

Melody Maker

Larry Parnes

August 29, 1959

FOR THE BEST IN JAZZ

Every Friday 6d.

See pp 2 & 3

NOW THE JUKE BOX GOES STEREO

PAUL ANKA IN STOCKHOLM



A frown of concentration from Paul Anka... as with the temperature nearing the 'eighties he rehearses with Sweden's Arne Domnerus Orchestra. The Canadian singing star was preparing for his opening at the Gröna Lund Tivoli, Stockholm's amusement field, last Friday. Writes MM correspondent Sven Winquist: "His visit was a tremendous success, although there was nothing like the riots which took place last year when Tommy Steele visited Stockholm. The 15,000 crowd behaved very well and the large number of police had no difficulty in keeping good order among them."

U.S. DEAL FOR DIZZY REECE

TRUMPETER Dizzy Reece is the first British jazz star to be signed exclusively by an American record company. Following a recent visit to London by Francis Wolff, vice-president of Blue Note Records, Dizzy has signed a contract calling for a minimum of two albums a year for the label.

He told the MM this week: "The first date has not been settled yet, but the recording will either be in America, or in Paris if a suitable rhythm section can be found there."

American poll-winning trumpeter Miles Davis gave the initial boost for Dizzy in the States.

Tony Hall, A&R man for Decca's Tempo label, sent him

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Disc row settled out of court

A DISC played on Monday's "Juke Box Jury" was discussed in the High Court on Wednesday. It was the Leslie Uggums recording of "One More Sunrise" on the Philips label.

Dominion Music had applied for an injunction to stop Philips from issuing the record before the official release date. Dominion claimed that Philips proposed to release the disc on August 28, instead of September 4.

On an assurance from Philips that they would abide by the release date, counsel for Dominion Music said that they had no wish to pursue the motion.

In June, Leeds Music won a similar case against Decca over Anthony Newley's "Personality."

MILES DAVIS ON ASSAULT CHARGE

NEW YORK, Thursday.—Trumpet star Miles Davis was arrested by New York police last night after an incident outside the famed "Birdland" club.

Davis was released on bail after being charged with assault and disorderly conduct. Police said the 32-year-old Negro jazz star grappled with officers after refusing to "move along."

Eyewitnesses said an excited crowd watched as Davis struggled and a fight broke out when the police tried to arrest him. Reinforcements were called.

Davis was bleeding profusely from head wounds when he was finally taken into custody.

CONNIE FRANCIS ON TOP OF THE WORLD



EMI hired the penthouse roof of the Dorchester Hotel last Wednesday. With the temperature in the upper 'seventies, they wanted a "cool" spot to hold a reception for American singer Connie

Francis. Connie is pictured at the open-air party with MDs Tony Osborne and Geoff Love and American A&R chief Ray Ellis. She is here to record three LPs for the MGM label.

GOES STEREO

BRITAIN'S juke box operators are fed up for a nationwide campaign to "go stereo." By the beginning of next year, there should be some 25,000 stereo juke boxes playing in coffee bars, cafes and other teenage haunts throughout Britain.

Underlining the juke box swing to stereo is this week's announcement that the big EMI concern is marketing its first stereo EPs next month. Prices are from 10s. 7½d.

Decca are the only other company to retail stereo EPs in regular quantities.

The first of the new EMI stereo EPs include such stars as teenage heart-throb Cliff Richard and singers Toni Dalli and Roberto Cardinali.

THEN SINGLES

Orchestras are represented by Norrie Paramor, Jack Payne, George Melachrino and Frank Cordell, while the first jazz release will be by Tony Crombie.

Crombie's disc features Tubby Hayes, Norman Stenfalt, Tommy Whittle, Bob Burns, Stan Roderick and Ronnie Scott.

It is the dearth of stereo EPs and the lack of stereo singles that have previously held back the mass marketing of stereo juke boxes.

DO-IT-YOURSELF

At present only a few—and mostly those in West End locations—are fully equipped to play stereo EPs.

But the latest juke boxes being installed are supplied with "do-it-yourself" stereo kit for an overnight conversion job. And the latest machines

Back Page, Col. 3

ETHEL ENNIS AT 'BLUE LAGOON'



American jazz singer Ethel Ennis will sing at London's newest jazz haunt, the Blue Lagoon, Carnaby Street, W. tomorrow (Saturday) and Sunday. Ethel, who toured Europe with Benny Goodman last year, flies home to New York on Monday. She has been starring in cabaret at the Astor Club and made two TV appearances this week.

BILLIE HOLIDAY ON MELODISC

MELODISC have secured the rights to the famous American Commodore label and will start issues in mid-September.

Melodisc A&R manager Siggie Jackson told the MM: "Commodore has never had a direct outlet in Britain before and we shall be releasing the items as EPs and 12 in. LPs. But they won't be at cut-throat prices—this label cost a lot of money."

Among the first releases will be albums by Billie Holiday and Bunk Johnson. (See "World Of Jazz" on page 11)

Melody Maker charts service

TOP TWENTY

Week ended August 22, 1959.

1. (1) LIVING DOLL Cliff Richard. Columbia
2. (3) ONLY SIXTEEN Craig Douglas. Top Rank
3. (5) LONELY BOY Paul Anka. Columbia
4. (2) BATTLE OF NEW ORLEANS Lonnie Donegan. Pye
5. (6) LIPSTICK ON YOUR COLLAR Connie Francis. MGM
6. (4) DREAM LOVER Bobby Darin. London
7. (8) THE HEART OF A MAN .. Frankie Vaughan. Philips
8. (—) CHINA TEA Russ Conway. Columbia
9. (7) A BIG HUNK O' LOVE Elvis Presley. RCA
10. (20) MONA LISA Conway Twitty. MGM
11. (9) A TEENAGER IN LOVE Marty Wilde. Philips
12. (13) SOMEONE Johnny Mathis. Fontana
13. (12) RAGTIME COWBOY JOE David Seville. London
14. (—) HERE COMES SUMMER Jerry Keller. London
15. (10) ROULETTE Russ Conway. Columbia
16. (15) TWIXT TWELVE AND TWENTY Pat Boone. London
17. (18) I KNOW Perry Como. RCA
18. (—) SORRY (I RAN ALL THE WAY HOME) Impalas. MGM
19. (11) GOODBYE, JIMMY, GOODBYE Ruby Murray. Columbia
20. (—) ONLY SIXTEEN Al Saxon. Fontana

JAZZ PARADE

1. (2) CHRIS BARBER BANDBOX—Vol. 1 (LP) Columbia
2. (1) THE NOBLE ART OF MR. ACKER BILK (LP) Columbia
3. (3) BLUE SAXOPHONES (LP) Coleman Hawkins and Ben Webster Columbia-Clef
4. (5) SONGS FOR SWINGERS (LP) Buck Clayton. Philips
5. (9) KING OLIVER (EP) Philips
6. (10) MILESTONES (LP) Miles Davis. Fontana
7. (8) JAZZ IMPRESSIONS OF EURASIA (LP) Dave Brubeck. Fontana
8. (4) THE KING OF NEW ORLEANS JAZZ (LP) Jelly Roll Morton. RCA
9. (—) KID ORY (EP) Philips
10. (—) I WANT TO LIVE (LP) Gerry Mulligan. London

TOP TEN LPs

1. (1) SOUTH PACIFIC Soundtrack, RCA
2. (2) GIGI Soundtrack, MGM
3. (3) MY FAIR LADY Original Cast, Philips
4. (5) THE BEST OF SELLERS Peter Sellers, Parlophone
5. (8) LOOK TO YOUR HEART Sinatra, Capitol
6. (4) A DATE WITH ELVIS RCA
7. (7) CLIFF Cliff Richard, Columbia
8. (6) COME DANCE WITH ME Sinatra, Capitol
9. (—) ELVIS'S GOLDEN RECORDS RCA
10. (10) SONGS TO SING IN YOUR BATH Russ Conway, Columbia

JUKE BOX TOP 20

1. (1) LIVING DOLL Cliff Richard. Columbia
2. (2) DREAM LOVER Bobby Darin. London
3. (4) LIPSTICK ON YOUR COLLAR Connie Francis. MGM
4. (2) BATTLE OF NEW ORLEANS Lonnie Donegan. Pye
5. (6) A TEENAGER IN LOVE Marty Wilde. Philips
6. (5) A BIG HUNK O' LOVE Elvis Presley. RCA
7. (11) LONELY BOY Paul Anka. Columbia
8. (8) PERSONALITY Anthony Newley. Decca
9. (7) THREE STARS Ruby Wright. Parlophone
10. (10) PETER GUNN/YEPI Duane Eddy. Columbia
11. (12) WATERLOO Russ Conway. Columbia
12. (9) ROULETTE Russ Conway. Columbia
13. (17) I KNOW Ruby Murray. Columbia
14. (13) GOODBYE, JIMMY, GOODBYE Ritchie Valens. London
15. (14) THAT'S MY LITTLE SUZY Craig Douglas. Top Rank
16. (—) ONLY SIXTEEN Craig Douglas. Top Rank
17. (15) POOR JENNY/TAKE A MESSAGE TO MARY Everly Brothers. London
18. (—) RAGTIME COWBOY JOE David Seville. London
19. (—) TALLAHASSEE LASSIE Tommy Steele. Decca
20. (16) I GO APE Neil Sedaka. RCA

Compiled from the returns from 2,000 "Music Maker" jukeboxes throughout Britain.

TWENTY TOP TUNES

THIS copyright list of the 20 best-selling songs for the week ended August 22, 1959, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

1. (1) ROULETTE (B) (2s.) Mills
2. (2) LIVING DOLL (B) (2s.) World Wide
3. (3) SIDE SADDLE (B) (2s.) Mills
4. (9) THE HEART OF A MAN (B) (2s.) David Toff
5. (6) GOODBYE, JIMMY, GOODBYE (A) (2s.) Bron
6. (17) ONLY SIXTEEN (A) (2s.) Ardmore and Beechwood
7. (5) LIPSTICK ON YOUR COLLAR (A) (2s.) Joy Music
8. (10) BATTLE OF NEW ORLEANS (A) (2s.) Acuff-Rose
9. (19) CHINA TEA (B) (2s.) Mills
10. (7) DREAM LOVER (A) (2s.) Aldon
11. (8) MAY YOU ALWAYS (A) (2s.) Essex
12. (4) A TEENAGER IN LOVE (A) (2s.) West One
13. (11) THE WONDER OF YOU (A) (2s.) Leeds
14. (14) I KNOW (A) (2s.) Feldman
15. (18) LONELY BOY (A) (2s.) Bron
16. (15) WATERLOO (A) (2s.) Southern
17. (16) TRAMPOLINA (B) (2s.) Harvard
18. (13) TRUDIE (B) (2s.) Henderson
19. (12) PERSONALITY (A) (2s.) Leeds
20. (19) TWIXT TWELVE AND TWENTY (A) (2s.) Spooner Music

A—American; B—British.
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AMERICA'S TOP TEN

As listed by "Variety"—Issue dated August 26, 1959.

1. (1) SEA OF LOVE Phil Phillips (Mercury)
2. (10) THE THREE BELLS The Browns (RCA Victor)
3. (2) LIPSTICK ON YOUR COLLAR Connie Francis (MGM)
4. (4) LAVENDER BLUE Sammy Turner (Big Top)
5. (6) MY HEART IS AN OPEN BOOK Carl Dobkins, Jr. (Decca)
6. (5) WHAT I'D SAY Ray Charles (Atlantic)
7. (3) LONELY BOY Paul Anka (ABC-Paramount)
8. (—) SLEEPWALK Santo and Johnny (Canadian-American)
9. (7) WHAT A DIFFERENCE A DAY MAKES Dinah Washington (Mercury)
10. (—) BROKEN HEARTED MELODY Sarah Vaughan (Mercury)

ALL STORES SUPPLYING INFORMATION FOR RECORD CHARTS.
LONDON—Rolo (or Records, E.10; Popular Music Stores, E.6; A. R. Tipple, S.E.15; Leading Lighting, N.1; W. A. Clarke, S.W.6; James Asman's Jazz Centre, W.G.2 and E.C.3; Reed Music Centre, S.E.15. MANCHESTER—Duwe Wholesale, Ltd., 1; Hime and Addison, Ltd., and Record Rendezvous, H. J. Carroll, 18. LIVERPOOL—Nems, Ltd., 1; Beaver Radio, Ltd., 1. HULL—Sydney Scarborough, Ltd. NEWCASTLE—J. G. Windows Ltd., 1. SOUTH SHIELDS—Saville Brothers, Ltd. BEDFORD—Weatherheads. TORQUAY—Paish and Co., Ltd. LEEDS—R. S. Kitchen, Ltd., 1. HOVE—Wickham, Kimber and Oakley, 3. SOUTHAMPTON—Francis Records. SLOUGH—Hickies. BOLTON—Telehire, Ltd. EDINBURGH—Bandparts Music Stores, Ltd., 1. BLACKWOOD—Glyn Lewis. CRAWLEY—S. C. Withers. PLYMOUTH—O. H. Yardley and Co. MIDDLESBROUGH—Sykes Record Shop. PORTSMOUTH—Weston Hart, Ltd. GLASGOW—Phillip Woodson, Ltd., C.2. BELFAST—Atlantic Records. CARDIFF—City Radio (Cardiff), Ltd.



REAL NAME: Tommy Hicks



Reginald Smith



Terence Williams

The man

How many artists do you handle?

Apart from Tommy Steele and Marty Wilde, I have Terry Dene, Vince Eager, Billy Fury, Johnny Gentle, Dickie Pride, Duffy Power and Sally Kelly.

WHERE do you find these teenage stars?

I like to go out and look for them. I find them, usually by sheer luck, in coffee bars, pubs, amateur contests or just in the streets.

WHAT do you look for?

Firstly personality and secondly what I call "inner talent."

WHAT is "inner talent"?

If I see a boy bubbling with vigour and vitality. I turn him down. I prefer an inner talent that I can bring out in stages.

Grooming

HOW do you turn such raw material into a working act?

They go through a very extensive grooming. It is sometimes five months before they appear on a stage or three months before I let them do any recording.

To start with, they have

Mathis is top star

HOLLYWOOD, Wednesday.—The national Disc Jockey Association named Johnny Mathis as "Recording artist of the year." Mary Martin and Theodore Bikel are the stars in Rodgers and Hammerstein's forthcoming musical "The Sound of Music." Columbia-Lee Mortimer states: "Ava Gardner got one thing from her last husband—his attitude toward the Press."

KENTON CHANGES

THERE are six changes this week in the Stan Kenton Orchestra with altoist Charlie Mariano and bassist Carson Smith among those leaving. Gogi Grant left RCA Victor for the Liberty Record Company. Dinah Shore is trying to get Noël Coward for her autumn TV shows.

SINGING SENSATION

NEW singing sensation Nina Simone joined the line-up for the forthcoming Los Angeles first annual jazz festival at the Hollywood Bowl. Capitol Records gross sales here at 49 million dollars are up 13 per cent. over last year.

SCROLL AWARD

NAT "KING" COLE received a scroll from the Los Angeles City Council last week honouring him "for the meritorious contribution he has made in the entertainment world and the significant further contribution in the field of human relations by his talent and person."

3D GIMMICK

SAYS Stan Kenton: "Stereo is only a gimmick with no sound musical validity which will only wind up a fiasco." Presley's manager, Colonel Parker, sold a full page ad. in his forthcoming book "How Much Does It Cost If It's Free?" to the Tennessee Ham Co.!

Howard Lucraft

Larry Parnes is the man who has combined Big Business with the Big Beat. With John Kennedy he was the discoverer and publicist of Tommy Steele and today he runs a stable of teenage rock stars. Looking rather like one of his own entertainers in a vividly striped shirt, the Beat Svengali this week took time off to answer the following questions:

physical grooming. I have their hair cut—that is very important. Sometimes they may have bad skin which has to be attended to. Then I get them suitable clothes and provide them with comfort.

his parents and Johnny is staying with a friend who originally came down from Liverpool with him. I like them all to know they have their freedom and responsibilities.

COMFORT?

I like them to have a touch of luxury from the start so that if they make the big time they don't lose their heads. I like them to live in a good home, get three good meals a day, get to bed early and have plenty of fresh air.

DO you still have your home? Artists living at your home?

No. I feel rather lonely at the moment as none of them are with me.

Marty has always lived at home and Vince Eager now has a place of his own. Billy is living at Dickie's house, where there is a nice garden—he likes to keep pets. Duffy lives with

Radio

HAVE you had any failures?

All the boys I have selected are still with me. Whether they will all have success in the future, I don't know.

IS it possible to build a new star without a hit record? Yes, definitely. Vince Eager is a good example.

HOW important is TV to a new artist?

TV is very important, but one can't rely on it. Radio is really more important now. If one took a census, you would find that teenagers listen to the radio far more than they watch TV.

Jack Scott
THE WAY I WALK
HLL 8912

45/78

Johnny Cash
KATY TOO
HLS 8928

'RECORDS MAGAZINE' There's a new colour portrait of Duane Eddy on the cover of the September issue. 16 pages of pictures and features; details of all Decca-group stereo and mono releases; your monthly guide to the best of the new records. Sirpence from your dealer or newsagent.
LONDON RECORDS division of THE DECCA RECORD COMPANY LTD
DECCA HOUSE ALBERT EMBANKMENT LONDON.S.E.11

YOUR TOP 3

OUR TOP 3

- 1 THE CHRIS BARBER BAND BOX. Vol 1 33SX1158 (Lansdowne Series)
- 2 THE NOBLE ART OF MISTER ACKER BILK 33S1141 (Lansdowne Series)
- 3 BLUE SAXOPHONES. COLEMAN HAWKINS & BEN WEBSTER 33CX10143 (Clef Series)

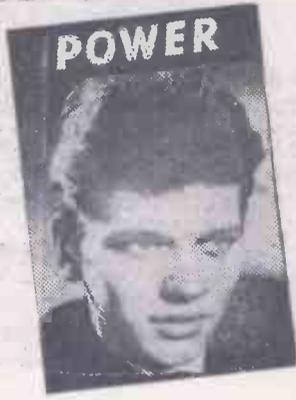
COLUMBIA (Regd. Trade Mark of Columbia Gramophone Co. Ltd.)

33 1/3 R.P.M. LONG PLAYING RECORDS

E.M.I. RECORDS LTD • 8-11 GREAT CASTLE STREET • LONDON • W.1



Roy Taylor



Ray Howard



Dickie Knellar



John Askew



Ronald Wycherley

behind Britain's Big Beat

the radio far more than they watch TV.

DO you think teenage tastes have changed much over the past couple of years?

They have not so much changed as had their tastes changed for them.

Marty Wilde revolutionised the record and rock industries. He was the first in Britain to sing rock ballads and everybody has followed him.

either have a straight percentage or a guaranteed salary over five years. I pay everything for them and they get their salary clear, plus 60 per cent. of record royalties and the income from any writing they may do.

HOW long is it before you start to get your money back?

On the average, about two years.

your office! Is she the only girl on your books?

Yes. I have kept her very quiet. She has a lot of talent—much more than the average girl in this business.

I want her popularity to build gradually without her being glamorised as a star before she gets there. She has been with us for four months.

IS it true that Variety is dying?

I think Variety, as a general term, is dead. Theatres, so far as teenagers are concerned, are already buried.

The new form of entertainment is the one-nighter in a cinema or ballroom. That is where my artists sometimes get temperamental—and they have a valid point. Their experience is that in the average ballroom the system of mikes and power points is chaotic. As ballrooms are the coming form of entertainment, I think they are missing a great opportunity and they should greatly improve their technical arrangements.

If a boy would honestly rather not play a particular date, I don't force him. I would be entitled to do so but it would be bad psychology.

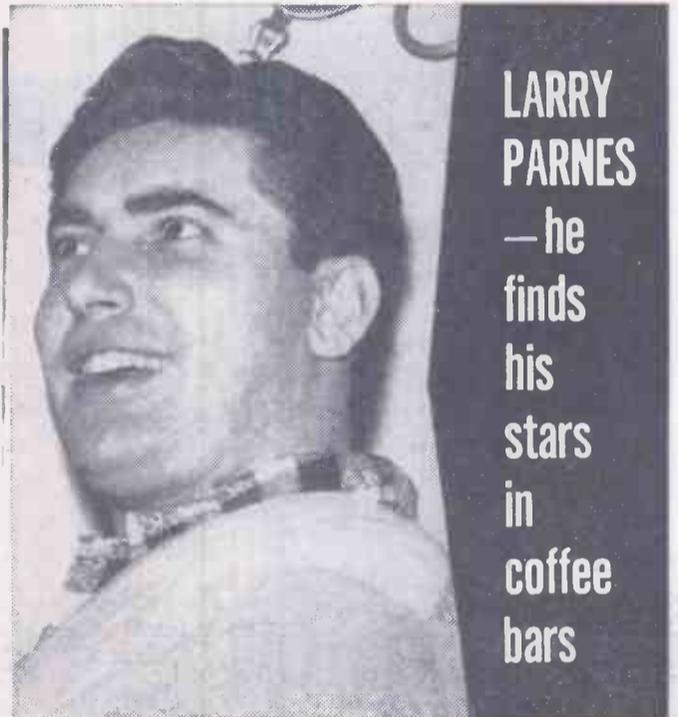
Publicity

WITH such swift entries into show business, do you ever find your "boys" suffering from swollen heads?

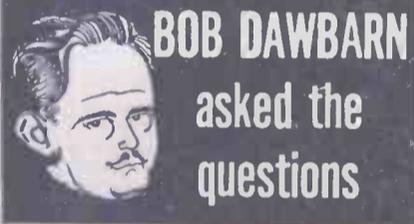
It only happened once. You try to bring them down as quickly as possible before they ruin their careers.

JUST how important is publicity to your artists?

The right kind is very important.



LARRY PARNES — he finds his stars in coffee bars



BOB DAWBARN asked the questions

DO you fix the accompanying groups?

I have 12 musicians on the firm and we can use them as two or three groups. I like to place certain musicians with certain singers because of similar temperament and feeling.

HAVE you any unfulfilled ambitions?

I just want to be successful. **ONE** of your artists is Sally Kelly. Frankly, I hadn't heard of her until I came to



The only girl on Larry Parnes' books is Sally Kelly. She has a lot of talent, says Parnes.

WHAT sort of music do you listen to for pleasure?

I like wild rock, Chopin and Brahms.

DON'T you think your methods tend to produce machine-made singers who all sound alike?

Not at all. They have all got entirely different styles. Incidentally, I never send my artists for elocution lessons. If a boy speaks badly, he will improve it himself as he becomes more successful. I do think that good manners are essential, though.

Contracts

WHO pays for all this grooming?

I do. When my boys come to me I offer them the choice of two kinds of contract. They

IS there really a wrong kind?

Most definitely. It ruined Terry Dene's career.

One couldn't blame the boy entirely. Given a fair amount of understanding he has a lot of good in him. It is my intention that he should have the right kind of publicity in future.

If Terry is to get back to being a very big star it is going to mean six months of hard work on all sides.

YOU seem to have something of a monopoly in teenage stars. Do you think this is a good thing?

If I have, it is not intentional and is only because of hard work. I love competition and the more young stars we

can build in this country, the better off we shall all be.

WHAT is the average age of your artists?

Between 18 and 19.

Tastes

AS they grow older will they stop appealing to teenage audiences?

I don't think they can stay popular with teenagers for ever.

The idea is that these boys have a run of three years with the teenagers and then, if they have the talent, I will groom them for other spheres of show business.

Teenage tastes change rapidly and their fans can make or break them. In this business the ones who really have to be looked after are the fans.

BELL'S NEW NORTHERN SHOWROOMS



Today we publish the first pictures of the new Bell Accordion Showrooms only recently officially opened on the Aycliffe Trading Estate. These modern and commodious premises are open to the public daily, and for the convenience of callers are open ALL DAY every Saturday. If you can call you will be most welcome, and you will find a huge selection of Accordions from which to choose. You will find Accordion bargains for cash—new and secondhand—and every instrument is sold under Arthur Bell's personal guarantee for a period of three years. Easy Hire Purchase and part exchange terms can be arranged. In addition to Accordions you will also be able to see and test out the latest fantastic Farfisa Electric Pianorgan, which even though you have never played a musical in-

strument before, you can learn to play by ordinary music notation in 3 MINUTES. You will also find other Pianorgan models for the more advanced musician, but whether you are just a beginner or a fully fledged professional you cannot fail to be interested in the tremendous stock of instruments on show. These new premises are easy to reach, and for the benefit of callers, the following buses pass through the Estate: No. 14, Durham-Darlington; No. 15, Spennymoor-Darlington; No. D7, Sunderland-Darlington; "Eden", Bishop Auckland-Aycliffe Village. Alight at the Foundry stop. Plenty of parking space for your car.

BELL ACCORDIONS LTD.

Leaside North, AYCLIFFE TRADING ESTATE (Near DARLINGTON)

Phone: AYCLIFFE 3393

Songsheet

OF all the world's great popular composers, Jerome Kern was perhaps the most able tunesmith—in the sense that he was a craftsman, a master of his art. Regarded as the Dean of America's show music composers, Jerome Kern wrote the melodies for over 50 world-famous productions.

Born in New York City on January 27, 1885, he showed no aptitude for music until his late school days.

He had been studying the organ, and one day was offered the post of solo organist at high school.

This fired him with the urge to learn theory and orchestration, and by a great deal of cajoling, aided and abetted by his mother, the young Kern eventually persuaded his father to send him for a course at the New York College of Music.

When he suggested going abroad for further study, Kern, Snr., decided he must first of all have some business training. So in 1902 at the age of 19, he went into partnership with his father and they set up a piano firm.

Remorse

Now, Jerome was willing to do any amount of hard work, but his dream of being a great composer was uppermost in his thoughts. Told to order two pianos from a certain firm, he signed the order for 200!

In a fit of remorse he tendered his resignation to his father, but somehow the elder Kern managed to dispose of the other 198, and the consequence was that Jerome Kern set sail for Europe and musical adventure.

His studies in Germany were prolonged by his aptitude to hold down any menial job which would help his finances. And when a year later he returned to New York, a qualified musician, he joined the Lyceum Music Co.—making out invoices!

So much for his musical education. But a few months



Jerome Kern

later, they published his first composition, entitled "At the Casino," a piano solo.

At seven dollars a week he joined the firm's plugging team, and this new means of livelihood got him an introduction to Harms Inc.—firm of which he became president many years on.

He became accompanist for Marie Dressler, and when she left for an extended tour of the States, young Kern went with her. He had become known as a "doctor" of songs—writing up other composers' efforts in a commercial way for various theatrical producers.

Broadway

Even with this work, his individual originality was recognised, so much so that in 1911, his own name appeared on a concert programme as the composer of "The Red Petticoat," a work which does not appear on the tabulated list of Jerome Kern's songs, sent to me recently by Chappell and Co., his publishers.

Having got his foot in the door, he continued with his own original compositions and, by his association with Harms, was able to get one or two interpolated numbers into Broadway shows.

"They Didn't Believe Me" was used in the musical production "The Girl from Utah," and when it found its way over here, it turned up in "Tonight's the Night."

It was the natural hit of both shows—more so than the scores themselves—and the name of Jerome Kern started to mean something.

●NEXT WEEK—Kern's 32 years of success.

Hubert W. David

ON THE BEAT

ARE we at war with Germany? It would appear so, where jazz is concerned. And, as is so often the case in flare-ups of this nature, the reasons seem petty, contradictory—and absurd.

It all began when German tenorist Hans Koller was prevented from broadcasting at the Bath Festival.

"His contract," says the Musicians' Union, "did not permit the use of his services in broadcasting, TV, records or films."

That seems fair enough. But what would have happened if he had applied for such a contract?

Nothing! The Union "does not agree that German musicians, visiting Britain for the purpose of performing at concerts, may fulfil any of these services while in Britain."

This, naturally, has needed the German Südwestfunk network, where Koller is engaged. To such an extent that they have now banned British musicians.

Unfair

SAYS jazz producer Joachim Ernst Berendt: "We want British musicians in Germany. We don't like having to ban them. But we are hoping that our action may help to settle the case."

"We don't think it fair to ban one German musician when there are about 120 British musicians playing in Germany. The British MU seems to think its action is in the interests of its members. In fact, it has already cost seven British musicians their jobs at this network."

Now the German Union has taken up the case, and a hundred or so other British musicians may also find themselves affected.

Mysterious

WHAT is the solution? A man-for-man exchange agreement? Germany isn't asking for that. And since there are many more opportunities for British musicians in Germany than vice versa, it would not be in the interests of MU members.

"It seems mysterious to us that the British Union is overlooking that simple fact," says Berendt.

But wait a minute! The Musicians' Union, in any case, I learn, does not give consent for its members to broadcast, televise, record or film while in Germany!

SO what about Derek Humble and Jimmy Deuchar, broadcasting with the Kurt Edelhagen Band? What about Ken Wray, who worked with Edelhagen for months?

What about British band-leader Eggy Ley, who has been broadcasting and recording there for something over four years?

What about Chris Barber, who could almost be called the Cliff Michelmores of German TV?

What about all the others,



by PAT BRAND

who have filmed, televised, recorded and broadcast for years past?

Have they all been expelled from the Union?

Protection?

EVERYONE agrees that the Union must protect its members from foreign competition. But surely circumstances alter cases.

And when one country unconditionally throws open its doors to British musicians, surely we should grant radio and recording permits on the rare occasions when a star from that country visits Britain.

Next...

MEANWHILE, what is the next move?

It comes from Südwestfunk itself—which has engaged trumpeter Dickie Hawdon to play with the Hans Koller group on TV!

Says Berendt: "Hans Koller himself insisted on it. He didn't want to act in the same way as the British Union treated him..."

Dickie's reaction, in face of the MU ban: "Why should the MU stop me? I should have thought it was up to the German Union to object—not the MU."

So should I

Invasion

MEANWHILE, while our musical forces look like being forced to retreat from Germany, this country is facing invasion. From the Irish.

And their target is that ancient English institution, the music hall. In particular, the Metropolitan Theatre of Varieties in Edgware Road.

***** STOP PRESS INTERNATIONAL *****

Dave King signs for Warner Bros.

NEW YORK.—Dave King has been signed to do an album for Warner Brothers Records.

Material will comprise a group of songs performed during the summer on his NBC-TV show. For the album, Dave will be backed by the Vic Schoen Orchestra and the Jerry Packer Singers, both groups being regulars on the show.

Dave this week indicated that there had been hitches in plans for him to make a film with Tommy Steele in England. The deal is now highly uncertain (reports Ren Grevatt).

NEWPORT.—Because of the wild behaviour of some of the more youthful jazz fans at the recent Newport Jazz Festival, local groups are demanding that no more such festivals be held here.

NEW YORK.—Doris Day has been offered 1,600,000 dollars, believed to be an all-time record, to do four TV spectaculars for the Ford company (reports Burt Korall). With the exception of appearances on Academy Award shows, Miss Day has so far steered clear of television.

NEW YORK.—Duke Ellington has yet to confirm reports of changes in his band. Rumoured to be leaving are Clark Terry, Cat Anderson, Quentin Jackson and John Sanders. Some reports have trumpeter Harry Edison and singer Jimmy Rushing joining the Duke.

HAMBURG.—Ivy Benson and her All-Girls' Orchestra open at the Lido,

I-Day is September 7, when it figuratively and literally (so far as backstage paintwork is concerned) puts on a coat of green to embark on an all-Irish policy as "London's Irish Music Hall."

Colleens will show you to your seat. Guinness and Irish whiskey will flow in the bars. Irish banknotes will be legal tender for the first time in London.

Topping the first bill is Decca artist Patrick O'Hagan, with Top Rank singers Sheelagh Ward and Deirdre O'Callaghan in support. Already lined up is an Irish pantomime, "Paddy and the Greenstalk," starring Bridie Gallagher.

Green light

THE "Irish trend" has been building up steadily, but unnoticed by many people in the business. Among those who have seen the green light are Granada (owners of the theatre where the house was full every night of the month Bridie Gallagher played there), Belfast promoter Phil Raymond (who is presenting the new-policy shows), and some of the disc companies.

The latter have recently been signing up a spate of Irish names, encouraged by sales that have rivalled those of their rock artists.

I predict we're in for a spate of Irish revivals down the Alley.

Guess who said...

"WE must sock 'em between the eyes on these teenage programmes. For instance, by suddenly introducing Mendelssohn's 'Water Music.'"

Eh?

SANDY BROWN was describing the difficulties involved in making a demonstration disc of a rock composition of his.

"Trouble was, the boy couldn't read."

"Very few of these rock singers," I reminded him, "can read music."

"Oh, it wasn't so much the music," said Sandy. "It was the lyrics. This one couldn't read English!"

Hamburg, for a month on November 1. Ivy follows with three months at the U.S. Air Base at Ramstein. The band ends its season at Douglas, Isle of Man, on September 12 and two days later starts a 15-day tour of Northern and Southern Ireland.

PARIS.—Ben Benjamin is negotiating for Dizzy Gillespie to play in Paris for a month with drummer Kenny Clarke. Dizzy has yet to give his OK to the deal.

NEW YORK.—The Cliff Richard hit "Living Doll," issued in America on ABC-Paramount, has caused trouble because of label credits to Cliff's supporting group, the Drifters.

Atlantic Records objected because of their own Drifters, whose "There Goes My Baby" is at the top of many trade charts. ABC-Paramount has agreed to delete the name from the Richard disc.

PARIS.—Stan Getz will open at the Blue Note Club on August 31 for a month. Jonah Jones was expected to sign for the club but failed to come to terms. He left for the States yesterday (Thursday).

NEW YORK.—Recovered from a recent internal operation, drummer Buddy Rich opens with a quintet at Birdland next week. Buddy has a vocal album due for release on the Mercury label and his vocal night-club debut in New York is set for the Living Room in October.

STOCKHOLM.—The Clara Ward Singers, who recently returned to America after a four-months European tour, have already been rebooked for a Scandinavian tour in 1960. They will also make further appearances in Italy, Turkey, Israel and, possibly, Britain.

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RACE VISITS DENVER AND HEARS JOHNNY SMITH

Gorgeous guitar!



DENVER, Colorado, is the sort of place you take to the moment you see it. Too large to be a hothouse for gossip, too small to be a New Yorkish antheap, I felt at home there the moment the plane landed; possibly because I was born in a similar town in England.

DRAWBACKS

But there were some drawbacks. My quiet hotel in New York having been invaded by a Rotarians' Convention ("Hey, Bernie! There's a guy over here from Muskogee!") I found that the even quieter hotel



American Journal—4
by STEVE RACE

In Denver was temporarily the home of an All-American Piano-accordion Convention.

I can just about take "La Paloma" played on the lawn at 7.45 a.m. by massed Hohners, but the evening's jam sessions drove me out to the local drugstore.

I shall never again hear a Boogie-Woogie in C major without thinking of that ginger-haired boy with acne...

Over at the drugstore the

soda-jerker looked like a jazz fan. "Is there any good music in town?" I hazarded.

"There's the Jimmy Dorsey Orchestra," he replied, without much enthusiasm. "Oh yes," I said, in the same tone of voice.

QUIZZICAL

He gave me what can only be described as a quizzical look. "I don't suppose you've ever heard of Sonny Rollins," he said "He's over at the Melody Lounge."

I must have been there in 30 seconds flat. The exterior was like one of Farr's Dancing Academies, but the posters outside were different. "Tonite:—Sonny Rollins."

A pretty coloured girl just inside the door barred my way. "Sonny Rollins is not here tonight," she said, probably for the hundredth time. "He's ill. But instead we have a local band from Colorado Springs—the Johnny Smith Trio."

Did she say Johnny Smith? Of course, there must be a thousand musicians with that name—but there's also the one who won the Down Beat and Metronome Polls around 1954/5.

I went in, and was rewarded by finding the right Johnny Smith. The Melody Lounge

Smith—Steve Race loved every minute of his wonderful guitar music.

consists of a circular bar about 15 feet in diameter, with a raised centre band-stand.

RICH

On it, Johnny Smith (with bass and drums) played the most gorgeous solo guitar I have heard since Barney Kessel came to Kilburn.

Using, I suspect, an unorthodox tuning, he plays the instrument the way it should be played: as a medium for rich, rhythmic chords, as well as for rapid single-note improvisations.

turn to page 12 ▶

Selmer

STRING PARADE

Selmer

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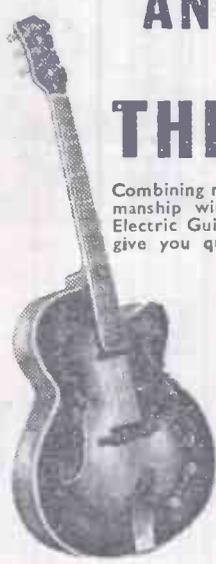


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Only Sixteen
JAR. 159 (45 & 78)

THE KNIGHTSBRIDGE STRINGS
Cry

JAR. 170 (45 & 78)

JOHN GARY
Let Them Talk
JAR. 177 (45 & 78)

MM TWO-PAGE

Is this Ricky's ticket to the top?

IN America, Ricky Nelson is nudging the sideburns of the absent Elvis for the honour of being the teenager's No. 1 heart-throb.

And in Britain the same battle seems to be in progress. Ricky Nelson, just moving out of the charts with his quarter of a million seller "There'll Never Be Anyone Else But You," looks like going back there with his latest release.

Titles are Just A Little Too Much and Sweeter Than You (London ALP8927). And the smooth charm of both sides could gain Ricky membership of the Top Ten.

Chordettes

NO WHEELS/A Girl's Work Is Never Done (London HLA 8926). Two rockin' laments almost certain to find their targets. First complaint is from a "hip" driver who has lost his car and the second is one bound to get plenty of plays on "Housewives' Choice." No complaints.

Don Lang

A HOOT AN' A HOLLER/See You Friday (HMV 45-POP 649). Don Lang is in his usual ebullient vocal mood on these titles, but neither quite matches some of his previous recorded efforts.



DON LANG—ebullient mood

DISCS FOR ADULTS!

BE LIEVE it or not, but the pop record industry is beginning to cater for adults.

Look at the names that have brought satirical smiles to the faces of the more sophisticated disc buyers during the past few months—Tom Lehrer, Peter Sellers, Mort Sahl, and Elaine May and Mike Nichols.

And last week, songwriter Paddy Roberts joined the tongue-in-cheek ranks with his album, "Strictly For Grown-Ups" (Decca LF1322).

Now there is yet another disc that mixes a few drops of hemlock in the sugar-sweet outpourings of Tin Pan Alley. It is the cast album of "Lock Up Your Daughters," the show that gave London's new Mermaid Theatre such a rousing send-off.

On Decca LK4320, listeners can hear the witty—at times bawdy—lyrics by Lionel Bart and the tuneful melodies of Laurie Johnson.

Auntie BBC has already "restricted" six of the songs.

They include the title song and the catchy "When Does The Ravishing Begin."

But there is no such embargo by commercial TV and Radio Luxembourg. The LP is already scheduled for a spot in "Cool For Cats."

EP session

BROOK BENTON: "Brook Benton at his Best" (Fontana TFE17151). The singer who scored saleswise with "Endlessly" and "Just a Matter of Time" offers contrasting song stylings tailored in the rock idiom. There's a nice spot of breathy tenor on "Anything for You."

MARTY ROBBINS: "Marty's Big Hits" (Fontana TFE 17161). Marty has a pleasant voice with a built-in folksy quality that is showcased to good effect on "The Hanging Tree." In abrupt contrast, he rocks it up vocally on "Long Tall Sally."

POP SINGLES

Johnny Tillotson

TRUE, TRUE HAPPINESS/Love Is Blind (London HLA8930). A catchy coupling of an echo-chamber ballad and a twangy-guitar rocker. An odds-on chance in the Hit Parade stakes.

Teresa Brewer

B'YE, 'BYE, BABY, GOODBYE/Chain of Friendship (Coral QL72375). Get your sixpences ready. Teresa Brewer is back with another of those beat specials, which are naturals for the record players, too.

Terry Dene

THANK YOU PRETTY BABY/A Boy Without A Girl (Decca F.11154). A hit record could do wonders for Terry Dene at the present time. But I cannot see this discing doing the trick. A lush string backing makes two ordinary numbers sound good—but not that good.

Johnny Cash

KATY TOO/I Forget To Remember To Forget (London HLS8928). A classy Country and Western coupling which should make friends with dancing teenagers and cowboy addicts.

Tony Hatch

RHOOM BA-CHA/Stetson (Top Rank 35-JAR165). Tony Hatch, assistant to Top Rank A&R man Dick Rowe, offers a catchy jangle-piano instrumental in Rhoom Ba-Cha, which moves along in foot-fetiching fashion to a cha-cha beat. Stetson, as the title indicates, has a clip-clopping, hill-billy melodic and rhythmic motif.

Knightsbridge Strings

CRY/The Windows Of Paris (Top Rank 45-JAR170). The Knightsbridge Strings, jointly directed by Reg Owen and Malcolm Lockyer, offer a novel string-cum-rock version of the Johnnie Ray hit, Cry. A lush sound plus a potent beat. Backing is evocative of the Parisian scene.

Del-Tones

MOONLIGHT PARTY/Rockin' Blues (Top Rank 45-JAR-171). The Del-Tones, a vocal group from Montreal, have already hit the No. 1 spot in Canada with Moonlight Party—a fast rocker encored in similar fashion on the reverse.

Deep River Boys

KISSIN'/Nola (Top Rank 45-JAR172). The "Deeps" can always be relied upon to turn in a polished performance. These sides are no exception. The boys swing along to rocking backings featuring some percussive organ playing. This single marks their bow on Top Rank.

The Snappers

BIG BILL/If There Were (Top Rank 45-JAR167). The Snappers—Richard Barrett and Donald Rayson—faintly echo the Everly Brothers on Big Bill, a Western-styled number with gun-shot effects that provide gimmick interest. This one packs more snap than the reverse.

Richard Lyon

ALL MY OWN/Private Eye (Fontana 45-H206). Richard Lyon, of the Lyon family, may not be a world beater as a singer, but his All My Own has a haunting quality that grows with repeat spinings. Richard is particularly well served by the accompanying contingent, which plays with a captivating and lifting beat. This one could be a "sleeper."

But Richard blots his copybook with Private Eye.

POP PARADE

EDITED BY LAURIE HENSHAW. The discs are reviewed by the MM Pop Panel.

The Skyliners

THIS I SWEAR/Tomorrow (London HLU8924). The lead singer of this vocal group tends to drip-drool, but the engaging melody line of Swear, which is garnished with a string-rock beat, could register some sales. Tomorrow is an average medium-tempo rocker.



LLOYD PRICE—tipped for a bit

D-J choice

Leading disc jockeys give their tips for the top plus their personal preferences.

GERRY WILMOT

LLOYD PRICE, "I'm Gonna Get Married," HMV (Personal choice: Sarah Vaughan, "Broken Hearted Melody," Mercury).

TREVOR PEACOCK

MIKI and Griff, "Deedle-Dum - Doo - Die - Day," Pye (Roy Castle, "Bimpy," Pye).

RAY ORCHARD

THE Fascinators, "Oh, Rose Marie," Capitol (Peggy Lee and George Shearing, "You Came A Long Way From St. Louis," Capitol).

PATRICK CAMPBELL

THE Browns, "The Three Bells," RCA (Jackie Wilson, "I'll Be Satisfied," Coral).

PETE MURRAY

DUANE EDDY, "40 Miles of Bad Road," London (Jane Morgan, "With Open Arms," London).

DAVID JACOBS

DAVE KING, "High Hopes," Pye (Kathy Linden, "You Don't Know Girls," Felsted).

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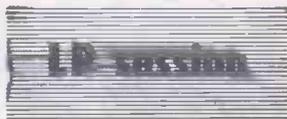
POP PARADE

MAX and TED take the trick

MAX BYGRAVES and TED HEATH: "The Hits of the 'Twenties" (Decca LK4317). An unusual disc partnership—but one that could pay pop dividends.

Max sings this nostalgic collection with conviction and verve, and Ted and his boys back him in immaculate fashion.

The arrangements have been smartly tailored to the vocal mood by Roland Shaw,



Ken Moule and Ralph Dollimore. Max and Ted have long been mutual admirers; their devotees should equally applaud this novel "double act."

MEL TORME: "Prelude to a Kiss" (Gala GLP301). One of Gala's best low-price LPs.

Tormé sings a fine selection of evergreens to sparkling accompaniments from West Coast arranger-MD Marty Paich.

An unusual gimmick could prove a potent sales attraction. Each track is introduced by romantic dialogue between Mel and a seductive young lady who should have warranted a sleeve credit.

Delightful

This "sweet talk" serves to lead Tormé into his songs, which include *I Don't Stand a Ghost of a Chance with You*, *Prelude to a Kiss*, *I've Got the World on a String*, *Between the Devil and the Deep Blue Sea*, *I Surrender Dear*, and *Hoagy Carmichael's delightful*, infrequently heard *One Morning in May*. An album worth every penny of its 16s. 9d.

MERI ELLEN and her Cohorts: "Hi-Fi Antics" (Gala GLP324). Don Elliott, vibist and mellophone player, is guest star on this unusual offering, which mixes corn, comedy and moments of jazz in a pop pot-pourri.

Meri Ellen is more successful with the comedy than at singing, and her vocal cohorts are not great shakes as a harmony group.

But the rhythm section swings—and there's some good guitar work on *Choo Choo Ch-Boogie*. Remaining tracks include *I Cried For You*, *My Funny Valentine*, *Baby, It's Cold Outside* and *Cry Me A River*.



THE CORPORAL



THE COLONEL

ELVIS COMING?

HOLLYWOOD, Tuesday. It was at the RCA Records big Press shindig. The VIPs of the music business were gathered together to celebrate the opening of RCA's new one million dollar Hollywood recording studio.

Most of us "freeloaders" (MDs, critics, managers and DJs) were juicing it up. But not Elvis Presley's manager, Colonel Parker. He was busy, quietly and surreptitiously, putting little photos of Elvis on all the tables. However, I put down my Scotch and soda and managed to corner the "Cahnel" to get the latest on Corporal Presley.

"I don't see how Elvis can work in Britain when he gets released from the army," Parker declared. "You see, he's scheduled immediately for pictures—one at Paramount and two at Twentieth."

"However, Elvis does want to play Britain as soon as he can. Of course, we can't make as much money in Britain as we do in the States, but we don't care."

"When the time comes we'll only do about five concerts in Britain—just the very biggest places. Only the top, most experienced, promoters can handle a Presley concert. They must be able to control the huge crowds we get outside—otherwise someone gets hurt."

Romances in Germany

I asked Colonel Parker why Presley doesn't do army concerts.

"Elvis could have gone into Special Services and just done entertaining," he replied. "We didn't want that, though. He would have been subject to so much criticism. I won't even let him do any concerts in his free time, at week-ends."

What about Elvis's reported romances in Germany?

"I never interfere with his girl friends," the Colonel insisted. "I don't even know what he does in that direction. I'm just his business manager."

Did Colonel Parker think that Elvis had lost some of his great popularity while in the army?

"He's bigger than ever" was the reply. "He received 67,000 fan letters last week. I myself got 12,000. And last Christmas we received 370,000 Christmas cards."

I inquired if Elvis had made any new records in the last few months.

"No, he hasn't," Parker replied. "However, the fans don't have to worry. We've more than enough sides in the can to release before he gets back to the States."

—Howard Lucraft

PHILIPS go stereo

PHILIPS RECORDS have now "gone Stereo"—the last of the major companies to enter the field of "3-D sound" (as it was popularly, and somewhat erroneously, termed at the outset).

Their initial stereo release includes a fair representation of pops and jazz LPs.

Here are three LP pops well worth getting:

DORIS DAY: "Hooray For Hollywood" (Philips SBBL519). A compilation of titles from two monaural "Hooray for Hollywood" albums.

Doris is heard singing such evergreens as "Cheek To Cheek," "I'll Remember April," "The Way You Look Tonight," "Night And Day," "I've Got My Love To Keep Me Warm," "A Foggy Day" and "That Old Black Magic."

Brilliant arranger

The brilliance and depth of stereo add considerably to this offering, on which Doris is backed superbly by that brilliant arranger Frank De Vol, who ranks with the "big two"—Nelson Riddle and Billy May.

RAY BONNIFANT and his Orchestra: "S Marvellous" (Philips SBBL525). Bonnifant, the arranger-MD who has made "vocalese" commercial, offers typical and tuneful orchestral-choral arrangements of some fine standards. They include "The Way You Look Tonight," "I Hear A Rhapsody," "Moonlight Serenade," "As Time Goes By" and "Where Or When."

PERCY FAITH and his Orchestra: "South Pacific" (Philips SBBL502). The tuneful "South Pacific" score rendered in lush fashion by the rich-sounding Faith Orchestra. A worthy memento of one of the most popular musicals to hit the stage and screen in recent years.

"My best wishes and grateful thanks to the Readers, Editor and Staff of the *Melody Maker*, who have so generously encouraged me these many years."

BILLY ECKSTINE

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NEWSBOX

By Jerry Dawson

BIRMINGHAM jazz clubs are to help in a drive to aid spastics. For the week beginning October 5, the city's clubs will display collecting boxes for the Midland Spastics Association.

Climax of the charity week will be a Sunday concert at Birmingham Hippodrome on October 11, featuring the Humphrey Lyttelton Band, the Second City Jazzmen, the New Orleans Jazzmen and Norman Dovey's Orchestra.

Organiser Len Bunch, chairman of the Midland Jazz Club, hopes to raise £250.

'MAILBAG'

FORMER BBC Northern producer now in London, Eric Miller is recovering from an operation in Ward 10, St. Peter's Hospital, Chertsey, Surrey, and would welcome letters. Eric's latest radio stint is the Jackie Rae-Ken Mackintosh "Late Show" series.

SWINGING.—The "Jazz Vendors" is the name adopted by the newest Midlands modern jazz group comprising Johnnie Gibbins (tpt.), Dennis Taylor (sax-clt.), Johnny Nock (pno.), Cliff Windmill (bass) and Roger Bruton (drs.). . . . The Second City Jazzmen pay their first visit to the Avon Cities Jazz Club at Bristol tonight (Friday).

SOCCER.—Ronnie Hilton, the Mudlarks (male members), the Three Monarchs, the Hedley Ward Trio and Edmund Hockridge took part in a charity football match at Blackpool on Tuesday. . . . On Wednesday at Scarborough a Show XI (Cyril Stapleton, Bill Maynard, Stan Stennett, Valentine Dvall, etc.) played Scarborough Football Club for the Frankie Howard Cup—proceeds for Stars Organisation for Spastics. . . . On Sunday, at Stanley Park, Blackpool, the TV All-Stars (Tommy Steele, etc.) play Stanley Mortensen's XI and, on September 10, play a local side at Tunbridge Wells.

Seaside Pye session to rush Donegan disc

WAY TO THE TOP



TWENTY-YEAR-OLD Top Rank pianist Tony Hatch yesterday (Thursday) started a series on Granada-TV's "At Your Request"—the show that boomed Russ Conway to fame.

Tony, a former head chorister at All Souls, Langham Place, W., started in the musical profession as a "back room boy" at Robert Mellin Music.

Last January he was appointed assistant to Top Rank A&R manager Dick Rowe. He has made two records for Top Rank, his latest being "Rhumba-Cha" and his own composition "Stetson."

RIK GUNNELL WEDS

Jazz club owner Rik Gunnell married London secretary Daphne Aldridge at Caxton Hall on Tuesday.

WHILE holidaymakers were sleeping off the effects of a heatwave, the Aquarium Theatre, Great Yarmouth, resounded to the rousing strains of folk music at midnight on Tuesday.

On stage was resident

The last Drumbeat sounds tomorrow

"Drumbeat"—the BBC-TV's teenage show—ends its 35-week run tomorrow (Saturday).

Guest stars booked for the final show are Don Lang, Jackie Dennis and a tele-recording of the Poni-Tails.

"Nothing special is planned for the last show apart from the guest appearances of Lang and Dennis," a BBC spokesman told the MM.

All the "Drumbeat" regulars—Bob Miller's Millermen, John Barry, Vince Eager, Adam Faith, Sylvia Sands, Danny Williams and the Raindrops—will be seen.

On sale on Monday

star Lonnie Donegan and his group. In the audience were Pye label recording engineers and executives.

The midnight show was organised by Pye to get a rush pressing of a new folk song discovered by Lonnie.

Entitled "Sal's Got a Sugar Lip," the disc is tipped as a follow-up to Donegan's current Hit Parade success, "Battle of New Orleans."

Dawn dash

A few hours later the tapes were driven by fast car to Pye's factory at Mitcham, ready for the first shift to start pressing at 8 a.m. the same day.

The disc is planned for immediate release. Pye hope to have it on sale by Monday.

Backing will be "Chesapeake Bay," featuring Lonnie with Ian Menzies and the Clyde Valley Stompers.

Under the "Lonnie Donegan Presents . . ." tag, Lonnie will shortly record an EP by the Clyde Valley Stompers entitled "Swingin' Seamus."

Following his summer season at the Aquarium—which ends on September 5—Lonnie will also record a new LP. He then takes two or three weeks' holiday, possibly in Spain, after which he returns to his "Puttin' on the Donegan" ATV series. He also starts a series for Radio Luxembourg, and then goes into rehearsal for pantomime.

LENA HORNE AND THE DRUMMER SHE REMEMBERS

SEVEN years ago, drummer George Fierstone was a member of the Skyrockets when the band accompanied Lena Horne during her season at the London Palladium.

Last week he received a call from Lena from Monte Carlo. She wanted George—now a freelance bandleader—to accompany her at a Gala Concert in Monte Carlo.

He flew out the same day, spent the week rehearsing, and last Friday (21st) played for Lena in a trio which comprised bassist George Duvivier and her pianist-husband Lennie Hayton.

George told the MM: "Lena is fabulous, better than ever."

Lena Horne starts a four-week cabaret season at London's Savoy Hotel on September 21.

Chris Barber for New Orleans

THE Chris Barber Band will be the first European trad group to play in New Orleans, during its second tour of the States, which starts next month.

"It will be a great thrill for us all," commented Chris, shortly before another sell-out concert at Brighton Dome on Friday.

Apart from its appearance at the Monterey Festival, another big date for the band will be a County Fair at Springfield, Mass., where it will be based for three days.

New LPs

The band will leave Britain on September 17 and end its tour on October 29. The tour is expected to be more extensive than the first trip, which covered 16,000 miles through 18 states.

Columbia start issuing a new record series by the band in October. Called "Chris Barber International," these LPs will commence with "Chris Barber in Berlin."

This was taped at a concert attended by 12,000 people at Berlin's famous Deutschlandhalle.

CLIFF SET FOR 'TEENAGE TOUR'

CLIFF RICHARD starts a nationwide one-night-stand "teenagers' tour" on September 15 at the Odeon, Canterbury.

Touring with him will be Al Saxon, Peter Elliott, Ray Young, Johnny Wiltshire and the Trebletones, the Four Jones Boys, the Landis Brothers, the Carson Twins and compere Tony Marsh. Promoter is Arthur Howes.

After its Canterbury opening the package plays the Gaumont, Coventry (16th); Regal, Chesterfield (17th); Gaumont, Chester (18th); Rialto, York (19th); Queens, Rhyol (20th); Regal, Gloucester (22nd); Gaumont, Taunton (23rd); Odeon, Weston-super-Mare (24th); Gaumont, Salisbury (25th); Odeon, Guildford (26th); Gaumont, Derby (27th).

Seven further dates are booked for October.

Flamingo compere turns promoter

Flamingo Club compere Bix Curtis opens his own traditional club today (Friday) at the White Horse, Church Road, Willesden.

He will present guest trad bands each Friday, starting this week with Dick Charlesworth and his City Gents. Future bookings include Bob Wallis and his Storyville Jazzmen (11th) and the Cy Laurie Band (18th).

Bigger and better

The Johnny Dankworth Orchestra has been booked for the 1959 Essex Press Ball at the Shire Hall, Chelmsford, on November 20. A stage extension has had to be hired to accommodate the full 16-piece orchestra and singer Bobby Breen.

WELCOME VISITOR

Former Glenn Miller singer Marilyn Mitchell arrived from New York yesterday (Thursday) for cabaret at the Astor, W.

BRITISH SINGER WAXES U.S LP

NEW YORK, Wednesday.—British multi-lingual vocalist Margaret Russell, playing her first New York engagement at the Park Terrace Hotel, has cut a stereo album for Request Records, issued this month.

She is author-composer of two tracks, and lyric-writer on three others. Formerly a Reading (England) correspondent for the MELODY MAKER, she has published numbers in America, France and Finland, and has appeared in cabaret all over the world.

American TV viewers are currently seeing her as an actress in the British series, "Adventures of Sherlock Holmes."

Cook's Ferry Inn jazz closes down

London's oldest jazz club, Cook's Ferry Inn, has closed down. From tomorrow (Saturday), promoter Jimmy Tate will run sessions at the Royal Forest Hotel, Chingford, instead.

At the first Chingford session will be Dick Charlesworth and his City Gents.

Jimmy was forced to close the "Ferry" after the management had informed him that they now "wish to cater for a different type of trade."

Stars

SID PHILLIPS and his Band will be heard each week in the new series of "Take It From Here," which starts in the Light Programme on October 22.

Sid ends his summer season at the Villa Marina, Douglas, Isle of Man, tomorrow (Saturday), and on Sunday plays a concert at the White Rock Pavilion, Hastings.

Lita Roza is set for a concert at Weymouth's Alexandra Gardens on September 13—the day after ending her summer season at the Kings Theatre, Southsea. She appears in cabaret at Birmingham's Grand Hotel on September 18, and flies to a Spanish holiday on September 20.

Jimmy Skidmore will be the guest artist on August 31 when Portsmouth Modern Jazz Club moves to new premises at the Railway Hotel, Fratton.

Desmond Lane the "Penny Whistle Man," sails for Australia on October 26 for a 16-week tour with an option of a further 20 weeks. He starts with eight weeks at Melbourne Tivoli.

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STAGE TO TV



"Fine Fettle," the new Benny Hill revue at the Palace Theatre, had a TV "plug" last week-end. An excerpt from the show was seen on Bernard Delfont's "Sunday Show" on ATV. Benny is pictured (above) with his co-star Shani Wallis.

FIVE-CONCERT FESTIVAL NETS \$250,000
PLAYBOY JAZZ MAKES HISTORY

CHICAGO, Wednesday— The Playboy Magazine Jazz Festival proved to be the biggest event in the history of jazz.

Some 68,069 fans packed into Chicago Stadium for the five concerts which, the critics agreed, made up the smoothest-run, best produced presentation of its kind yet seen.

Playmates

After the concerts, nightly parties were held at a Chicago hotel where gorgeous "Playmates"—girls featured in the magazine—mingled with musicians, deejays, pressmen and gate-crashers.

Despite the parties, there were panel discussions at 10 a.m. with such speakers as Joe Williams, Dave Lambert and Jack Teagarden.

Highspot of the whole Festival was the performance by Ella Fitzgerald—the greatest I have

From LEONARD FEATHER

ever heard by any singer. The 19,000 people in the arena gave Ella a wild, standing ovation only rivalled by the hysteria of a smaller crowd which greeted Jimmy Rushing's singing with the Duke Ellington Band.

Ella and Jimmy were the two big hits of the Festival although the vocal trio of Dave Lambert, Jon Hendricks and Annie Ross, who appeared with Count Basie, were a close third.

Excitement

Oscar Peterson's new trio, with drummer Ed Thigpen, created twice the excitement of the old threesome. The groups of Miles Davis, Dizzy Gillespie, Ahmad Jamal and Sonny Rollins; the singing of Dakota Staton and June Christy; and an effective Dixieland set by Jimmy McPartland and the Austin High Gang, with Bud Freeman, Pee Wee Russell and George Brunis, all pleased the crowd.

For more commercial tastes there were the Four Freshmen, a new group called the Signatures and a fast-rising new singer named Nina Simone.

Huge success

The five shows brought in a staggering gross of a quarter of a million dollars of which the opening night—a charity show for the Urban League, an interracial organisation—netted over 101,000 dollars.

Hugh Hefner, editor-publisher of Playboy, said it will be weeks before anyone knows whether the magazine made or lost money. But both fans and Press agreed this fantastic festival was a huge success.

Just how big can jazz get?



One of the biggest hits of the Playboy Magazine Jazz Festival was Jimmy Rushing, who sang with the Duke Ellington Band. Jimmy is pictured with Ellington tenorist Paul Gonsalves.

Publisher to boost 'Living Doll'

Jimmy Phillips, managing director of Peter Maurice and Keith Prowse, leaves on a business trip to the States next Thursday.

While there, Jimmy will discuss the Stateside exploitation of his No. 1 song, "Living Doll."

Lionel Bart, who wrote the words and music, arrived back in Britain on Tuesday from a holiday in Spain. He cut short his vacation owing to pressure of work.

Humph Band to get VIP welcome home

THE Humphrey Lyttelton Band will be welcomed home from its 17-day tour of America with a broadcast concert and reception at London's Royal Festival Hall on October 1. Humph will play the repertoire featured in the States and will talk about the trip.

An excerpt from the concert will be relayed on BBC "Jazz Club" from 10.40 to 11.30 p.m. in the Light Programme.

Humph's first dates back in Britain will be with the stage version of "Cool For Cats" at Rugby (September 27), Aylesbury (28th), Maidstone (29th), and Bedford (30th).

'Cool for Cats'

With the Jazzmakers, the band leaves London Airport on Tuesday and opens the tour at New York's Carnegie Hall on September 4.

While Humph is in the States, Parlophone will issue his new single, coupling an original of his own, "Manhunt," with Kenny Graham's arrangement of "Summertime."

U.S DISCS FROM STANLEY DANCE

BRITISH jazz critic Stanley Dance, at present living in America, is to record a series of U.S. jazz albums for Denis Preston's Record Supervision.

The series will be collectively entitled "Cascade of Quartets" and the first LP is due for release or Columbia's Lansdowne Jazz Series in November.

Mainstream stars

Dance will supervise the recordings which will feature mainstream jazz stars backed by first-class rhythm sections.

Most of the stars to be showcased will be musicians who have not recently had discs issued in Britain. Among them will be Claude Hopkins, who has rarely recorded since the 1930s; Snub Moseley, who has not had a British release since 1942; and new trumpet star Johnny Letman.

Others already booked for the series are Vic Dickenson, Buddy Tate and Buster Bailey.

Broadcast debut

Singer Shella White makes her broadcasting debut on September 4 in the Light Programme's "Midday Music Hall."

TO SPAIN—AND BACK

The Latin-American duo, Dorita and Pepe, who appear in "Saturday Club" tomorrow, leave almost immediately afterwards for a working holiday in Spain before returning to appear in the first of the resumed "Guitar Club" series on September 19.

in the News

Myril Arndel has signed to record for MGM with a 70-piece orchestra. His first disc will be issued in October. Myril will conduct a one-hour "Jubilee Show" for R-TV on September 28 and two ATV "Saturday Spectaculars" on September 5 and 12.

Ben Ryce and his Band and trumpeter Reg Rigden have been booked for Gravesend Jazz Club's annual Riverboat Shuffle tomorrow (Saturday). Newcomers to the group are Bob Barnett (bass) and Brian Lake (clt.).

Joe Ross and his Orchestra play the opening dance at the new Ross Marie Motel ballroom, Bridgnorth, on September 1. The motel, first of its kind in the area, will feature name bands once a month.

Alcolm Mitchell and his Trio appear in Dickie Henderson's ATV "Sunday Night at the Prince of Wales" on September 6.

Chris Evans pianist-entertainer at the Berkeley Hotel, W., on Monday started a two-week season at the YMCA Theatre Edinburgh.

David Whitfield Yana, Kenny Baker and the Fraser Hayes Four have been booked by Harold Fielding for Sunday's concert at Blackpool Opera House.

Billy Eckstine tops the bill in Bernard Delfont's "Sunday Show" on ATV this week-end. Appearing with him are the King Brothers, Joe Church, Jo Shelton, Clifford Stanton and the Irving Davies Dancers.

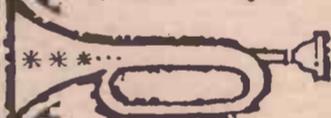
Ruby Murray has been booked to appear in "Dick Whittington" at Hulme Hippodrome, Manchester, this Christmas. Co-starring will be Freddie Mills, currently appearing in "Jokers All" at the Queen's, Blackpool.

Janet Waters makes her debut in ATV's "Lunch Box" from the Midlands on September 14. Terry Burton pays a return visit to the show on September 7, and Joan Small on September 21.

Tracy Sisters start a week at Manchester's Cabaret Club on Sunday. The trombone playing sisters have a two-week tour of Ireland fixed for October.

'RECORDS MAGAZINE'

There's a new colour portrait of Duane Eddy on the cover of the September issue. 16 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. Sixpence from your dealer or newsagent.



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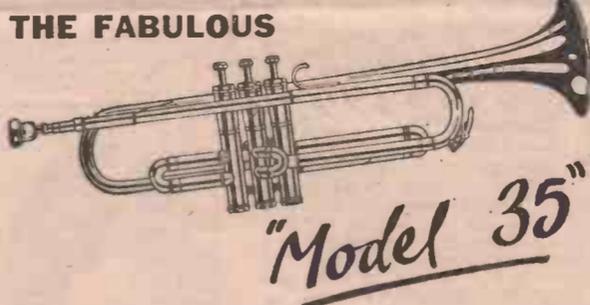


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The first complete history of how jazz came to Britain. "A penetrating analysis"—Chris Barber. Discography. August. 18s. for JBC 6s.

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An "unbeatably clear, compact history" wrote Kingsley Amis of this wonderful book with its masses of fact and stimulating opinion. April. 15s. for JBC 6s.

WORLD IN A JUG

by Roland Gant.

The best jazz novel? Well, anyway a very fine one—the fictional life of a "trad" pianist and singer, written with real feeling and knowledge. June. 15s. for JBC 6s.

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KONITZ TAKES THE HONOURS

LEE KONITZ WITH THE GERRY MULLIGAN QUARTET (LP)

I Can't Believe That You're In Love With Me (a); Broadway (b); Almost Like Being In Love (b); Sextet (b); Lady Be Good (a); Too Marvellous For Words (b); Lover Man (b); I'll Remember April (b); These Foolish Things (b); All The Things You Are (b). (Vogue 12 in. LAE 12181—36s. 8d.) (a)—Konitz (alto); Mulligan (bari.); Chet Baker (tpt.); Joe Mondragon (bass); Larry Bunker (drs.). (b)—Carson Smith (bass) in place of Mondragon. Los Angeles, January, 1953.

IT is surprising, to me at least, how time has rubbed much of the gloss off these 1953 performances.

From this distance the rhythm section sounds dispirited, despite Carson Smith's accurate and full-toned bass.

Chet Baker sounds consistently pathetic and at times downright laughable, his complete lack of ideas being matched by the extreme limitation of his technique.

On the credit side, Mulligan plays with ebullient warmth and his arrangements sound as good as ever.

But it is Konitz who takes the honours on every track—especially the previously unissued "All The Things" and "April."

These two numbers, along with "Too Marvellous" and "Foolish," are among the very best things to come from the whole "cool" school of saxists.

Konitz allies great delicacy with a sureness of phrasing and yet never loses sight of the fact that jazz must swing.

If it weren't for Konitz these tracks would be of no great value—the quartet sounds only a pale imitation of its own earlier self—but his contributions make them a necessity in any modern jazz collection.—Bob Dawbarn.

Fluent Freeman

BUD FREEMAN TRIO (EP)

"Jazz For Sale"

Crazy Rhythm; Ain't Misbehavin'; Three Little Words; Lady Be Good.

(Top Rank JKR8021—10s.)

Freeman (tr.); Dave Bowman (pno.); Don Lamond (drs.). 1946/7. New York.

FREEMAN'S agile, full-bodied tenor has been an important jazz voice for a quarter of a century and more.

He was so early on the tenor scene that he had to forge ahead on his own to a great extent, though undoubtedly Hawkins

influenced him in several vital matters.

Through the decades, Freeman has overhauled some components of his style in accordance with changes in his musical taste.

But the characteristic full sound, and the loose but thrusting phrases, remain much the same, and it would be hard—on the evidence of the tenor alone—to place this recording within a dozen years.

Here, Freeman improvises fluently on four very well-worn tunes, looping around the themes the long, bubbling runs which have been a hallmark of his solos since "The Eel" of 1933.

"Rhythm" and "Words" have him driving healthily at upish tempo; "Misbehavin'" still has the basic Dixieland feel predominating; while "Lady Be Good" shows the cooler side of the late-Forties Freeman.

Bowman and Lamond help him to make solid if unexceptional instrumental jazz.—Max Jones.

Exotic Hank

HANK JONES (LP)

"Porgy And Bess"

Summertime; There's A Boat Dat's Leavin' Soon For New York; My Man's Gone Now; A Woman Is A Sometime Thing; Bess You Is My Woman; It Ain't Necessarily So; I Got Plenty O' Nuttin'; Oh, I Ain't Got No Shame.

(Capitol 12 in. T1175—32s. 2d.)

Jones (pno.); Milt Hinton (bass); Kenny Burrell (gtr.); Alvin Jones (drs.). 1959. (Am. Capitol.)

WE are about to suffer an over-abundance of "Porgy And Bess" recordings. One or two albums already received seem to me to be more exciting than this one; but before the flow stops I'm sure I'll hear many more.

Hank Jones's artistry and technique cannot be questioned when it comes to the production of a romantic, light-swinging type of music such as we find here.



OOBLESSE OBLIGE

I'VE just received a letter from an Ooblie. Or, to be more accurate, an Ooblesse.

Indeed, if we're going to be sticklers for exactitude, it seems we must abandon the "old-fashioned" term Ooblie altogether. My fair correspondent tells me that the correct word, recognised today in Oobliedom, is Beastlies.

Well, anyway, I've had this letter which, in a nutshell, takes me to task for being unfair to Beastlies. On behalf of the whole Beastly breed, she pleads not guilty to the charge of vandalism.

No genuine Beastly would descend to burning outhouses or throwing chairs in the river. As I would no doubt have discovered had I investigated the matter more closely, the culprits were obviously "pseudos."

Genuine

Incidentally, I hope my correspondent is not herself a "pseudo." If I am to enter into even indirect correspondence with a female Beastly, I want the genuine article—tattered funeral outfit, hair matted over the forehead like a yak, dirty toenails and all.

Something of the Beastly mentality was revealed when she claimed that she and her friends only booted and caused a

disturbance "when the wrong music was being played."

It seems that Mr. Acker Bilk plays the "right" music for the Beaulieu Festival; Ted Heath plays the "wrong" music.

Miss Beastly makes the point—and it has often been made before—that Traditional and Modern should never be mixed. If one is to endure the braying of Beastlies whenever they are, then I agree.

In passing, I have never heard traditional jazz referred to by a modernist as the "wrong" music. Nor am I aware that Ted Heath's fans interrupted Mr. Bilk.

Mixture

It was interesting to read, in Pat Brand's column last week, that George Wein, organiser of the Newport Festival, sees nothing unseemly in mixing trad and modern. But, then, he calls Buck Clayton's All Stars "traditional."

Nor does he suspect that the great majority of "traditional" fans will look upon Buck's saxophone-infested group as some extreme of modernity sent deliberately to annoy them.

I have high hopes for the success of Buck's tour with Brubeck and Gillespie. Like them, he plays the "wrong" music and should keep the Beastlies at bay.

Humphrey Lyttelton

Jazz discs

Some of these themes hardly lend themselves to righteous jazz treatment, in any event, and it is only on "Summertime," "Sometime Thing," "Cain't Sit" and perhaps one more track that we hear the accent placed firmly on beat—and jazz improvisation. Then it is easy to see why one writer called Jones the modern Teddy Wilson.

Al Cohn sketched out the arrangements, which include Latin-American flavouring, a touch of tambourine and tom-tom on "My Man's," and a 5/4 passage on the pretty "Ain't Necessarily."

It is slightly exotic, restless, sophisticated music without too much lushness. Burrell adds decorative variations, and all the rhythm work is most expert.

A set for those with a deep affection for the "Porgy" tunes.—Max Jones.

Things to come

CAT ANDERSON (LP)

"Cat On A Hot Tin Horn"

Little Man (a); Cat's In The Alley (b); Blue Jean Beguine (a); My Adorable "D" (a); June Bug (a); Don't Get Around Much Any More (b); Birth Of The Blues (b); You're The Cream In My Coffee (b); Nina (a).

(Emarcy 12 in. MMB 12006)

(a)—Anderson, Ernie Royal, Ray Copeland, Reunald Jones (tpts.); Jimmy Cleveland, Frank Rehak, Henderson Chambers (tms.); Earl Warren (alto); Ernie Wilkins, Jimmy Forrest (trns.); Sahib Shihab (bari.); Jimmy Jones (pno.); George Duvivier (bass); Panama Francis (drs.).

(b) Clark Terry (tpt.) added. New York. 23/8/58. (Am. Mercury).

DURING his visit to Britain as Duke Ellington's high-note specialist, Cat Anderson on several occasions referred to his ambition to become a bandleader.

On this Emarcy LP he gives us what may be a taste of things to come with a brash, brassy, big band.

As well as being prominently featured as a soloist and leading the trumpet section, Cat also wrote all the numbers except Ellington's "Don't Get," "Birth" and "Coffee."

His compositions, apart from "Nina," keep away from his familiar Spanish bullfight vein. Most are pleasant riff pieces, though "Adorable" is a tuneful ballad.

Cat's solos cover all his usual ground—too often getting involved in the stratosphere but at times sounding remarkably like Armstrong, as on "Coffee" and the first part of "Birth."



● Lee Konitz

... best of the cool.

Most featured of Cat's sidemen are Jimmy Forrest and Jimmy Cleveland. Forrest plays riproaring tenor, overheated now and then, but always intent on swinging.

Cleveland is his tricky self and seems unable to subordinate technique to musical ideas.

The band as a whole tends to be ragged in the ensemble but makes a sizeable impact on the feet, sparked by Duvivier's superb bass.

There is nothing subtle about the record, but it is highly suitable for one's more manic moments.—Bob Dawbarn.

Stimulating

PHIL WOODS (EP)

"Sounds of Jazz"

Squire's Parlour; Like Someone In Love.

(Fontana TFE 17078—12s. 3d.) Woods (alto); Bob Corwin (pno.); Sonny Dallas (bass); Nick Stabulas (drs.). [No details.]

AFTER Sonny Stitt, Phil Woods is the most easily recognisable of the Charlie Parker disciples. He in fact married Parker's widow, Chan, and is teaching Bird's son to play the saxophone.

While lacking Stitt's lyricism, Woods has equal passion and can occasionally rise to the highest peaks of improvisational brilliance. His playing certainly has an air of authority about it and one can hardly imagine him playing a wrong note.

Perhaps it is the feeling of almost-machine-like infallibility in his progress along Parker's paths that prevent him from giving me 100 per cent. enjoyment.

The fact remains that both these lengthy tracks sustain the interest and have plenty of stimulating moments.

"Squire's" is a stomping Woods original, and "Like Someone" shows the altoist making good jazz out of a moderate pop tune.

The leader receives adequate support from his three colleagues.—Bob Dawbarn.

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Will the Jazzmakers go the way of the Couriers?

NO! says Ross

RONNIE Ross is a top-ranking British jazzman without an inflated ego. So a conversation with him about himself is less animated than such talks usually are.

Ross recently received an unusual honour. He won a New Star category in "Down Beat's" International Jazz Critics Poll, and—with the exception of Victor Feldman, no longer home based—he is the first local musician to do so.

In the 1958 poll, Ronnie came second to Tony Scott among the "new" baritones. This year he cantered comfortably home with 17 points against Pepper Adams's nine and Sahib Shihab's six.

How does Ross feel about winning this predominantly foreign poll?

"I'm knocked-out, actually," he told me when I tackled him between Carlsberg Special Brews at the Downbeat Club the other afternoon. "I never expected anything like this at all."

Lewis LP

HAD his appearance at the Newport Festival last year, with the International Youth Band, influenced the voters decisively?

"I suppose it helped," Ross admitted, "though I wasn't very happy with what I played, or with the arrangements we were given to play. But I shouldn't have thought it was decisive."

"I think the John Lewis LP I made with the Stuttgart Symphony Orchestra, 'European Windows,' must have been responsible. I know it's been out for several months in the States."

Ross's only other suggestion: "There aren't really very many baritone players, are there?"

We peered at the critics' lists of baritone stars, old and new,

This World of Jazz

By MAX JONES

and I asked which names he would put if he were filling up a poll form.

Without hesitation he answered: "Gerry Mulligan, then Harry Carney," and added: "After that, there's a gap."

In the event, the International Critics placed Carney and Mulligan at the head of the field with 40 points each. Pepper Adams ran third with 12.

We observed that if the votes cast for Adams as an "old" star had been added to his New Star score, he would have nosed ahead of Ross in the latter category.

No needles

THE Jazzmakers, with Ross and Allan Ganley co-leading, leave for their first American tour on September 1.

"I'm looking forward to this trip a good deal more than Newport last year," says Ronnie. "I mean, my heart's in this band. We have real sympathy, I think. Just five guys trying to play together—no needles. I couldn't play if there was any kind of 'atmosphere'; I don't think any of us could."

"We hope we'll at least have time to play three numbers over there. I believe a lot of people are going to be amazed by Art Ellefson—I know Woody Herman was."

On the subject of the Jazz Couriers' demise, Ross said: "I think it's a great shame. They were really very good."

Asked if the Jazzmakers were in any danger of extinction, he answered: "No danger at all. We'll be around for quite a few years yet."

On festivals in general and Newport in particular: "Well, they are inclined to be circuses. The customers are just out for excitement, not music. It's hard for the musicians."

"I imagine it is better for big bands. Amplification is seldom much good, and small bands usually get lost."

Does Ross find British festival audiences superior to the U.S. variety?

"No, when it comes to ooblies I think we win."

Commodore classics

THE news that Melodisc have secured British rights to Commodore's catalogue will interest jazz collectors. These "Classics in Swing" have never been issued here, and among them some valuable items are to be found.

Commodore might have been a minor label, but it did some important work. From January, 1938, onwards, Milton Gabler recorded a series of improvised small-band performances. And, of course, he put out Lady Day's first "Strange Fruit."

At first, the emphasis was on Chicago-type music—grouped around Eddie Condon and Bud Freeman.

But soon, Gabler had Lester Young and Buck Clayton in the studio for the famous Kansas City Six sides, with Lester doubling clarinet.

Other early Commodore artists were Jess Stacy, Joe Bushkin, Willie The Lion, Chu Berry and Roy Eldridge.

Later, Pee Wee Russell, Joe Sullivan, George Wettling,



● RONNIE ROSS—"We'll be around for years yet."

George Brunis, Bill Davison, Edmond Hall, George Zack, Eddie Heywood, Muggsy Spanier, Jack Teagarden, Don Byas, Coleman Hawkins, Sid Catlett, Hot Lips Page and the De Paris Brothers made Commodores under their own name.

Afterwards, we shall get "Mild and Wild"—a selection featuring Wild Bill with Brunis, Hall, Russell, McGarity and others—and probably the Jelly Roll Mortons that Gabler took over from General.

I hope Melodisc will not overlook the Chu Berry "Little Jazz" Ensemble, the Condons with Fats Waller, the Catletts with Ben Webster, the Hawkins with Feather's All Stars and the Kansas City Six.

Billie and Bunk

MELODISC'S first release from the label will include a 12-in. LP of the Billie Holidays cut in '39 and '44. Also the 1942 Jazz Informa-

tion titles by Bunk Johnson's Jazz Band.

I hope Melodisc will not overlook the Chu Berry "Little Jazz" Ensemble, the Condons with Fats Waller, the Catletts with Ben Webster, the Hawkins with Feather's All Stars and the Kansas City Six.

jazz on the air

(Times: BST/CET)

SATURDAY, August 29:

- 12.20-12.43 p.m. A 1: André Francis.
- 1.15-1.40 O 1: Down Town Jazz Band.
- 5.5-5.30 Z: Swing Serenade.
- 6.35-7.0 p.m. DL: Charles Melville.
- 8.15-9.0 T: Popular.
- 9.0-10.0 A 1 2: "Vive le Jazz" with Getz, Urteger, Blakey, Silver, Monk and Bechet's last recording.
- 9.0-9.30 W: Jazz Time.
- 9.5-10.0 J: T.D. Transcriptions, 1944.
- 9.15-10.0 T: Newport Youth Band, Kenton.
- 10.5-10.30 J: Bandstand USA.
- 10.10-10.55 F 1: Teddy Buckner Ork. at Knokke and Cannes 1958 Festivals.
- 10.35-11.0 Y: Jazz Gallery.
- 11.5-1.0 a.m. J: Dancing on Two Continents.
- 12.30-1.0 Q: Frankfurt Jazz Group.
- 12.30-1.15 T: Repeat of 9.15 (nightly).

SUNDAY, August 30:

- 5.30-6.0 p.m. J: Hollywood Music Views.
- 8.15-9.0 T: Popular.
- 9.15-10.0 T: Kenton, Suzuki, Brubeck.
- 10.10 S: For Jazz Fans (news break 10.30).
- 10.37-10.58 B: Sirm Galliard.
- 10.45-12.0 P: Erwin Lehn Ork.
- 11.0-11.55 F 1: Armstrong Classics.
- 11.5-11.30 J: International Bandstand.

MONDAY, August 31:

- 12.43-1.0 p.m. C 1: Pia Beek Trio.
- 8.15-9.0 T: Popular.
- 9.15-10.0 T: Brubeck, Teagarden.
- 10.10-11.0 S: As Sunday.
- 10.30-11.30 app. K: Jazz Hour.
- 10.35-11.12 Z: Jazz Actualities.
- 11.0-11.30 V: The Jazz Corner.
- 11.5-1.0 a.m. J: D-J Shows (nightly).

TUESDAY, September 1:

- 8.15-9.0 p.m. T: Popular.
- 9.15-10.0 T: T. All-Star Band tribute to Louis.
- 10.30-11.15 I: International Disc News.
- 10.30-10.55 J: Jazz Workshop.
- 11.5-12.0 P: Erwin Lehn Ork.

WEDNESDAY, September 2:

- 2.30-3.0 p.m. O 1: "From Slavery to Birdland."
- 6.30-6.55 F 1: Carlos de Radvitzky.

- 6.30-7.0 DE: Jazz Session.
- 8.15-9.0 T: Popular.
- 9.15-10.0 T: All Star Band, Ellington Ork.
- 9.30-10.30 F 3: Jazz for Everyone.
- 10.10-10.31 B: Panassié on Eddie Davis.
- 10.20-11.0 Q: West Coast Panorama (2).
- 10.50-11.0 A 1 2: Piano Jazz.
- 11.15 W-1293m: Charles Delaunay.
- 11.15-12.0 O: Jazz Journal.

THURSDAY, September 3:

- 8.15-9.0 p.m. T: Popular.
- 9.15-10.0 T: Ellington Ork.
- 9.30-10.0 F 2: Erroll Garner.
- 9.30-10.0 F 1: Summer Jazz.
- 10.0-10.30 F 3: Belgian Jazz.
- 10.30-11.0 F 4: Antwerp Jazz Club.
- 10.40-11.30 DL: Jazz Club.
- 11.0-12.0 P: Kaycee Blues; Brubeck.

FRIDAY, September 4:

- 5.10-5.40 p.m. L: Jazz.
- 6.0-7.30 C 1: Jazz Session.
- 8.15-9.0 T: Popular.
- 9.15-10.0 T: Ellington Ork.
- 9.30-10.0 B-258m: The Real Jazz.
- 10.30-10.55 J: Stars of Jazz.
- 11.15-12.0 C 2: Jazz Session.
- 11.20-11.25 A 1 2: Josh White, Belafonte, Louis.
- Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METERS

- A: RTF France 1: 1-1829, 48.39, 2-193.
- B: RTF France 2: 280, 218, 318, 359, 379, 445, 498.
- C: Hilversum: 1-402, 2-298.
- D: BBC: E-464, L-1500, 247.
- E: NDR/WDR: 309, 189, 49.38.
- F: Belgian Radio: 1-484, 2-324, 3-267, 4-198.
- I: SWF B-Baden: 295, 363, 195, 41.29.
- J: APN: 344, 271, 547.
- K: SBC Stockholm: 1571, 255, 245, 306, 506, 49 band.
- L: NR Oslo: 1376, 337, 228, 477, 19, 25 or 31 bands.
- O: BR Munich: 375, 187, 48.7.
- P: SDR Stuttgart: 522, 49.75.
- Q: HR Frankfurt: 506.
- S: Europe 1: 1622.
- T: VOA: 8.15 and 9.15-13, 19, 31, 49m. bands. 12.30 only-1734m.
- V: Saarbrücken: 211.
- W: Luxembourg: 208, 49, 28.
- Y: SBC Lugano: 568.6.
- Z: SBC Geneva/Lausanne: 393, 31 band.

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Jazz on the screen



● Desmond ● Manne ● Gillespie

Who says an era's ending?

I AGREE with Humph (MM 15/8/59) that an era in jazz is coming to a close. But surely such artists as Paul Desmond, Shelly Manne, Dizzy Gillespie and André Previn—to name but a few—compare favourably with Armstrong, Morton, Bechet, etc.

These are all modern names admittedly, but then so is the music of today—or perhaps Mr. Lyttelton thinks otherwise.—C. Brandist, Coventry.

● LP WINNER.

Outstanding

WHERE are the outstanding individualists in jazz today? asks Lyttelton.

What of Miles, Milt and Monk, Bud Powell and John Coltrane, Stan Getz and Art Blakey?

Is this enough for Humph, or would he like a few more names—all of whom are outstanding in today's jazz field?—J. Thomas, High Wycombe, Bucks.

Think again

HAS Mr. Lyttelton never heard of Erroll Garner, Stan Getz or Gerry Mulligan? And what about our own Johnny Dankworth?

Come, Mr. Lyttelton, think again.—J. Jewell, Nelson, Lancashire.

Back-room

COULD not more recognition be given to the poor studio musician?

These back-room boys who accompany the various recording stars do not get the credit they deserve. Instead of the usual "with rhythm accompaniment"—could we please have the musicians' names printed on the sleeve?—D. Truss, Warwickshire.

● LP WINNER.

Scores, please

I FIND that it is almost impossible to get the scores of arrangements by Duke Ellington, John Lewis and Gil Evans.

Maurice Burman talks to TV producer

CHRISTIAN SIMPSON

CHRISTIAN SIMPSON is the producer responsible for all jazz sessions on BBC-TV. He is a good choice—for this 40-year-old Scot has been, in turn, a TV sound mixer, studio manager, cameraman and producer.

He has produced serious music programmes, modern ballet and opera.

Minorities

"But like all good Scots I have always had an interest in jazz," he says. "And as jazz has become more advanced, so my interest has increased. Leaving out 'Six-Five Special' I have produced all the occasional jazz sessions."

"The BBC maintains it caters for minorities," I said. "So why don't we get more jazz?"

"In my personal view, although the BBC aims to please minorities, it has to compete to some extent with ITA. Therefore minority programmes are not as frequent as they might be."

"Why haven't you used the more modern small groups?" I went on.

"Most viewers prefer traditional jazz, with a fair sprinkling of known tunes—and if you are going to talk about minorities, then I am still speaking of minority viewing."

"Why don't you take your cameras to a jazz club and just let the music go along, rather like the recent Eurovision Armstrong programme?"

"It would be uneconomical and impracticable to take an outside broadcast unit, with its attendant crews and gear, for a 15-minute programme. You also meet the problem of an inferior quality of sound—and, anyway, how many Armstrongs are there?"

Marriage

"Can you achieve in the studio a perfect marriage between sound and vision?"

"This is the biggest problem in music presentation. In the case of the Dankworth band, we studied his records in order to be absolutely sure that we were balancing his orchestra on the right lines."

"Because a producer is so busy talking to his cameras and watching the pictures, he has to rely on the sound mixer. But he can check on sound quality from tape recordings made during rehearsals."

"Who are your favourite jazz people?"

"The MJQ—and Gerry Mulligan, because I think he is imaginative and with a real basis of jazz rhythm. But basically, I prefer traditional music."

Informal

As he rose to go he said: "What I would really like is to present a varied jazz programme, where musicians could be informal, and where from time to time I could be let loose on the screen to produce the kind of images I think match the music."

If anyone can do it, Mr. Simpson can.



● Gerry Mulligan... jazz-based rhythm.

MAILBAG

The works of classical composers are easily available, so why this shortage of published jazz?—D. Ronald, Glasgow.

'Oh Boy!'

SO ABC-TV are to kill the "Oh Boy!" show. Yet there must be millions of teenagers who were looking forward to its return.

True, there is a show to replace it—but it is to be "quieter and smoother."

Don't they realise that it was exactly the fast and furious pace of the show that made it original?—Miss P. Hodgson, Lancashire.

Ken Sims

MAY I sincerely thank all those fans who so generously contributed towards the collection made for me at the Beaulieu Jazz Festival, and also the members of the Georgian Jazz Club, Cowley, from whom I have received a cheque for £14 7s.

Needless to say, I am indeed grateful for these efforts on my behalf. My thanks also go to a Mr. Ken Simms (no kidding) who so thoughtfully sent me a bottle of whisky while I was in hospital.—Ken Sims, W.1.

RACE IN AMERICA

from page 5

I did not, you will notice, go up to him in the intermission and say "My name is Steve Race and I come from London, England." Frankly I would much rather listen to jazzmen than talk to them, unless one happens to be with them in a studio for that particular purpose.

Although most musicians are quite ready to talk to complete strangers who accost them in their places of work, such conversations can only go three ways:—

1. "I think you're wonderful." ("Gee—thanks.")
2. "Are you likely to be bringing your group to England?" ("Well, I'd sure like to, but nothing's been arranged.")
3. "Can I buy you a drink?" ("No thanks. We have to get back on the stand.")

Wonderful

So I didn't accost Johnny Smith during the intermission. But I'd like him to know now that the stranger who listened so intently that night—the one who gave the barmaid three cents tip in mistake for three dimes—loved every minute of that wonderful guitar music.

In Denver I acquired a car: a shining white monster with automatic gears, in which the steering wheel had been inadvertently placed on the left side by a careless manufacturer.

I learnt to love that huge

Chevy—though I never did judge how long it was. (All I could see in the driving mirror was yard after yard of tail-fin.)

I drove north to the Rocky Mountain National Park, then south over the Santa Fé trail to Albuquerque, and on to Route 66, which I sped along without reference to a map, knowing the words of Nat Cole's song off by heart.

At Gallup, New Mexico, I slept in a hotel a yard or two from the railroad tracks, waking in a trembling sweat every time a train shrieked past the foot of my bed.

Bohemians

In Taos, deep in Indian country, I fell in with the local Bohemian set, being escorted round an exhibition of her own works by a charming lady painter who somewhat resembled Harpo Marx.

At the Grand Canyon I went for an evening walk along the very edge of the rim, with a friendly local resident whom I reflected in the darkness) might for all I knew have been a homicidal maniac.

But he wasn't, and anyway I made sure he walked on the rim side of the path.

1,500 driving miles from Denver, I rolled into Las Vegas. And driving along the Las Vegas Strip, I thought "Here's a fabulous city if ever I saw one."

I WAS RIGHT, TOO. NEXT WEEK I'LL TRY TO DESCRIBE IT.

Dates with the Stars

(Week commencing August 30.)

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Season: Regal, Great Yarmouth
- Kenny BAKER
Sunday: Opera House, Blackpool
- Shirley BASSEY
Season: Prince of Wales, W.
- BEVERLEY Sisters
Season: Pier Pavilion, Llandudno
- Eve BOSWELL
Season: Alhambra, Glasgow
- Max BYGRAVES
Season: London Palladium
- Lonnie DONEGAN
Season: Aquarium, Great Yarmouth
- Billy ECKSTINE
Week: Palace, Manchester
- Fraser HAYES Four
Sunday: Opera House, Blackpool
Season: Futurist, Scarborough
- Ronnie HILTON
Sunday: Pier Pavilion, Llandudno
Season: Queen's, Blackpool
- Michael HOLLIDAY
Season: Floral Hall, Scarborough
- KAYE Sisters
Season: Hippodrome, Brighton
- KING Brothers
Season: Wellington Pier, Great Yarmouth
- MUDLARCS
Season: North Pier, Blackpool
- Joan REGAN
Season: Wellington Pier, Great Yarmouth
- Lita ROZA
Season: King's, Southsea
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- Dickie VALENTINE
Week: South Parade Pier, Southsea
- David WHITFIELD
Sunday: Opera House, Blackpool
Season: Pavilion, Bournemouth

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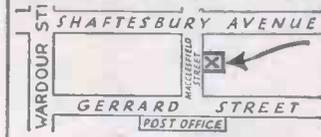
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CLAR., Selmer Sterling, Bp, Bhn, bgn. ... 215
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Melody Maker

AUGUST 29, 1959

EVERY FRIDAY 6d.

Humph club leased by Jazzshows

WHEN the Humphrey Lyttelton Club closes on September 19, it will not be the end of jazz at 100, Oxford Street. The lease has been taken over by Jazzshows, Ltd. Managing director Ted Morton told the MM: "We shall continue to present jazz seven nights a week, but we shall make a number of changes. The most important is that we shall sell liquor on the premises for the first time."

"Musically, we shall continue the Lyttelton Club's policy with the emphasis on traditional jazz and we shall use pretty well all the bands that have developed the club in the past."

Now 'Mac's'?

"The deal was only settled on Monday," said Morton, "and there are a lot of things to be settled. Unless we get a better idea it will probably be called just 'Mac's'. We shall certainly have a gala opening night."

This will be Jazzshows' first venture into the club business.

Morton also announced that the 1960 All-Night Carnival will not be held at the Royal Albert Hall as in the past, but at London's Lyceum Ballroom on January 22.

Gary Brown forms his own band

Trombonist Gary Brown leaves the Johnny Dankworth Orchestra tomorrow (Saturday) to take his own band into the Royal, Tottenham. Replacing Gary will be modern jazz star Ken Wray.

He opens on September 8 with a 10-piece band in place of the Gracie Cole Orchestra, which leaves after a six-month residency.

Gary leads Colin Wright (tpt.), Wally Johnson, Alf Terry and Pete Bennett (saxes), Alan Lloyd (drs.), Fred Senior (bass) with a pianist, tenorist and another trumpeter to be fixed.

NEXT WEEK

Why the bottom fell out of the Band Business

A&R CHIEF TO WED

Mercury Records A&R man Chris Peers marries Marjorie King—a London fashion model—at Chelsea Old Church on September 26.

DIZZY REECE

From Page 1

some of Dizzy's recordings. "Miles was very impressed and played the discs to recording executives," Tony told the MM.

Blue Note last month issued an LP, recorded in Paris a year ago, which featured Dizzy and tenorist Tubby Hayes with Americans Donald Byrd and Art Taylor.

Reviewing the disc, the American magazine "Down Beat" described Reece as "a good, modern-voice trumpeter with the technique and substance to sustain interest throughout the set."

McGHEE & TERRY IN FOLK TOUR

BROWNIE McGHEE and Sonny Terry, the American blues duo, have been added to The Weavers-Johnny Duncan tour of Britain.

McGhee and Terry toured Britain with the Chris Barber Band in the Spring of 1958.

The tour opens at Birmingham Town Hall on September 18 and follows with an afternoon concert at the Royal Festival Hall the following day.

Other dates are at Manchester, Leeds, Edinburgh, Glasgow, Sheffield and Liverpool.

Jazzmen rush to help Lee Collins

The Ken Colyer Club is to run a benefit night for New Orleans trumpeter Lee Collins.

This follows the MM's report, in Max Jones's "World of Jazz" last week, that Collins was in bad health and desperately needed money.

The benefit will be an all-night session at the Colyer Club on September 5. Definitely appearing will be the bands of Colyer and Bob Wallis.

Other London traditional groups were being contacted at presstime.

ALL READY FOR THE BIG SHOW



Tuesday was preview day at the Radio Show. The show, from Earls Court, runs until September 5. Pictured (above) at the preview are the Head of the BBC's Gramophone Department, Anna Instone, and BBC producer Jack Dabbs. They are seen on the BBC's "Gramstand," from which visitors are interviewed and asked for their record choice.

NEWPORT PACKAGE DATES

THE Newport Jazz Festival package will play five London dates during its 16-day British tour.

Featuring the Dave Brubeck Quartet, Dizzy Gillespie Quintet, Buck Clayton's All-Stars and Britain's Vic Ash Quintet, the show opens at the Royal Festival Hall on September 19.

It then plays the Gaumont State, Kilburn (20th), Guildhall, Portsmouth (21st), Town Hall, Birmingham (22nd), De Montfort Hall, Leicester (23rd), Odeon, Liverpool (24th), Globe, Stockton (25th), Free Trade Hall, Manchester (26th), Astoria, Streatham (27th), St. George's Hall, Bradford (28th), Odeon, Glasgow (29th), City Hall, Newcastle (30th), City Hall, Sheffield (October 1), Colston Hall, Bristol (2nd), and two further London dates (3rd and 4th).

Girl about Town

Top Rank singer Betty Miller aims in the Light Programme's "Saturday Club" on September 19. Betty, whose latest Top Rank release is "One Kiss" and "Jack O' Diamonds," on Monday opened a two-week season at the Jack of Clubs, W.

WILDE WANTS TO DROP THE ROCK

MARTY WILDE wants to become an all-round entertainer. For his new ABC-TV series "Boy Meets Girls" he plans to cut out most of the rock-'n'-roll numbers from his act to concentrate on ballads.

He told the MELODY MAKER on Wednesday: "I am approaching 21 and think it's about time that I branched out as an all-round performer. I want to drop most of the rock stuff and do the real, class ballad stuff like Sinatra."

"On the new series I shall be singing and comping. But I must confess that I'm worried to death. It is the biggest thing I have attempted and it could make or break me. But I don't think I will flop as I never, never admit defeat."

"I want the grown-ups to look at me as well as the teenagers. I have got to be really good on this series for fans can be very choosy and will not pay out good money for trash. For example, Presley's latest disc 'A Big Hunk O' Love' stinks. And I think that the public realises this because it has not shot to the top of the charts as Presley discs usually do."

THE LAST WORD

Frankie Vaughan is the guest star on the last "Words and Music" BBC-TV show on Sept. 3.

Hit of the Parade



What a lovely way to spend an afternoon. Singer Edmund Hockridge was one of the judges at Blackpool's £250 bathing beauty contest last week and is pictured here with the winner, 22-year-old Marilyn Davies from Stockport. Edmund is currently appearing at the North Pier.

DAVE LEE TO MC TV JAZZ STARS

TWW will start a weekly series devoted entirely to jazz when "The TWW Jazz Club" hits the screens on September 15. The show will be on Tuesday (10.45-11.30 p.m.).

Pianist Dave Lee has been appointed MC of the series, and will also be playing piano.

He told the MM: "All forms of jazz will be presented in rotation, the first week featuring traditional, then modern, then mainstream, with a large band appearing every fourth week."

First programme comprises the Clyde City Stompers, the Avon Cities Jazz Band, and Brownie McGhee and Sonny Terry—with whom Dave recently recorded an LP.

Big bands expected to appear include Chris Barber, Humphrey Lyttelton and Johnny Dankworth.

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3-D JUKE BOXES

From Page 1

Imported from America are already fully fitted for stereo.

Says Cyril Shack, a director of Phonographic Equipment, Ltd.: "2,500 of our latest machines can play stereo EPs and 45 singles."

"These EPs and singles have already clicked in a big way in the States. Over there—and in Germany—a monaural juke box is becoming something of an antique."

"Stereo is a potent sales angle with the youngsters. By next year we expect stereo singles to be on the market, and this will give the juke box business an even bigger fillip."

Trade impetus

Adds Bingo Beaufort, London editor of the juke box trade magazine, "World's Fair":

Operators in general have been slow to install them because of the lack of suitable stereo disc selections.

"This EMI announcement is bound to give impetus to the trade in stereo machines."

At present, the major companies have no immediate plans to put out stereo singles, but it is expected that 1960 will see the general marketing of such discs.

Only last week, Philips announced their first releases of stereo LPs.

Top Rank plans to issue its first stereo LPs in the "early autumn."

L.P. Supplement

and Radio Show Review

Date=full MM review.
* = stereo and monaural.
† = stereo only.

Jazz— Instrumental

DUKE ELLINGTON AND HIS ORCHESTRA ("At The Bal Masque")—Alice Blue Gown; Who's Afraid Of The Big Bad Wolf?; Got A Date With An Angel; Poor Butterfly; Spooky Takes A Holiday; The Peanut Vendor; Satchel Doll; Lady In Red; Indian Love Call; The Donkey Serenade; Gypsy Love Song; Laugh, Clown, Laugh. (Phillips BBL7315.)

Ellington's magnificent orchestra provides richly coloured versions of unlikely tunes such as "Big Bad Wolf" and "Laugh, Clown, Laugh" in this stimulating, swinging programme of dance music. Among featured soloists are Carney, Terry, Gonzales, Hodges, Hamilton, Nance and Duke himself.

EARL HINES ("The Incomparable Earl 'Fatha' Hines")—Hollywood Hop; If I Had You; I Can't Believe That You're In Love With Me; Nice Work If You Can Get It; Almost Like Being In Love; The Web; A Jumpin' Something; I'm A Little Blackbird Looking For A Bluebird; Humoresque; Pennies From Heaven; New Orleans; Gone With The Wind. (Gala GLP316.)

Hines plays with his usual sweep and authority on this LP (from the American Tops label), and sings a few into the bargain. The band—one he toured with in the middle 'fifties—includes Dicky Wells but is otherwise unremarkable.

"THE MUSIC OF NEW ORLEANS—Vol. 2 Music of the Eureka Brass Band"—Panama; Trombonium; Just A Little While To Stay Here; Lord, Lord, Lord; Eternity; Maryland, My Maryland. (Melodisc MLP12-110.)

The Eureka has a field day playing hymns, a dirge, a ragtime march and the New Orleans classic, "Panama" (taken in

RAY CONNIF ORCHESTRA AND CHORUS ("S Marvellous")—The Way You Look Tonight; I Hear A Rhapsody; They Can't Take That Away From Me; Moonlight Serenade; I Love You; I've Told Ev'ry Little Star; You Do Something To Me; As Time Goes By; In The Still Of The Night; Someone To Watch Over Me. (Phillips Stereo SBBL525.)

The distinctive Conniff vocal-orchestral sound plus the added depth of stereo makes for appealing listening.

PERCY FAITH ORCHESTRA ("Music From 'South Pacific'")—Ball Ha!; Happy Talk; Younger Than Springtime; I'm Gonna Wash That Man Right Outa My Hair; Dites-Moi; There Is Nothin' Like A Dame; A Wonderful Guy; Some Enchanted Evening; Honey Bun; Loneliness Of Evening; A Cock-Eyed Optimist; This Nearly Was Mine. (Phillips Stereo SBBL502.)

"South Pacific," one of the most outstanding and popular musical productions, deservedly receives a brilliant musical tribute from the Faith Orchestra.

PERCY FAITH AND HIS ORCHESTRA ("Malaguena: Music Of Cuba")—Malaguena; Quiereme Mucho; The Peanut Vendor; Danza Negra; Andaluca (The Breeze And I); El Bodeguero; Damisela Encantadora; Siboney; La Cumparsa; Tumbando Cana; Marta; Mama Inez; Say "Si Si"; Tabu. (Phillips BBL7311.)

The music of Cuba played in evocative fashion by the luxurious-sounding Percy Faith Orchestra.

PERCY FAITH AND HIS ORCHESTRA ("The Music Of Victor Herbert")—Indian Summer; I'm Falling In Love With Someone; When You're Away; Because You're You; Italian Street Song; March Of The Toys; Ah, Sweet Mystery Of Life; Kiss Me Again; A Kiss In The Dark; Sweethearts; Cuban Serenade; My Dream Girl. (Phillips Stereo SBBL520.)

PERCY FAITH AND HIS ORCHESTRA ("Viva!")—Granada; La Colondrina (The Swallow); La Cucaracha (Mexican Cockroach Song); Chalapancas (Mexican Hand-Clapping Song); Estrellita (My Little Star); El Rancho Grande (My Ranch); La Paloma (The Dove); Be

Mine Tonight; Mexican Hat Dance; Guadalajara; Zandunga; Jesuita En Chihuahua (The Dancing Donkey); Cuanto Le Gusta; Solamente Una Vez (You Belong To My Heart). (Phillips Stereo SBBL522.)

The tuneful music of Victor Herbert and some sweet and sparkling Mexican specialties make an ideal foil for the lush interpretations of Percy Faith.

AL GOODMAN AND HIS ORCHESTRA ("Salute To Irving Berlin")—There's No Business Like Show Business; A Pretty Girl Is Like A Melody; Alexander's Ragtime Band; I've Got My Love To Keep Me Warm; Don't What Comes Naturally; Blue Skies; Puttin' On The Ritz; Top Hat; White Tie And Tails; Check To Check; How Deep Is The Ocean; I've Got The Sun In The Morning; They Say It's Wonderful. (Gala GLP317.)

A somewhat undistinguished but nevertheless danceable medley of tunes by "Old Master" Berlin.

AL GOODMAN AND HIS ORCHESTRA ("My Fair Lady")—Overture; I've Grown Accustomed To Her Face; Get Me To The Church On Time; On The Street Where You Live; I Could Have Danced All Night; Wouldn't It Be Luv'ly; With A Little Bit Of Luck; The Rain In Spain; I'm An Ordinary Man; Finale. (Gala GLP 308.)

A low-price vocal-orchestral selection of the "My Fair Lady" hits. Not really a keen rival for the "classic" Phillips show recording, but fair value for money.

AL GOODMAN AND HIS ORCHESTRA ("South Pacific")—Overture; Some Enchanted Evening; There Is Nothing Like A Dame; Ball Ha!; A Wonderful Guy; Younger Than Springtime; I'm Gonna Wash That Man Right Out Of My Hair; This Nearly Was Mine; Happy Talk; Finale. (Gala GLP311.)

AL GOODMAN AND HIS ORCHESTRA ("The King And I")—Overture; Shall We Dance; I Have Dreamed; Getting To Know You; We Kiss In A Shadow; The March Of The Siamese Children; Something Wonderful; Hello Young Lovers; My Lord And Master; Finale. (Gala GLP310.)

AL GOODMAN AND HIS ORCHESTRA ("Porgy And Bess")—Prelude; Summertime; Oh, I Got Plenty O' Nuttin'; Bess, You Is My Woman; It Ain't Necessarily So; A Woman Is A Sometimes Thing; My Maw's Gone Now; There's A Boat Leavin' Soon For New York; I'm On My Way; Finale. (Gala GLP312.)

AL GOODMAN AND HIS ORCHESTRA ("Oklahoma!")—Overture; Many A New Day; The Surrey With The Fringe On Top; Oh, What A

Beautiful Mornin'; People Will Say We're In Love; Oklahoma!; Kansas City; Out Of My Dreams; I Can't Say No; Finale. (Gala GLP309.)

More Al Goodman vocal-orchestral selections of songs from some memorable shows and films. With the film version of "Porgy and Bess" imminent, the Goodman LP of the Gershwin songs should attract topical attention.

EDDIE MAYNARD AND HIS ORCHESTRA ("Pal Joey")—Overture; I Didn't Know What Time It Was; Do It The Hard Way; There's A Small Hotel; Plant You Now Dig You Later; Bewitched; Entr'acte; The Lady Is A Tramp; My Funny Valentine; You Mustn't Kick It Around; I Could Write A Book; Finale. (Gala GLP323.)

A selection of the "Pal Joey" tunes competently played and sung.

ANDY "PLYMOUTH" ROCK ("Honky Tonk Classics")—Barcarolle; Minuet In G; Chopin's Polonaise In A Flat; Tchaikovsky's Piano Concerto; Brahms' Hungarian Dance No. 2; Tchaikovsky's Pathétique Symphony; Melody In F; Danube Waves; Liebestraum; Rachmaninoff Piano Concerto No. 2; La Cinqumante. (Gala GLP315.)

The long-hairs will probably gnash their teeth at this jangle-piano mutilation of the classics. Pop fans may find it packs some novelty appeal.

SOUNDTRACKS, VOICES AND THEMES FROM GREAT MOVIES—Put The Blame On Mame; Dearly Beloved (Fred Astaire); From Here To Eternity; I Get A Kick Out Of You (Billy Daniels); I've Got A Crush On You (Betty Grable, Jack Lemmon); To Love Again; River Kwad March-Colonel Bogey; Long Ago And Far Away (Gene Kelly); Temporarily (June Allyson, Jack Lemmon); My Funny Valentine; Moonglow-Picnic. (Pye NPL 28002.)

Some star names, plus memorable movie music, make an entertaining LP package. You'll enjoy this—whether or not you are a regular filmgoer.

DICK STABILE AND HIS ORCHESTRA ("Dick Stabile At The Statler")—I'll See You In My Dreams; Sorrento; Tenderly; Gypsy In My Soul; Dream; Hong Kong Cha Cha; Cloud Burst; Pavanne; Many Faces; Just You, Just Me; Who's Sorry Now; Don't Blame Me. (Gala GLP318.)

A tuneful, well-played collection by one of America's most popular commercial bandleaders. Dick Stabile is the altoist who backed the former duo of Dean Martin and Jerry Lewis.

Pops— Vocal

CONNIE BOSWELL ("Sings Irving Berlin")—Check To Check; White Christmas; Alexander's Ragtime Band There's No Business Like Show Business; All By Myself; How Deep Is The Ocean; Blue Skies; All Alone; Always; Maybe It's Because. (Gala GLP306.)

Connie Boswell, one of the great vocal names of the past, reaffirms her status in the world of jazz and pop music with this well-projected and sincerely sung selection of Irving Berlin. The accompaniments are smoothly handled by Warren Vincent.

MAX BYGRAVES AND TED HEATH MUSIC ("Hits Of The Twenties")—Jealous; You're In Kentucky Sure As You're Born; Cecilia; Puddin' Madelin' Home; Just A Girl That Men Forget; Rose Of Washington Square; Happy Days And Lonely Nights; Peg O' My Heart; Don't Bring Lulu; Little White Lies; When Baby Smiles At Me; Ain't That A Grand And Glorious Feeling? (Decca Mono. LK4317, Stereo SKL 4068.)

The teaming on disc of Max Bygraves and Ted Heath may seem something in the nature of a venturesome experiment—but it pays off, and could prove a big hit popwise.

NAT "KING" COLE ("To Whom It May Concern")—To Whom It May Concern; Love-Wise; Too Much; In The Heart Of Jane Doe; A Thousand Thoughts Of You; You're Bringing Out The Dreamer In Me; My Heart's Treasure; If You Said "No"; Can't Help It; Lovesville; Unfair; This Morning It Was Summer. (Capitol 6182.)

These are all brand-new ballads. And they help Nat Cole to produce a sparkling fresh LP which is one of his best albums for a long while. 22/8/59.

BILLY DANIELS ("The Magic Of Billy Daniels")—The Touch Of Your Lips; Baby Won't You Please Come Home; All or Nothing at All; Heartaches; I Miss You So; I've Found A New Baby; Perfida; Can't Get Out Of This Mood; East of the Sun (And West of the Moon); I've Got the World on a String. (Gala GLP 303.)

A well-chosen selection of enduring favourites by the highly-individual Daniels. The rocking backings add strong teenage appeal to this album.

AUGUST

SAMMY DAVIS Jr. AND JOYA SHERRILL ("Jumps With Joya")—The Gypsy In My Soul; Baby Me; Who Needs Spring; Lush Life; Between the Devil and the Deep Blue Sea; Chloe; Thou Sweet; Why Do I Worry; Easy Street; The End of a Love Affair. (Gala GLP304.)

Sammy Davis Jr. takes any vocal honours on this release. Joya Sherrill may have been with Duke Ellington—but little of that orchestra's musical perfection rubbed off on her, it seems.

IDORIS DAY ("Hooray For Hollywood")—Hooray For Hollywood; Check To Check; I'll Remember April; The Way You Look Tonight; Over The Rainbow; Night And Day; I've Got My Love To Keep Me Warm; Easy To Love; A Foggy Day; That Old Black Magic; Pennies From Heaven; Nice Work If You Can Get It. (Phillips Stereo SBBL519.)

This stereo selection of songs from the Day "Hooray For Hollywood" monaural LPs emphasises the vocal talents of Doris and the well-shaped accompaniments of Frank De Vol.

MERI ELLEN AND HER COHORTS ("Hi-Fi Antics")—Hawaiian War Chant; Blueberry Hill; I Cried For You; Back Home In Indiana; You've Got Me; My Funny Valentine; Baby, It's Cold Outside; Cry Me A River; Red Silk Stockings; Choo Choo Ch-Boogie. (Gala GLP324.)

Girl singer Meri Ellen, a vocal group—plus mellophone and vibes star Don Elliott—provide a pot-pourri of pop and jazz-influenced tracks. An un-named guitarist really gets off on "Choo Choo Ch-Boogie."

JUDY GARLAND WITH JOHN IRELAND ("The Letter")—Beautiful Trouble; Love In The Village; Charley's Blues; The Worst Kind Of Man; That's All There Is, There Isn't Any More; Love In Central Park; The Red Balloon; The Flight; At The Stroke Of Midnight; Come Back. (Capitol T1188.)

Something new in LPs. A romantic musical specially written by maestro Gordon Jenkins for Judy Garland, with narration by John Ireland. The music combined with the story line makes this a complete entertainment. 22/8/59.

THE HI-LO'S ("And All That Jazz")—Fascinatin' Rhythm; Small Fry; Yesterdays; Love Locked Out; Lady In Red; Agogically So; Some Minor Changes; Then I'd Be Tired Of You; Mayforth; Moon-Faced, Starry-Eyed; Summer Sketch; Of Thee I Sing. (Phillips Stereo SBBL523.)

The Hi-Lo's are always tops—whether in monaural or stereo.

LENA HORNE—Whispering; Don't Squeeze Me; More Than You Know; Nobody Knows The Trouble I've Seen; Frankie and Johnny; Beale Street Blues; Blue Prelude; At Long Last Love; Little Girl Blue; Sometimes I Feel Like A Motherless Child; Hesitating Blues. (Gala GLP 302.)

An engaging collection for those who appreciate the more straightforward Lena of the days before she became an international show-stopper. Phil Moore's backings provide pleasant jazz touches. 22/8/59.

PADDY ROBERTS ("Strictly For Grown Ups")—Love Isn't What It Used To Be; Follow Me; Don't Upset The Little Kiddie-Winks; The Arcitect; The Big Dee Jay; L'Angelais Avec Son Sang Froid; The Ballad Of Bethnal Green; Love In A Mist; A Short Song; Growing Old; I've Got The Blues; Lavender Cowboy; Poor Little Country Girl. (Decca LF1322.)

continued overleaf

Max and Ted

THE HITS OF THE TWENTIES

The songs are permanent favourites, the treatments are fresh as could be and to bring together these two great stars to make this album was sheer inspiration



**MAX BYGRAVES with
TED HEATH and his MUSIC**

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SUMMER SUPPLEMENT

Owing to the printing dispute, the last two issues of the MM's LP Supplement had to be held over. This week we present a special Summer Supplement.

While space considerations make it impossible to list every record, here is the pick of those LPs most likely to interest MM readers.

Pops— Instrumental

***101 STRINGS** ("The World's Great Standards")—Close To You; There's A Small Hotel; You Go To My Head; The Touch Of Your Lips; Day By Day; The Way You Look Tonight; You And I; The Nearness Of You; Alone Together; Two Sleepy People. (Pye "Golden Guinea" Series: Monaural GCL0007, Stereo GSGL10007.)

The smoothest of standards, smoothly put on record by the 101 strings. 22/8/59.

***101 STRINGS**—"Porgy And Bess")—Summertime; A Woman Is A Sometimes Thing; I Got Plenty Of Nothin'; Bess, You Is My Woman; I Can't Sit Down; There's A Boat Leavin' Soon For New York; Bess, Oh What's My Bess?; I'm On My Way. (Pye "Golden Guinea" Series: Monaural GCL0008, Stereo GSGL 10008.)

The magic of the George Gershwin numbers is beautifully captured by this huge orchestra. Confidently recommended. 22/8/59.

***101 STRINGS** ("Gypsy Campfires")—Dark Eyes; Slavonic Dances; Two Guitars; Hungarian Dance No. 6 (Brahms); Golden Earrings; Czardas (Monti); Gypsy Song No. 4. (Pye "Golden Guinea" Series: Monaural GSGL0009, Stereo GSGL10009.)

The exciting Gypsy music makes this a worth-while buy at any price. Especially at just £1 1s. 22/8/59.

LEE CASTLE AND THE JIMMY DORSEY ORCHESTRA ("Jimmy Dorsey's Greatest Hits")—Long John Silver; I Hear A Rhapsody; Brazil; Amapola; I Understand; Arthur Murray Taught Me Dancing In A Hurry; The Breeze And I; Maria Elena; Parade Of The Milk Bottle Caps; Green Eyes; Six Lessons From Madame La Zongze; Tangerine (Fontana TFL5057.)

A faultily played selection of disc favourites associated with the late Jimmy Dorsey rendered by the trumpeter who took over leadership of the Dorsey Band.

Pops— Vocal

from previous page

Mark the title because this really is "Strictly For Grown-Ups." Songwriter Paddy Roberts takes time off from his Hit Parade chores to make this satirical album. And it's time well spent, because Paddy looks like having a disc hit of another kind on his hands.

FRANK SINATRA ("Look To Your Heart")—Look To Your Heart; Anytime, Anywhere; Not As A Stranger; Our Town; You, My Love; Same Old Saturday Night; Fairy Tale; The Impatient Years; I Could Have Told You; When I Stop Loving You; If I Had Three Wishes; I'm Gonna Live Till I Die. (Capitol LCT6168.)

Frank in reflective, romantic mood with some previously recorded ballads. A worthwhile collection. Ray Anthony backs one title; rest are by Nelson Riddle. 15/8/59.

MEL TORNE ("Prelude to a Kiss")—Something to Live For; I'm Getting Sentimental Over You; I Don't Stand a Ghost of a Chance With You; I Can't Believe That You're in Love With Me; Prelude to a Kiss; I've Got The World on a String; Between the Devil and the Deep Blue Sea; I Surrender, Dear; I Let a Song go out of My Heart; Don't Worry 'Bout Me; One Morning in May; I Can't Give You Anything But Love. (Gala GLP 301.)

The "Velvet Fog" in his most enveloping vocal mood, Backings are skillfully tailored by West Coast composer-arranger-MD Marty Palch.

FRANKIE VAUGHAN ("Frankie At The London Palladium")—Stars In Your Eyes; June Night; I'm Build A Stairway To Paradise; It All Depends On You; Isn't This A Lovely Evening?; Kewpie Doll; No Help Wanted; Come Softly To Me; The Green Door; Give Me The Moonlight; Happy Days And Lonely Nights; The Garden Of Eden; Medley (When You're Smiling; Bye Bye Blackbird; After You've Gone; Toot Toot Tootsie, Goodbye. (Philips BBL7330.)

"Mr. Show Biz" brings the magic of his own London Palladium show into your own home. A timeless memento of a high-spot in Frankie's glittering career. 22/8/59.

Piano Jazz

HANK JONES ("Porgy And Bess")—Summertime, There's A Boat Dat's Leavin' Soon For New York; My Man's Gone Now; A Woman Is A Sometime Thing; Bess You Is My Woman; It Ain't Necessarily So; I Got Plenty O' Nuttin'; Oh, I Can't Sit Down; Bess, Oh, Where's My Bess?; I Ain't Got No Shame. (Capitol T117.)

Everyone, it seems, is recording "Porgy and Bess" music. The accomplished Hank Jones, with first-class rhythm support, interprets 10 pieces from the score in a clean, tasteful, sophisticated manner. Not exceptional as piano jazz, but it has many swinging moments.

"PRIMITIVE PIANO," SPECKLED RED: Dad's Piece; Early In The Morning; Oh Red. **BILLIE PIERCE:** Get A Working Man; Panama Rag; In The Racket. **JAMES ROBINSON:** Bat's Blues; Four O'Clock. **DOUG SUGGS:** Doug's Jump; Sweet Patootie. (Collector JGN1001.)

This album is well named, presenting as it does four un-academic blues pianists—who are virtually living legends—in some real barrelhouse pieces. Billie Pierce and Speckled Red have done better things, but it is good to hear them well recorded. Suggs turns out to be an impressive blues player, and Robinson a moving singer and player.

Pops— Collections

"DRUMBEAT," Featuring The John Barry Seven, Vince Eaker, Adam Faith, The King Pins, Bob Miller And The Miller-Men, The Raindrops, Sylvia Sands, Roy Young, and Guest Artist "Dennis Lotis—Bess Knees; Shame On You, Miss Johnson; I Go Ape; Catwalk; It's Late; Easy; Little John; Say Mama; This Should Go On For Ever; Beatnik; Fallin'; Italian Style; Get Happy; Rockin' Sandy; Hey, Miss Fannie; C'mon Everybody; Oh, Oh, Oh, I'm In Love!; Rebel Rouser; Shippin' And Slatin'; Don't Leave Me Like This; It Doesn't Matter Anymore; Compulsion; Believe What You Say; Mab Mab; I'm In The Mood For Love; Good Rockin' Tonight. (Parlophone PMC1101.)

A "natural" for the "Drumbeat" annual's record library. A session of the BBC-TV show all recorded within the space of 10 hours. 22/8/59.

"LOOK UP YOUR DAUGHTERS"—Mermaid Theatre Cast—All's Well; A Proper Man; It Must Be True; Red Wine And A Wench; On The Side; When Does The Ravishing Begin?; Lovely Lover; Lock Up Your Daughters; There's A Plot Afoot; Mr. Jones; On A Sunny Sunday Morning; If I'd Known You; 'Tis Plain To See; Kind Fate; I'm Be There;

Epilogue and Lock Up Your Daughters. (Decca Mono, LK4320, Stereo SKL4070.)

Bernard Miles's new Mermaid Theatre in the City of London has been drawing packed houses with its first show "Look Up Your Daughters." And this LP souvenir recaptures the show hits of Laurie Johnson and Lionel Bart. 29/8/59.

JULY

Jazz— Instrumental

SIDNEY BECHET ("Concert A Bruxelles")—Indiana; Society Blues; St. Louis Blues; In A Sentimental Mood; All Of Me; Swanee River; When The Saints Go Marching In. (Pye NPL28006.)

This is advertised as "The last recording of a great New Orleans jazzman," and it doesn't disappoint. Bechet was playing well at Brussels when these were made, and he is handsomely supported by Dickenson, Clayton, Arvell Shaw and others. The tunes could have been fresher, but there is plenty of stimulating improvisation nevertheless.

MR. ACKER BILK ("The Noble Art Of Mr. Acker Bilk")—Down By The Old Mill Stream; Marie Elena; Jelly Bean Blues; My Ragtime Baby; Tallgate Rumble; Dixie; Liza; Missouri Waltz. (Columbia 33S1141.)

Lusty New Orleans jazz in the Bilk manner—exuberant, good natured and salted with vocals by Messrs. Bilk and McKay.

BUCK CLAYTON ("Songs For Swingers")—Swinging At The Copper Rail; Outer Drive; Swingin' Along On Broadway; Night Train; Mean To Me; Buckini; Moonlight; Sunday. (Philips BBL 7317.)

Buck Clayton gives a foretaste of the hard-swinging mainstream music we shall soon hear from his band in Britain. Aside from Bucky's consistent trumpet, the record boasts forceful work by Dicky Wells, Buddy Tate and Emmett Berry. A remarkably fine "blowing" session.

MILES DAVIS ("Porgy And Bess")—The Buzzard Song; Bess, You Is My Woman Now; Gone, Gone, Gone, Gone; Summertime; Bess, Oh Where's My Bess; Prayer (Oh, Doctor Jesus); Fisherman, Strawberry And Devil Crab; My Man's Gone Now; It Ain't Necessarily So; Here Come De Honey Man; I Loves You Porgy; There's A Boat That's Leavin' Soon For New York. (Fontana TFL5056.)

Miles has an 18-piece orchestra of noted jazzmen, directed by Gil Evans. The record may completely please neither those wanting to hear the melodies as Gershwin wrote them nor those in search of swinging jazz; but as a cross between the writing of Ellington and the presentation of the "modern concert" orchestra for the initiated, it is quite superb.

BENNY GOODMAN ("Happy Session")—Happy Session Blues; You'd Be Nice To Come Home To; King And Me; Indian Summer; What A Difference A Day Made; Batanga Train; Having A Ball; Clarinet A La King; Macedonia Lullaby; Diga Diga Doo. (Philips BBL 7318.)

Goodman sounds a pale imitation of his earlier self but the band is a great improvement on some of the recent Goodman efforts.

LIONEL HAMPTON ("Jivin' The Vibes")—I Know That You Know; Drum Stomp; Muskrat Ramble; Baby, Won't You Please Come Home; Piano Stomp; Jivin' The Vibes; High Society; It Don't Mean A Thing; Shoe Shiner's Drag; I'm In The Mood For Swing; The Object Of My Affections; Buzzin' Round With The Bee. (RCA Camden CDN-129.)

These welcome reissues of assorted Hampton groups of the late 'thirties will be familiar to most older collectors. Hampton is featured on vibes, drums, piano and vocals. The all-star line-ups include fine music from such as Johnny Hodges, Jonah Jones, Benny Carter, Herschel Evans and Chu Berry.

THE LIGHTHOUSE ALL STARS PLUS TEN ("Jazz Rolls Royce")—Strike Up The Band; Prelude To The Queen; Bruinville, My Bruinville; Mambo Del Quado; The Clown's Dance; Cool Salutes The "Co-op." (Colrich Audio XSD5.)

A swinging example of West Coast jazz sparked by tenorist Bob Cooper with Frank Rosolino (tmb.), Stu Williamson (tpt.), Victor Feldman (pno.), vibes), Stan Levy (drs.) and Howard Rumsey (bass). Ten other top jazzmen—including Pete Candoli (tpt.) and Milt Bernhart (tmb.)—also join in this cool-school jamboree.

THE JACK MARSHALL SEXTET ("18th Century Jazz")—Have You Met Miss Jones; I Didn't Know What Time It Was; Star Eyes; It Might As Well Be Spring; I've Told Every Little Star; Jeepers Creepers; My Heart Belongs To Daddy; S'posin'; Like Someone In Love; Isn't It Romantic?; Invitation; Sweet Georgia Brown. (Capitol T1108.)

The gimmick of using clavichord, cello and flute in the sextet is attractive in small doses but wears thin before the end of the record.

HAL MCKUSICK QUARTET—Taylor Made; You Don't Know What Love Is; They Can't Take That Away

Bigger, better,

WHAT are the old-timers thinking as they enter Earls Court and gaze round this vast panorama of light and sound?

A long haul indeed from the first Radio Show in the early 'twenties, which featured crystal and cats-whisker, earphones and separate loud-speakers, valves like lamp bulbs and—remember?—rechargeable accumulators.

TV was a vision of pioneers like Baird. Mains radio had yet to arrive.

This year's show opened against a background of record-breaking prosperity. TV sales are expected to rocket to 2½ million sets this year, alongside 1½ million radio sets, grams and car radios.

Behind the well organised publicity, behind the star appeal of the BBC's celebrity dais—with a star every 10 minutes throughout the run—behind the joint effort by the ITV programme companies, which are promoting big-name personal appearances, lies the mammoth electronic industry catering for the mass market and abounding in technical invention.

Contemporary

Well, what do we see? First and most obvious trend is the cabinet face lift. Style-wise, emphasis is on the sleek, long, low, contemporary look—and this is the rule on practically every stand.

Since the evolution of new cabinet-forming techniques and progressively smaller components, designers have been able to get away from the boxy cabinet.

Out, too, it seems, are TV sets and radiograms with excessive gilt ornamentation and decorative trims.

The Audio Hall, though only in its second year, is now firmly established as an integral part of the show. And this is the place to see, hear and appraise the latest equipment.

Outstanding event is the flood of low-cost tape recorders, with prices ranging between 23 and 29 gns. and big-name firms

by Alfred Sorkin

Advice Bureau Manager, 'Electrical & Radio Trading'

like Ferguson, Alba, Truvox, Amplion, Trix, Regentone, Portogram, EAR and Elpico venturing into this territory. A 25 gn. price ticket on a new Elizabethan model makes it one of the cheapest.

A significant event is the release by Garrard of a revolutionary tape deck, the Bichette, which employs magazine loading. Utter simplicity is the key; it will be interesting to see if this idea catches on.

But dominating this section of the show is stereo.

Equipment combinations come up in a dazzling variety of permutations: coffee table styles, compact cabinets with external speakers in corner-fitting and wall-hanging and shelf-standing versions.

Most popular speaker seems to be the column type, taking up less than a square foot of floor space and giving an upward, omni-directional distribution of sound admirably suited to stereo.

Complete with speakers, then, hi-fi stereo equipment prices average around £65.

There is also an increase in the number of self-contained plug-in-and-play units—notably Amplion's, at 26 gns., Pye's Teenager (28 gns.), two from Philco (28 gns.), and one from Ekco at 30 gns.

Mono players are by no means superseded, however. Philips, for example, have introduced a stylish version of the Disc Jockey player called the Disc Jockey Automatic.

Some models are less than

10 gns., but 14-15 and 18-21 gns. are the respective price brackets for the majority of non-auto and auto models.

Record companies are, of course, well represented—by Decca, EMI, Gala, Philips, Pye and Saga.

As well as conventional equipment, EMI and Saga are demonstrating recorded tapes, and both companies have information bureaux ready to advise on any aspect of recording.

Over to radio, where transistor sets have swept the board.

Almost every set manufacturer has at least one model, and the situation is thus directly comparable with the sudden break-through of record players a few years ago.

Improved

These transistor sets are greatly improved, with refinements such as quality output and extended waveband coverage more in evidence. The provision of a car radio aerial socket is now universal.

Last year's show saw the arrival of the table transistor radio. The trend continues, with more firms offering table and wafer-thin mantel versions as well as portables with dual-purpose styling.

On the score of low running costs alone, these must be viewed as probable supplanters of conventional table and mains transportables and portable mains-battery sets.

Pye's stand has the largest display of transistor radios.

From Me; Lullaby For Leslie; Minor Matters; Blue-Who; By-Lan; What's New; Intertwined; Give 'em Hal. (Parlophone PMC 1093.)

Hal McKusick's facile, light-toned alto makes pleasant listening, and his clarinet playing is a cut above most of the modernists. The group is completed by Barry Galbraith (gtr.), Milt Kinton (bass) and Osie Johnson (drs.).

CHARLIE MINGUS ("East Coastin'")—Memories Of You; East Coastin'; West Coast Ghost; Celia; Conversation; 51st Street Blues. (Parlophone PMC1092.)

The subtle imaginativeness of bassist Charlie Mingus, as both an instrumentalist and writer, is fascinatingly illustrated here. But there are others worth noting, too—especially trombonist Jimmy Knepper and Bill Evans. Latter is a trenchant young pianist with a host of ideas and the technique to put them into practice.

"MONDAY NIGHT AT BIRDLAND"—Walkin'; All The Things You Are; Bags' Groove; There Will Never Be Another You. (Columbia 33SX1160.)

A typical Monday night session at New York's Birdland Club, where in fact these selections were recorded.

Nothing very original happens. But with the four front-line men—Hank Mobley and Billy Root (trns.), Lee Morgan (tpt.), Curtis Fuller (tmb.)—getting plenty of time to get going with only two titles per 12in. side, and well supported by Ray Bryant, Tommy Bryant and Specs Wright on piano, bass and drums, respectively, the record is satisfying jazz in the contemporary idiom.

"THE MUSIC OF NEW ORLEANS"—Vol. 3, The Music Of The Dance Halls—"Big Mamou; Road Of Sunshine; Anytime; Married Man Blues; Careless Love; Shake It And Break It; Nelly Gray; Blues; Gettysburg; Jimmy's Blues; Corrine Corrina; In The Groove. (Topic 12T55.)

Much of the music of this fascinating set, recorded in New Orleans during the early 1950s, is halting and poorly organised. But this is how the old, traditional dance music was sounding in the few halls that still had a call for it then. And there are many minutes of unique traditional jazz—among them the singing of Billie Pierce. Samuel Charters's booklet helps to make this an important documentary album.

GERRY MULLIGAN QUARTET ("What Is There To Say")—What Is There To Say?; Just In Time; News From Blueport; Festive Minor; As Catch Can; My Funny Valentine; Blueport; Utter Chaos. (Philips BBL 7320.)

Art Farmer's trumpet, Bill Crow's bass, the drums of Dave Bailey and Gerry Mulligan's baritone made up the Quartet for these December, 1958, and January, 1959, recordings.

Impeccably neat musicianship and a fair sprinkling of bright ideas are the features of a relaxed record by jazz modernists.

THE JOE NEWMAN QUARTET ("Soft Swingin' Jazz")—Makin' Whoopee; Three Little Words; Scotty; There's A Small Hotel; I Let A Song Go Out Of My Heart; Moon-glow; Organ Grinder's Swing; Rosetta; Too Marvellous For Words; The Farmer's Daughter; Save Your Love For Me. (Coral LVA9106.)

Newman's firm, finished trumpet playing, slightly subdued here, is swingingly complemented by Shirley Scott (organ), bassist Eddie Jones and drummer Charlie Persip on this pleasing LP of artistic "after-hours" jazz. Joe even sings a few, without damaging the album's prospects seriously.

JOE WILDER QUARTET ("Jazz From 'Peter Gunn'")—Not From Dixie; A Quiet Gass; Brief And Breezy; Joanna; The Floater; A Profound Gass; Slow And Easy; Brothers Go To Mother's; Fallout; Blues For Mother's. (Philips BBL 7321.)

The market will no doubt be flooded with jazz and "pop" versions of the songs from America's "Peter Gunn" TV show. Joe Wilder's purposeful trumpet makes pleasant listening but there is too little contrast for a 12-in. LP.

Pops— Instrumental

LES BROWN AND HIS ORCHESTRA ("The Les Brown Story")—I've Got My Love To Keep Me Warm; Sentimental Journey; Bizet Has His Day; Midnight Sun; Twilight Time; Lover's Leap; Mexican Hat Dance; Sophisticated Swing; Ramona; Invitation; A Good Man Is Hard To Find; Leap Frog. (Capitol T1174.)

Numbers that have marked the star-studded path of Les Brown compiled in LP form. But what a pity the classic "Love to Keep Me Warm" fails to match the original 78 release. Strange, for by now Les should have this speciality well taped.

THE BRUSSELS INTERNATIONAL BIG BAND ("Salute To Tommy Dorsey")—Opus Number One; Day-break; Love For Sale; This Love Of Mine; Hawaiian War Chant; Not So Quiet Please; There Are Such Things; Well Gt It; I'll Never Smile Again; Yes Indeed. (Colrich Audio XSD-16.)

THE BRUSSELS INTERNATIONAL BIG BAND ("Salute To Glenn Miller")—Saint Louis Blues; At Last; Sleepy Town Train; Yesterday's Gardentas; In The Mood; American Patrol; I Know Why; Tuxedo Junction; Rhapsody In Blue; Adios. (Colrich Audio XSD-18.)

Extremely competent performances by the band featured at the Brussels Fair. The rhythm section is a trifle ponderous in the "Dorsey Salute," but the ensemble recreates the Miller sound on the "Salute to Glenn" with commendable effect.

***FRANK CHACKSFIELD AND HIS ORCHESTRA**—"Academy Award Songs 2 (1946-1957)"—On The Atchison, Topeka And The Santa Fe; Zip-a-dee-doo-dah; Buttons And Bows; Baby It's Cold Outside; Mona Lisa; In The Cool, Cool, Cool Of The Evening; High Noon; Secret Love; Three Coins In The Fountain; Love Is A Many Splendoured Thing; Whatever Will Be, Will Be; All The Way. (Decca SKL 4061.)

Another selection of Oscar-winners impeccably played by the Chacksfield Orchestra. A fitting memento of many memorable songs.

RAY DONNIF ("Broadway In Rhythm")—Oklahoma!; People Will Say We're In Love; The Surrey With The Fringe On Top; Oh, What A Beautiful Mornin'; ("Oklahoma!"); Hello Young Lovers; Getting To Know You; I Whistle A Happy Tune ("The King And I"); On The Street Where You Live; I Could Have Danced All Night; I've Grown Accustomed To Her Face ("My Fair Lady"); A Wonderful Guy; Bail Ha!; Younger Than Springtime; Some Enchanted Evening ("South Pacific"). (Philips BBL 7309.)

Another offering in the cute-but-corny vocal-orchestral series by Ray Donnif. This time the selections are from "Oklahoma!", "The King and I," "My Fair Lady" and "South Pacific."

RALPH FLANAGAN AND HIS ORCHESTRA—"Dancing In The Dark"—Singing Winds; Smoke Gets In Your Eyes; La Vie En Rose; Charmaine; When We're Alone; Where Or When; Dancing In The Dark; Harbour Lights; Nights Of Splendour; Dancing With Tears In My Eyes; I'll Be With You In Apple Blossom Time; Save The Last Dance For Me. (Camden CDN-126.)

An American bandleader who followed the Glenn Miller trail offers a varied selection. Dated but danceable.

THE KNIGHTSBRIDGE STRINGS CONDUCTED AND ARRANGED BY MALCOLM LOCKYER AND REG OWEN ("The Knightsbridge Strings Play Movie Music")—A Certain Smile; Gig; Three Coins In The Fountain; April Love; Friendly Persuasion; Inn Of The Sixth Happiness; The Man That Got Away; A Very Precious Love; I'll Remember Tonight; Around The World; Hi Lili, Hi Lo; Separate Tables. (Top Rank RX 3017.)

Caressing interpretations of some movie favourites rendered in evocative fashion by the Knightsbridge Strings.

SY OLIVER AND HIS ORCHESTRA ("Sentimental Sy")—On The Sunny Side Of The Street; Then I'll Be Happy; Stardust; Without A Song; Yes Indeed; Opus 1; Well, Git It; continued opposite

brighter

That's the 1959 Radio Show

Music-while-you-smoke is the latest idea. As you offer the cigarette box, a wee transistor radio switches itself on and plays. This newest style for courteous smokers is a hand-tooled radio-box holding 50 cigarettes and costing 17½ gns.

Do-it-yourself

Reverting to stereo, Pye also show do-it-yourself kits. Amplifying and reproducing equipment has been broken down into two sets of units which can be put together in the home.

One, for the less technical enthusiast, is assembled simply and rapidly. The other is for handy types who can follow "instructions" and like to tinker. Both kits are claimed to produce top quality models. VHF-FM-only mains sets are gaining ground. A significant swing is towards small, keenly priced (14-17 gns.) table models bringing in the Light, Home and Third, loud, clear and interference-free.

New AM/FM radios are in abundance, while refinements seen in the more expensive versions include hi-fi output, two built-in aerials—one of which is rotatable for optimum reception of Long and Medium band stations — and multi-speaker systems.

Cabinets

Little change is noticeable among the AM table and transportable sets, and mains-battery and battery-only types. Cabinet styling of the small room-to-

room mains sets catches the eye, though, and prices are rock bottom—starting at 10½ gns.

One more point. Those wise-aces who so rashly predicted the gradual disappearance of steam radio ("impossible to compete with the allure of TV") were really talking through their dunces hats.

Finally, television and the triumph of the 21 in. tube. The physical bulk of cabinets housing the big screen receiver has been drastically reduced—as much as 30 per cent. in one case—by the development of "flat" 110 deg. deflection tubes.

Revolution

To appreciate the extent of the revolution, look at Ultra's 21 in. tube transportable, just 11 in. deep and the first of its kind.

Most 17 in. tube portables are not much more than 8 in. deep. Ekco has a super-slim version that can stand on a mantel-shelf.

This extra-slim facility is carried to its logical conclusion by Philco in the arresting new Telerama, a 21 in. model, which has a cabinet designed to hang in a corner of the room on the walls, with the aid of specially created mountings, or to stand on a small table in the orthodox manner.

A most welcome tendency is for greater attention to be paid to the quality of sound. Lots of sets now have front-mounted twin speakers, and it seems as though the sound channel is, at last, going to match the picture quality we take for granted.

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Chicago; East Of The Sun; Blue Skies; For You; Swanee River. (London HA-D 2181.)

Strange thing. Sy Oliver was the arranger who scored the memorable "Sunny Side" and "Opus One" epics for Tommy Dorsey. Yet Oliver's own line-up fails to equal the original performances. And Sy should never have ventured to sing!

PETE RUGOLO AND HIS ORCHESTRA ("Adventure In Sound"—Reeds In Mi Fi)—Igor Beaver; If You Could See Me Now; Yardbird Suite; Impressionism; Walking Shoes; Theme For Alto; Our Waltz; Spring Is Here; Polytonal Blues; Collaboration; Interlude. (Mercury MMG 14012.)

Give ex-Kenton arranger Rugolo a free hand on his own LP and it would seem that he gets completely out of hand. This pretentious fusion of beat and legit-style in general negates some worthwhile solo contributions from pianist Andre Previn, altoist Bud Shank, tenorist Dave Pell and guitarist Barney Kessel. Arrangers will doubtless drool over Rugolo's acknowledged expertise, however.

PHIL TATE AND HIS ORCHESTRA ("Perfect for Dancing" No. 6)—Somebody Loves Me; Wonderful One; This Is My Lovely Day; I've Got My Eyes On You; Rippling Tango; That Certain Party; You Forgot To Remember; Once In A While; How About You?; Julian. (Oriole MG10024.)

A selection from Hammersmith Palais bandleader Phil Tate that should register in a big way with the straight-shoulders-and-move-from-the-hips school of ballroom dancers. Each number is played at the correct tempo laid down by the Official Board of Ballroom Dancing.

BILLY VAUGHAN AND HIS ORCHESTRA ("Billy Vaughan Plays")—Smarron; Harbour Lights; Drifting And Dreaming; Jealous Heart; Red Sails In The Sunset; Shine On Harvest Moon; Blue Moon; Indian Love Call; Moonlight Bay; My Happiness; Blueberry Hill; You Can't Be True, Dear; Isle Of Capri; Moonlight And Roses. (London HA-D 2178.)

Vaughan's "twin-sax" gimmick allied to rock-influenced band arrangements results in a distinctive sound that should score some specialised appeal.

Pops—Vocal

HARRY BELAFONTE AND LENA HORNE ("Porgy And Bess")—A Woman Is A Sometime Thing; Summertime; Oh, I Got Plenty Of Nuthin'; I Wants To Stay Here; Bess, You Is My Woman; It Ain't Necess-

THE HI-LO'S ("The Hi-Lo's In Stereo")—Surrey With The Fringe On Top; Birth Of The Blues; You Took Advantage Of Me; Summer-time; Too Young For The Blues; Chinatown, My Chinatown; Shadow Waltz; You Must Have Been A Beautiful Baby; Long Ago And Far Away; Clap Yo' Hands. (Colrich Audio XSD-11.)

A "must" for all students of vocal group singing. And the impeccable Hi-Lo's are supported by some breathtaking accompaniments from Frank Comstock's Orchestra. The reaction to "Chinatown, My Chinatown" is my, oh my!

SONNY KING ("For Losers Only")—(I'm Afraid) The Masquerade Is Over; Say It Isn't So; I've Got It Bad And That Ain't Good; Smoke Gets In Your Eyes; Somebody Else Is Taking My Place; You're Nobody Till Somebody Loves You; Am I Blue; I'm Glad There Is You; I Cried For You; My Melancholy Baby; I'll Always Be In Love With You; For Losers Only. (Pye NPL 28001.)

American vocal newcomer Sonny King has a somewhat sickly, emoting style on the ballads, and on the up-tempo numbers he's definitely "hammy." But at least he is different.

JULIUS LA ROSA ("Love Songs A La Rosa")—Just Say I Love Her; Girl In My Office; How About Me; You Are So Beautiful; My Melancholy Baby; I Remember You; The Girl I've Been Looking For; When I Fall In Love; You're My Girl; But Beautiful; Try A Little Tenderness; My Romance. (Columbia 33SX1164.)

An outstanding record. A fine collection of ballads beautifully sung by La Rosa. This Brooklyn-born singer could take over the mantle of Sinatra on this showing. Backings are lushly orchestral—hit there's some exquisite acoustic guitaristry as rhythm accompaniment on "Melancholy Baby."

MARK MURPHY ("This Could Be The Start Of Something")—This Could Be The Start Of Something; Day In—Day Out; The Lady Is A Tramp; Mighty Like A Rose; Falling In Love With Love; Just In Time; That Old Black Magic; Cheek To Cheek; Jersey Bounce; Sweet Georgia Brown; Lucky In Love; Hit The Road To Dreamland; For Me And My Gal. (Capitol T1177.)

Mark Murphy is far from being a great singer—but, like Mel Tormé, he's a very hip one. And he gets some fine, swinging backings from ex-Kenton arranger Bill Holman and a star line-up of jazzmen (including some Kentonites).

PATTI PAGE ("I'll Remember April")—A Blossom Fell; It Looks Like Rain In Cherry Blossom Lane; Mighty Lak' A Rose; The One Rose (That's Left In My Heart); My Wild Irish Rose; Garden In The Rain; I Don't Care If The Sun Don't Shine; On The Sunny Side Of The Street; The Breeze (That's Bringing My Baby Back To Me); I'll Remember April; April Showers; Young At Heart. (Mercury MMG 14013.)

A ballad and beat offering by America's "Queen of Popular Song." Smooth singing allied to well-tailored accompaniments.

ELVIS PRESLEY ("A Date With Elvis")—Blue Moon Of Kentucky; Milkcow Blues Boogie; Baby Let's Play House; I Don't Care If The Sun Don't Shine; Tutti-Frutti; I'm Gonna Sit Right Down And Cry; I Got A Woman; Good Rockin' Tonight; Is It So Strange; We're Gonna Move; Blue Moon; Just Because; One Sided Affair; Let Me. (RCA RD-27128.)

The "Date with Elvis"?? March 24, 1960—when he returns to civvy street after his spell with the American Armed Forces. And to keep the fans happy, this LP includes several deleted Presley items that will be welcomed back in LP form.

LOUIS PRIMA AND KEELY SMITH ("Hey, Boy! Hey, Girl")—Hey, Boy! Hey, Girl; Banana Split For My Baby; You Are My Love; Fever; Oh, Marie; Lazy River; Nite-Nite; When The Saints Go Marching In; Autumn Leaves; Hey, Boy! Hey, Girl. (Capitol T 1160.)

"Mr. and Mrs. Las Vegas" set a sparkling standard on their opening number that is sustained right through. These tracks come from the Columbia Picture of the same title.

"ROCK AND ROLL FOR EVER"—Chuck Willis—C.C. Rider; Ray Charles—Swanee River Rock; The Bobbettes—Mister Lee; Joe Turner—Wee Baby Blues; LaVern Baker—Substitute; Clyde McPhatter—Come What May; Ruth Brown—Lucky Lips; Ivory Joe Hunter—Empty Arms; The Clovers—Wishing For Your Love; LaVern Baker—Learning To Love; The Drifters—Moonlight Bay; The Jaye Sisters—Going To The River; Ray Charles—Yes Indeed; Chuck Willis—What Am I Living For. (London HA-E2180.)

A mixed bag of vocals including genuine swingers by Joe Turner, Pete Johnson and Ray Charles, some fiery Rhythm-and-Blues items and a lot of conventional rock-'n'-roll material.

JERI SOUTHERN ("Jeri Southern Meets Cole Porter")—Don't Look At Me That Way; Get Out Of Town; Looking At You; It's All Right With Me; Let's Fly Away; Why Shouldn't I; You're The Top; After You; Which?; I Concentrate On You; R's Bad For Me; Weren't We Fools. (Capitol T 1173.)

The lisp vocal projection of Jeri Southern allied to the commanding talents of Cole Porter, the king of songwriters, and the imaginative accompaniments of Billy May. Well worth hearing, but Miss Southern is eclipsed by her material and accompanist.

KEELY SMITH ("Swingin' Pretty")—It's Magic; It's Been A Long, Long Time; Stormy Weather; Indian Love Call; The Nearness Of You; What Is This Thing Called Love; The Man I Love; You're Driving Me Crazy; Stardust; There Will Never Be Another You; Someone To Watch Over Me; What Can I Say After I Say I'm Sorry. (Capitol T1145.)

Keely Smith, this time allied with Nelson Riddle is not quite a match for Keely Smith allied with Billy May (as on the "Politely"). LP previously released. But the songs and backings are again good—even though the pert Miss Smith falls down sadly on that lovely tune. "There Will Never Be Another You." Her intonation is notably at fault here.

HANK WILLIAMS ("The Unforgettable Hank Williams")—Just Don't Like This Kind Of Livin'; My Love For You (Has Turned To Hate); Dear Brother; Never Again (Will I Knock On Your Door); I Can't Get You Off My Mind; Rootie Tootie; I'll Be A Bachelor 'till I Die; My Son Calls Another Man Daddy; Lonesome Whistle; Lost On The River; Mother Is Gone; Ready To Go Home. (MGM MGM-C-784.)

The late Hank Williams, daddy of the C&W artists, offers a selection that should score with all devotees of this hill-billy idiom.

Blues and Folksong

BIG BILL BROONZY ("The Blues")—Walkin' Down A Lonesome Road; Mopper's Blues; Get Back; Hey, Hey; Willie Mae; Stump Blues; I Know She Will; Hollerin' Blues; Leavin' Day; Southbound Train; You Changed; Tomorrow. (Mercury MMB 12003.)

These hitherto unobtainable performances, cut in 1951, present Broonzy with bass accompaniment, in a trio, and also with a small blues band. Bill has been heard to better advantage, but tracks like "Mopper's," "Willie Mae" and "Stump Blues" are very warming. A valuable addition to the blues library.

JACK ELLIOTT ("Ramblin' Jack Elliott In London")—Rusty Jiggs And Sandy Sam; Git Along Little Dogies; Sadie Brown; Night Herding Song; Chisholm Trail; Fifteen Cents And A Dollar; Rocky Mountain Belle; Talking Blues; Diamond Joe; In The Willow Garden; I Ride An Old Paint; Jack O'Diamonds. (Columbia 33SX1166.)

Jack Elliott, the American singer and guitarist who has spent many months in Britain over the past few years, offers a varied programme of cowboy songs and ballads which he puts across with spirit and humour and a nicely authentic touch.

Piano Jazz

DOROTHY DONEGAN ("Dorothy Donegan Live!")—After You've Gone; Body And Soul; Put Your Arms Around Me, Honey; It's All Right With Me; Little White Lies; How High The Moon; Caravan; It Had To Be You; Louise; Lullaby Of The Leaves; Someday Sweetheart; Fine And Dandy. (Capitol T1155.)

Pianist Donegan takes off with fervour and a great deal of facility on a dozen very familiar themes. She is backed by bass and drums on this showy performance, which was recorded live at Manhattan's The Embars.

"THE LEGEND OF WILLIE THE LION SMITH"—Ain't Misbehavin'; Tea For Two; Maple Leaf Rag; Darktown Strutters' Ball; St. Louis Blues; Charleston; Echo Of Spring; Ballin' The Jack; S-h-a-n-e. (Top Rank RX 3015.)

The veteran pianist plays, sings and talks a good deal on this "legend" album which has fine, eratic and funny moments. A good bet for admirers of the fabulous "Lion."

JUNE Instrumental

MANNY ALBAM AND HIS ORCHESTRA ("Blues Is Everybody's Business")—Jazz Suite In 4 Parts. (Coral LVA 9104.)

The blues don't stand up too well under Albam's rather pretentious treatment. Strings clutter parts two and three, and the band doesn't get enough chances. Soloists include Art Farmer, Nick Travis, Phil Woods, Al Cohn and Bob Brookmeyer.

CAT ANDERSON ORCHESTRA ("Cat On A Hot Tin Horn")—Little Man; Cat's In The Alley; Blue Jean Beguine; My Adorable "D"; June Bug; Don't Get Around Much Any More; Birth Of The Blues; You're The Cream In My Coffee; Nina. (Emarcy MMB 12006.)

A brash, brassy big band plays six Anderson compositions and three originals. The leader's trumpet is well featured and there are good solos from Jimmy Forrest's bluesy tenor and Jimmy Cleveland's smooth trombone. Good, extrovert jazz.

KENNY BAKER AND THE BAKER'S DOZEN ("Blowin' Up A Storm")—Blowin' Up A Storm; More Than You Know; Call Of The Flute; Cambridge Blue; Influential Character; Jazzman; Threesome; Sunrise Serenade. (Columbia 33S1140.)

Aided by good scores and such instrumentalists as Norman Stenfalt, Bill Le Sage, Ray Premru and the familiar but quaintly named tenorist Derwent Ride-master, Kenny Baker holds the interest throughout these varied, well-played tracks. Here, the Dozen numbers sixteen.

CHRIS BARBER'S JAZZ BAND ("Chris Barber Band Box (No. 1)")—Hiawatha Rag; Si Tu Vols Ma Mere; Darling Nelly Gray; Gimme Your Telephone Number; I'm Gonna Wash That Man Right Out Of My Hair; Hot House Rag; Swanee River; Squeeze Me; Creole Song; Golden Striker. (Columbia 33SX1158.)

An entertaining programme of Barber music, this embraces early rags, songs by Stephen Foster, Fats Waller and Richard Rodgers, an Ory Creole song, and John Lewis's "Golden Striker." Otille Patterson sings two, and Monty Sunshine's version of Bechet's "Si Tu Vols" could become another "Petite Fleur."

SIDNEY BECHET AND TEDDY BUCKNER ("Festival De Jazz 1958")—Rosetta; Once In A While; Sweet Georgia Brown; St. Louis Blues; Sunny Side Of The Street; Sister Kate; I'm Coming Virginia. (Vogue LAE12168.)

Recorded in July last year, these are among the last Bechet performances we shall hear. The soprano king was not in peak form, and there are off moments all round, but on the last four tunes he builds some fine, invigorating solos. Vic Dickenson and Teddy Buckner assist in the jamming, and Eldridge plays drums on one side.

ART BLAKEY, CHICO HAMILTON, CHATUR LAL, BENNY BARTH ("Drums On Fire!")—Tabla Solo; Caravan; Ritual; Bark For Barksdale. (Vogue LAE12175.)

Strictly for those who like drum solos. All four tracks are almost entirely given over to the individual drummers. Oddest is the Chatur Lal tabla solo.

BENNY CARTER ("Jazz Giant")—Old Fashioned Love; I'm Coming Virginia; A Walkin' Thing; Blue Lou; Ain't She Sweet; How Can You Lose; Blues My Naughtie Sweetie Gives To Me. (Vogue Contemporary LAC12188.)

Carter returns with a swinging album of well-picked tunes. His suave, flowing alto dominates the proceedings, and he is sympathetically supported by Ben Webster, Frank Rosolino and Barney Kessel on some tracks. Twice he picks up trumpet. A good bet in the mainstream-to-modern category.

CASTLE JAZZ BAND ("The Famous Castle Jazz Band In Hi-Fi")—Sweet Georgia Brown; Royal Garden Blues; Floating Down The Old Green River; At A Georgia Camp Meeting; Careless Love; Tiger Rag; Dippermouth Blues; Smokey Mokes; Kansas City Stomps; The Torch; Ory's Creole Trombone; Farewell Blues. (Good Time Jazz LAG12176.)

Monte Ballou and the Castle Jazz Band roll out some very old warhorses, and a couple of less familiar tunes, in a cheerful traditional style reminiscent of the old Watters band. Plenty of local bands surpass this standard.

KEN COLYER'S JAZZMEN ("Colyer In Hamburg")—Dauphine Street Blues; Bill Bailey Won't You Please Come Home; Bourbon Street Parade; Bye N Bye; When The Saints Go Marchin' In. (Desca LF1319.)

"Colyer In Hamburg" recorded live at the Curio-Haus in March, '58, captures part of a typical Colyer concert, including vocals by Ken and Mac Duncan. There are rough patches which would have been ironed out in a studio performance, but the concert spirit is well caught.

THE DUKES OF DIXIELAND—South Rampart Street Parade; Down Yonder; Washington And Lee Swing; Robert E. Lee; Toot Toot Tootsie; Tailgate Ramble; Farewell Blues; High Society; Clarinet Marmalade; When My Sugar Walks Down The Street; Hot Time In The Old Town Tonight; Darktown Strutters Ball; Alabama Jubilee. (Audio Fidelity AFLP1823.)

The new Audio Fidelity label lives up to its name on this bright, well-recorded album by the extremely successful Dukes. This is vigorous, rather superficial Dixieland which veers close to the Firehouse Five groove at times.

AL FAIRWEATHER AND SANDY BROWN'S ALL STARS ("Al And Sandy")—Maple Leaf Rag; Big Bill; Up Above My Head I Hear Music In The Air; Gone To Earth; Tidy; Mountain Music; Fifth Wind; St. Louis Blues; Ol' Man River; Careless Love. (Columbia 33SX1159.)

Fairweather and Brown continue to make distinctive music in this latest album of well-thought-out jazz. There are several excellent originals, and the standard of playing is commendably high.

AL HIRT ("Swingin' Dixie")—Caravan; Tiger Rag; And The Angels Sing; Fidgety Feet; Tailgate Ramble; Hindustan; Floatin' Down To Cotton Town; Mississippi Mud; Big Butter

continued overleaf

Jazz— Instrumental

from previous page

And Egg Man; St. Louis Blues; New Orleans; Saints. (Audio Fidelity AFLP1877.)

America has produced a crop of contemporary Dixieland units which play a rather frenzied and self-consciously corny type of jazz with mechanical efficiency. Trumpeter Al Hirt's group grinds out most of these standards with a maximum of brightness and minimum of sensitivity.

GEORGE LEWIS' JAZZ BAND ("Raggin' And Stompin'")—Runnin' Wild; Say Si Si; Beale Street Blues; Down Home Rag; Somebody Stole My Gal; Riverside Blues; Weary Blues. (Columbia 33C9042.)

Typically loose-knit and lively New Orleans music delivered by the veteran Lewis band—as seen in Britain this year, except for Alvin Alcorn in place of Kid Howard. Not the best Lewis, but well up to standard.

STAN GETZ, GERRY MULLIGAN, HARRY EDISON, LOUIS BELLSON, OSCAR PETERSON, HERB ELLIS, RAY BROWN ("Jazz Giants")—Chocolate Sundae; When Your Lover Has Gone; Candy; Medley—Ballade; Lush Life; Lullaby Of The Leaves; Makin' Whoopee; It Never Entered My Mind; Woodya' You. (Columbia 33CX10147.)

Excellent mainstream from an all-star Grantz pick-up group. Stan Getz takes solo honours from strong opposition.

TINY GRIMES with COLEMAN HAWKINS ("Blues Groove")—Marchin' Along; A Smooth One; Blues Wall; April In Paris; Soul Station. (Esquire 32-082.)

Mainly a blues session, featuring more of Grimes's guitar than Hawk's tenor. The Bean displays forceful tone and imaginative flow on the first and third titles and is generally impressive. Solid but samey, this is ideal music for a knocked-out party.

LIONEL HAMPTON ("The High And The Mighty")—The High And The Mighty; Date With Oscar; It's A Blue World; It's Only A Paper Moon; That Old Black Magic; Midnight Sun; Love Is Here To Stay; Blues For Norman. (Columbia 33CX10148.)

Typical Hampton in both swinging and gentle moods, with fine support from the Oscar Peterson Trio and Buddy Rich.

JAZZ WEST COAST ("Vol. 4")—Popo; Extra Mild; Ain't Got A Dime To My Name; Jersey Bounce; Till We Meet Again; A Romantic Guy; Musicals Du Jour; Five Minutes More; Over The Rainbow; Stranger In Paradise. (Vogue LAE12177.)

Another collection of West Coast groups—all of the tracks have been previously issued. Best items are by the Art Pepper Nine, Gerry Mulligan Quartet, Bob Brookmeyer Quintet and Chico Hamilton Trio.

***JOHNNY MADDOX AND HIS DIXIE BOYS** ("Dixieland Blues")—Bluin' The Blues; Strut Miss Lizzie; Beale Street Blues; Wolverine Blues; Memphis Blues; Royal Garden Blues; St. Louis Blues; Friday Night Blues; Bow Wow Blues; I Ain't Gonna Give Nobody None Of This Jelly Roll; Basin Street Blues; Tishomingo Blues; Yellow Dog Blues. (London HA-D2175.)

Several talented musicians (Manny Klein, Matty Matlock, Nick Fatool and Red Callender among them), who could obviously do better, square up to a selection of Dixieland favourites and let the corn roll.

JOHNNY MANDEL (Jazz Score from "I Want To Live!")—Main Title; Poker Game; San Diego Party; Henry Leaves; Stakeout; Barbara Surrenders; Trio Convicted; Trip To Corona; Peg's Visit; Gas Chamber Unveiling; Nightmare Sequence; Preparations For Execution; Letter Writing Sequence; The Last Mile; Death Scene; End Title. (London LTZ-T 15160.)

Mandel leads a large orchestra through his score for the dramatic "I Want To Live!" Much of it doesn't stand up too well away from the film, but the writing is clever and the jazz soloists acquit themselves well.

GERRY MULLIGAN ("The Jazz Combo from "I Want To Live!")—Black Nightgown; Theme From I Want To Live; Night Watch; Frisco Club; Barbara's Theme; Life's A Funny Thing. (London LTZ-T15161.)

The Mulligan-led group from the film "I Want To Live!" plays part of Johnny Mandel's film score. Mulligan and Art Farmer (tpt.) play superbly and get good support from Bud Shank, Frank Rosolino, Pete Jolly, Red Mitchell and Shelly Manne. The lengthy "Theme" is particularly effective.

GERRY MULLIGAN QUARTET WITH LEE KONITZ—I Can't Believe That You're In Love With Me; Broadway; Almost Like Being In Love; Sextet; Lady Be Good; Too Marvellous For Words; Lover Man; I'll Remember April; These Foolish Things; All The Things You Are. (Vogue LAE12181.)

All these tracks except "All The Things" and "April" are reissues, and some don't wear as well as one might expect. Konitz and Mulligan play very well, but Chet Baker is just not in their class and the rhythm sounds stodgy at times.

SELDON POWELL—Go First Class; Why Was I Born; Love Is Just Around The Corner; Someone To Watch Over Me; Count Fleet; Autumn Nocturne; Swingsville, Ohio; Summertime. (Vogue LAE12184.)

Powell's stimulating, full-toned tenor runs the full range from stomping excitement to tender ballads. Good Mainstream jazz.

THE RIVERBOAT FIVE ("From Natchez To Mobile")—The World Is Waiting For The Sunrise; Yellow Dog Blues; Twelfth Street Rag; St. Louis Blues; Sing, Sing, Sing (With A Swing); Dardanella; Colonel Bogey; Lazy River; Caravan. (Mercury MMC14004.)

This seven-piece Dixieland group serves up lightweight Dixieland performances, complete with tuba, banjo solos and comedy effects. Uninspired.

ARTIE SHAW AND HIS ORCHESTRA ("The Great Artie Shaw")—I Can't Get Started; Scuttlebutt; A Room With A View; Blues In The Night; Rosalie; A Foggy Day; What Is There To Say; My Heart Stood Still; Smoke Gets In Your Eyes; The Man I Love. (Camden CDN-127.)

Another LP of Artie Shaw from the past—in this case, the period 1938 to '45. Three of Shaw's big bands present well-drilled, shapely dance music. "Scuttlebutt," by the Gramercy Five, and "Blues In The Night," with Lips Page, contain the most jazz interest.

GEORGE SHEARING QUINTET WITH DAKOTA STATION ("In The Night")—From Rags To Richards; Blues In My Heart; Pawn Ticket; In The Night; Easy; I Hear Music; Senior Blues; Confessin' The Blues; Later; The Thrill Is Gone; The Late, Late Show; I'd Love To Make Love To You. (Capitol T1003.)

Six of these are by the Shearing Sextet, smoothly tasteful as ever, and the rest feature the somewhat eclectic vocalising of Dakota Station with the group. Dakota hits a strident, belting groove on "Confessin'" and "Blues In My Heart"—already out as a single.

JOHNNY SMITH QUINTET ("Moonlight In Vermont")—Moonlight In Vermont; Tabu; Tenderly; Cavu; A Ghost Of A Chance; Jaguar; Stars Fell On Alabama; Where Or When; I'll Be Around; Cherokee; Yesterdays; Villa. (Vogue LAE12189.)

Stan Getz, Paul Quinichette and Zoot Sims shine on a selection of standards. Smith's guitar is featured at great length and becomes something of a bore.

SONNY STITT—The Best Things In Life Are Free; It Might As Well Be Spring; Engo; The Blues; Cherokee; I Didn't Know What Time It Was; Body And Soul; People Will Say We're In Love; Boosey; Bird's Eye. (Vogue LAE12191.)

Stitt's debt to Parker is obvious throughout the album.

which is nonetheless effective for that. He gets excellent support from Hank Jones (pno.), Wendell Marshall (bass) and the late Shadow Wilson (drs.).

Pops— Vocal

SHIRLEY BASSEY ("The Bewitching Miss Bassey")—Burn My Candle; Night And Day; Crazy Rhythm; The Wall; The Banana Boat Song; The Gypsy In My Soul; Love For Sale; From This Moment On; Kiss Me, Honey Honey, Kiss Me; You, You Romeo; My Funny Valentine; How About You?; Fire Down Below; As I Love You. (Phillips BBL 7325.)

Some of Shirley's biggest hits—plus some new numbers that are all projected with this artist's tigerish intensity.

PAT BOONE ("Pat Sings")—(Everybody's Gonna Have) A Wonderful Time Up There; If Dreams Came True; For My Good Fortune; Cherie I Love You; When The Swallows Come Back To Capistrano; Sugar Moon; It's Too Soon To Know; April Love; Gee But It's Lonely; That's How Much I Love You; The Mardi Gras March; I'll Remember Tonight. (London Pop Series HAD 2161.)

The clear, appealing voice of Pat Boone offers something for all tastes here. And that rock beat crops up on several of the tracks.

***JUNE CHRISTY** ("The Song Is June")—Spring Can Really Hang You Up The Most; The One I Love Belongs To Somebody Else; Nobody's Heart; My Shining Hour; I Remember You; Night Time Was My Mother; I Wished On The Moon; The Song Is You; As Long As I Live; Saturday's Children. (Capitol T1114.)

The Christy-Rugolo combo has produced more eventful albums. Even so, admirers will not want to miss this latest release by the Queen of the Cool School.

DORIS DAY ORCHESTRA UNDER THE DIRECTION OF FRANK DE VOL ("Cuttin' Capers")—Cuttin' Capers; Steppin' Out With My Baby; Makin' Whoopee; The Lady's In Love With You; Why Don't We Do This More Often; Let's Take A Walk Around The Block; I'm Sitting On Top Of The World; Get Out And Get Under The Moon; Fit As A Fiddle (And Ready For Love); Me Too (Ho-Ho-Ha-Ha); I Feel Like A Feather In The Breeze; Let's Fly Away. (Phillips BBL 7296.)

Bright and breezy Day backed by swinging arrangements from Frank De Vol.

EYDIE GORME WITH DON COSTA'S ORCHESTRA ("Gormé Sings Show-stoppers")—I Don't Care; You're Just In Love ("Call Me Madam"); My Funny Valentine; Johnny One Note (both "Babes In Arms"); You Can't Get A Man With A Gun ("Annie Get Your Gun"); Always True To You In My Fashion ("Kiss Me Kate"); Guys And Dolls ("Guys And Dolls"); I Can't Say No ("Oklahoma"); Hello, Young Lovers ("The King And I"); Thou Swell ("A Connecticut Yankee"); I'm Gonna Wash That Man Right Outa My Hair ("South Pacific"); Baubles, Bangles and Beads ("Kismet"); (HMV CLP 1257.)

Eydie takes repeat curtain calls for this dynamic selection of show hits. Another "natural" for the Gormé addicts.

FRANKIE LAINE WITH MICHEL LEGRAND AND HIS ORCHESTRA ("Reunion In Rhythm")—Too Marvellous For Words; I Forget The Time; September In The Rain; You're Just The Kind; I Would Do Anything For You; Lover Come Back To Me; Blue Moon; The Love Of Loves; Dream A Little Dream Of Me; Baby, Just For Me; I'm Confessin' (That I Love You); Marie. (Phillips BBL 7294.)

Frankie is backed by one of his favourite arrangers and MDs—France's Michel Legrand. The "reunion" is not too productive, but Laine fans should be satisfied.

PEGGY LEE ("I Like Men")—Charley, My Boy; Good-For-Nothin' Joe; I Love To Love; When A Woman Loves A Man; I Like Men; I'm Just Wild About Harry; My Man; Bill; So In Love; Jim; It's So Nice To Have A Man Around The House; Oh Johnny, Oh Johnny, Oh! (Capitol T1131.)

The appealing, little-girl-lost quality of Peggy Lee's voice again makes the maximum impact on this sugar-and-spice selection.

JULIE LONDON ("London By Night")—Well Sir; That's For Me; Mad About The Boy; In The Middle Of A Kiss; Just The Way I Am; My Man's Gone Now; Something I Dreamed Last Night; Fousse Café; Nobody's Heart; The Exciting Life; That Old Feeling; Cloudy Morning. (London HA-U 2171.)

Julie London in her most seductive vocal mood set against an orchestral backdrop by Pete King. She has made more interesting LPs.

DOMENICO MODUGNO ("1958, 1959 San Remo Festival Of Popular Song")—Volare (Nel Blu Dipinto Di Blu); Lazzarella; Strada N'fosa (Street In The Rain); Mariti In Citta; Ciao Ciao Bambina (Plove); La Sveglia (The Little Clockmaker); Io; Resta Cu' me (Stay Here With Me). (Oriole MG 10023.)

"Volare" and "Plove"—respective winners of the 1958 and 1959 San Remo Music Festivals—are featured with six more Modugno songs on this atmospheric LP. 20/6/59.

THE PLATTERS ("Around The World With The Flying Platters")—Whispering Wind; It's Raining Outside (Chove La Fora); I'll Take You Home Again Kathleen; For The First

Time (Come Prima); My Serenade; But Not Like You; My Old Flame; Don't Blame Me; Sleepy Time Gal; That Old Feeling; Try A Little Tenderness; Twilight Time. (Mercury and Emaray MMC14009.)

For those that favour the Platters' familiar formula of solo voice against aah-aah harmonising—this is a must. But surely there is enough pop material around without drawing upon Schubert's "Serenade"?

FRANK SINATRA ("The Broadway Kick")—There's No Business Like Show Business; They Say It's Wonderful; Some Enchanted Evening; You're My Girl; Lost In The Stars; Why Can't You Behave; I Whistle A Happy Tune; The Girl That I Marry; Can't You Just See Yourself; There But For You Go I; Ball Hi; Bess, Oh Where's My Bess? (Fontana TFL 5054.)

Some of Frankie's most memorable singles released in album form. Should score with admirers of the earlier Sinatra.

***THE STARGAZERS** ("South Of The Border")—South Of The Border; Kiss Me; Medcalf Rose; Amor, Amor; Perhaps, Perhaps, Perhaps; Brazil; Green Eyes; Magic Is The Moonlight; Maria Elena; La Paloma; Always In My Heart; Perfidia. (Decca SKL 4059.)

The Stargazers take a South of the Border musical trip that provides tuneful listening all the way. *Saudos*, too, for the backings by Eric Rogers.

CONWAY TWITTY ("Conway Twitty Sings")—It's Only Make Believe; Hallelujah, I Love Her So; First Romance; Make Me Know You're Mine; Sentimental Journey; I Vibrate; The Story Of My Love; I'll Try; You'll Never Walk Alone; Don't You Know?; My One And Only You; Mona Lisa. (MGM-C-781.)

The contrived vocal style of Twitty is an acquired taste, but devotees of the Presley school should go for this.

SARAH VAUGHAN ("Vaughan and Violins")—Gone With The Wind; Day By Day; Please Be Kind; Live For Love; I'll Close My Eyes; Misty; The Midnight Sun Never Sets; That's All; I'm Lost; Love Me; The Thrill Is Gone. (Mercury and Emaray MMC 14011.)

This recording, made in Paris, ranks as one of the Divine Sarah's best LP efforts to date. An ideal blend of melody allied to a gentle swing. The 50-strong French orchestral backing was arranged and conducted by Quincy Jones. Tenorist Zoot Sims is also featured.

Pops— Instrumental

JOE BUSHKIN ("Blue Angels")—Blue, Turning Grey Over You; Serenade In Blue; Blue Moon; Under A Blanket Of Blue; I Gotta Right To Sing The Blues; Beyond The Blue Horizon; Blue Of The Night; The Blue Room; Blue Prelude; My Blue Heaven; Blue And Sentimental; Blue Angel Blues. (Capitol T1094.)

The delicately swinging piano of Joe Bushkin again offset against brilliant arrangements by Kenyon Hopkins. A worthy successor to the "Night Sounds" and "I Get A Kick Out Of Porter" LPs. Don't miss it.

***SAMMY DAVIS, JR.** at the Town Hall, New York.—Something's Gotta Give; And This Is My Beloved; Hey, There; My Funny Valentine; It's All Right With Me; But Not For Me; Ethel, Baby; Too Close For Comfort; Ol' Man River; Chicago; How High The Moon; Impersonations; Nature Boy; Because Of You. (Brunswick STA 3012.)

This performance, recorded "live" at New York's Town Hall, features Sammy Davis as singer, tap dancer and impersonator. In the last role, he really scores with his brilliant take-offs of Nat King Cole, Tony Bennett, Tony Martin and Louis Armstrong. Maybe there's something to Jack Benny's introduction that Sammy "is probably the greatest entertainer in the whole world."

***TED HEATH AND HIS MUSIC** ("Great Film Hits")—Young At Heart; I Can't Believe That You're In Love With Me; Mona Lisa; Be My Love; Limelight; The High And The Mighty; Moonglow and Theme From "Picnic"; The Tender Trap; Sentimental Journey; Colonel Bogey; All The Way; Friendly Persuasion. (Decca SKL 4055.)

Ken Moule, Ronnie Roullier, Ralph Dollimore, Don Innes and Reg Owen scored the arrangements of this tuneful film music selection, which is played with Ted Heath's customary precision and drive. The band's solo stars are also showcased.

THE NEW GLENN MILLER ORCHESTRA conducted by RAY McKINLEY ("The Miller Sound")—Greensleeves; Civilization; Nobody Knows The Trouble I've Seen; You Smiled; Confetti For Clarinet; Candlelight Serenade; The Lady Is A Tramp; Too Little Time; Jimmy Cricket; Oranges And Lemons; Pennies From Heaven; Hey! Jealous Lover. (RCA SF-5032.)

More sweet and swing stylings from the band that carries on the tradition of the late, great Glenn Miller. Lorrie Peters contributes cute vocals to "Pennies From Heaven" and "The Lady Is A Tramp."

GLENN MILLER and his Orchestra ("Orchestra Wives" and "Sun Valley Serenade" soundtracks)—In The Mood; Boom Shot; Serenade In Blue; Bugle Call Rag; Chattanooga Choo-Choo; You Say The Sweetest Things; Baby; It Happened In Sun Valley; Measure For Measure; Moonlight Sonata. (Top Rank RX3004.)

A "must" for those who saw the Glenn Miller films "Orchestra Wives" and "Sun Valley Serenade"—which were made in the heyday of the band whose sweet-swing style influenced the world's dance music. The personnel includes leaders-to-be Ray Anthony, Billy May and Tex Beneke—plus the memorable Miller vocal crew. There are also two never-before-released specialties.

SY OLIVER AND HIS ORCHESTRA ("Sway It With Flowers")—Orchids In The Moonlight; Blue Violets; The Peony Bush; The Heather On The Hill; Roses Remind Me Of You; Lilies In The Rain; A Little White Gardenia; I'll Be With You In Apple Blossom Time; Jasmine; Tip-toe Through The Tulips; Clinging Vine; Narcissus. (Brunswick LAT 8302.)

Somewhat dated arrangements by the man who did more memorable things for the Jimmie Lunceford and Tommy Dorsey Orchestras.

Jazz— Vocal

ELLA FITZGERALD & LOUIS ARMSTRONG ("Porgy And Bess")—Overture; Summertime; I Want To Stay Here; My Man's Gone Now; I Got Plenty O'Nuttin'; Buzsard Song; Bess, You Is My Woman Now. (HMV CLP1245.) It Ain't Necessarily So; What You Want Wid Bess?; A Woman Is A Sometime Thing; Oh, Doctor Jesus; Here Come De Honey Man; Crab Man; Oh Dey's So Fresh An' Fine; There's A Boat Dat's Leavin'; Bess, Oh Where's My Bess; Oh Lawd, I'm On My Way. (HMV CLP1246.)

Unconventional versions of the "Porgy And Bess" songs. Armstrong's personality comes through strongly in most of his vocals, and he has spots of excellent trumpet, while Ella sings with taste and skill throughout. Both have more interesting recent work, however.

JOE TURNER ("Rockin' The Blues")—Jump For Joy; Teen Age Letter; Love Roller Coaster; Lipstick, Powder and Paint; Morning, Noon And Night; I Need A Girl; Red Sails In The Sunset; Blues In The Night; After A While; World Of Trouble; Trouble In Mind; TV Mama; You Know I Love You; Still In Love. (London HA-E 2173.)

Not the equal of Turner's "Boss Of The Blues," this contains some indifferent R&B songs and little in the way of inspired accompaniment. But "Blues In The Night," "Jump For Joy," "Trouble In Mind," "TV" and one or two more are powerful Turner, which means as good blues singing as you can get.

BABS GONZALES ("Volla The Preacher")—The Preacher; Me, Spelled M-E, Me; Those Jive New Yorkers; A Night In Tunisia; Movin' and Groovin'; Lullaby Of The Doomed; La Continental. (Esquire 20-097.)

Between Gonzales rather too-mannered vocals there is a lot of fine jazz from Johnny Griffin (tnr.), Charlie Rouse (bs, clt.), Les Spann (flute), Ray Crawford (gtr.) and others.

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