 band.
L: NR Oslo: 1376, 337, 228, 477, 19, 25 or 31 bands.
N: Monts Carlo: 205, 49.71, 40.82.
O: BR Munich: 375, 187, 48.7.
P: SDR Stuttgart: 522, 49.78.
Q: HR Frankfurt: 508.
S: Europe 1: 1632.
T: VOA: 8.0 p.m.: 18, 16, 19, 31, 41 bands, 11.0 p.m.: 19, 25, 31 bands, plus 1794 from midnight.
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Y: SBC Lugano: 548.6.
Z: SBC Geneva/Lausanne: 393, 31 band.

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TOP JAZZ EPs, LPs

- Week ended August 23, 1958
- (1) MY FAIR LADY (LP)
Shelly Manne (Vogue)
 - (2) DAVE DIGS DISNEY (LP)
Dave Brubeck (Fontana)
 - (3) THE ATOMIC MR. BASIE (LP)
Count Basie (Columbia)
 - (4) MR. ACKER BILK REQUESTS (LP) (Pye-Nixa)
 - (5) SOUTH PACIFIC IN HI-FI (LP)
Chico Hamilton (Vogue)
 - (6) ELLA SINGS THE IRVING BERLIN SONG BOOK—Vol. I (LP)
Ella Fitzgerald (HMV-Verve)
 - (7) GERRY MULLIGAN-PAUL DESMOND QUARTET (LP)
(Columbia-Clief)
 - (8) THEY ALL PLAYED RAG-TIME (EP)
Ken Colyer (Decca)
 - (9) ELLA SINGS THE IRVING BERLIN SONG BOOK—Vol. II (LP)
Ella Fitzgerald (HMV-Verve)
 - (10) A TRIBUTE TO MADGE (LP)
Second City Jazzmen (Esquire)
- STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART
- LONDON—Rofo For Records, E.10, GLASGOW—McCormack's, Ltd., O.2, BELFAST—Atlantic Records, MANCHESTER—Hime and Addison, Ltd., and Record Rendezvous, BIRMINGHAM—R. C. Mansell, Ltd., 5; The Diskery, 5, NEWCASTLE—J. G. Windows, Ltd., 1, LIVERPOOL—Beaver Radio, Ltd., 1, CARDIFF—City Radio (Cardiff), Ltd.

by EDGAR JACKSON

TONY SCOTT QUARTET (LP)
"South Pacific Jazz"
Ball Ma' (c); Honey Bun (b); Younger Than Springtime (a); A Cock-Eyed Optimist (c); I'm Gonna Wash That Man Right Outa My Hair (a); Dites-Moi (c); Some Enchanted Evening (a); There Is Nothin' Like A Dame (d); Happy Talk (a). (All Richard Rodgers.) (HMV 12 in. CLP1100—35s. 10d.)
(a), (b)—Scott (bari.); Dick Hyman (organ); George Duvivier (bass); Grassella Oliphant (drs.). (a) 27/2 58, (b) 10/3 58. USA. (Am. ABC-Paramount.)
(c)—Scott (cl.); Hyman (pno.); Duvivier (bass), 12/3 58. Do. (Do.)
(d)—Scott (bari.); Hyman (organ); Duvivier (bass); Osie Johnson (drs.). Do. Do. (Do.)

THE success of the Shelly Manne and Billy Taylor recordings of the tunes from "My Fair Lady" could well lead to a vogue for records of show numbers by outstanding jazz groups. In fact, here's one that could easily precipitate it. Not that it is faultless. No one is likely to go into ecstasies over Tony Scott's rasping tone on his baritone—due, in part, to the fact that he uses a tenor mouthpiece and bass-clarinet reed. But otherwise this is a first-class set. The Richard Rodgers tunes from "South Pacific," all in the hit category, are ingeniously presented to leave them easily recognisable by the bath-tub whistler and still give them the enlightened jazz spice looked for by the jazz devotee. On clarinet, Scott employs his regard for dynamics and beautiful low register tone to great effect and is at his best on this instrument. His accompanying musicians provide him with first-rate support, Duvivier being notable for his fine solo in "Happy."—Edgar Jackson.

Love: Sentimental Journey; Frankie And Johnny; Where Or When; Sleepy Time Down South; The Man I Love; Ain't Misbehavin'; Kammeroi Ostrow; Four Deuses; Nola; Liza.
(Contemporary 12 in. LAC12112—38s. 3d.)
Henke (pno.); Bill Newman (gtr.); Bob Reed (bass); Lou Singer (drs.). 16 and 19/11/54. Hollywood. (Am. Contemporary.)

MEET Mel Henke, a 43-year-old, Chicago-born pianist who, having absorbed most of what jazz has to offer, has found his own original ways of exploiting it. And that should be enough to make him worth your consideration. His ideas range around completely screwy chord sequences unexpectedly introduced (e.g., "Dream"); unconventional, but highly effective, outlooks on tempos and the atmospheres

they can help to create ("I Can't Give You"); an ability to infuse into a treatment of a number the full dramatic cadences of the plot ("Frankie And Johnny"); and a nice sense of satire ("Nola"). There are times when some of this lures Mr. Henke into over-colourisation, ill-timed disruption of thematic development, a tendency to gush, etc.

But when he puts his vivid imagination and well-developed keyboard control to more constructive purposes he becomes an artistically worth-while and fascinating character. Note, for instance, his brilliant analysis and reconstruction of Richard Rodgers's "Where Or When" and unique version of Gershwin's "Man I Love." Guitarist Bill Newman proves he is capable of doing everything the inventive Mel Henke calls for.—Edgar Jackson.

On clarinet, Tony Scott has a beautiful low register tone.

Worthwhile
MEL HENKE (LP)
"Dig Mel Henke"
Dream A Little Dream Of Me; I Can't Give You Anything But Love

We play jazz for dancing

SAYS DAVE PELL
to Howard Lucraft



'I'm not proud,' says Pell, 'I'm commercial.'

"LIKE most of us 'West Coast' musicians I was born and raised in New York—actually in Brooklyn," joked Dave Pell. Dave earned money with his tenor saxophone all through his High School days. At the youthful age of 15, in 1940, he left school to travel with the Bob Aster band.

"Shelly Manne and Neal Hefti were just two of the famous guys in that band," Dave recalls. Then a stint with the Tony Pastor aggregation brought Dave to the West Coast. "I liked it so much in California that I decided to stay," Dave told me. "I started my own little trio." Work wasn't too plentiful for the Pell trio so, in 1945, Dave joined the Bob Crosby Orchestra on the Ford radio show. However, a year later Dave was a bandleader again—this time with five musicians. "Then, in 1948, Les Brown offered me such a nice situation that I couldn't turn it down. Les had the steady gig on the Bob Hope radio and TV shows. We were in town, at home, for 10 months of the year. The only time we went on the road was just for a couple of months in the summer."

BUBBLE BURST

The job with Les Brown lasted until 1954 when, in Dave's words, "the bubble burst." The Bob Hope radio show came off and Les was forced to go back on tour for good. "I had already started recording with my Octet and doing a few local dates," Dave informed me. "I decided then that I'd built up enough to break away from Les. "We originally formed the Octet by taking the Les Brown rhythm section and adding each one of the top Brown soloists—Don Fagerquist (trumpet), Ray Sims (trombone), Ronnie Lang (alto and baritone) and myself (tenor). Then we 'stole' the Les Brown 'guitar union with lead' sound and his vocalist Lucy Ann Polk!"

SUCCESSFUL

Today, the personable, energised Pell is most successful in many fields—publicity, promotion photography and as a and r man for Tops Records. But his greatest success (14 albums to date) has been with the Octet. "I'm not proud, I'm commercial," Dave avers. "We play good arrangements, by Shorty Rogers, Marty Paich and all the top guys, but we play jazz for dancing. That's our forte."

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LENNIE FELIX (LP)
"That Cat Felix"

Indiana; Pennies From Heaven (Takes 1 and 2); Prelude To A Kiss; Fine And Dandy; Squeeze Me; On The Sunny Side Of The Street; If I Had You; One For Bill.

(Nixa Jazz Today NJT514—27s. 10d.)
Felix (pno.), 12/2/56, London. (Pye-Nixa.)

I AM a great admirer of Lennie Felix's piano playing. He has a firm, strong style, with less caution than most of our native products. Since this LP captures the dash and spontaneity of his music admirably, I find it wholly enjoyable.

The record was made straight off at one sitting, with Felix playing just what he liked in the way he liked, unrestricted by considerations of length or the need to fit in with a section.

Included in this impromptu programme were two takes of "Pennies." Like the companion versions of the blues which appear on Lennie's Nixa EP (NJE1041), these were so dissimilar that both were issued. They provide an illustration of his mercurial temperament and both are very good.

At upish speeds Felix commands an immense swing and attack. This hard-driving, percussive Hines-inspired style is powerfully employed in the first run-through of "Pennies"—perhaps the most exciting track on the disc—and on "Indiana" and "Fine And Dandy."

On such middle or slow-medium tempos as "Squeeze Me," "If I Had You" and the second "Pennies" (before the speed-up), he settles in with complete relaxation to present the melody in a manner which speaks of much past attention paid to the works of Hines, Tatum, Waller, Stacey and, I would guess, Armstrong and Hawkins.

When I play this album I am constantly being reminded of Tatum and Hines. But first and foremost I am aware that it is jazz piano, much of it music of considerable rhythmic force and some complexity.

On several of the pieces Felix indulges in Hines-like tempo changes and free improvisation. Though these may be momentarily disconcerting, they do increase the record's surprise value; and they are legitimate business for an unaccompanied pianist.—Max Jones.

Praiseworthy

JIMMY DEUCHAR QUINTET/SEXTET (LP)

"Pal Jimmy!"

My Funny Valentine; I Didn't Know What Time It Was; Bewitched; I Could Write A Book. All (b). Heather Mist; Jak-Jak; Pal Jimmy; Split Second. All (a).

(Tempo 12 in. TAP20—38s. 3d.)

(a)—Deuchar (tp.). Derek Humble (alto); Ken Wray (valve-tmb.); Harry South (pno.); Ken Napper (bass); Phil Seaman (drs.). 4/3/58, London. (Tempo.)

(b)—Deuchar (tp.); Tubby Hayes (bar., tr.); Same rhythm section. 7/3/58. Do. (Do.)

THIS praiseworthy effort was recorded in London in March when Messrs. Deuchar, Wray and Humble were on a short holiday from Germany's Kurt Edelhagen Band.

Side one presents Deuchar, with Tubby Hayes, on baritone and tenor, playing four well-known Richard Rodgers standards from "Pal Joey."

Capsule Reviews

CLYDE VALLEY STOMPERS (LP)
Teddy Bears' Picnic; The Eyes Of Texas; I Wish I Could Shimmy Like My Sister Kate; Struttin' With Some Barbecue; Milneburg Joys; Bill Bailey, Won't You Please Come Home; The Old Rustic Bridge By The Mill; Uist Tramping Song; Keep Right On To The End Of The Road. (Beltona ABL 524—24s.)

GLASGOW'S Stompers have presumably tried to demonstrate that some odd tunes are suitable jazz vehicles. They fail. There is just about everything wrong with everybody on this record—faulty intonation, poor chord sense, corny phrasing and lack of swing. Singer Mary McGowan belongs more to the music hall of 50 years ago, than on a jazz record.—B. D.

BENNY GOODMAN (EP)

"More of Benny"

Jersey Bounce; A String Of Pearls; Six Flats Unfurnished; The World Is Waiting For The Sunrise. (Fontana TFE 17022—12s. 10d.)

THREE of these tracks are by the full Goodman Orchestra, whilst the fourth, "Sunrise," is by the Quartet—Goodman (clt.), Mel Powell (pno.),

Deuchar's harsh tone and brash confidence come through well on all four titles, although it must be difficult, by now, to find anything new to say on the chords of "Valentine." This version does have the added interest of a highly unusual opening, arranged by the trumpeter, which sets an almost reverent mood.

Side two presents four originals by the prolific Deuchar and, by virtue of the added colour provided by alto and valve trombone, is the better side.

Highspots include some thoughtful Wray, agile Humble and an excellent muted solo from the leader on "Heather Mist."

The rhythm section throughout is commendably restrained and swings neatly enough.—Bob Dawbarn.

Too long

PHIL WOODS-GENE QUILL (LP)

"Phil and Quill"

Creme De Funk; Lazy Like; Nothing But Soul; A Night At St. Nick's; Black Cherry Fritters; Altology. (Esquire 12 in. 32-050—39s. 7d.)

Woods, Quill (altos); George Syran (pno.); Teddy Kotick (basa); Nick Stabulas (drs.). 29/3/57, USA. (Am. Prestige.)

TO sustain interest throughout the whole of a 12 in. LP something much more is needed than the set-up on this album.

One of the chief troubles is the similarity of outlook of the two altoists. Both based firmly in the Parker school of playing, their tones and melodic lines are sufficiently alike to produce boredom through sheer lack of contrast.

Another fault is the choice of material. None of the tunes—all Woods originals—is particularly memorable and the three which make up side one are all taken at roughly the same tempo.

Good arrangements might have saved the day, but what little writing there is in evidence is banal in the extreme.

Best of the tracks is the blues "Black Cherry," but, as with all the other titles, it goes on much too long.

The rhythm section does its job competently.—Bob Dawbarn.

Well done

DON ELLIOTT SEXTET (LP)

"A Musical Offering"

Soon (b); Catana (a); Rough Ridin' (a); Straits Of McClellan (b); Cry Me A River (b); It's You Or No One (b); Our Love (b); Jazz Me Blues (b); Azure Te' (a); Miss Wiss-Key (a); Mood Indigo (a); Don't You Know I Care? (b). (HMV 12 in. CLP1156—35s. 10d.)

(a)—Elliott (melophone, vib.); Herbie Mann (flute, tr.); Sol Schlinger (bar.); Joe Puma (tr.); Vinnie Burke (bass); Osie Johnson (drs.). Circa early 1956, USA. (Am. ABC-Paramount.)

(b)—Same personnel, except Al Cohn (bar.), replaces Schlinger. Do. Do. (Do.)

DON ELLIOTT is the name in a big type, but the real star of this LP is arranger Quincy Jones. Nothing very spectacular

Sid Weiss (bass) and Ralph Collier (drs.). All date from 1942.

As with most big band records of the period, the brass section gives it a somewhat dated sound. Goodman plays in typically cold and genteel style, whilst Powell is the best of an indifferent bunch of soloists among the other musicians. The rhythm section falls to swing with anything like the degree of Basie's or Ellington's of the same period.—B. D.

MOUND CITY BLUE BLOWERS (EP)

"Blue Blowing Jazz—Vol. 1"

Happy Children Blues; Morning After Blues; Best Black; Stretch It, Boy. (Jazz Collector JEL 1—13s. 7d.)

I DON'T know how the younger jazz fans will react to this, but personally I find it great fun. All the titles date from 1925 with obvious recording faults, and are played by Red McKenzie on comb and paper, Dick Stevin (kazoo), Eddie Lang (str.) and Jack Bland (bjo.).

The group creates its own happy sound, based on the New Orleans "spasm" bands, and is at its best on the faster tempos—"Morning" and "Stretch."—B. D.

'When I play this album I am constantly being reminded of Tatum and Hines. But first and foremost I am aware that it is jazz piano, much of it music of considerable rhythmic force and some complexity.'



Lennie Felix—he is featured on his first LP—"That Cat Felix"

comes from the soloists, but the arrangements give a wistful charm to the slower tunes and a swinging simplicity to the up-tempo tracks.

Jones's voicing for flute and melophone is particularly well done.

On the sleeve note Quincy describes his arrangements as

"Polite, nonchalant pleasing music" and that just about sums up the record as a whole.

The choice of numbers is excellent, with the possible exception of "Jazz Me Blues," where the attempts at wit merely produce an effect of corn.

Most of the solo-space is given to Elliott on both melophone

and vibes. His playing is pleasant without ever rising to any great improvisational heights. Mann, Cohn, Schlinger and Puma all cope adequately with their brief moments in the limelight, but it is their backings, aided by an excellent rhythm section, which make this my favourite Elliott album to date.—Bob Dawbarn.

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SONGWRITERS
This session 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", 100 High Holborn, London, W.C.1.
The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until September 13, 1958, for readers in Britain; until October 13, 1958, for foreign and Colonial subscribers.

TRUMPETER Ben Cohen, who left the Ian Bell Jazzmen six months ago, has rejoined the group in place of Peter Arnold.
TREVOR HAZLEDEN, 20-year-old Crawley engineering apprentice, has been signed as vocalist by bandleader Bill Collins, at Brighton.

JOHNNIE GRAY and his Band of the Day will play the Winter Gardens, Malvern, tomorrow (Saturday) and the Town Hall, Cheltenham, on Friday, September 12. Joe Loss and his Orchestra are booked for the Civic Hall, Wolverhampton, on September 26 and the Town Hall, Walsall, on October 3.

COVENTRY—The Johnny Dankworth Orchestra is to visit the Matrix Ballroom, on Friday, October 3.

SHEERNESS.—Winners of Saturday's All-Kent Skiffle Championship were Shoppey's Manager, Bill Harmon; Mervyn J. Leader Paul Gold, vocalist Dot Wright and M.M.'s Chris Hayes.

YORKSHIRE.—Bands due on future Saturdays at Bradford Students' Club include: Mervyn Sippi Jazz Band, White Eagle Jazz Band, Alex Welsh Dixielanders, Micky Ashman's Jazzmen, "Dizzy" Burton's Jazz Band, and Mick Mulligan's Jazz Band.

LEICESTER.—Ken Colyer's Jazzmen will play at the Reg Jazz Band Ball at the Co-operative Hall, Rugby, on Wednesday, September 3.

Jerry Dawson

DATES WITH THE STARS: 'Carnegie' begins
(Week commencing August 21.)
Winfred ATWELL
Season: Hippodrome, Blackpool
John BARRY
Week: New Theatre, Cardiff
SEVERLEY SISTERS
Season: Pavilion, Bournemouth
Eve BOSWELL
Season: Queens Theatre, Blackpool
Alma COGAN
Season: Winter Gardens, Morecambe
Terry DUNN
Week: Hippodrome, Bristol
Jessie DENNIS
Week: New Theatre, Cardiff
FOUR JONES SISTERS
Season: Wellington Pier, Great Yarmouth
Karen GREEN
Season: Alexandra Gardens, Weymouth
Peter GROVES Trio
Week: South Parade Pier, Southsea
Fraser HAYES Four
Season: Hippodrome, Brighton
Edmund HOCKRIDGE
Season: North Pier, Blackpool
Michael HOLLIDAY
Season: Hippodrome, Blackpool
JAZZ FROM CARNEGIE HALL
Saturday: New Victoria Cinema, W.
Audrey JEANS
Week: Pier Pavilion, Llandudno
KENTONES
Week: South Parade Pier, Southsea
KING BROTHERS
Season: North Pier, Blackpool
Don LANG
Season: Central Pier, Blackpool
MAPLE LEAF Four
Week: Hippodrome, Aston
Chas. McDEVITT
Sunday: Pleasure Playhouse, Polkonia
Week: Empire, Pinbury Park
MULLARNS
Season: Alexandra Gardens, Weymouth
Ruby MURRAY
Season: Wellington Pier, Great Yarmouth
Joan REGAN
Season: North Pier, Blackpool
Edna SAVAGE
Week: Hippodrome, Bristol
Anna SHELLEY
Season: King's Theatre, Southsea
Tommy STEELE
Week: South Parade Pier, Southsea

'BLUE TINTS' ARE THE RAGE
LARRY PAGE, 21-year-old rock singer, who disbanded his Pageboys three months ago to go into Variety because he thought rock-'n'-roll was finished, went into rehearsals this week with a new group—the **Front Page Men**.
Larry, who married a 17-year-old member of his fan club six weeks ago, finished his spell in Variety with a week at the Continental Palace, Hull.
But the new Larry will be a Larry with a difference—he now has blue-tinted hair! "It went down great the first time I appeared with blue hair," he told me. "So I have kept it the same ever since."

All-night session at the Flamingo
An all-night session is being staged at the Flamingo Club, Wardour Street, tomorrow (Saturday) from midnight to 7 a.m. Musicians on the session will include Tony Kinsey, Bill Le Sage, Dizzy Bee, Bonnie Scott, Tubby Hayes, Les Condon, Lennie Bush and the Eddie Thompson Trio.

Jazz 'revival' in Tyneside clubs
Tyneside jazz clubs have attracted a huge rise in attendance following the serious summer slump. Figures have increased by as much as 70 per cent.
The new Four X mainstream club, formed only a few weeks ago, has closed its membership and started a waiting list.

SONGSHEET
With "Volare," I consider he has done a tip-top job. He has expressed the "free and easy" sentiment of the original lyric in a well-balanced set of words where the internal rhyming has been particularly stressed.
Written by Domenico Modugno, the song was awarded the prize of this year's San Remo Music Festival. Modugno recorded it himself in Italian and, strangely enough, in the States this is the record which has carried the song to the top of the Hit Parade. It is issued here on Oriole.
Of all the records I have heard (and there are 18 in all) I pick the McGuire Sisters' Vogue-Coral picture.
FOOTNOTE—If you are attempting to put English words to Continental melodies you hear on the radio, be careful that you do not perform them in public. You'll probably go away with it, until some English publisher acquires the rights for your territory—a book for that you stand to be shot at.

Hubert W. David

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WEE WILLIE CUT IN SHOW BLITZ
ROCK-N-ROLL singer Wee Willie Harris had his face cut in a stormy reception at Oxford Town Hall on Saturday night. Showers of pennies were hurled at him.
On-stage at the same time were Tony Crombie and his Rockets. A member of the band was also slightly injured.
Harris' act, due to last half an hour, was cut to three numbers, and the Crombie boys walked off. Later they returned to play for dancing minus the sax player, who had been cut on the face and refused to appear.
The "reception" for Harris was prearranged, said his managers, by a section of youths who were at the dance. Harris was met by a storm of boos immediately he came on-stage.
Storm of boos
"They just didn't give me a chance," Harris said afterwards.
At the end of the dance a crowd of about 800 waited outside Oxford Town Hall. Many of them were chanting: "We want Willie."
But it was not thought safe for Harris to leave until the

THE SHOW WANTS A NEW 'VOICE'
JES BRISTOW, manager of the Wee Willie Harris package, is searching for a singer.
He told the M.M.: "I'm looking for a personality vocalist with immediate consideration in 'King' Artair, a West African calypso singer now featured at two Torbay clubs—the Manor Club, Paignton, and the White Cockatoo, Torquay."
Les saw "King" last week at Torquay when the group was appearing at the Town Hall.
The rock-'n'-roll show, booked solid until Christmas for concerts and ballroom appearances, is scheduled for the Royal Albert Hall on September 23 and London's Trocadero in October. Offers have also been received from a South African promoter.

Dankworth Ork is first in Preston
JOHNNY DANKWORTH and his Orchestra will open the winter season of name-band visitors to the Queens Hall, Preston. They play there on Saturday, October 25.

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A VACANCY will occur shortly in the Trumpet section of the Dance Orchestra of the Royal Air Force Regiment. Suitable applicants should apply to Bandmaster, The Royal Air Force Regiment, South Wing, Leicester.

BAND OF THE EAST SURRY Regiment. Vacancies for professional BRASS and REED instrumentalists. National Servicemen considered. Boys between 15 and 17 years of age, with no previous musical experience, also considered. Apply, Bandmaster, Regimental Headquarters, Kingston-on-Thames, Surrey.

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DUKE ELLINGTON LINE-UP FIXED

DUKE ELLINGTON this week confirmed the line-up for his October tour of Britain.

Ellington (pno.) will lead Harold Baker, Ray Nance, Clark Terry and Cat Anderson (tpts.); Quentin Jackson, Britt Woodman and

Tour of the cinemas

John Sanders (tmps.); Johnny Hodges, Russell Procope, Jimmy Hamilton, Paul

Gonsalves and Harry Carney (reeds); Jimmy Woode (bass), and Sam Woodyard (drs.).

Most of the band have been with Ellington for a long time—baritone saxist Harry Carney joining him in 1926.

The orchestra's tour, its first in Britain for 25 years, opens at London's Royal Festival Hall on October 6.

It includes appearances at the Leeds Festival on October 13 and 18 and nine concerts at cinemas for the Rank Organisation. Other dates are being set by the Harold Davison Office.

Toni Carroll hits Town



Glamorous American singer Toni Carroll made her British TV debut on Saturday in ATV's "Julius La Rosa Show." She is seen (above) against the TV floral background during rehearsals at Wood Green Empire. On Monday, Toni started a two-week cabaret season at London's Colony Restaurant.

3-D SOUND WITH THE £2,500 TAG



GALA!

THAT'S THE NAME

GALA—that's the prize-winning new title for the low-price record label being marketed by Musical and Plastics Industries, Ltd. Nearly 2,000 MM readers suggested a title. And no fewer than six submitted the name that has been selected by MPI.

Under the terms of the competition, they will each receive a cash prize of five guineas and 15 EPs. These will be selected from the first issues put out by Gala on October 1. Cheques will be sent off next week.

Comments MPI executive Monty Lewis: "Gala struck us as being an ideal name. It is gay, and suggests the type of record we shall be marketing."

The six prizewinners are: K. Davis, of Fallowfield, Manchester 14; Miss Connie Gale, of Beddington, Surrey; A. Moore, of Lichfield, Staffs.; R. G. Painter, of West Wickham, Kent; F. A. E. Howes, of Beckenham, Kent; and Miss E. Traini, of Wembley, Middlesex.

3-D discs—and now a 3-D club! Next Wednesday sees the opening of the three-floor Club Tropicana, in Greek Street, Soho, where equipment costing £2,500 will give stereophonic amplification to the music of Stanley Best and his Afro-Cuban Rhythm and Lionel Kerrien and his French Dixielanders.

The club will be licensed and there will be dancing nightly until 1 a.m. The picture shows club owner Freddy Irani flanked by his bandleaders Stanley Best (l.) and Lionel Kerrien.

STOP PRESS

A new "Show Business" series on the BBC's Light Programme is scheduled to open on October 13.

The series will run for five days a week from 5.30-6.45 p.m. and will feature Benny Lee, Donald Peers, David Jacobs, Wilfrid Thomas and guest stars.

It will be produced by Roy Speer.

ELVIS PRESLEY—VIP

ELVIS PRESLEY is getting VIP treatment from the recording and music publishing companies in connection with his new film, "King Creole," which opened at the Odeon, Marble Arch, on Thursday.

Dankworth goes 'longhair'

JOHNNY DANKWORTH and his Orchestra will appear with the London Philharmonic Orchestra at a special Festival Hall concert next June.

The Dankworth Band will be heard with the Philharmonic in a performance of the Liebermann Concerto for Jazz Band and Symphony Orchestra under conductor William Steinberg.

"I regard the work as a brave attempt to combine two worlds," commented Johnny.

And, on the same night, a new work combining symphony and jazz—specially written by Johnny and classical composer Matyas Seiber—will also be performed. "I think it a fine idea for a classical composer and jazz musician to collaborate in this way," comments Johnny.

On Monday, RCA are releasing a special soundtrack album of 11 Presley songs from the film, and Belinda Music and its associates are putting out 10 sheet-music numbers, with the possibility of more to follow.

Juke-box gimmick

A juke-box has also been installed in the foyer of the Odeon. It includes a big selection of Presley singles, which can be played free by patrons as they queue for the film.

Today (Friday) coaches are due to take 1,000 Presley fans to the cinema. They have come from all over Britain for an outing arranged by the Elvis Presley Fan Club.

JAZZ SCANDAL

From page 1
Channel for a jazz treat like country cousins up in Town for a night out.

So how about it, MU? Let's drop our British primness, put away our permits and show that we know how to enjoy ourselves, too!

Events like the Leeds Festival, which Duke Ellington opens in October, are a start. But that's not enough. It's time jazz stopped hibernating in on other people's arts festivals and had a full-scale extravaganza of its own.

Everybody's doing it—except us.

And it's time jazz fans here asked WHY?

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