

Melody Maker

JUNE 28, 1958 World's Largest Sale EVERY FRIDAY 6d.

Don Lang
exclusive

See Page 4

CHICO HAMILTON ON-OFF TOUR



CHICO HAMILTON

CHICO HAMILTON, "wonder boy" of modern jazz, on Wednesday seemed certain to top the next American package. But just before presstime, negotiations struck a hitch.

The package—titled "Jazz From Carnegie Hall"—will definitely star the famous trombone disc team of J. J. Johnson and Kai Winding.

Powerhouse Three

With them will be a powerhouse rhythm section comprising Horace Silver (pno.), Oscar Pettiford (bass) and Kenny Clarke (drs.).

The unit will open in London with two concerts at the New Victoria Cinema on Saturday, September 6. Sixteen days of one-night stands throughout the country were being fixed as we closed for press.

Exchange plan

Lined up for an exchange tour of the States are clarinetist Vic Ash and his Music—the new group which had its BBC audition on Monday.

A second British group—a quartet—will also make the trip to the States.

Says Jack Higgins, of the Harold Davison Office: "These Anglo-American exchanges are, of course, subject to the approval of the Musicians' Union, the Ministry of Labour and the American Federation of Musicians."

'Going Steady'



THE Show Business duo of Terry Dene and Edna Savage, who this week top the bill at Finsbury Park Empire, may soon be teaming up in marriage.

Edna told the MM on Wednesday: "I am extremely fond of Terry and we have been seeing a lot of each other."

"Marriage is a very serious step and I don't want to rush into it."

Proposals? "I'm not saying." The twosome are pictured (above) on Monday looking through Terry's holiday snaps.

Next week they finish their eight-week tour at Leeds.

TALKING POINTS

HERE are just some of the talking points in this week's issue:

GIMMICK DISCS

Swamp the U.S. Top Ten (P. 2)

DISC SLUMP

The truth (P. 4)

KENNY BAKER

I'll stick to jazz (P. 5)

ELVIS PRESLEY

New film (P. 8)

WHAT IS JAZZ?

Read Steve Race (P. 10)

COLOUR BAR

MU ban (P. 16)

Johnny Mathis, Everlys talking terms

INTERNATIONAL



BARITONE saxist Ronnie Ross is pictured leaving London Airport for the Newport Festival. Ronnie is Britain's representative in the International Youth Band, made up of musicians from 15 European countries.

Following the Newport Festival, the band will appear on the Continent. Its European debut will be at the small Dutch farming village of Blokker on July 27.

The concert will be staged at Blokker's auction hall by 23-year-old Ben Essing, the local youth club leader who last month surprised professional promoters by packing 6,500 fans into the hall to hear Benny Goodman.

TWENTY-two-year-old American disc star Johnny Mathis may be visiting Britain in the Autumn.

Sydney Grace, of the Lew and Leslie Grade Office, told the MM on Wednesday that Mathis is in line for TV and a tour. "But nothing firm is yet fixed," he added.

Bids by the Grades for the Everly Brothers and Connie ("Who's Sorry Now") Francis to appear in Britain are still being considered in the States.

Top spot

The Everlys this week hit the No. 1 spot on the MM's Top Twenty chart with their discing of "All I Have To Do Is Dream."

It now seems unlikely that the Mills Brothers will be able to visit Britain. Comments Grace: "We find that they have heavy Stateside commitments for the rest of the year, but we are hoping something can be arranged for next year."

Two newcomers to join the Vipers

BASSIST Jet Harris and 16-year-old guitarist Hank Marvin have joined the Vipers. They replace Tony Tolhurst and Freddie Lloyd.

Tomorrow (Saturday) the Vipers air in the BBC's "Skiffle Club" and from Monday top the bill for a week at Birmingham Hippodrome.

BELAFONTE FOR PARIS

Harry Belafonte will give two concerts in Paris on September 15 and 18.

MONDAY WAS HIS GUEST NIGHT



Winifred Atwell and clarinetist leader Donald Purchase were the guests of Henry Hall last Monday. They starred in his BBC-TV series "The Henry Hall Show." They are pictured (above) with Henry during a break in rehearsals. Among stars appearing in the show on July 7 are Bertice Reading and Barbara Young.

MORE LPs



See Page 3

Laurie London goes 'West'

NEW YORK, Wednesday.—Laurie London is likely to follow his tour of America's Southern States with a 20-day trek on the West Coast.

A spokesman for the William Morris Office, American bookers of the tour, says that the West Coast trip is almost definite, although no dates have yet been confirmed.

Laurie, with his parents, sails to New York next Friday (4th) and starts his two-week tour of the "Deep South" on July 19 at Logan, West Virginia.

He then visits the States of Kentucky, Virginia, North Carolina, Tennessee, Georgia, Alabama, Texas and Mississippi.

Whisky Galore

London's Storyville Jazzmen won the five-hour jazzband ball organised by Brighton Art College at the Corn Exchange on Friday. They won a crate of whisky and a silver trumpet trophy.

Has Britain produced a good pop singer?

YES!



Michael Holliday (left) and Frankie Vaughan are the two most popular singers in Britain according to "MM" readers. Dozens wrote in to say this after one reader had said Britain had no pop singers.

LAST week reader Joyce Fiskien said Britain hasn't produced one pop singer of any real quality. I think she must be hard of hearing. I'm sure I speak for many when I say Frankie Vaughan is as good a pop singer as any American.—B. R. Richardson, Brighton.

SIBERIA?

HAS Joyce Fiskien been in Siberia for the past ten years? Has she never heard of some of our own excellent singers, namely, Frankie Vaughan, Dickie Valentine, Alan Dean, Cleo Laine, Rosemary Squires, Lita Roza, Maxine Daniels, and Max Bygraves? —Arthur Frankham, Liverpool 5.

COME!

HASN'T Joyce Fiskien ever listened to Mike Holliday's leisurely renderings or Frankie Vaughan's more spirited versatility? And what about Alma Cogan! Come now, Miss Fiskien, what do you want for your money?—Miss P. J. Calvert, Newcastle-on-Tyne, 5.

CLEO

I AGREE that Britain has no pop singers of any merit. I suggest Joyce Fiskien turns her interests to the jazz field where she will find quite a few female vocalists of quality, e.g., Cleo Laine and Rosemary Squires.—George M. Campbell, RAF, Lyneham, Wilts.
● Joyce, you can take it from us, having waded through literally dozens of letters, that your viewpoint is not shared.

Colour bar

THE issue of the Scala Ballroom, Wolverhampton, shakes any complacency we

—SAY DOZENS OF MELODY MAKER READERS!



may have that incidents so common in South Africa and the Southern States of America could never occur in this country.

It seems ludicrous that coloured people should be forbidden to dance to a music originated by them. But such a ban has been imposed, and can gradually spread all over the country. We applaud the stand taken by the Musicians' Union, and trust that musicians and fans will enforce a strong boycott on any dance halls which try to introduce apartheid into the British Isles.—John Dankworth, Cleo Laine, Raymond Horricks, Dave Lindup, Vic Bellerby, London, N.W.8.

● We agree.

MAILBAG

Well said!

DO let's have more tolerance and less thoughtless condemnation in our jazz criticisms. I've listened to jazz for almost 30 years, and love it all—Joe Oliver to the MJQ—Nat Gonella to Tony Kinsey. It really annoys me to hear old die-hards calling "modern" unmusical, and the young fans grinding underfoot those old Jazz Greats.—Mrs. Margaret Hall, Shipley
● LP WINNER

Mad

TO me, Frank Sinatra is the greatest entertainer in the world, both as a singer and actor. It makes me mad when members of the Press insist on asking him personal questions.—Miss J. Raske, Croft, nr Leicester.
● Him, too.

Humph wins —30 to 1

HOW these "purists" who kick at Humph make my blood boil. If they would read his column with an unbiased viewpoint they might find that it contains a lot of common-sense.

As for his music, even the tracks will be forced to agree that his is surely the finest band of its kind in Europe.—M. Insley, Preston.

★
IF Humph's attacks on dogma in jazz can lead to a truer appraisal of the work of Brax, Clayton, Dickenson and their like, then long may his "roaring attacks" continue.—T. Moore, Upminster, Essex.
● LP Winner.

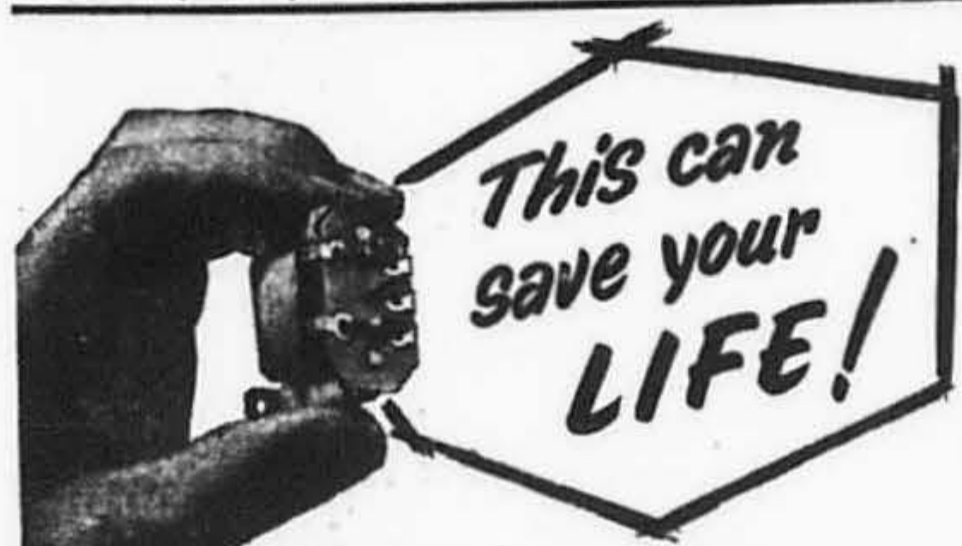
★
THE consistent variety and interest of Humph's articles are, to me, one of the MM's many high spots. He is also a great musician and his band is just about the best in the country.—Brian Goddard, Swindon.

★
I THINK Humphrey Lyttelton deserves a knighthood for his services to British jazz.—J. Strawker, Mansfield, Notts.

★
TO hell with Humph. It's about time he realised he's had his day. At one time he was good, but now he covers up by criticising others.

And as for you agreeing with him—if you think Lyttelton's advice is sound, you're going to lose a lot of trad purist readers.—Roger Barnes, Hillingdon, Middx.

★
● You seem to be on your own, friend, against over 30 who side with Humph!



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Doesn't dig

I SIMPLY fail to understand why so many people kick up such a ballyhoo about singers like Sarah Vaughan, Ella Fitzgerald and June Christy. I cannot believe that people actually go to listen to such inane caterwauling.—Roger Jones, Warwick.
● You'd better hire a body-guard, Roger.

Disgrace

THE disgrace of the year in the jazz world is the marketing of the five Charlie Parker LPs, containing tracks which Charlie himself had rejected.—G. J., Prestwich.
● Other readers share this view.

Too late

HERE am I, sixteen, swotting for my GOE, and when I wish to relax at about 10 p.m. with some good jazz, what do I find? Auntie BBC has promoted jazz to that "peak-listening" time of 10.40. Who in heaven's name stays up that late?—Hugh Taylor, Cardiff.
● A few of us old stagers do manage to hang on! But we agree, it could be earlier.

Rubbish

LONG listening to pop music has taught me one thing—that it never gets much better.

The Top Twenty will always carry its heavy quota of rubbish whatever the mode of the moment.—John Dunne, Birmingham 7.
● That's not the attitude, old chap....

She wins!

I HOPE I win an LP with this letter as I am only 12 and my money will not run to buying one for quite a while yet. I would just like to say that when it comes to singing, my pet budgie Peter can beat ALL the latest pop singers!—Jean Steward, London, E.2.
● You should put Peter on record, Jean! We're delighted to give you your first long-player, LP WINNER.

Thanks

I WOULD like to thank the MELODY MAKER for the excellent coverage given to the recent tour by Sonny Terry and Brownie McGhee.—Peter J. O'Brien, Headington, Oxford.
● We can only try....

REMEMBER—The MM gives away LP discs for interesting letters. The address is: "Readers Letters," the MELODY MAKER, 189 High Holborn, London, W.C.1.

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What disc slump?

THE difficulty in trying to form a clear picture of the state of the record business is that the companies are reluctant to discuss any figure less than a million.

There is an understandable caution on the subject of sales drops. A brave nonchalance along the lines of "I don't know how badly the others are doing, Jack, but our figures are up."

Figures can, I've discovered, mislead. One daily paper published a graph last week showing that the sale of 78s was down by 25 per cent. LPs were up by 24 per cent, and 45s were zooming by 93 per cent.

At a glance it would seem, then, that LP sales can be cancelled out, 78 losses and the 45s were getting the business back to boom conditions.

That just isn't true in the immediate sense. In comparison to 78s, only a few 45s are sold. To double the sales of a few still doesn't add up to much. The upward trend, however, is there and the 78 is moving slowly back into history.

Over-sold

What happened to burst the 78 balloon?

"Rock and skiffle were over-sold," says Denis Preston. "The public for it was sated and sales just dropped off."

Crazes for this and that were forecast, but nothing to compare with skiffle and rock as teenage vogues has been forthcoming.

Preston, as an independent record producer, is also free to add a few words on the Hit Parade delirium that seized everyone:

"THE trouble with this recording lark is the feeling that your current hit disc may well be your last!"

That amiable hunk of Yorkshire manhood, Don Lang, settled even more deeply into a cosy armchair in his rented house at Blackpool and looked out over the Irish Sea in the vague direction of the Isle of Man.

Don is appearing in "Let's



Have Fun" at Blackpool's Central Pier and cashing in on the popularity of his Top Ten recording of "Witch Doctor."

"It was a stroke of luck that first got me into the Hit Parade three years ago with 'Cloud Burst,'" he went on.

"A few months before I made the record I had left Ken Mackintosh and was doing quite nicely as a freelance trombonist and singer.

"I was with the Wilfrid Johns Singers in a Harry Secombe TV series and when I received the first acetate I took it along for the rest of the boys and girls to hear.

"Harry joined the listening circle and immediately called over producer Bill Lyon-Shaw. When Bill told me that he wanted me to sing the number in the following week's programme I thought he was kidding.

"But he wasn't. And the disc jockeys took it up and it sold more than 100,000 copies."

I'M GLAD I STILL PLAY TROMBONE

Don Lang tells JERRY DAWSON



The "vocalese" gimmick seemed to have clicked and Don made several discs in similar vein. They sold all right—but not well enough to reach the Top Ten.

He tried several rock-'n'-roll numbers and they, too, moved along nicely, but didn't quite hit the jackpot.

Then, less than eight weeks

ago, he recorded "Witch Doctor" with still another new gimmick, and this one caught on right away.

By then Don was able to help himself in a big way by plugging the number in "6.5 Special." When he arrived in Blackpool five weeks ago it naturally went straight into his programme. But the burning question at the moment is—what next?

By now the die is cast. Last Tuesday, after an overnight journey from Blackpool, Don spent the morning at the HMV studios with the Frantic Five and his recording manager Wally Ridley. A disc was cut for issue in July.

What will be the result? A fast-moving, tongue-twisting "Cloud Burst"? Another rocker? Another crack at the "Witch Doctor" gimmick—or a new one?

Neither Don nor Wally Ridley will disclose their secret, so intense is the competition today.

It is hard and difficult enough to reach the public favour via the Top Ten. But staying there is ten times harder—and much more worrying. Before—you have everything to gain. After—you have everything to lose.

"Thank goodness I can still play the trombone. . . ."



The truth about that record 'slump'

"A couple of years ago Tin Pan Alley wasn't dominated by best-selling charts. A few records enjoyed a spectacular success and from then on everyone accepted it as the norm."

The fact is that both "boom" and "slump" are expressions of an extraordinary state of affairs. And at the moment business is neither slumping nor booming. It is nearer to normal than we've seen for some time.

But it is fluid—and despite fluctuations, the pattern for the future is rapidly emerging.

Specialists

Record buyers are being won over to 45s and LPs. The recording artists of real stature figure less and less in the 78 Hit Parade. Belafonte made his reputation on LPs and Sinatra, by wide

acclaim the greatest entertainer in the world, re-established his disc career as an album specialist.

There are several factors that affect the sale of 78s.

1. The collapse of teenage crazes lops the peak off sales.

2. An increasing percentage of record buyers buy an occasional LP instead of the weekly single. And remember that six or eight songs heard at one sitting don't pall as rapidly as the latest hit song repeated ad nauseam.

3. The increasing output of 45 rpm singles—now approaching a third of 78 issues—soaks up many sales.

Bear in mind also that every buyer who walks into a shop and asks for a 45 single is already equipped with a three-speed player. His record library will include more and more EPs and LPs as his tastes develop.

The public is beginning to

catch on that much of the best in popular music (and that includes jazz), most of the really worthy performers are less and less to be found on the twin three-minute tracks. And the stage-musical repertoires can't be accommodated on the old six-minute platter.

Amateurs

"So many of the Hit Paraders," comments Preston, "are amateurs recorded in back-street garages by tape recorder enthusiasts."

Perhaps that's what Patti Page meant when she gazed at me uncomprehendingly last year. The point I'd been making about records had eluded her. Then suddenly understanding illuminated her features.

"Oh, you're talking about singles," she said.

"We don't worry about those any more. . . ."

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SHELDON

RING ON A RIBBON

I DIG YOU BABY

— IN THE PRESS —

THE STORY SO FAR: Gordon Sperry, destitute songwriter, is taken in hand by recording executive Charlie Muggart. Under his guidance Gordon immediately turns out a million-record hit. But the first twitches are beginning to show in his cheek muscles. Now read on:

"BRILLIANT MEN," said the Chairman of the Bloopophone Record Company, "are unquestionably entitled to some degree of eccentricity. But one must draw the line somewhere."

"Just what are you implying?" demanded Charlie Muggart, who by this time was Vice-Chairman as well as Treasurer.

The Chairman took the plunge. "I think it is high time Gordon Sperry moved out of the echo chamber. Let him take a suite at the Savoy."

Charlie spoke with quiet dignity. "I hardly think," he said, "that they would take very kindly to installing his concrete three-piece in the Savoy. You hadn't thought of that, had you?"

"There were a whole lot of things I never thought of until I met Gordon Sperry. Anyway, those screams of his are becoming a bore."

"They sell the records," said Charlie. "That maniacal one at the end of 'Ta for the Cha-Cha' put it in the Top Ten."

Acoustically, an echo chamber differs radically from a padded cell, but Gordon made the change with equanimity. For by this time his problems weren't so much acoustic as psychotic.

Actually, I am visiting Gordon this afternoon. He promised, among his other ravings, to lend me some money.

Well, you gotta be commercial, haven't you?

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I'LL STICK TO JAZZ

Janie Marden says: 'I want to be myself'

"WHY aren't you recording?" I asked willowy singer Janie Marden. "Because no one wants me," she replied with admirable candour.

"Even if they did they would no doubt want to turn me into a cheap imitation of someone else. Nobody will ever let me be Janie Marden."

Eyeing her shapely figure and sampling her singing style, I was forced to admit surprise.

"After a year with Decca I told them it was not doing either of us any good," she explained with a sigh.

"I'm essentially a ballad singer and when I am able to sing what suits me I can use my strange kind of voice, which has two qualities—one a soft tone, the other rather harsh and vibrant—I enjoy mixing."

What else irked her during her 12 months on the blue label for which she recorded about 12 titles?

"Almost everything I did was copied from American recordings, vocally and musically," she complained. "I became the poor man's Doris Day, Kay Starr, Patti Page, Rosemary Clooney! I got so frustrated in the end, because they just wouldn't let me be myself. The trouble is that I've a natural flair for mimicry. When I'm in Variety I do several impersonations and they go down splendidly."

"But it's no good on radio and records. No one ever sang my songs, but I've had to do it all the time. What chance of a hit did I have in those circumstances?"

How is Janie faring in her revue debut at Brighton, "Living With Pleasure"? Is she getting better treatment?

says Kenny Baker

KENNY BAKER sat smoking a huge pipe. In his hand he held a lighter which he kept pushing into the bowl. I peered at him through the haze.

"Kenny, what did you think of JATP?"

He puffed thoughtfully.

"I saw the last show and I was disappointed. Stan Getz, of course, is a genius at extemporisation and Stitt is very exciting. Ella was wonderful."

"And Dizzy?"

"He didn't knock me out at all. But knowing how he can



by Maurice Burman

play, that performance doesn't count."

"Technically, how do you compare with Dizzy?"

"Hey!" he said indignantly.

"That's a very unfair question. Who am I to say? I might be able to play the 'Carnival Of Venice' but I can't play jazz the way Dizzy does. I wasn't brought up in that school."

"When you talk of 'Carnival Of Venice,' do you mean the Harry James way?"

"NO!" he exploded. "No, I mean the technical brass band variations. If I hadn't gone into the jazz field, I might have been a good straight man—I had a proper academic training."

"Kenny, I think you are a most brilliant trumpet player, but why do you lack originality?"

"I think you are a big liberty taker, Burman," he shouted, giving me a biff on the shoulder.

Handy, too

"Just because I can turn on James, Berrigan, Bix or Louis, when the mood takes me, I can still play without copying anybody."

"Anyway, you're only jealous because you've got a beat-up old cornet."

Thirty-seven-year-old Kenny Baker was born in the fishing village of Withenssea, Yorkshire. His mother taught him piano at 10 and he started on cornet at 11.

He is also gifted with his hands and has made a cocktail cabinet, bar, and built-in cupboards for his home. He is sanguine by temperament—fun-loving with a chubby appearance and the eyes of an artist.

"Are you still as playful as you were when we worked in the same bands?"

"I'd like to be, but if you mess around as a bandleader it's catching and difficult to control."

"What's the difference between being a sideman and a bandleader?"

Confident

"Well, first of all"—broad smile—"there's a lot of difference financially. But there's a lot more headaches, too."

"How much do you earn as a leader?"

"That varies. I can earn much more as a solo commercial artist playing rubbish. But I get far greater enjoyment out of the Dozen and staying in the jazz field."

"You look and sound a supremely confident player. Do you really feel that way inside?"

"On the whole, yes. But the mental condition is important. Sometimes it comes easy and everything falls into place. Other times I've got to work really hard to produce the same results."

"Kenny," I asked, "who is your favourite trumpet player?"

"I haven't got one. Anyone who plays good—known or not—I like to listen to—even you, if you play good Bix as you used to."

Abandon

"Do you know, Maurice," he said, suddenly serious, "you can't get away from Bix. Whether you like his music or not, there's something about that era—a sensitivity, an incentive, and a bright gay abandon which is lacking now."

"There are very few players," he said, emphasising every word with a tap on my knee, "who would go out of their way to play somewhere just for kicks."



"I could earn much more as a solo commercial artist playing rubbish," says Kenny Baker. "But I get far greater enjoyment out of playing with the Dozen."

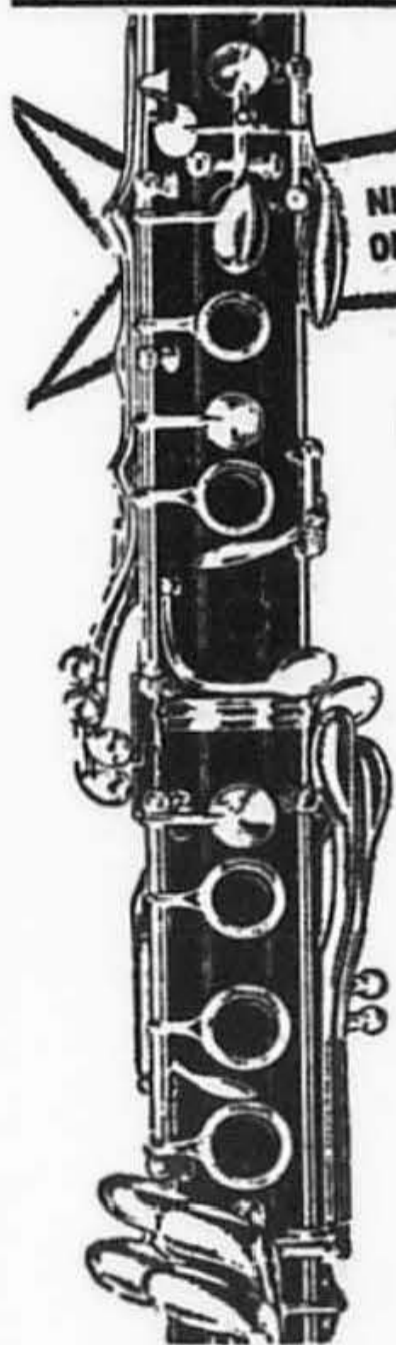
By CHRIS HAYES

"Decidedly yes," she answers happily. "It's a big step in the right direction, though I'd still like to do more acting and singing. That's my ultimate aim: an all-rounder."

When "Living With Pleasure" reaches London, Janie hopes that a recording executive will come along and accept her as she is meant to be.



Janie Marden



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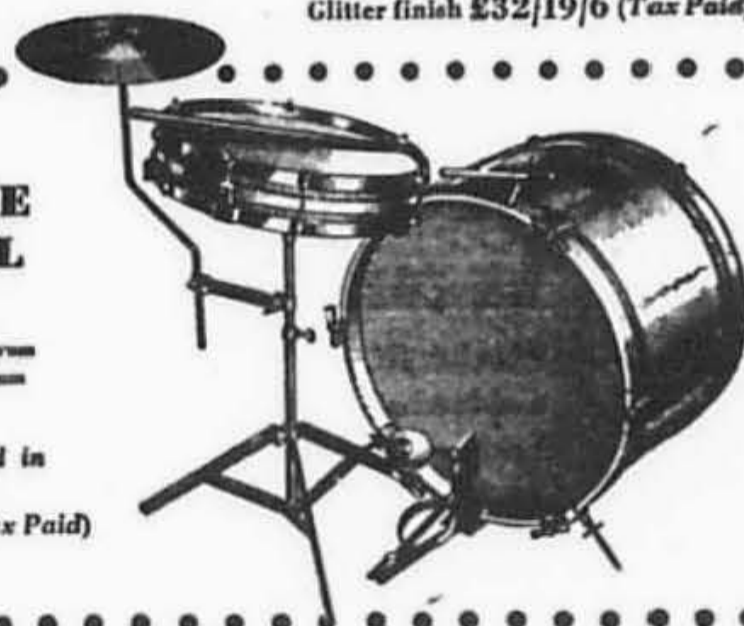
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Melody Maker

TOP TWENTY

WEEK ENDED JUNE 21, 1958

This week	Last week	Title	Artist	Label
1	(3)	ALL I HAVE TO DO IS DREAM (Chappell) Other discs—Barry Barnett (HMV).	Everly Brothers	London
2	(1)	WHO'S SORRY NOW (Feldman) Betty Smith (Dee); Johnnie Ray (Phil); Eric Rogers (Dee); Victor Silvester (Col); Nat "King" Cole (Cap); Teddy Wilson (HMV); Sid Phillips (HMV); George Lewis (Lon); Andre Previn (Dee); Gloria De Haven (MGM); Preacher Rollo (MGM); Joe Loss (HMV); Eddie Barclay (HMV); Benny Carter (Par); Lisa Noble (Dee).	Connie Francis	MGM
3	(4)	ON THE STREET WHERE YOU LIVE (Chappell) John Harvey (Fon); Mario Lanza (RCA); David Whitfield (Dee); Eddie Fisher (RCA); Buddy Greco (Lon); Lawrence Welk (V-Cor); Ronnie Hilton (HMV); Victor Silvester (Col); Johnny Dankworth (Par); Gary Miller (P-Nix).	Vic Damone	Philips
4	(7)	STAIRWAY OF LOVE (Leeds) Joe Loss (HMV); Steve Martin (Phil); Alma Cogan (HMV); Marty Robbins (Fon); Terry Dene (Dee); Marion Ryan (P-Nix).	Michael Holliday	Columbia
5	(2)	TULIPS FROM AMSTERDAM/YOU NEED HANDS (Cinephonic-Lakeview) You Need Hands—Erdle Gorme (HMV).	Max Bygraves	Decca
6	(8)	WITCH DOCTOR (Bourne) Jimmy Lloyd (Phil); David Seville (Lon).	Don Lang	HMV
7	(6)	A WONDERFUL TIME UP THERE/IT'S TOO SOON TO KNOW (Morris)	Pat Boone	London
8	(5)	TOM HARK (Southern) Ted Heath (Decca).	Elias and his Zig-Zag Jive Flutes	Columbia
9	(15)	TWILIGHT TIME (Victoria) Jane Froman (Cap).	Platters	Mercury
10	(-)	BIG MAN (Groveonor) Stargazers (Dee); Five Dallas Boys (Col).	Four Preps	Capitol
11	(12)	ON THE STREET WHERE YOU LIVE (Peter Maurice) Jackie Dennis (Dee); Barry Cryer (Fon).	David Whitfield	Decca
12	(-)	PURPLE PEOPLE EATER (Francis Day) Monotones (Lon); Barry Barnett (HMV).	Sheb Wooley	MGM
13	(19)	BOOK OF LOVE (Phoenix)	Mudlarks	Columbia
14	(10)	THE ARMY GAME (Phoenix) The Grand Coolie Dam/Nobody Loves Like an Irishman	Michael Medwin, Bernard Bresslaw, Alfie Bass, Leslie Fyson	HMV
15	(9)	THE GRAND COOLIE DAM/NOBODY LOVES LIKE AN IRISHMAN (Essex)	Lonnie Donegan	Pye-Nixa
16	(16)	WEAR MY RING AROUND YOUR NECK (Belinda)	Elvis Presley	RCA
17	(11)	KEWPIE DOLL (Londa) Perry Como (RCA).	Frankie Vaughan	Philips
18	(14)	I MAY NEVER PASS THIS WAY AGAIN (Chappell) Ronnie Hilton (HMV); Joan Regan (Dee); Robert Earl (Phil); Dennis Lotis (Col); Glen Mason (Par).	Perry Como	RCA
19	(-)	I DIG YOU BABY (Sheldon)	Marvin Rainwater	MGM
20	(-)	RAVE ON (Southern)	Buddy Holly	Vogue-Coral

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HOLLYWOOD headlines

HOLLYWOOD has caught up with Soho with the sudden advent of coffee houses, girls with no lipstick, scads of shaggy beards, poetry, jazz. In fact, the whole scene except for skiffle—yet!... Tony Perkins sings a couple of rock-'n'-rollers and totes a guitar in his new pic, "Green Mansions."

Capitol has recorded an LP with three nuns playing stringed instruments. . . . New singing star Pat Suzuki has a lead part in the film "Flower Drum Song". . . . Quincy Jones is, reportedly, in Sweden recording his arrangements with the Harry Arnold orchestra. . . . Following paper disposable trumpet mutes, "Down Beat" reports forthcoming mutes with transistor amplifiers (honestly!) Following his very serious

car accident, Leroy Vinnegar, though still extremely weak, is back playing with his new quartet, at Jazz Cabaret.

Overheard in a Hollywood café: "That new rock-'n'-roll singer from Tennessee has just married a 15-year-old girl. But then I understand he always did like older women". . . . The background music of Alex North is a special feature of the much-talked-about "Hot Spell"



Dean Martin, with new teenage vocal star Ricky Nelson, in a scene from "Rio Bravo."

AMERICA'S TOP DISCS

- As listed by "Variety"—Issue dated June 25, 1958
- (1) PURPLE PEOPLE EATER (Sheb Wooley (MGM))
 - (7) YAKETY YAK (Coasters (Atco))
 - (2) ALL I HAVE TO DO IS DREAM (Everly Brothers (Cadence))
 - (3) SECRETLY (Jimmie Rodgers (Roulette))
 - (5) WITCH DOCTOR (David Seville (Liberty))
 - (-) PATRICIA (Perez Prado (RCA Victor))
 - (3) RETURN TO ME (Dean Martin (Capitol))
 - (9) JENNIE LEE (Jan and Arnie (Arwin))
 - (8) BIG MAN (Four Preps (Capitol))
 - (6) DO YOU WANNA DANCE? (Bobby Freeman (Josie))
 - (-) POOR LITTLE FOOL (Ricky Nelson (Imperial))
 - (13) LOOKING BACK (Nat "King" Cole (Capitol))
 - (17) WHEN (Kahn Twins (Decca))
 - (18) WHAT AM I LIVING FOR? (Chuck Willis (Atlantic))
 - (-) SPLISH SPLASH (Bobby Darin (Atco))
 - (-) ENCHANTED ISLAND (Four Lads (Columbia))
 - (11) ENDLESS SLEEP (Jody Reynolds (Demon))
 - (12) TWILIGHT TIME (Platters (Mercury))
 - (-) TORERO (Renato Carosone (Capitol))
 - (-) A HARD-HEADED WOMAN (Elvis Presley (RCA Victor))
 - (-) YOU NEED HANDS (Erdle Gorme (ABC Paramount))

film. . . . George Shearing will play with the Cleveland Symphony this summer.

Elvis Presley, reportedly, lost 12 lb. in basic training. . . . George Garabedian, responsible for the "St. Louis Blues" picture, is now making "The Jelly Roll Morton Story," with, maybe, Harry Belafonte. . . . British bassist Reggie Beard is living in San Francisco and playing on the Hawaiian boats.

The Four Preps, top youthful vocal group from Capitol Records, make their motion picture debut in "Gidget."

Howard Lucraft



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Twenty top tunes

THIS copyright list of the 20 best-selling songs for the week ended June 21, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placing in parentheses.)

- (1) ON THE STREET WHERE YOU LIVE (A) (2/6) Chappell
 - (4) TULIPS FROM AMSTERDAM (P) (2/-) Cinephonic
 - (2) STAIRWAY OF LOVE (A) (2/-) Leeds
 - (3) WHO'S SORRY NOW? (A) (2/-) Feldman
 - (4) I MAY NEVER PASS YOUR WAY AGAIN (A) (2/6) Chappell
 - (9) I COULD HAVE DANCED ALL NIGHT (A) (2/6) Chappell
 - (8) TOM HARK (P) (2/-) Southern
 - (13) WITCH DOCTOR (A) (2/-) Bourne
 - (6) LOLLIPOP (A) (2/-) Anglo-Pic
 - (7) A WONDERFUL TIME UP THERE (A) (2/-) Morris
 - (10) KEWPIE DOLL (A) (2/-) Leeds
 - (16) BOOK OF LOVE (A) (2/-) Francis Day
 - (14) YOU NEED HANDS (B) (2/-) Lakeview
 - (11) THE GRAND COOLIE DAM (A) (2/-) Essex
 - (12) SWINGIN' SHEPHERD BLUES (A) (2/-) Showrin
 - (-) ALL I HAVE TO DO IS DREAM (A) (2/-) Acuff-Rose
 - (18) A VERY PRECIOUS ROSE (A) (2/-) Blossom
 - (17) TO BE LOVED (A) (2/-) Duches
 - (15) MAGIC MOMENTS (A) (2/-) Chappell
 - (-) TWILIGHT TIME (A) (2/-) Victoria
- A—American; B—British; F—Others. (All rights reserved.)

* * * * *

Fielding's Formula is a knock-out

THE 12 tracks on this "Isn't It Romantic" LP stem from a series of concerts given by the Jerry Fielding Orchestra on the West Coast, USA.



Ruth Brown

NEGRO singer Ruth Brown has a fine, earthy voice that gives maximum expression to Book Of Lies, a minor-mood number of some lyrical and melodic quality.

Just Too Much is not the best material for Ruth, but she makes it swing.

(London HLE8645)

Fielding provides his own sleeve comments, introducing them with the note: "Some of the songs are familiar, some are not, but all the treatments should cause you to raise an eyebrow now and then."

Well, my eyebrows met my hairline after hearing the Fielding formula for Isn't It Romantic.

It is worth quoting further from the sleeve when Fielding says: "This one is a swinger from start to finish. The first chorus is done by four muted trumpets, who are playing an exciting but nearly impossible series of technical manoeuvres."

After hearing, I say they are impossible—but the fact remains that the Fielding men play them. And the bald comment that "this one is a swinger from start to finish" is certainly an understatement for one of the most brilliantly conceived and brilliantly played arrangements I have heard in recent years.

Wingover also swings like mad, and sounds like a fusion of the best Woody Herman and Les Brown. But Fielding provides his own touch of magic, with some engaging trumpet tricks thrown in by Pete Candoli.

If I have any criticism of the LP it is that some of the arrangements are a trifle pretentious. But at least they are original—and originality is always desirable in this stereotyped era.

The LP is worth the price for Isn't It Romantic alone. The teamwork by the trumpets is enough to make many British brassmen reach for the gas taps.

Remaining titles: Love For Sale; Monday Every Day; Chicken Road; Polynesian Peace Chant; Music, Always Music; Camptown March And Blues; St. James Infirmary; Angel; Baltimore Oriole; Progress Report.

(Brunswick LAT8244)

POP DISCS by Laurie Henshaw

Malcolm Vaughan

MALCOLM VAUGHAN, sounding like a choirboy who has wandered into the pop market, emotes in typical style on Miss You and Ev'ry Hour, Ev'ry Day Of My Life.

The rhythmical treatment of the oldie, Miss You, could easily swing Malcolm back into the Top Twenty.

(HMV 45-POP502)

Connie Francis

FAIR weight for Connie Francis fans on the A Girl In Love EP, featuring Who's Sorry Now; No Other One; I Never Had A Sweetheart; Goody Goodbye. Last title swings.

(MGM-EP658)

Jimmy Jackson

JIMMY JACKSON swings the trade with Swing Down Sweet Chariot and This Little Light Of Mine. But he fails to produce anything approaching the beat of his California Zephyr and Midnight Train.

(Columbia 45-DB4153)

Disc rivals

THERE'S a big fight for the winning disc stakes with Her Hair Was Yellow. Four contestants have appeared on my turntable—Marty Wilde, Jimmy Young, Don Rondo and Ronnie Hilton. Who'll win? Anybody's guess. But I should not be surprised if Jimmy Young's version crept ahead.

The respective labels and numbers are Wilde (Philips 45-PB835), backed by the doomy Endless Sleep; Young (Col. 45-DB4147), with the somewhat corny The State Of Happiness; Rondo (Lon. HLE8641), with the swifty Blonde Bombshell—which could easily click into the Hit Parade—and Hilton (HMV 45-POP497), with the ballad, Let Me Stay With You.

Paul Anka

I WAS surprised that Paul Anka's Crazy Love never quite made it. This number—a natural for Paul's tortured style—is included on the EP featuring You Are My Destiny; Let The Bells Keep Ringing and When I Stop Loving You (That'll Be The Day).

(Columbia SEG7801)

Molly Bee

MOLLY BEE presumably aims to emulate the success of Connie Francis and "Who's Sorry Now" with "Please Don't Talk About Me When I'm Gone."

Why? Because Molly dresses up this oldie in similar rock garb. The side swings easily, but Molly's pitch is suspect.

"Don't Look Back" is a dreary C&W-rock effort.

(Capitol 45-CL14880)

Sonny James

SONNY JAMES, who sounds like a muted Presley, swings along merrily with "Let's Play Love," a better-than-average rocker.

Sonny's clear voice—at least you can decipher the lyric—is again heard to good effect in the C&W-styled "Are You Mine," on which he is joined by an uncredited girl vocalist.

(Capitol 45-CL14879)

Readers' queries

HAS Frankie Laine recorded "Danny Boy," sung by him in the film "He Laughed Last"?—F. R., London.
This is one he hasn't recorded yet.

WHAT number does Johnny Dankworth use to introduce his BBC programme "Johnny Come Lately," and has he recorded it?—M. H., Horwich.
The title is "Candy Bar." Johnny hasn't recorded it.

CAN you give me any information on singer Kathy Linden?—R. T., Felsted.

This attractive singer was born 19 years ago in Trenton, New Jersey. Her first public appearance was at the age of five as a tap and ballet dancer. Since then she has acted in school plays and musicals, played piano and violin in several symphony orchestras, and formed part of an all-girl string quintet, The Singing Strings. In 1955 she was featured as soprano soloist with the New Hampshire All-State Chorus. She has sung with several "local" bands, including that of Glen Gale, and recently had a hit record in America, "Billy." This has been issued here on the Felsted label (AF102).

COULD you give me Ella Fitzgerald's date of birth and tell me how long she has been singing professionally?—L. G., London.

She was born on April 25, 1918, and has been singing professionally since 1934, when she joined Chick Webb's band.

Tomorrow's hits

A SENSATIONAL Japanese singer, Pat Suzuki, makes her bow here on July 4 with Daddy/Just One Of Those Things (RCA 1069). Described as a "vocal bombshell," this girl has already received rave notices in the States. Bing Crosby is just one celebrity who has gone overboard about her. Keep an eye on this release.

A NEW Presley seems a certainty for the Hit Parade. The titles, both from his film "King Creole," are Hard Headed Woman/Don't Ask Me (RCA 1070). Release date: July 18.

ANOTHER big Stateside success is due out today (Friday). It is Peres Prado's Patricia (RCA 1067).



Jerry Fielding's scoring for four muted trumpets in "Isn't It Romantic" should have some brass men reaching for the gas tap, says Laurie Henshaw.

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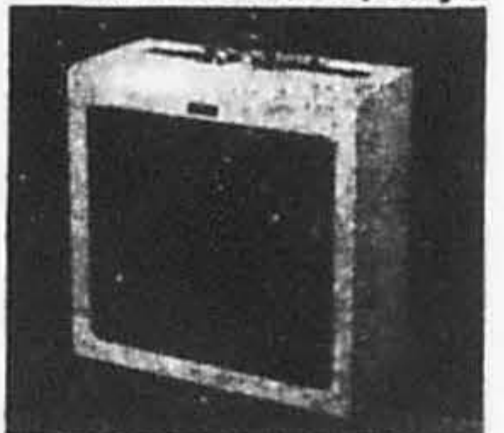


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The sounds of jazz

WHAT is jazz? The question has been posed often enough: I doubt if it has ever been satisfactorily answered. Whenever one finds a definition which seems to meet all the requirements, some jazz record or performance comes to mind which will not square with the new theory. By definition it is not jazz: one's ear fiercely proclaims that it is.

Because one's ear is always right, and because jazz is in any case something to be enjoyed rather than analysed, I have long ago given up the search for a definition. Yet if pressed, I think I would say that jazz is a collection of sounds.

It is the sound of Johnny Hodges mourning for lost love on his alto saxophone. It is the sound of Louis Armstrong saying "Folks"—or Louis Armstrong playing anything.

Teagarden

It is the sound of Basie playing a staccato tenth; the first note of a Buck Clayton blues; the whine of Teagarden apostrophising Beale Street; the vibrato of Bechet; or the hollow loneliness of Miles Davis.

It is the crack of Max Roach's bass drum; the percussive bloom on a note played by Ray Brown; or the wistfulness of Ella in "Midnight Sun."

It is the fierce, insolent sound of Charlie Parker's saxophone. Mind you, a little of Parker can go a long way. Although during these weeks I am commending the new London release, "The Immortal Charlie Parker" (LTC-O 15104-8), the last thing I would advise is that the records be played consecutively. Who, having listened to "Tristan And Isolde," would want to go straight on to an uninterrupted hearing of "Parisfai"? After rich cake, as Grannie used to say, one should eat a piece of bread and butter.

Unimportant

Parker's life was one long struggle. I do not mean the moral struggle; we know all about that, and now that he is no more, the sordid story is not of the slightest importance, except as a warning to weak-willed musicians.

The true Parker struggle was the basic one that goes on in all of us: the struggle to express ourselves. In this connection the issue of these albums, with

Steve Race
in the second of his three-part series on the London record release, "The Immortal Charlie Parker," tells of Bird's "basic struggle."

their fumbling failures and chaotic breakdowns, is perhaps justifiable. The genius of Parker flowers before our very eyes.

At least these records will kill once and for all the idiot notion—still sagely repeated in some quarters—that the great jazzmen work out their solos in advance. In fact, they do not.

A public which (happily) knows what it likes and (regrettably) likes what it knows may later force a jazzman to repeat solos which once were impromptu. But the fact remains that a good jazz solo is wholly spontaneous.

Parker's struggle for adequate self-expression was the spark which fired all the 80-odd performances in these albums. Admittedly, he used recurrent phrases here and there. Poor old Kingsley Amls, that luckiest of all Jims among jazz critics, tried to describe one of them in his "Observer" review the other week.

Inventiveness

But they are of no more importance than the recurrent "Once upon a time" of a superb story-teller. It is not the conventional setting which matters, but the tale he unfolds.

It was this fantastic inventiveness which won the anti-boppers over to Parker long before they would give serious consideration to any of his contemporaries.

I can remember the time now—I could almost put a date to it—when the right-wing

element in British jazz criticism first conceded that Parker could play the blues, and that maybe his work might be classed as jazz according to their strict limitations.

Later—much later—they found something to admire in the musicians whose work Parker himself liked, and the many others whose work was wholly influenced by his.

The trouble with Parker was that his style became a cult, instead of remaining a fiercely independent personal expression.

His imitators

One may admire Sonny Stitt playing Parkerisms, or the many others who have listened to him with an alto in their hands, but only as one admires a clever pastiche on Damon Runyon's style. Only Runyon wrote naturally in the Runyon manner; only Parker thought naturally in Parker's creative terms, however his imitators may seek to condition themselves.

Other great jazzmen played more warmly, with greater instrumental perfection; certainly with more emotional range. None exposed himself so mercilessly to the swift current of self-expression.

Parker's musical imagination has no equal in our kind of music, nor, due to the very nature of jazz, in any other kind. Though he never knew it, his was among the richest musical brains of our time.

Oscar Rabin—bandleader, businessman

OSCAR RABIN, shrewd bandleader who created an industry out of dance music, died in Putney Hospital on Friday night, aged 59.

With the help of his three sons (Bernard, Ivor and adopted David) Oscar built a thriving organisation covering the activities of the band, an agency, a printing firm and, ultimately, the Wimbledon Palais.

Jovial, good-natured Oscar was the bandleader who never stood out front. Shy, plump and balding, he left conducting to someone with sparkling personality and was content to sit among the boys playing his bass sax.

For 25 years his conductor and business associate was Harry Davis, whose daughter Beryl won vocal fame with the band, starting as a schoolgirl.

His resident engagements included Wimbledon Palais (1927-29), the Royal Palace Hotel, Kensington (1929-30), Charing Cross Road Astoria (1930-34) and Hammersmith Palais (1934-39).

He had been at the Strand Lyceum since 1951, and his third contract with Mecca, worth £200,000, had 18 months to run when he died. He had been made a director of the firm.

He won acclaim for his slick, beaty band, with its excellent presentation, immaculate appearance and ever-modern style.—Chris Hayes.



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This world of jazz

by MAX JONES

FOR a long time Alan Lomax was no more than a name to Europeans interested in American jazz and folk music: a shadowy figure whose time seemed to be shared between Washington's Library of Congress and the prison farms of the South.

Then he appeared quite suddenly in our midst, in the autumn of 1950, and a certain amount of mental revision was called for.

Far from being a shadow, he was a substantial Texan with enormous appetites and vitality to match. He looked younger than anybody could reasonably expect of a person who had been out and about in the Brazos country with a portable recording machine in 1933.

His enthusiasm for the songs of Negro convicts, and for the

whole range of Afro-American folk music, was undimmed. But Huddle Ledbetter, Muddy Waters, Iron Head Baker and the unnamed singers from various State Farms and Penitentiaries were behind him, and in front was fresh territory.

During the past seven and a half years he has spent a lot of time in Italy, Spain and France, even more in London. He has collected songs in Scotland, Ireland, England and on the Continent, has written books, worked for the BBC, made records and done everything in his power to further Europe's interest in its own folk music.

Morton film

NOW Lomax is leaving. Tomorrow (Saturday) he catches a Dutch ship for New York. Back home he expects to make documentary films on the South and write more books.

I asked for news of the Jelly Roll Morton film, a project often discussed but never yet seriously worked on.

"As soon as I get off the boat I'm going to see a bloke who

says he wants to film 'Mister Jelly Roll,'" said Lomax. "His agent flew over here to talk to me, so it looks hopeful."

In the Press are Alan's "The Folk Music Of North America" and "Pelican Book Of American Folk Song." "And," he says, "Penguin want another."

All the Lead Belly songs are in a book which should be out here and in the USA by Christmas. This is not a reprint of the original Macmillan publication. "I'm going to rewrite that, if I have time," he says.

In the USA, Columbia Records are issuing Alan's "World Library Of Folk Song" LP series. No move to release them here has been reported. But Argo have agreed to publish 11 LPs of music collected by Lomax and Peter Kennedy in the British Isles.

And Alan has himself recorded a couple of LPs for Nixa (the first is out next month), one for Melodisc and one for EMI.

Dave Martin

AFTER more than three months in this country, David Martin—who composed



Alan Lomax—with Sister Rosetta Tharpe during her recent tour of Great Britain.

the music for "Simply Heavenly"—is flying back to the States on Monday. With him goes his wife, Dolores.

Of his musical comedy he speaks with resignation. "Only thing I can tell you, you never know about a show: it was a hit in the States. Now there's talk of making a picture of it."

Martin's first instrument was the cello; today he is better known as a pianist, but he used the cello for a time when leading at Café Society in the late 'forties.

Born and bred in New York, Dave says he has been playing music all his life. For about four years "off and on" he worked for Eddie South, coming to Paris with the violinist for the International Exhibition in 1937 and staying on the following year for engagements in Amsterdam and elsewhere.

Triplets

DAVE says he made records with South and Django Reinhardt, but I have no idea which titles they might be. After leaving South, he led

at the St. George Hotel, Brooklyn, where his wife, then Dee Williams, sang with the band.

"I was drafted out of that job," Martin tells me. "Since the Army I've been mostly at the Café—'46 to about '49—and doing studio work. 'Simply Heavenly' was my first show; Langston Hughes and I, we've been three or four years on that."

The studio jobs include sessions for Sy Oliver, Jack Pleis and Morty Stevens at Decca, for Dick Jacobs at Coral and Archie Bleyer at Cadence. "I make most of my money out of records. . . ." Martin says it without pride. "They say I play the best triplets in New York."

What are his immediate plans? "To go back and do some more work so that I can afford the luxury of writing another show."

His wife, who on Saturday completes her third week in cabaret at Soho's "Jack of Clubs" adds simply: "I just want to get in a show."

Artists are right to hit back

SEVERAL moot points are raised by Tony Brown (MM 14/6/58) in his article about personalities and the Press. Nobody can pretend that, at the moment, the relations between the Press and the arts—fine or popular—are particularly satisfactory.

The archaeologists of the future—if the scientists permit there to be a future—will glean a pretty poor idea of our culture by digging up copies of the national dailies.

At the time of writing we have in our midst the greatest living operatic soprano, Maria Callas.

The treatment

If you want to get an idea of the civilisation in which you live, take a ruler and measure the amount of space given, first, to assessment of her performance; secondly, to discus-

HUMPHREY LYTTTELTON adds a postscript to Tony Brown's recent query: "Should the Press probe stars' private lives."

sion about her temperament and tantrums.

I needn't tell you the answer.

Coming nearer to our own field could anything be more unworthy than the treatment of Frank Sinatra in the popular Press?

You may argue that, if artists stalk out of opera houses in a huff or black the eyes of intrusive cameramen, they deserve the headlines.

But the depressing thing about it all is that, in popular reportage, it is their tempers and their fists, not their voices, which are deemed the most newsworthy.

Great artists are traditionally temperamental. Their work is

more difficult than most and makes greater demands on their nervous energy.

Personalities like Callas, Sinatra and Ella Fitzgerald are not exceptional when it comes to temperament. Imagine Beethoven or Vincent Van Gogh subjected to the persistent and frivolous pestering which today's artists are asked to endure!

Moronocracy

But they have only to give way to exasperation once for their temperament to become news.

So far as the general public is concerned (this anyway is the average editor's notion, and I'm afraid it may be correct) they are only of interest when they are running true to form and blowing their tops.

The good reporter will know how, by a combination of doggedness, insolence and veiled hostility, to bring this about.

In a moronocracy such as ours, I suppose this is fair enough. What does strike me as illogical is the air of injured innocence adopted in the Press when a harassed artist does the natural thing and lets some ignorant and uncivilised newspaperman—obeying the orders, let it be stressed of ignorant and uncivilised newspaper proprietors—have it right between the eyes.

Why be nice?

There is a prevalent notion that it is somehow the duty and the obligation for public figures to be nice to the Press. Can anyone give me one good reason, outside of base expediency, why any artist should be nice to the Press?

Isn't it about time our Press started thinking about being nice to great artists by according them the consideration and respect which their public lives merit, and allowing their private lives to remain private?

Before you turn this page, gentle reader, pause and think how lucky you are to be reading a paper which takes pride in measuring artists by their art.

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 *JOE HARRIOTT QUINTET
 featuring Hank Shaw, with
 Coleridge Goode, Harry South,
 Bobby Orr.
 *VIC ASH QUINTET
 featuring Roy Wilcox.
SUNDAY (29th) at 7.30:
 *TOMMY WHITTLE QUINTET
 featuring Harry Klein, Eddie
 Thompson, with Jackie Douglas,
 Ken Sprang.
 *ALLAN GANLEY QUARTET
 featuring Art Eifelson, with
 Stan Jones, Stan Waaser.
 Special attraction: Two stars
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 Orchestra, Laurie Monk and
 Danny Moss.
 Your host and compere:
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SENSATIONAL NEWS!
 Grand scenes for a new British
 thriller, "Assignment Murder," are
 being shot tonight.
BE A FILM EXTRA!
 This is your chance to see your
 talents on the screen and actively
 participate in this super production.
 Jazz City is co-operating with "Pen-
 thouse Films" at tonight's jazz ses-
 sion, to provide the authentic jazz
 club atmosphere for the crowd scenes
 of "Assignment Murder."
SATURDAY (28th) at 7.30:
 Two groups specially selected for to-
 night's filming:
 *TONY CROMBIE QUINTET
 featuring Tony Crombie (piano),
 Benny Goodman, Ray Dempsey,
 Harry Robins.
 *JACKIE SHARPE—
 PHIL SEAMEN QUINTET
 featuring Lloyd Thompson, Mike
 Benn.
 Your host and compere,
 *BENNY GREEN,
 invites you to a "double feature
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 *PERFECT ACOUSTICS.
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 7.30-11 p.m. (doors open 7.15).
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 *The only modern jazz session where
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 to Jackie Sharpe, Les Comdon, Ian
 Hamer, Tony Kinsey, Duncan Lamont,
 Ronnie Selby, Johnny Scott, Vic Ash,
 Benny Goodman, Harry Klein, et al.,
 for dropping in last week. This is a
 session you cannot afford to miss: it's
 a SEVEN HOUR (value for money)
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CLUB HALEY IS OPEN
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 KATHY STOBART—
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 Tony CHOMBIE, Bert COURTLEY,
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 GOODMAN PIANO-LESS FOUR, star-
 ring Johnny SCOTT (Sax), Ray
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 Come early!
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 The two great groups, which get
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 *WEDNESDAY (2nd) at 7:
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 Your compere: Six Curtis
 Please come early and have a ball!
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CLUB WILL HAVE A NEW HOME!
AT SOME VERY FAMILIAR PRE-
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 287, STOP at the Breatham Park
 Hotel, Mitcham Lane, DAVE GAREY
 JAZZBAND and various guests whom
 we thank for filling the place up
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THAMES HOTEL, Hampton Court;
TEGG LAYTON JAZZMEN,
 Listen, Jive, Licensed, 8-11 p.m.
 See also Sunday.
BOB BROOKS JAZZBAND, 45, Ken-
sington High Street.

FRIDAY—contd.
AT THE CELLAR, 49, Greek Street,
W.1: The BARNSTORMERS-SPASM
BAND and the NEW HAWLEANS.
BATTERSEA: DAVE NELSON'S
MARLBOROUGH JAZZBAND.—Cra-
ven Hotel.
BIRLAND,
 Denslow Studios, Chadwell Heath,
 7.30. This week: **TOMMY WHITTLE,**
EDDIE THOMPSON, TOMMY JONES.
BRENTWOOD JAZZ CLUB, "White
Hart" Hotel, 7.30: Bruce Turner
Jump Band.
BRIAN AUGER Trio, The Cottage
Club, 25, Litchfield Street, Cambridge
Circus, Fridays, Saturdays.
CROYDON JAZZ CLUB, Star Hotel,
London Road, 8-11.30: MIKE DANIELS
DELTA JAZZMEN, plus Charlie
Connor Quartet.
CY LAURIE Club: Cy Laurie Band,
7.15-10.45.
DARTFORD: DON STEELE JAZZ-
MEN.—Bull Hotel.
DICK CHARLESWORTH'S JAZZ-
BAND, PATTI CLARKE, Park Lane,
Croydon.
EALING: The famous SOUTHERN
STOMPERS and PAM, Interval: Ian
MacDonald,—"Fox and Goose"
(Hanger Lane Station).
ERIO SILK'S SOUTHERN JAZZ-
BAND, Southern Jazz Club, Masonic
Hall, 640, High Road, Leytonstone.
GRAVESEND: DAVE REYNOLDS'
JAZZMEN.—Co-op Hall.
KEEP AWAY from Adult School
Hall, Park Lane, Croydon, tonight.
MALATESTA JAZZMEN—as Satur-
day.
REDHILL JAZZ CLUB, "Grey-
hound," Brighton Road, 8-11:
PANAMA JAZZMEN.
WEST EALING Broadway, "Green
Man": CHARLIE BROWN'S Trad.
Tradesmen.

SATURDAY
AT THE CELLAR, 49, Greek Street,
W.1: THE CITY RAMBLERS and the
SAFFRON VALLEY GROUP.
 And another great all-night
 session, midnight till 6.30 a.m.:
TONY WRIGHT JAZZBAND,
CRITERION JAZZMEN,
THE WANDERING BOYS
 and guest musicians.
CARLTON BALLROOM (Carlton
Rooms, 140, Malda Vale), Saturday
traditional jazz. This week: ERIO
SILK and his SOUTHERN JAZZ-
BAND, 7.30-11.30 p.m. 4/8.
CHISLEHURST CAVES
 (next to Chislehurst Station), 7.30:
 London's most unusual club presents
DICK CHARLESWORTH JAZZBAND
 and FIVE supporting groups.
COOK'S FERRY INN:
WILD WOOLLEY WEEKEND!
BRIAN WOOLLEY'S JAZZMEN.
 See also Sunday and Tuesday.
CY LAURIE Club, Great Windmill
Street, 7.15-10.45: Cy Laurie Band,
Soho Group.
DICK CHARLESWORTH, Chisle-
hurst.
HARRINGAY JAZZ CLUB:
NEW BOURN ST JAZZMEN
 See Wednesday club for address.
WOW! SATURDAY, JULY 12:
A GRAND "PYJAMA" JIVE BALL
WITH MR. ACKER BILK
 and his **PARAMOUNT JAZZBAND.**
 Watch this Club Calendar for next
 two weeks. Start making the "Crazy
 Nocturnal Gear" NOW!
MALATESTA JAZZMEN, 32, Percy
St., Tot. Ct. Rd., 7.45.
MERTHAM JAZZ Club: Tim Her-
ling's moe man. Anthelmintic mirral
music.—8 p.m., Mertham Com-
munity Centre.
RICKMANSWORTH: The famous
SOUTHERN STOMPERS and PAM,
 Members, guests.—Oddfellows Hall.
WOOD GREEN: TERRY LIGHT-
FOOT JAZZMEN.

SUNDAY
AFTERNOON, 3-6 p.m., CY LAURIE
Club: Bill Brunskill's Jazzmen. EVEN-
ING, 7.15-10.45: Cy Laurie Band.
ALL L.S.J.M. memberships valid.
THAMES HOTEL, Hampton Court:
IAN BELL JAZZMEN,
 7.30-10.30. Same management as Fri.
AT THE CELLAR, 49, Greek Street,
W.1: THE CITY RAMBLERS and
STEVE BENDOW. Open session.
BALLADS AND BLUES—"PRINCESS
LOUISE" (Holborn Tube): Ewan
McColl, Pitaroy Coleman, Stan Kelly,
 Dominic Behan, 7.15.
BLUE CIRCLE, RUISLIP: Tradition-
al jazz. 97 bus.
CLAUDE WHITE Jazzmen,
 Britannia, Fore Street, Edmonton,
 N.9, 7-10 p.m.
COLEHERNE, Earls Court: Harry
Walton's Band.
COOK'S FERRY INN:
WILD WOOLLEY WEEKEND!
BRIAN WOOLLEY'S JAZZMEN.
 See also Saturday and Tuesday.
COOLET THAMESIDE Jazz bar,
"S. and G.," Putney Bridge.
CROYDON JAZZ CLUB, Star Hotel:
 Pete Stewart's Jazzmen, plus Ricky
 Aldrich and her Perdido Street Six.
DICK CHARLESWORTH JAZZ-
BAND, Derby Arms, E. Sheen.
EALING BROADWAY, "Feathers":
CHARLIE BROWN JAZZBAND, Jack
deMon Quartet, disconcerting sylvanites,
 7/8.
HOT CLUB OF LONDON, 7 p.m.:
 DEFINITELY but definitely—
GRAHAM STEWART SEVEN featuring
ALAN ELSDON and JOHNNY
PARKER.—Shakespeare Hotel, Powis
Street, Woolwich.
QUEEN VICTORIA, North Cheam:
MIKE DANIELS DELTA JAZZMEN.
 Listen, Jive, Licensed, 7-10 p.m.
STAINES: TRADITIONAL.—Boleyn
Hotel, 7.45.
STILL 1/-! MITZ MITTON JAZZ
CLUB, "Vladuct," Hanwell Broadway.
WOOD GREEN: The daddies of
'em all! ALEX WELSH DIXIE-
LANDERS!

MONDAY
AT THE CELLAR, 49, Greek Street,
W.1: BRUCE TURNER JUMP BAND
and guests.
BLUE CIRCLE, RUISLIP: Harry
KLEIN, Eddie THOMPSON.
CY LAURIE Club: Graham Stewart
 Seven, Alan Elsdon, Johnny Parker.
DOBELL'S RECORD Recital Club:
 John Kendall, "Jack Teagarden,"
 "White Bear," Lisle Street, W.C.2,
 7.30. Admission 2/.

MONDAY—contd.
KEW BRIDGE, "Boathouse"; RAY
GALLIERS' PRELUDE SIX,
PELIGAN JAZZMEN, Community
 Centre, Mutton Lane, Potters Bar,
 7.30-9.0 p.m.

TUESDAY
A BIG NIGHT—TONIGHT at
"JAZZ AT THE CROWN,"
 Crown Hotel, Morden (opposite
 Tube): Stars from the **JOHNNY**
DANKWORTH ORCHESTRA and
BENNY GREEN QUARTET, 7.30-11.
 Licensed bar. 3/8.
AT SOUTHALL, "White Hart":
 Swinging **LENNIE BEST QUARTET,**
 plus resident group with **JACK**
DAWKES.
AT THE CELLAR, 49, Greek Street,
W.1: The BENDOW FOUR, PETER
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DAVE BRUBECK QUARTET (LP)
"Dave Digs Disney"
Alice in Wonderland (a); Give A Little Whistle (a); Heigh-Ho (c); When You Wish Upon A Star (c); Some Day My Prince Will Come (b); One Song (c).
(Fontana 12 in. TPL5017—37s. 6/d.)
Brubeck (pno.); Paul Desmond (alto); Norman Bates (bass); Joe Morello (drs.). (a) 29/57, (b) 30/57, (c) 3/8/57. USA. (Am. Columbia.)

FEELING perturbed? You needn't be. Dave Brubeck has not prostituted these Disney film songs, and the songs haven't been allowed to obliterate the Brubeck sound.

This may surprise those who cannot imagine anything so gossamer as Disney film music making suitable material for a modern jazz group, let alone one so provocatively nonconformist as Mr. Brubeck's.

In fact, the numbers have been part of the Brubeck book for some time, and he has managed to make uncompromisingly Brubeckian jazz out of them and still keep quite close to the original themes.

The record shows something else that probably few people have ever suspected: that the Brubeck musical temperament has its tender side. To find it you don't have to go further than the opening to "Alice in Wonderland" which opens this LP.

It is not merely that the usually militantly 4/4-minded Dave plays it (solo) in 3/4 time. He makes it sound so unsophisticated and charming that you can hardly believe it's Brubeck at all.

The more I hear of drummer Joe Morello, the more convinced I become that to appreciate fully his wit and subtlety one has to see as well as hear him.

Even so, this record has all the evidence necessary to prove that he and Norman Bates ideally provide the light but firm, swinging beat that Brubeck—more than many other jazz pianists—needs behind his playing.

Paul Desmond takes his cue from the tunes and pays more heed to being melodious than to being clever. So he doesn't over-tax himself, and sounds all the better for it.—Edgar Jackson.

Bright idea

"KNOW YOUR JAZZ"
(No. 1.)

Indiana (a); The Nearness of You (b); In A Mellow Tone (c); Laura (d).
(HMV TEG358—11s. 1/d.)
(a)—Billy Taylor (pno.); George Duvivier (bass); Percy Brice (drs.).

CAPSULE REVIEWS

TED LEWIS (EP)

Dallas Blues; Aunt Hagar's Blues; Royal Garden Blues; Sobbin' Blues.
(Philips BBE12106—12s. 10/d.)

TO jazz fans, "Royal Garden" and "Dallas" are Lewis's most acceptable records. Pats Waller sings and plays on both, and he, Spanier, Goodman and Brunies make these 1931 titles worth while.

The other pair, without Waller and Goodman, show up the band's weaknesses more cruelly. But Spanier and Brunies weigh in, and Jimmy Dorsey's Noone-like clarinet lifts the music above Lewis average.—M. J.

JACK TEAGARDEN (EP)

"Swing Low Sweet Spiritual"
Gain' Home; Git On Board, Little Children; Joshua Fit The Battle of Jericho; Nobody Knows The Trouble I've Seen.
(Capitol EAP1-326—12s. 10/d.)

TEAGARDEN sings four very well-known spirituals—all adapted by Van Alexander, it says—and puts his individual stamp on them with sleepy voice and superior instrumental skill. Vocal group and arrangements give this a somewhat commercial feeling, though.—M. J.

Reissues

LOUIS ARMSTRONG ("Satchmo Sings")—Someday You'll Be Sorry (a); Sincerely (b); Your Cheatin' Heart (c); Ramona (d); I Laughed At Love (e); I Wonder (f); Pledgin' My Love (g); April in Portugal (h); The Gypsy (i); Kiss Of Fire (j); Takes Two To Tango (k). If (l) Previous releases: (a) Brunswick 05347, (b) 05416; (c) 05090, (d) 05122; all also OES203. (f) 03595, (g) 05416, (h) 05122, all also together with (e), OES204. (i) 05583; LA9579; (j) 04054; (k) 04905; (l) 04791. All now also 12 in. LP LAT8243.)

COUNT BASIE BIG BAND—You For Me; You're Not The Kind. (Prev. Columbia Clef LP33CX10044, revd. 13/16/56.) Now also 10 in. 78 LB10085.

In last week's review of "Wild 'n' Woolley" by Brian Woolley's Jazzmen, the disc was incorrectly described as an LP. It is an EP, Esquire EP 190, price 13s. 7/d.

(b)—Taylor (pno.); Oscar Pettiford (bass); Kenny Clarke (drs.).
(c)—Tony Scott (clt.); Gigi Gryce (alto); Taylor (pno.); Mundell Lowe (str.); Pettiford (bass); Clarke (drs.).
(d)—Personnel as for (b), plus Joe Roland (vib.).
All March 1956. USA. (Am. ABC-Paramount.)

THE sleeve note says: "The primary purpose of the Know Your Jazz series is to give some sort of concentrated direction to the new jazz fan... this particular record contains improvised solos on four of the major instruments used in jazz."

That's going to confuse the "new jazz fan" right away. For, in fact, there are improvised solos by seven instruments—clarinet, alto, vibes, piano, guitar, bass and drums—and few will deny that all of them are among the "major instruments used in jazz."

But perhaps we are not meant to take it all too literally. Anyway, the music is no different from that which can be heard on forty-nine out of any other fifty records by small modern jazz groups.

So it is neither more nor less suitable for tutorial purposes, and I am inclined to think the educational aspect may have been someone's bright idea for the best way of presenting a number of items left over from various sessions.

Best of the soloists are Bill Taylor (limelighted in the fast "Indiana"), Oscar Pettiford (who takes the whole of the slow "Nearness") and Kenny Clarke.

Mundell Lowe and Joe Roland are unpretentiously pleasing, but neither Tony Scott nor Gigi Gryce are up to form in what is on the whole an acceptable if not unduly enterprising EP.—Edgar Jackson.

Guarded

WINGY MANONE AND HIS ORCHESTRA (LP)
"Trumpet On The Wing"

Clarinet Rumble (a); Sweetheart Of Sigma Chi (V) (b); Real Gone (a); Trumpet On The Wing (V) (b); Can't Get You Off My Mind (V) (d); Two Beat Special (b); Just Plain Struttin' (d); Biloxi (V) (c); Burlesque (c); Baby, Change Your Mind (V) (b); The Rarest Jewel (V) (d); You Can Gonna Callin' Again (d).
(Brunswick 12 in. LAT8236—37s. 6/d.)

(a)—Manone (tpn.); Hank D'Amico (clt.); Anthony Ortega (str.); Lou McGarity (tmb.); Charlia Queener (pno.); George Barnes (str.); Bob Haggart (bass); Cliff Leeman (drs.). 11/1/57. New York. (Am. Decca.)

(b)—Manone (tpn.); D'Amico (clt.); Deane Kincaide (bass-ex.); Harry Diehl (tmb.); Queener (pno.); Carmen Mastren (str.); Milt Hinton (bass); Leeman (drs.). 14/1/57. Do. (Do.)
(c)—Personnel as for (b), plus Ortega, Kincaide plays bar. Do. Do. (Do.)
(d)—Personnel as for (a), except Sanford Bleck (bass) replaces Haggart; omit McGarity. 16/1/57. Do. (Do.)

THERE is nothing here to get excited about. Manone plays serviceable lead and solo trumpet, when the tunes give him half a chance, and the old Armstrong admiration shows in "Callin'." "Can't Get You Off My Mind" and one or two of the blues.

McGarity blows with authority on "Clarinet Rumble" and "Real Gone." The latter, already released as a single, is a pleasant enough R-and-B item except for a passage of strained tenor.

Ortega is listed on the sleeve as playing alto on six titles, but most of them sound like tenor to me. Omitted from the sleeve personnel is the trombonist on the (d) session. And George Barnes's guitar has a banjo ring to it on some tracks.

Wingy struggles hoarsely with the lyrics of "Rarest Jewel" and "Biloxi." does a little better on "Change Your Mind" and "Can't Get You" without ever really sparkling.

The whole set has a rather guarded sound, as though the participants were manufacturing watered-down Dixieland for some special market. It's not bad exactly, but it does grow very dull.—Max Jones.

Duke talks

DUKE ELLINGTON AND HIS ORCHESTRA (EP)

"Rock-Skippin' At The Blue Note"
The Hawk Talks (a); Monologue (Pretty And The Wolf) (b); Rock-Skippin' At The Blue Note (c); Jam With Sam (d).
(Columbia DC572 (d) DC602, both BE37563.)



Dave Brubeck manages to make uncompromising jazz out of six Walt Disney numbers.

(Philips BBE12168—12s. 10/d.)

(a), (c) (d)—Ellington (pno.); Jimmy Hamilton (clt. str.); Russell Procope Willis Smith (alto); Paul Gonzales (str.); Harry Carney (bar.); Cal Anderson, Harold Baker, Andy Ford, Ray Nance, Nelson Williams (tpns.); Quentin Jackson, Juan Tizol, Britt Woodman (tmb.); Wendell Marshall (bass); Louis Bellson (drs.). (a), (d) 21/9/51; (c) 21/9/51. U.S.A. (Am. Columbia.)
(b)—Ellington (recitativist) with reeds and bass as above, 10/5/51. Do. (Do.)

Previous releases (deleted): (a) Columbia DC572 (d) DC602, both BE37563.

IF only for the Duke's amusing monologue, you should make a point of hearing this EP. "Pretty And The Wolf" is a delightful cautionary tale about a country girl—a little ragged, but a pretty little girl—and a cool city man.
Very few talkers can compete with Duke in the line of dis-

illusioned charm, and his indulgent, knowing voice and cunning timing are nicely complemented by satirical comments from the reeds.

This is not the sort of entertainment you necessarily want to hear again and again, but it is so witty and artistically done that I imagine it could be sold quite widely beyond the jazz circle.

The other "new" title is Strayhorn's "Rock-Skippin'," a jumpy mid-tempo piece which is largely a vehicle for Ray Nance's curious muted trumpet, sometimes subtle, often humorous but not, I think, wholly attractive here.

Bellson's "Hawk Talks" and the rocking "Jam With Sam," familiar and not very moving items, are probably already in the possession of most Ellington buyers; they must make this a dubious proposition for all but new collectors.—Max Jones.

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MU ACCUSED OF 'CONSPIRACY'

—by Ballroom owners

DRAMATIC developments this week followed a Musicians' Union ban on Wolverhampton's colour-bar ballroom, the Scala.

A representative of the Scala announced that the management would be taking proceedings to obtain a court injunction against the union on the grounds of "conspiracy to damage our business."

Two local bandleaders, Don Smith (of Quinton) and Stan Fielding (defunct union orders not to play at the ballroom.

Said Fielding: "The union was formed to act on behalf of musicians. Had the ballroom refused to employ a coloured

musician we would have been behind the union 100 per cent. I feel that the union is dabbling in something that whole nations have been unable to solve over the years."

MU Assistant General Secretary Harry Francis told the MM that musicians playing at the Scala would be "dealt with." The union had heard nothing about legal proceedings against them.

Encouragement

"The civic authorities, who control the Civic Hall, say they will not employ any band that plays at the Scala," said Francis. "We have been greatly encour-

aged by the many messages we have had supporting our action."

At a packed meeting of the union's Wolverhampton branch there were sharp exchanges between members and John Morton, of the National Executive.

The members were unanimously against the colour bar in principle, but many said it needed serious thinking when the union operated against the members' own interests.

Extra Special stars

Don Rennie, Susan Denny, Jim Dale and the Tony Osborne Band will be featured in BBC-TV's "Extra Special" on July 5.

Jazz stars raise £150



London jazzmen on Monday held a benefit night at the Flamingo Club in aid of saxist-arranger Kenny Graham, who is in hospital with tuberculosis. Over £150 was raised during the evening.

Pictured at the session are (below, left) Humphrey Lyttelton sitting in with quintet-leader Tommy Whittle and Johnny Dankworth (above) in reflective mood while trumpeter Dickie Haudon solos.

Other groups at the benefit included those of Tony Kinsey, Dill Jones, Allan Ganley, Joe Harriott and the Jazz Couriers. A BBC audition prevented the appearance of the Vic Ash Sextet.

Tommy Steele disc clicks to 100,000

TOMMY STEELE looks like hitting the Top Ten jackpot with his new Decca disc, "The Only Man On The Island."

Although the record is not released until today (Friday), it has already notched 100,000 copies in advance sales.

And Tommy will give it a further fillip this weekend when he plugs it on his "Saturday Spectacular" show.

Supporting Tommy on his TV show will be Bob Monkhouse, Yana, the Kentones and the Polka Dots.

FOOTNOTE: Extra police were called in on Tuesday evening to control the fans at the Colston Hall, Bristol, where Tommy is appearing this week.

THE TEENAGE RAGE

Singer Larry Page marries Ann Ward, a 17-year-old London clerk, at Caxton Hall on July 11.



JAZZ BOSSES INC.

An Association of London Jazz Clubs has been formed under the Chairmanship of promoter Ken Lindsay.

A statement issued this week said: "The association has been formed by jazz club promoters who feel that by pooling ideas and resources they can continue to keep the jazz club scene as healthy as it has been during the last four years."

There are 14 founder-member clubs—the Cy Laurie Club, the Hot Club of London, St. Albans, Barnet, Wood Green, Croydon, Dagenham, the Southern Jazz Club, Ealing, Watford, Harrow, Streatham, Brentwood and Southall.

No 'Protection'

Serving on the committee under Lindsay will be George Peacey (secretary), Art Saunders, George Webb and Frank Getgood, with Don Kingswell as Press Secretary.

Speaking to the MM, Lindsay denied rumours that the association was a "Protection Society" which intended to fight against the overcrowding of the jazz scene by new clubs and promoters.

'Play it Again'

Star instrumentalists will be featured in a new Light Programme series titled "Play It Again," which starts on Sunday.

NEXT WEEK Michael Holliday

Johnson and Carr in Gt. Yarmouth revue

THE relaxed style of Teddy Johnson and Pearl Carr, the husband-and-wife singing team, enabled them to romp away to an exhilarating start on Friday in "Ace High," Tom Arnold's summer season revue at the Royal Aquarium, Gt. Yarmouth.

Whatever this friendly young couple sang—ballads or beat numbers—they received a tremendous ovation.

"Ace High" is one of the last of the town's summer shows to open and joins, among others, Bernard Delfont's "Light Up Again" at the Wellington Pier Pavilion.

Starring in this with great success are Ruby Murray and the Four Jones Boys.—Ray Jones.

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Purple People Eater ... 3/8	Now And For Always ... 4/8	We're Not Alone ... 4/8
Stroll Me ... 3/8	Sing On A Ribbon ... 4/8	Kaushy ... 4/8
Princess ... 3/8	Who's Sorry Now ... 3/8	Hairohi (Qd) ... 4/8
Oha Oha Baby ... 4/8	Tulips From Amsterdam ... 3/8	Tequila ... 4/8
Hooligan (Cha-Cha) ... 4/8	(Wz) ... 4/8	I May Never Find This Way ... 3/8
Indiscret (Wz) ... 3/8	Another Time Another Place 3/8	Radio Memphis ... 3/8
Ones Dancing (Qd) ... 4/8	Lollipop ... 4/8	Best Dream Of All (Wz) ... 3/8
On Street Where You Live ... 3/8	Jo-Ann ... 4/8	Someone To Love ... 4/8
Danced All Night ... 3/8	As I Love You ... 3/8	Catch A Falling Star ... 3/8
The Rain In Spain ... 3/8	Happy Guitar (Qd) ... 3/8	The Fanny (Mandy) (Qd) ... 3/8
Get Me To Church On Time ... 3/8	Little Sirenade ... 3/8	Cry My Heart (Wz) ... 4/8
Accustomed To Her Face ... 3/8	Was My King Round Neck ... 4/8	Witcherah ... 3/8
With A Little Bit Of Luck ... 3/8	You Soon To Know ... 3/8	At The Hop (Qd) ... 3/8
Wouldn't It Be Lovely ... 3/8	Love Me Again ... 3/8	Straining Shepherd Blues ... 4/8
Book Of Love (Qd) ... 3/8	To Be Loved ... 4/8	Jailhouse Rock ... 4/8
Stairway Of Love (Qd) ... 4/8	King Of Denmark (Qd) ... 4/8	My Special Angel ... 4/8
Keweenaw Doll ... 3/8	Sail Along Silvery Moon ... 4/8	By The Fireplace (Wz) ... 4/8
Wonderful Time Up There ... 3/8	It's Wonderful Thing (Wz) 3/8	All The Way ... 4/8
I Do ... 3/8	Glenda Borell By ... 4/8	April Love ... 3/8
Are You Sincere ... 4/8	Oh I'm Fallin' In Love (Qd) 4/8	Let Me Be Loved (Wz) ... 3/8
Chanson D'Amour ... 4/8	Gettin' Ready For Fred (Qd) 4/8	With All My Heart ... 3/8
Tom Hark ... 4/8	Love Is (Qd) ... 4/8	Forgotten Dreams (Wz) ... 4/8
Witch Doctor ... 3/8	Always And Forever ... 4/8	Torch Evans (Wz) Med. ... 4/8

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Among My Souvenirs	Blue Horizon	Clap Your Hands	Drifting and Dream
Anything Goes	Blue Moon	Close Your Eyes	Easy to Love
Apple for Teacher	Blue of the Night	Cocktails For Two	Elizabeth
April in Paris	Blue Room	Crazy Rhythm	Embarrassed You
April Showers	Blue Turning Grey	Creem in my Coffee	Every Little Star
As Time Goes By	Bution Up Overcoat	Dance Ballerina	Exactly Like You
Babette (Wz)	By the Fireplace	Dance Little Lady	Experiment
Basin Street Blues	Ca Cent Paris	Dancing in Dark	Fallin' Love Again
Begin the Beguine	Call Whole Thing Off	Dancing on Ceiling	Fallin' in Love (Wz)
Begin to See Light	Can I Forget You	Dancing Time	Falling Leaves
Best Things in Life	Can't Help Lovin'	Dear Love (Wz)	Fancy Our Meeting
Bewitched	Can't Take That Away	Desert Song Waltz	Foggy Day

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HEATH BAND 3-D SESSIONS BEGIN

TED HEATH and his Music were due to start the first of three lunchtime jazz sessions at London's Kingsway Hall yesterday (Thursday).

The sessions are being recorded in stereophonic—or 3-D—sound for Decca Records here and the London label in the States. Another takes place on July 3.

Ted is scheduled to play two concerts with the Hi-Lo's at Manchester's Free Trade Hall on Saturday, September 13.

His fourth American tour is scheduled for October.

Annie Ross Back—but not to work

ANNIE ROSS, British jazz singer who has been working in America for nearly two years, flew into London on Wednesday.

After a ten-day holiday in Britain, she is flying to Paris, where she hopes to make some records with jazz star Quincy Jones. Then she is going to see the Cannes Festival.

AT THE VENUS

The Brian Fredericks Trio is now playing at the Venus Club, St. John's Wood, London.

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