

DANKWORTH BAND for BIRDLAND—See p. 4

# Melody Maker

June 13, 1959

FOR THE BEST IN JAZZ

Every Friday 6d.

Mr. & Mrs.  
Stafford

See Page 5

# END THIS JUKE BOX SLUR-SAY 10,000 OPERATORS

BRITAIN'S juke box bosses are moving into action to blast away the cloud of prejudice against their products.

They claim that juke boxes—"the ordinary man's orchestra"—are being denied locations in coffee bars, restaurants, public houses, snack bars and youth clubs because of "small-town prejudice."

"Old fogies, magistrates and police shudder when they hear the words 'juke box,'" says Cyril Shack, whose firm operates 300 juke boxes in London and the Home Counties.

"We want to prove to these people and the public that juke boxes are a vital part of our society. They keep kids off the street corners and help to keep thousands of people employed in the juke box industry itself, in the record industry, and in the music business.

#### Charitable

"Surely it's time for the youngsters to listen to a juke box in congenial surroundings and company than to have them hanging around with time on their hands."

"Moreover, we are doing a lot for charity. Last year we raised £1,000. This year we hope to raise £5,000."

Last week, the 14-strong council of the Phonograph

V Back Page, Col. 1

## SPECTACULAR TV DEAL FOR TOMMY STEELE

TOMMY STEELE is to star in four 60-minute TV Spectaculars this autumn. The shows will be broadcast on Saturday evening spots—will be spread over a 12-week period.

Tommy's manager John Kennedy told the Mail on Sunday: "We will be signing the contracts at the end of this week."

#### Secrecy

"The shows will be completely different from anything previously seen on British television. We are keeping the details secret—for obvious reasons—but can guarantee that they will shake the whole British TV world."

The shows will be built around Tommy and his band, which he has left recently. They will all have strong supporting casts and will be rehearsed for at least three weeks beforehand."

## Michael Holliday sees Bing Crosby

Michael Holliday, due back in Britain this weekend after his 12-month tour of America, met Bing Crosby in Las Vegas.

"I realized this 15 years' ambition," said Park Brand, who sent a letter to MM editor Yvette Murray. "Bing was very likeable guy, exactly what I imagined."

Bing Crosby is rumoured to be coming to Britain for a holiday this summer. No confirmation was available at press time.

## JAZZMAKERS TO U.S. WITH HUMPH

THE Jazzmakers are to tour America in the same package show as the Humphrey Lyttelton Band.

Completing the package will probably be the Miles Davis Quintet and the Thelonious Monk Quartet.

apart from Humph, an all-modern-jazz show.

No definite dates have yet been fixed for the tour but the

two British groups will leave for America early in September and tour for between 13 and 16 days.

Co-led by Ronnie Ross (bari.) and Alan Ganley (drums), last October and after only two months came sixth in the combo section of the Monk Masters competition in Paris.

Ross and Ganley were voted Britain's best on baritone and drums on a recent tour.

#### Second trip

It will be the second American visit for Ross, who last year was Britain's representative in the International Young Bands at the Newport Festival. He has also recorded on the Continent with John Lewis of the Modern Jazz Quartet.

Completing the Jazzmakers are Art Eshleman ('tbn'), Stan Jones ('sax') and Stan Wasser ('drums').

With Humph, the group will be going in exchange for a September visit by the American stars from the Newport Festival.

The Lyttelton Band will be seen in ATV's "Music Shop" on Sunday.

## THIS WEEK

O WING to circumstances in the printing industry beyond our control, this week's issue of Melody Maker has had to be reduced in size. Some interior features and advertisements are unavoidably held over.

## JACK GOOD SEES "DRUMBEAT"

"OH BOY," producer Jack Good left London on Sunday for a 10-week holiday/trip to Germany and Italy.

On the eve of his flight, he told the Mail: "I shall be watching television shows and hope to gain a few ideas for 'Oh Boy' when it returns in the autumn."

#### Screeams

Jack left for his Continental trip only a fortnight after returning from a month in New York, where he studied the Show Business scene.

Last Saturday, Jack was among the audience for the transmission of the first ever "Drumbeat," which in the past has been referred to as an imitation of "Drumbeat."

"Drumbeat" producer Stewart Morris introduced him to the band with cheers and screams.

Jack Good's comment: "It was a very good production."

## Edna Savage slams Terry Dene 'ban'

HAS the powerful Miss Emmons circuit banned Terry Dene?

His singer wife Edna Savage says "yes" because Terry hasn't given her a break since his discharge from the Army.

"I know he did some irresponsible things when he was in the Army on Wednesday," and one can't blame them for misusing him," she said.

#### 'Reliable'

"But he is now proving his reliability," she said. "He has been hacked by older musicians who are sensible and a good influence."

Edna Savage said: "He would give me another chance. I am sure it would do him the world of good and be a tremen-

dous boost for his morale. And this isn't because he does not have a future, he has been fine ever since he came out of the Forces. He goes to Scandinavia next week to play Shows."

Miss Emmons publicity chief John Neiman emphatically denied that there is a personal vendetta involved.

"It is simply our present policy not to book rock artists because they haven't sufficient box office appeal," said Cliff Richard, an exception, due to his extensive talent."

To which Edna replied: "My current act is extremely varied, including rock, chacha and ballads. He is now an all-round artist."



As the half-millionth applicant at the Burmese employment and travel agency in London, Marion Dene got a surprise: an evening out with her mother, Mary, and father, Marion and Mick are pictured above during their surprise surprise stay at the Gorgie Club on Friday.

## Mills Bros. again

The Mills Brothers top the bill in "ATV's" "Saturday Spectacular" this weekend. The show starts at 9 p.m. with Valerie Murray and Mike and Bernie Winters. The show was tele-recorded last month.

## BEAULIEU RADIO PREVIEW DATE

A public "Preview of the Beaulieu Festival" will be aired at 10 p.m. on June 25.

The session and rehearsal from the Beaulieu Radio Hall, Beaulieu Room will be open to the public from 4:30 p.m. The programme from 10:30 p.m. will consist of music from 10:40 p.m. until 11:30 p.m.

THE VALENTINE SHOW

Pete Dickie Valentine, whose show was last week on the BBC, will appear on Monday evenings from Aug. 10.



Bath Festival produced great jazz—but

# Where were the crowds?

AFTER two nights at the Bath Jazz Festival I am a puzzled man.

Why should the organizers book five Continental jazz stars and a dozen British groups and then fail to give them adequate publicity in the area?

The few posters I could find referred to "International Jazz Stars" but neglected to say that they were.

The result was that on Friday night when over 200 people who looked lost in the outer reaches of the Regency hotel in the city of Bath heard that there was jazz it was that we heard a lot of memorable music.

The result was that on Saturday when 1,200 turned up to cheer the Johnny Dankworth Orchestra but most of those who spoke to us in the ballroom on Saturday night anyway.

## Unreality

At first sight, the postcard beauty of Bath seems an odd backdrop for a jazz festival. The feeling of unreality was heightened when, after a few minutes after my arrival, I was passed two schoolboys and



by Bob Dawbarn

heard one (aged about nine) say to his friend: "I don't think there's any jazz here, it's strong after all." Maybe Louis Armstrong is the name of one of the bath bureaux.

The barmайд who poured out my beer in a pub near the station soon put things into perspective.

"Jazz musicians," she announced to the assembled folk, "take their coats off, shave beards, take handfuls of pep pills and drink strong ale to keep them going."

Escaping before I became associated with such a profusion of music, I discussed with Stephanie Grappelli, Hals Koller (Imp.), Fatty George (ctr.) and Bill Jones (Imp.). Undecided in the empty ballroom.

From the first few bars it was clear that the band was swinging never—though the public never did get to hear them. The band was good, but it was helped along by cider in a rum bottle produced by Bill Perkins.

"Well a Festival is supposed to be festive, isn't it?" I asked. "I think it's been a bit of the ever-improving Jazzeramales."

The two saxes, Ronnie Ross and Artie Nelson, have adopted a most compatible partnership and the group's intelligent use of counterpoint has done much to raise the level of the top two or three in the country.

Koller was particularly impressed by Eddleton, whom he said reminded him of Bill Perkins.

## Five guests

The Bill Jones Trio played their own (no blues) as well as accompanying the five guests.

There was a slight contretemps when the first guest, Fatty George, the trio started "My Funny Valentine" in the room because the others didn't do a lot of hard work most efficiently.

Of Continentals, Koller and Rita Reys impressed me most, though rumours so far as audience reaction was concerned definitely went to Fatty George.

Koller is a most original tenor, with a tone and style reminiscent of Zoot Sims but he has a highly individual turn of phrase and plays with tremendous fire.

Ken Colyer has worked in Germany since 1949 and now lives at Baden-Baden. He is in fact an Australian and was born in Sydney, Australia, from Fatty George, in Vienna.

He must be a musical supreme in his own right, with audiences and his versatility by playing with the Ken Colyer Jazzmen on the

## Versatile

It must make British musicians mouths water to hear that his current quartet in Germany includes Oscar Pettiford, the great bassist Clarke on drums. If that is what playing with American jazzmen does to European jazzmen, then please let it happen here.

It is enough to say he worked in Germany since 1949 and now lives at Baden-Baden. He is in fact an Australian and was born in Sydney, Australia, from Fatty George, in Vienna.

Fatty has become a great favorite with his audiences, and showed his versatility by playing with the Ken Colyer Jazzmen on the



HANS KOLLER—"highly original, with tremendous fire"

Thursday and Dankworth on and drive of the music itself. The band always looks as though it is thoroughly enjoying its work and the feeling gets over to the audience.

We have never heard Dickie Hawley play better and the other soloists were nearly as good. Koller and George sat for a long time and built up an almost unbearable excitement.

The band plays as well as this in the States it will be a riot.

Dankworth's success, however, may not be entirely due to his music. As he walked on stage, a young girl in an adoring female voice remarked to her friend: "He's so sweet and so young."

## Vocalists

Her pitching was flawless despite some rather ambitious phrasing, and she makes our ears grow as jazz-oriented singers sound like novices.

The glamorous and musical Rita Reys made some Christy at every hearing, though she vehemently denies any influence. She has been influenced by that misty miss, but, certainly not least, Stephane Grappelli. At first, his improvisational powers and swing have not diminished and he is still the pre-war dingo of his partnership with Djangio Reinhardt.

## Dankworth

The Englishman, he is of the typical Frenchman, he has a Gaila charm and wit which has only been softened, even the forementioning jazz-alergic barmaid.

On Saturday night the Dankworth Band gave one of the most exciting shows I have heard in a British hall.

Quite apart from the verve

## Big Show is big hit

**T**HE Big Show of 1959\*, which opened at Great Yarmouth's Wellington Pier last week, owes much to its stars, among them Joan Regan and the King Brothers.

Joan, who heads the bill with her husband, is a real showwoman, welcome on the first night, and went on to captivate the audience with her impersonations of Ray Murray, Anne Shelton, Vera Lynn and Shirley Bassey. She obviously in for a successful season.

Another immediate hit was scored by the King Brothers, in a summing up of their departure for Las Vegas. Their harmonicas had both vitality and polish.

Surprise of the show was Mabel, a young singer from Gibraltar whose fine tenor voice, trained for opera, goes over well with papa—R. J.

# Open letter to a teenage rock fan

From Humphrey Lyttelton

**D**EAR unhappy, hard-done-by, gormless, mixed-up kid:

Now, look, I'm not wrong. I'm on your side. It takes no more than a cursory glance around the world today to see that there is a cause for青年—and acre, for that matter—to rebel.

If you think the whole set-up stinks, then I'm right with you. I'm right with you, too, but—anyone under the age of 20 who thinks that all's well with the world needs his glands over-hauled.

## Symptom of revolt?

But in the words of a song which was popular a few years back, "You're not alone, what you do is it's the way that you do it." Sociologists point to social causes, but I'm talking teenage revolt.

It is as if, some day in the future generations, studying it on record or film, must conclude that there was a massive, pitiful revolt in the history of man.

Revolt is a strong, red-blooded word. It suggests vigour, action, purpose, a sense of mission.

You will search in vain for any record of a similar quality in the self-pitying whims of today's teenage favourites.

## Crooping little boys

What are the battle songs of your revolt? "It Doesn't Matter Any More," "I'm Not What I Used To Be," "Teenager In Love" and "I Need Your Love Tonight" come to mind.

With the exception of "Dropping Bombs," which is a little girl's, and, in the name of sex, go through a routine of bombing, dropping, exploding, bleating, self-consciousness little by little, until you end up with a little girl, and, in the name of sex, go through a routine of bombing, dropping, exploding,

bleating, self-consciousness little by little, until you end up with the excuse, stock-in-trade of the ladies of business.

## Drob uniformity

How do you go about combatting boredom, disillusionment, confusion, depression? By kicking, screaming, hitting, biting your own brain, which is nothing, emptiness, and drab uniformity, and the history of popular music—Bentley.

Do you think your teenage peers are new? Forty-five years ago there was a teenager who had his problems, too.

# I'm in the communications business

**BURL IVES tells Fred Dallas**

**S**UDDENLY, London is full of American folk-singers. And on the strength of it, I flew in the Big Daddy of them all—bulky Burl Ives.

I was greeted at London Airport by Mick Mulligan of "Folkways," British folk singer Johnny Ambrose and a host of executives from Columbia Pictures, for whom Burl is now appearing in "Our Man in Havana."

After brief BBC and ITN television appearances, I went with his 10-year-old son, Alexander, to pass the turn down offers to start at four Royal Festivals Hall concerts. Last night, stands round the Casino in Europe, then down into the Hamptons, the route for his favourite pub, the Star Tavern, Belgrave Mews West.

## The actor

"What I really need," he said, sweating profusely, "is a good draught Guinness." Though Burl's manner is rather becoming, more famous than Burl, the folksinger ever was, he denied that he's ever been a star. "I've been a steel-string man all my

life," he said. "I'm like the post office."

He had been with a brand new guitar, a nylon-stringed instrument, his first. I've

seen him as a steaming man all my

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He had been with a brand new guitar, a nylon-stringed instrument, his first. I've

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life," he said. "I'm like the post office."

He admits to being no guitar virtuoso. "Fancy acrobatics," he says of the story I'm singing, "he explained.

"At least, that's my excuse. But seriously, my musical past was literary rather than musical and that's why I played the accompaniment simple."

## Folk Blues'

Burl arrived in Britain hard on the heels of Jerry Silverman's "Folk Blues," whose book "Folk Blues" is becoming a best-seller.

"It's a copy of a copy," he claims, "but it's only British," he says of the book. "There's no reason why they shouldn't, as long as they can imitate someone else's accent."

That sort of thing's very simple to do, and I don't think it will be quite offensive to the people concerned."

This doesn't end the list of American folk-singers soon to arrive in Britain. Eric Clapton, the folk-blues Tolstoy, "The House I Live In" was sung by Frank Sinatra in a memorable film, although he's not the only one.

Pete and Isabel Gardner, a husband-and-wife team who have been touring Britain for a couple of years, are due soon. And in October, the great Pete

Wylie, author of a series of TV films "The World of Wylie," will be back in Britain or there.

There's talk of teaming Pete in a series of TV films "The World of Wylie," will be back in Britain or there.









# The month's LPs

## Mainstreamers cut four fine tracks

DATE = date of full MM review.  
+ mono and stereo.

1 = stereo only.

**AFTER HOURS** "Steamin': Blue Eyes, Blue Room, Easy Way." (Capitol 32-084.)

Thad Jones, Frank Wess, Kenny Burrell, Mal Waldron, Paul Chambers, Art Taylor. A delightful set of uncomplicated jazz. 23/5/59.

**LOWELL BELLMAN QUARTET** ("Love Like This at the Flamingo") "Blue Eyes, Blue Room, Easy Way." (Capitol 32-084.) Harry Belman sings; Eddie Harris, Paul Chambers, Art Taylor. A most pleasant album of piano-led mainstreaming music.

**ART BLAKEY'S JAZZ MESSENGERS with THEOLONIUS MONK** "Blue Eyes, Blue Room, Easy Way." (Capitol 32-084.)

Typical Monk piano and composition, but Blahey adds colour from Johnny Griffin and the all-round efficiency of the Messenger.

**CANDIDE** ("Candide in India") "Blue Eyes, Blue Room, Easy Way." (Capitol 32-084.) Duke Ellington, Harry Belman, Paul Chambers, Art Taylor. Trumpet, organ and guitar add some rhythm work through a

**JAZZ—  
instrumental**

pleasant, if not particularly distinguished, assortment of jazz standards. The star solo is the bluesy trumpet on "Blue Dinge."

**ALAN CLARKE TRIO** "Drop Me Off At Marlow; Luxury Fati;" "I'm Just A Fool;" "I'm Not The One." (Mercury 7L 4084.)

Good, relaxed sound from the musical trio of Alan Clarke, aided by various guest artists, whom Don Stennett and Doug Eddo earn top marks.

**JOHN COLTRANE** "Bakai; Vibes For You; Future Is Now; Straight No Chaser; I'm In Love; Myself; I Am." (Capitol 32-078.)

Good, relaxed sound from the musical trio of Alan Clarke, aided by various guest artists, whom Don Stennett and Doug Eddo earn top marks.

**"EDIE CONDON AND HIS BAND** "Dixie Dance Party" "Open Sesame;" "I'm In Love With You;" "Little White Lies." (Edie's Edel, 12inch. EP.)

Condon plays poor harpsichord and piano on the first two, and piano on the remaining tracks. Plenty of good moments, though, and Condon's own high standard. 30/5/59.

**AHMAD JAMAL TRIO** "I'm Not For You;" "I'm Not For Me;" "The Moonlight." (Prestige 7P 5113.)

Conder plays poor harpsichord and piano on the first two, and piano on the remaining tracks. Plenty of good moments, though, and Condon's own high standard. 30/5/59.

**ERROLL GARNER** ("Paris Impression—Vol. 1") "The Song From My Heart;" "I Love Paris;" "French Kiss;" "I'm In Love With You;" "To Paris." (Capitol 32-085.)

Garnier plays poor harpsichord and piano on the first two, and piano on the remaining tracks. Plenty of good moments, though, and Condon's own high standard. 30/5/59.

**AHMAD JAMAL TRIO** "I'm Not For You;" "I'm Not For Me;" "The Moonlight." (Prestige 7P 5113.)

Conder plays poor harpsichord and piano on the first two, and piano on the remaining tracks. Plenty of good moments, though, and Condon's own high standard. 30/5/59.

**WILLIE HOLIDAY** "I Sang For You, Baby;" "Don't Be Afraid;" "A Flower For You;" "I'm In Love With You;" "Let's Call The Whole Thing Off;" "Just One Thing Those Three."

An impressive British debut by pianist Jamal who has built up a good reputation among American musicians and fans. He's good, backing from Israeli trumpeter and drummer David Birnboim. 25/5/59.

stereo SAH-D 3414 monaural LTZ-D 5113.

**ART HOGGARD** "Steamin'; Blue Eyes, Blue Room, Easy Way." (Mercury 7L 4084.)

Porter, Eddie Condon, Harry Belman, Buddy Collette, Bud Freeman, Art Taylor, Paul Chambers, Art Taylor and five more Condon regulars. The artist never sings, but the tunes could have been fresher and fewer.

**PORGY & BESS PARIS PLAYS COLE PORTER** "I'm In Love With You;" "The Beggar's Beverage;" "Love Me Again;" "You Do Something To Me;" "Anytime;" "I'm In Love With You;" "I'm Not The One;" "My Main; I Get A Kick Out Of You;" "I'm Not The One;" "I'm Not The One;" "I'm Not The One." (Mercury 7L 4084.)

To date, Sami Omer Simon and Bob Cheatham supply the vocal parts. The DSC brothers have a few new good songs. Kirk's harmonica is excellent, and "Wunderbar" is superb. The others respond only halfheartedly to the material, and the LP is less satisfactory than previous albums.

**THE DUTCH SWING COLLEGE AND FEATURING NEVA RAPHAEL** "I'm In Love With You;" "The Beggar's Beverage;" "Love Me Again;" "Anytime;" "I'm Not The One;" "My Main; I Get A Kick Out Of You;" "I'm Not The One;" "I'm Not The One;" "I'm Not The One." (Mercury 7L 4084.)

The DSC serves up an enterprising mix of Cole Porter songs, styled band numbers, solo solos and raps, by Britain's New Orleans band. The arrangements are generally acceptable and energetic, the band is well balanced, much swing is concentrated and singing is too often uncontrolled. Recorded live in April '58.

**BIZZY BAND** "I'm In Love With You;" "The Beggar's Beverage;" "Love Me Again;" "Anytime;" "I'm Not The One;" "My Main; I Get A Kick Out Of You;" "I'm Not The One;" "I'm Not The One;" "I'm Not The One." (Mercury 7L 4084.)

The Bizzy Band serves up an enterprising mix of Cole Porter songs, styled band numbers, solo solos and raps, by Britain's New Orleans band. The arrangements are generally acceptable and energetic, the band is well balanced, much swing is concentrated and singing is too often uncontrolled. Recorded live in April '58.

**WILBUR HARDEN-TOMMY FLANAGAN QUINTET** "I'm In Love With You;" "The Beggar's Beverage;" "Love Me Again;" "Anytime;" "I'm Not The One;" "My Main; I Get A Kick Out Of You;" "I'm Not The One." (Mercury 7L 4084.)

Tommy Flanagan's piano is the dominant feature.

The friendly rivals for the tenor sax crown create emphatic, forceful solos. The band swings all the way.

A mixed offering from guitarists.

**COLLEMAN HAWKINS** "I'm In Love With You;" "The Beggar's Beverage;" "Love Me Again;" "Anytime;" "I'm Not The One;" "My Main; I Get A Kick Out Of You;" "I'm Not The One." (Mercury 7L 4084.)

Coltrane, on alto, is the star.

**JOHAN JONES QUARTET** "I'm In Love With You;" "The Beggar's Beverage;" "Love Me Again;" "Anytime;" "I'm Not The One;" "My Main; I Get A Kick Out Of You;" "I'm Not The One." (Mercury 7L 4084.)

More helpings of Johan's bright, bouncy sound. Trumpet and piano, bass and drums and reed are good.

**LAWSON HAGGART** "Rockin' Band" "Spoonin' At The Hop;" "I'm In Love With You;" "The Beggar's Beverage;" "Love Me Again;" "Anytime;" "I'm Not The One;" "My Main; I Get A Kick Out Of You;" "I'm Not The One." (Mercury 7L 4084.)

Haggart's band is good.

**THE HAPPY WANDERERS PLUS ONE** "I'm Open Everywhere" "I'm In Love With You;" "I'm Not The One;" "I'm Not The One." (Mercury 32-085.)

The Happy Wanderers are back, this time with an addition

of blues. Lucky Thompson's All Stars: Blues, Boogie Woogie, Blues, Betty Blue, Betty Boop, Betty Boop, Betty Boop.

They're good, though the band is a bit too tight.

**METRONOME ALL-STAR BANDS** "I'm In Love With You;" "The Beggar's Beverage;" "Love Me Again;" "Anytime;" "I'm Not The One;" "My Main; I Get A Kick Out Of You;" "I'm Not The One." (Mercury 7L 4084.)

Good, though the band is a bit too tight.

**JOHAN JONES** (ptd) and Frank Wess are seen here with MM correspondent Leonard Feather.



**THAD JONES** (ptd) and Frank Wess are seen here with MM correspondent Leonard Feather.

worst jazz records so far this year. 13/5/59.

**HOUSE / QUINCHETTE** "I'm The Chase Is On;" "The Chase Is On;" "When The Blues Come On;" "This Is Not The Way;" "I'm The Chase Is On;" "Kissin'; Tender Trap;" "The House Is Up." (Mercury 7L 4084.)

Charlie House and Paul Quinchette blow relaxed and attractive blues influenced by a rhythmic style which swings powerfully. With Hawkins and Coltrane, this is a fruitful month for two tenor jazz stars. But both albums are well worth hearing.

**KAI WINDING SEPTET** "I'm The Chase Is On;" "The Party's Over;" "Panama; Panamera;" "The Party's Over;" "The Present Comes Or Comes Not;" "Give Her Room;" "Rumba;" "I'm The Chase Is On;" "You Anything But Love." (Franklin 7L 4084.)

A pleasant set presenting windband, piano, drums and guitar solos of solo work from most of the year's featured jazzers. Feared, Teagarden, Johnny Hodges and Lester Young are the highlights.

**JOHNNY HODGES** "I'm The Chase Is On;" "The Party's Over;" "Panama; Panamera;" "The Party's Over;" "The Present Comes Or Comes Not;" "Give Her Room;" "Rumba;" "I'm The Chase Is On;" "You Anything But Love." (Franklin 7L 4084.)

A mixed offering from guitars with Bob Brookmeyer, Al Cohn, Art Pepper, Lee Konitz and Stan Getz appearing. Some of the arrangements are the unimaginable.

Frankie Laine and obbligato recommendation.

**MAX ROACH** "I'm Max Roach at Newport" "Vital; Turn Up;" "Mind Your Business;" "Tuna Fish;" "Tuna Fish;" "Tuna Fish;" "Tuna Fish;" "Tuna Fish." (Mercury MME 10083.)

A pleasant set which makes up most of side one, is an amusing account of his life. The trombone chords you can't find many better than Winton and Paul Pluhar. Wayne Andrew and Dick Levin

**JAZZ and  
BIG BAND  
SWING**  
from the  
**DECCA GROUP**

**I WANT TO LIVE**  
Johnny Mandel's jazz score from the soundtrack of the highly controversial film which is unlikely to be shown uncut in this country.

**GERRY MULLIGAN, SHELLEY MANNE,  
BUDD SHANK and ART FARMER**

© SAH-T 6023 © LTZ-T 15161

**PETER GUNN**

America's top selling LP—the original score from the soundtrack of the "thrill-a-minute" TV programme.

orchestra conducted by HENRY MANCINI

© SF-5033 © RD-27123

**THE GREAT FILM HITS**

Anyone even remotely interested in either films or music will be familiar with the twelve tunes presented here by

**TERI HEATH & HIS MUSIC**

© SKL 4055 © LK 4307

**Jazz at Toad Hall** (stereo SKL 4042) and **Colyer in Hamburg** (mono LF 1319), advertised in last month's LP supplement are now available.

**DECCA RECORDS**

**RCA RECORDS**

**LONDON RECORDS**

Available in mono and stereo

**'RECORDS MAGAZINE'** There's a new colour portrait of Tommy Steele on the cover of the June issue. 10 pages of pictures and features to interest all record enthusiasts, details of all Decca-group stereo and mono releases; your monthly guide to the best of the new records. Subscription £1.60 per annum.

Spacetime from your dealer or newsagent.

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# The big names turn to small sets

**M**AYBE because it's out-of-doors time, these past weeks have seen the first release of transistor sets by a number of the bigger manufacturers.

Since my review last month, Bush, Decca, Regentone, GEC, HMV, Ferguson and Philips have entered the lists.

This is a significant development, confirming my recent forecast that the diminutive transistor is going to pace TV and record players as the trade's biggest money-spinner.

## Dual purpose

Ferguson's version, dubbed the Fieldfare and ticketed at 19s 6d, is notable for the provision of two wavebands in one set—one for when the set is

upright, the other when it lies flat.

The latter position facilitates the use of a car, for example. A car serial socket is fitted.

The need is for these sets to incorporate a socket to take a car radio aerial. Hand in hand with this, a vastly improved audio output plus low running costs are to no end making the transistored receiver mainstay of the steam radio market.

Another welcome development is that the new sets are portable to receive a short waveband—in addition, of course, to the standard 400 m. band. Continental, by Ferdis, to sell at 21s 6d.

Another advanced detail is the use of power transistors in the output stage which delivers 1-watt into a built-in horn or a built-in speaker, giving true mains-set performance. With a 12-volt battery, the set weighs 1.5 lb.

Even Regent's first ever portable set, the Fiesta, weighs more than 19 oz. with battery, and costs 22s 6d. It is a carrying case with a shoulder strap, from which the set can be taken without removal, is an optional 14s.

## Superhet circuit

Ferguson deserves mention again on account of a new radio receiver, the Superhet. This valve superhet circuit receives four medium and VHF bands via built-in aerials.

Speaker is a big elliptical type and extension sockets are provided for headphones. Difference lies in the cabinet and finish.

I claim that their clock-looking model VHF-1 is the first table radio set with a long medium and short wave VHF receiver on a rotatable arm for 21s 6d. The set has an extension aerial for VHF. Extension loudspeaker sockets are provided.

The VHF-2 is similar, but in this set features nine valves in

the circuit, and costs 25s 6d.

Regent, not a VHF model, has six valves. Both amplifiers are built in, and the radio, for radio and stereo are on a front panel.

There is a substantial 34 watts on each channel, feeding two bass speakers and the grille covers four tweeters in a record chamber.

With the stereo effect one speaker may be disconnected and an extension plug inserted.

## Radio, too

Innovatively—and this is made for dual operation—is that of playing records and listening to a speaker in another room while listening to the radio through the radiogram.

Cabinet itself is smart and made of wood veneer in a light walnut veneer with brass trim. A VHF version of the Regent is also available.

Over to portable stereo players and two models just released by Philips. One is a 12-watt speaker, one of which is mounted on a base and even has a slot for a cigarette lighter.

With five valves, we see the sound width required.

The second model is a superhet type using a turnover crystal cartridge; two amplifiers give an output of 14-watts per channel.

The quoted frequency coverage of 50 to 12,000 cycles is excellent, and the tone control is a refinement in two pickup sockets to take separate channels from the record.

Cabinet is adorned with brass decoration and finished dark and light wood veneers. Price is to be 48s 6d.

A long-established and confirmed record-making concern Charles Letts, has had a good idea—an radio book and record player disc collection to keep details of their records.

The record book is a massive bound affair, book measuring 6x10 in, inscribed "My Records". It contains a comprehensive index for records purchased.

Over to Garrard with a record about titles, artists, speeds and makes.

Garrard writing tablets at the front and back are for pencil writing purposes. Very simple to use. Available with a black plastic cover in assorted colours. The author can understand that results can be had when necessary.

## Turn pickup

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