

# Melody Maker

JULY 5, 1958 World's Largest Sale EVERY FRIDAY 6d.

## Michael Holliday

See Page 5

### Fighting Frankie



IT'S fists flying again for Frankie Vaughan in his new film "Wonderful Things." In his first picture, "These Dangerous Years," he played a juvenile delinquent. In "Wonderful Things" he is cast as a tough Gibraltar fisherman. In this shot from the film Frankie challenges a fair-ground wrestler (Christopher Rhodes) while fair-ground owner (Eddie Byrne) prepares to act as referee.

### LONNIE DONEGAN TRAINS TO BE —A BIG SHOT!

LONNIE DONEGAN has this week been rehearsing for a TV date—in Glasgow's pintable saloons. Reason: Tomorrow (Saturday) he stars in the first of the new ABC-TV series "Can Do" and in the show he has to fire a rifle. So Lonnie, in Glasgow for yesterday's (Thursday) Royal Variety Performance, has been busy practising in shooting galleries. The Donegan Office this week could not confirm that Lonnie is to make his third American tour in October.

### DISC DEPRESSION? 'NO' SAYS EMI

IS there a disc slump? Not according to sales figures issued this week by EMI. In the first three weeks of June, LP sales were up by nearly 20 per cent, and 45 rpm discs—both singles and EPs—were up by 400 per cent. A spokesman for EMI admitted that there was a slight decrease in the sale of the old-style 78 rpm discs.

### Stevie marries a Governor-General

TWENTY-FOUR-year-old Canadian singer Stevie Wise was married on Tuesday, at Accra, to Lord Listowel, Governor-General of Ghana. Stevie sang in Britain during 1954 and 1955 with the Oscar Rabin, Ronnie Scott and Tommy Whittle Bands. She also toured in Variety.

### August visit for Harry Belafonte

From HENRY KAHN

PARIS, Wednesday.—Harry Belafonte will be in Britain from August 8 to 14 for a week's singing appearances and to star on TV. "The King of Calypso" arrived here 48 hours ago en route for Rome. Belafonte's manager told me that details of the venues had not yet been finalised.

French promoter Bruno Coquatrix is already fixing up concert dates for Belafonte as a smash opening for a series of September engagements featuring top-line American stars.

London Footnote: Negotiations for Harry Belafonte to appear in Britain have been going on for the past 18 months. At presstime, no confirmation of Belafonte's visit could be obtained in Town.

### Seaside Sprint

The Bruce Turner Jump Band plays its first dates at the Savoy Ballroom, Southsea, tonight (Friday) and Coronation Ballroom, Ramsgate, tomorrow.

### Compensation

"This decrease," he said, "is more than compensated by the exceptionally large increase in the 45s which are now rapidly overhauling the 78s in popularity." The spokesman said the company was tired of reading reports of a depression in the disc industry. "There is certainly no depression so far as we are concerned," he added.

# LEE KONITZ & ZOOT SIMS IN AUTUMN TOUR

ZOOT SIMS and Lee Konitz—two of the top "Cool School" saxists—will head the all-star "Jazz From Carnegie Hall" package set for Britain this autumn. They replace the Chico Hamilton Quintet which last week withdrew from the show.

The two saxists will share the bill with the trombone duo, J. J. Johnson and Kai Winding, who will be re-creating their famous disc sounds especially for Britain.

### Star rhythm group

Winding, in fact, was the one who persuaded his ex-partner to "have a ball" in Britain.

Backing both duets will be a stellar rhythm section—Horace Silver (pno.), Oscar Pettiford (bass) and Kenny Clarke (drs.).

As reported in last week's MM, the package will open with two concerts at London's New Victoria Cinema on September 6 and follow with 16 one-night-stands throughout the country.

It will be a "first-time" visit for both Sims and Konitz, although both were featured in the MM-sponsored Stan Kenton concerts in Dublin five years ago.

Vic Ash and his Music will tour the States in exchange.

### Mantovani TV film in world demand

TV films starring Mantovani and his Orchestra are to have world-wide distribution.

The series, to be made by Harry Alan Towers in conjunction with ABC-TV, will be of 39 half-hour films, each with a different guest artist.

Featured in those filmed so far are Larry Adler, Belita, the Darmora Ballet, Adele Leigh, the Tiller Girls and the Welsh Guards Band.

Mantovani on Tuesday flew to Italy for a month's holiday before resuming filming.

## NEWS IN NAMES

RONNIE ROSS

Page 2

LOUIS ARMSTRONG

Page 3

PAT BOONE

Page 4

LITA ROZA

Page 6

EARTHA KITT

Page 7

TED HEATH

Page 9

### TV CAMERAS FOCUS ON ARCHER STREET



BBC Television cameras swept into Archer Street on Monday to interview musicians and bassists for the magazine programme, "Tonight." Reason: To find out why Archer Street has always been the musicians' rendezvous. Pictured

(above) in an interview with BBC reporter Alan Wicker is American bassist Lloyd Thompson and 20-year-old model Pat Roberts. On the left is drummer Lennie Breslow. Transmission date is not yet fixed, but is likely to be next week.

# A 'POLKA-DOTTED POLIWAMPUS' . . .

**NEW YORK, Wednesday**—The novelty craze—based on "Purple People Eater"—still holds the States in its grip.

The cutest new record of the week is a side by Clint Miller on ABC-Paramount, called "The Polka-Dotted Poliwampus."

This is a very clever, well-recorded disc which tells about a strange new mythical creature who eats Purple People Eaters.

Another tune which cashes in on two prime novelties of the day is called "The Purple People Eater Meets The Witch Doctor."

There are already two recordings of this by Big Bopper and Joe South, and more are expected shortly.

## JERRY LEWIS

**No resemblance**

JERRY LEWIS appeared on the Jack Paar Show, popular late-night viewers' treat on NBC-TV this week.

Striding into the picture, Lewis promptly stated: "I just want you to know that I have no middle name and I'm married to an adult."

Lewis might well have added that there's quite a contrast between his butch hair-cut and those crazy blonde locks of the other Lewises.

## CHUCK BERRY

**On 'vacation'**

LAST week, American high schools turned millions of teenagers out on a three-month vacation from classes.

The disc industry has gotten on the bandwagon quickly with

## MEET THE STARS with Ren Grevatt

many records based on the "school's out" angle.

There are such titles as "Three Months To Kill," by Huelyn Duvall; "Vacation Time," by Chuck Berry; "School Is Out," by Terry Wayne; "School's Out," by the Jaye Sisters; "After Graduation," by Frankie Dee; and such related ideas as "Can't You Come Out," by the Fidelitys and "Kissin' At The Drive-In," by Gary Shelton.

## HARRY BELAFONTE

**'The Waiting Game'**

AN important new record was released here this week by Harry Belafonte, as the singer departed for his long-heralded European tour.

Sides are "The Waiting Game" and "Ain't That Love," the latter number made famous by the great blues singer, Ray Charles.

ROA Victor is putting a tremendous push behind the record, Belafonte's first single in many months.

## BUDDY HOLLY

**New Orleans hit**

THE week's hottest new disc is undoubtedly "Early In The Morning," by Buddy Holly. It's a wonderful, driving job with a great New Orleans-type rhythm backing.

Chuck Berry has a strong one, too, in "Beautiful Delilah" and "Vacation Time."

Peggy Lee, long absent from the pop record charts, has a

fine entry on Capitol with "Fever," and the blues, "You Don't Know."

## PAUL ANKA

**Off to Japan**

PAUL ANKA, top ABC-Paramount disc star, and already a heavy favourite among British audiences, leaves for a three-week tour of Japan on September 8.

It's reported from the Orient that Anka is considered the top American pop name in Japan. Anka's latest disc release here couples "Verboten" with "Midnight."

# Ronnie Ross hits it off in U.S

**Says BURT KORALL**

NEW YORK, Wednesday.—Britain's Ronnie Ross made a wonderful impression on the assemblage of critics at the first "open" rehearsal of the Newport International Band.

## LONDON TREK BY HARRY TOBIAS

FAMOUS American songwriter Harry Tobias arrived in London on Sunday on the last stage of a Continental holiday.

While here, he hopes to interest music publishers in a new number titled "Chimes Of Arcady."

## Name bands booked at Scarborough

SCARBOROUGH'S Futurist Theatre, which is presenting Cyril Stapleton's Show Band during the summer, will feature name-band attractions every Sunday.

Bookings are Johnny Dankworth (Sunday), Cy Laurie, (13th), Vic Lewis (20th), Bob Cort, Mick Mulligan and George Melly (27th), Marty Wilde (August 3), Joe Loss (10th), Nat Temple (17th) and Humphrey Lyttelton (31st).

## Diz—minus guitar

Guitarist and MM cartoonist Diz Dingley had his £60 Maccaferri guitar stolen from the Humphrey Lyttelton Club last week.

# Search for a Singer

BANDLEADER Sid Phillips is searching for a male vocalist. He is starting a contest on Monday at Green's Playhouse, Glasgow.

The winner will be given the chance of singing with the band the following week.

## NEWSBOX... by Jerry Dawson

BELFAST.—Two Northern Ireland athletic champions, hurdler Gordon Ziddah and sprinter Joe Riverson, are among the students who have formed the Afro-Caribbean Band at Queens University.

DUBLIN.—Tommy O'Brien moves for the summer from the Crystal Ballroom to the Atlantic Ballroom, Tramore.

MANCHESTER.—Tenorist Gordon Forsythe sailed for Australia last week. For the past three years he has been manager of the Johnny Roadhouse instrument shop.

LEICESTER.—Leicester's 12-piece Bobbie Gray Orchestra will be playing at the English Electric Company's gala at Dunchurch Lodge, tomorrow (Saturday).

LIVERPOOL.—Johnny Scott, at present playing piano with Peter Legh at Bolton Palais, opens on Monday with his own band at the Grafton Ballroom.

BURNLEY.—Frank Tingle comes out of retirement next Saturday to take over as MD of the 12-piece band at the Empress Ballroom.

CARDIFF.—Langdon Dodge has succeeded Eddie Graves as MD at the Sophia Gardens Pavilion and at the City Hall. He is also MD at Penarth Pier Pavilion and at the Club Baltic, Cardiff.

YORKSHIRE.—Scenes have been shot at the Majestic Ball-

## DATES WITH THE STARS

# Teatime with Donegan

- (Week commencing July 6.)
- Winifred ATWELL Season: Hippodrome, Blackpool
  - Kenny BAKER Season (Afternoons only): Palace, Blackpool
  - BEVERLEY SISTERS Season: Pavilion, Bournemouth
  - Eve BOSWELL Season: Queen's Theatre, Blackpool
  - Sheila BUXTON Season: South Pier, Blackpool
  - Eddie CALVERT Week: South Parade Pier, Southsea
  - Petula CLARK Week: Winter Gardens, Bournemouth
  - Alma COGAN Season (Tuesday): Winter Gardens, Morecambe
  - Jaskie DENNIS Week: Winter Gardens, Margate
  - Lionel DONEGAN Season (Afternoons only): Palace, Blackpool
  - FOUR JONES BOYS Season: Wellington Pier, Great Yarmouth
  - Lionel DONEGAN Season (Afternoons only): Palace, Blackpool
  - Karen GREER Season: Alexandra Gardens, Weymouth
  - Peter GROVES Trio Season (Afternoons only): Palace, Blackpool
  - Joe HENDERSON Week: Winter Gardens, Bournemouth
  - Ronnie HILTON Sunday: Opera House, Blackpool
  - Season: Futurist Theatre, Scarborough
  - Edmund HOOKBRIDGE Season: North Pier, Blackpool
  - Michael HOLLIDAY Season: Hippodrome, Blackpool
  - KING BROTHERS Season: North Pier, Blackpool
  - Don LANG Season: Central Pier, Blackpool
  - MUDLARKS Season: Alexandra Gardens, Weymouth
  - Ruby MURRAY Season: Wellington Pier, Great Yarmouth
  - Danny PURCHES Season: South Pier, Blackpool
  - Joan REGAN Season: North Pier, Blackpool
  - Marion RYAN Sunday: Opera House, Blackpool
  - Week: Empire, Chiswick
  - Anne SHELTON Season: King's Theatre, Southsea
  - Betty SMITH Season (Afternoons only): Palace, Blackpool
  - Tommy STEELE Week: Odeon, Southend
  - TANNER SISTERS Sunday: Opera House, Blackpool
  - Week: Empire, Glasgow
  - Frankie VAUGHAN Season (Tuesday): Hippodrome, Brighton
  - KENNETH EARLE and Malcolm VAUGHAN Week: Winter Gardens, Margate
  - Sarah VAUGHAN Sunday: Opera House, Blackpool
  - David WHITFIELD Season: Opera House, Blackpool

# JAZZ on the AIR

(Times: BST/GMT)

**SATURDAY, JULY 5:**  
12.19-12.45 p.m. A 1: Buckner, Dickenson, Getz-Diz, MJO, Joe Turner, Grappelly.  
1.20-1.35 A 1 2: Josh White-Sam Gary, Odetta, Willie Johnson, Davis Sisters.  
2.50-3.15 C 1: Modern Swing Combo.  
5.15-5.45 Z: Swing Serenade.  
6.35-7.0 DL: Just Jazz.  
8.0-10.0 T: (1) Newborn Jnr., May, Christy, Anthony. (2) Herman's 1st and 2nd Herds, J. and K., Hamilton, Mulligan-Monk-Shirley.  
9.0-9.30 W: Jazz Time.  
9.0-9.55 J: Nichols Fiva Pennies.  
10.8-10.38 B: Duke 1938.  
10.50-12.0: 12.10-2.0 a.m. I: Jazz and Dance.  
11.0-11.55 P 1: Jazz à la Carte.  
11.30-1.0 J: D-J Shows.  
2.5-3.0 H-Q: Hollywood-New York.

**SUNDAY, JULY 6:**  
5.42-6.15 p.m. A 1 2: Basic by Lambert.  
6.20-6.30 A 1 2: Jazz News.  
8.0-10.0 T: (1) May, Christy, Kenton, James. (2) "Ambassador Satch," Roach, Lavey, Lamond, Showpieces for Drums.  
10.10-11.0 S: For Jazz Fans (news break 10.30).  
11.0-11.55 P 1: Jazz Microgroove.

**MONDAY, JULY 7:**  
8.0-10.0 p.m. T: (1) Thornhill plays Gil Evans arrangements. (2) The Herman Band of the mid-1940s (60 mins).  
8.0-9.30 P 2: MJO plays Lewis.  
10.10-11.0 S: As Sunday.  
10.10-11.0 E: Jazz Programme.  
10.30-11.30 app. K: Jazz Session.  
11.5-1.0 a.m. J: D-J Shows (nightly to Thursday).

**TUESDAY, JULY 8:**  
4.5-4.30 p.m. F 1: Carlos de Ratzky.  
5.15-5.53 K: Jazz for Youth.  
8.0-8.30 P 3: Mons Jazz Festival.  
8.0-10.0 T: (1) Miller, S-F, T.D., Shaw, Johnny Long, Brown. (2) Welling All Stars, Louis, Duke-Sing, Parker, Hines, Pepper Adams.  
8.15-11.0 A 1 2: Cannon Jazz Festival, with Dary, Price Trio, Byas, Jo Jones, Buckner, Ella, Lavey, Pete Johnson, Eldridge, Hank, Dickenson.  
10.8-10.30 J: Modern Jazz 1958.  
10.8-10.35 B-258M: The Real Jazz.  
10.10-11.0 S: As Sunday.  
10.30-11.0 N: Jazz Programme.  
10.30-11.15 I: Brookmeyer-Clufo.  
11.5-12.0 P: Erwin Lehn Ork.  
11.20-12.0 Q: McKinley-Miller Ork.

**WEDNESDAY, JULY 9:**  
8.15-8.45 p.m. DE: Jazz Session.  
7.10-7.30 C 2: Concert Jazz.  
8.0-8.30 P 2: Benny Goodman.  
8.0-10.0 T: (1) Peggy Lee, Herb Jefferson, T.D., Anthony, Herman, Hamilton. (2) Vic Dickenson, Louis, Brubeck, Kenton, Dankworth, Diz, etc.

8.30-10.30 P 3: Jazz for Everyone.  
9.41-10.0 A 1 2: Rendezvous with Fats (W).  
10.10-11.0 S: As Sunday.  
10.20-11.0 Q: Jazz Club.  
10.45-11.12 Z: Jazz Actualities.  
11.0-12.0 I: Rhythm Rendezvous.  
12.10-1.0 a.m. J: German Jazz Fest.

**THURSDAY, JULY 10:**  
5.35-5.45 p.m. F 1: Johnny Dodds.  
7.0-7.15 C 1: Rita Reynolds Trio.  
8.0-10.0 T: (1) Sing 1938, Sinatra, Shaw. (2) Louis Smith, Getz 5, Diz, Bechet, Clayton-Powell, Peterson, 1948 Metronome All Stars.  
9.30-10.0 P 1: White Notes . . . Black Musicians.  
10.10-11.0 S: As Sunday.  
10.15-11.0 M: Danish Amateurs.  
10.30-11.0 P 4: Ellington.  
10.35-10.55 P 3: Oscar Peterson.  
10.45-11.15 DL: Jazz Club.  
11.0-12.0 P: Louis, Lawson, Buckner, Newman, Wilson, Holiday.

**FRIDAY, JULY 11:**  
12.0-12.30 p.m. C 1: Jazz Discs.  
3.15-3.45 I: German Jazz Festival.  
5.30-6.0 L: Jazz.  
8.0-10.0 T: (1) J. and T.D., S-F, Gorme, Les Brown. (2) Louis, Diz, Basie, Sullivan, Krupa-Eldridge, Dickenson, Stitt, Mulligan Group.  
8.30-9.30 Z: Jazz from Brussels Fair.  
10.10-10.40 C 1: Jazz Programme.  
10.10-11.0 S: As Sunday.  
10.15-11.0 N: Jazz Programme.  
10.30-10.55 P 3: Belgian Jazz.  
11.15-12.0 C 2: Jazz Session.  
11.15-12.0 O 1: Nelson Riddle. Programmes subject to change.  
The 8.0-10.0 VOA transmission is repeated nightly between 11.0 and 1.0 a.m.

**KEY TO STATIONS AND WAVELENGTHS IN METRES**

A: RTF France 1: 1-1829, 48.39, 2-193.  
B: RTF France 2: 280, 218, 318, 359, 379, 445, 498.  
C: Hiversum: 1-402, 2-298.  
D: BBC: E-484, L-1500, 247.  
E: NDR/WDR: 309, 189, 49.38.  
F: Belgian Radio: 1-484, 2-324, 3-267, 4-198.  
G: RIAS Berlin: 303.  
H: SWP B-Baden: 295, 363, 195, 41.29.  
I: APN: 944, 271, 547.  
J: SBC Stockholm: 1571, 365, 345, 306, 506, 49 band.  
K: NR Oslo: 1576, 337, 228, 477, 19, 25 or 31 bands.  
L: Copenhagen: 1224, 283, 216.  
M: Monte Carlo: 205.  
N: SDR Stuttgart: 522, 49.75.  
O: HR Frankfurt: 596.  
P: Europe 1: 1622.  
Q: VOA: 8.0 p.m.: 13, 16, 19, 31, 41 bands. 11.0 p.m.: 19, 25, 31 bands plus 1734 from midnight.  
R: Luxembourg: 208, 49.26.  
S: SBC Lugano: 568.8.  
T: SBC Geneva/Lausanne: 393, 31 band.

F. W. Street

This week's Selmer OSCAR



# ROY PLUMMER

"The man who never was"—No. 1 ghost on recording and radio sessions—the boy who plays so much of that scintillating technical stuff you hear whilst "front men" sell their songs. A great guitarist and a staunch Hofner supporter. You can learn about the guitar that "gives" by writing for booklet HG 36 to:—

Selmer

114 Charing Cross Road, London, W.C.2

His trumpet is wonderful, but —

# LOUIS CAN'T SING!



**MAIL  
BAG**

**I CANNOT see why Louis Armstrong has been labelled a great jazz singer.**

If you consider the qualities of a singer in any idiom—range, diction, breath control, pitch, etc.—it is obvious that Louis possesses none of them.

I have recently heard two of the Ella-Louis LPs. Ella Fitzgerald is superb as usual and it is wonderful to hear the vital Armstrong horn against the relaxed Peterson trio.

But when Louis starts to "sing," oh! dear. To my ears it becomes an embarrassing fiasco; everything appears to stop dead; and flow is halted until Ella resumes.

I'm not a narrow-minded modernist decrying Louis for not being sophisticated or progressive, but I prefer my gravel in small aggregates—preferably sifted through brass.—M. Lamozi, Holloway, N.7.

● We've a feeling you're on your own, Dad. Don't miss next week's bumper mailbag!

## Thanks, Johnny!

THANK you, Johnny Dankworth, at the end of your nine months' run on the BBC, for your musicianly programme of such a high standard. Let's hope it won't be long before you're back.—D. Deighton, Jnr., Brierley Hill, Staffs.



Ella—the 'greatest'

## IN DEFENCE OF ELLA

READER Roger Jones wrote last week that the singing of Ella Fitzgerald, Sarah Vaughan and June Christy is caterwauling. I suggest that he has not the faintest idea what he is talking about and should stop writing utter RUBBISH. Finally, I would like to quote Bing Crosby: "Man, woman or child, Ella is the greatest."—A. Berry, Twickenham, Middx.

### ★ Uneducated

READER Roger Jones is, I'm afraid, typical of the majority of "pop" fans—musically uneducated. Ella, Sarah Vaughan and June Christy prefer to sing the poetry of Cole Porter and his contemporaries, not the base banalities of the 1958 Rock

### REMEMBER—

the MM gives away LPs for interesting letters. Our address is: "Readers' Letters," the MELODY MAKER, 189 High Holborn, London, W.C1.

### Poor delivery?

WHILST a patient in a maternity hospital last week, I was listening to a pop singer on the radio. A nurse came to the door and asked if we would turn down the radio because she couldn't distinguish between the singer's caterwauling and a woman who was in the delivery room! — Mrs. Margaret Fabb, Tipton, Staffs.

● LP WINNER

### Shortage?

IN reading through the London jazz club advertisements it would seem there is a "closed shop" towards modern jazzmen. Every week the ads read the same. Is it because we haven't any more jazzmen? —P. Watson, North Shields.

● Could be they're the best.

### Congrats

CONGRATULATIONS to all concerned with the Kenny Graham Benefit at the Flamingo Club.

It was wonderful to see so many members of the much-maligned jazz world giving their services to help a colleague.—W. Prowling, Highbury, N.5.

● Crazy, man!

### Race fan

IF all musicians, fans and critics had the humour, intelligence and general well-being of Steve Race, perhaps

writers.—D. Padbury, Chesterfield.

● LP WINNER

### ★ Moment of truth

I STRONGLY recommend that reader Roger Jones, gives a listen, and I mean listen, to Ella's interpretation of Cole Porter's "Ev'ry Time We Say Goodbye." This performance brought me my moment of truth.—C. E. Clarke, Wrea Green, Nr. Preston.

### ★ Rubbish

IT really is amazing that anyone could single out these great artists for an attack when there is so much rubbish in the Top Twenty.—George Duprey, Cardiff.

### ★ How square?

MR. JONES should go to a doctor and have his ears syringed. How square can you get?—H. Miller, Cardiff.

● Sorry, Mr. Jones, but dozens more readers thought you were rather cubic, too!

the world of music would know the real meaning of harmony.—Michael J. Maher, Romford, Essex.

● Stop—you're making him blush!

### It's WRONG

THE Wolverhampton "colour bar" ballroom has provoked a lot of comment. The simple honest fact is that, by any decent person's standard, the colour bar is WRONG.

Open your doors to one and all, Scala, and throw out anyone of any colour, creed or rank who makes a scene.—K. Stewart, East Sheen, S.W.14.

● Three cheers for common sense—LP WINNER.

### Freedom?

WHY all this fuss merely because white patrons of a provincial ballroom wish to be free to dance in an atmo-

sphere of their own choosing? —Kenneth S. Button, London, S.E.4.

● An odd kind of freedom, old chap.

### Going down

AFTER rock-'n'-roll, many of us thought that it was almost impossible to sink any lower but the latest craze, penny whistle music, is, if anything, worse than Rock.—Geoffrey Kenyon, Blackburn.

● A hefty charge—what do other readers think?

### Admiration

AS a commercial artist and a jazz fan, I would like to express my admiration of Disley's brilliant sketches.—John Carter, Birmingham 6.

● Thanks, but you'll still get the same fee, Diz!

### A joy

A VOCAL group such as the Polka Dots deserve to go to the top, because they combine precise harmonies with slick presentation, and are a joy to see and hear.—Jeffrey Ellis, Pudsey, Yorks.

● Are you listening, Polkas?

### IS TED TRYING TOO HARD?

TED HEATH is trying to suit too wide a public in playing jazz, pop, rock and novelty numbers. To regain his place as Britain's top band he must play more swinging jazz and less trash.—R. Searle, Accrington.

● Do you agree, readers?

To BOOSEY & HAWKES LTD., FREDERICK CLOSE, STANHOPE PLACE, LONDON, W.2

Please send details of "AJAX" Vibraphones.

NAME.....

ADDRESS.....

**MARTIN SLAVIN** ★

**REG WALE** ★

Two of the many confirmed "AJAX" players

**The Winner!**

**FIND-A-NAME CONTEST**

The judges unanimously selected the name "CYMBAL SIMON" and the slogan—"They look right, sound right and make me play right"—as being the most apt.

We have pleasure in awarding the first prize to P. MOISLEY, of York, for the above entry. The following have won consolation prizes:—M. HOWSON, Ilford; M. SKINNER, Co. Antrim; E. BARRETT, Dartmouth and K. B. REDMAYNE, Roker.

**BOOSEY & HAWKES LTD.**

FREDERICK CLOSE, STANHOPE PLACE, LONDON, W.2. TEL.: PAD. 3091

Here for the first time is a vibraphone you can afford. Contemporary in style, perfect in tonal quality, easy to transport. Used in B.B.C. Radio and Television Studios, I.T.V., Radio Luxembourg, Recording and Film Studios throughout the world. Three octaves F to F visually tuned A440 with overtones eliminated. AC Variable Speed Motor.

**£123 . 17 . 0 inc. tax**

# I love the blues, says

## Pat Boone

**"YOU know all about Nashville, don't you? That's the place where they make all the country records and where they do the 'Grand Ole Opry' show. I guess it's really the capital of country music. Well, I was raised in Nashville. But I never even liked country music—not until I started dating Shirley Foley."**

Pat Boone was taking a break from rehearsal for his last TV show of the season. "Shirley and I have four kids now," he continued, "but this was back around 1950. She and I were high school friends.

"Well, Shirley's Daddy is 'Red' Foley, one of the greatest of all the country singles. I started listening to his records and I began to get the message.

"I used to play the ukulele in my school days and I made a few records singing pop songs and playing the uke for the people at Republic Records, a local label in Nashville.

### LUCKY

"Then Shirley and I got married and moved to Denton, Texas. I was lucky enough to be hired by WBAP in Fort Worth, one of the biggest radio stations in the whole south-west. Pretty soon they had me singing country songs and being master of ceremonies of the big 'Bewley Barn Dance' show. We enjoyed those days."



**REN GREVATT**  
reports from New York

In mid-1954, Boone made the long trek from Texas to New York, where he won the "Arthur Godfrey Talent Scouts" show award. On the way back to Texas, Pat and Shirley Boone stopped briefly in Nashville, the city they had left for the greener pastures of Texas.

It was during the stopover that the Boones met for the first time Randy Wood, vigorous young record man, whose fledgling Dot label was beginning to make itself heard from its Gallatin, Tennessee, headquarters.

"Randy Wood liked my audition and said he wanted to record me. He told me not to worry and that in just a few weeks he would have the right song. We went back to Texas

and I didn't hear from him for eight months. But finally we met in Chicago and cut the first record. It was a tune called 'Two Hearts, Two Kisses,' and it turned out to be a rock hit.

"Most of my first hits were rock-'n'-roll and I still like to sing that way. In fact, I would never want to stick to any one type of singing."

### KNACK

In many circles today, they're calling Pat Boone the one artist of this generation who could become a Crosby, Como or Sinatra. Yet Boone, despite his wonderful, warm, cultivated crooning tones, has the knack of swinging in a blues tradition, as his earliest hits prove. Those records included such



hits as "Tutti Frutti," "Ain't That A Shame," "At My Front Door," "Don't Forbid Me," "I Almost Lost My Mind," and "Long Tall Sally." Suffice it to say that some of these very songs were hits for such great blues specialists as Fats Domino and Little Richard.

"I don't really know why I should love the blues so much," Boone told me. "I've always been a happy guy. But I love to sing the blues and hear them. I think Fats Domino and Ivory Joe are wonderful artists and Presley, of course, is fabulous. Though Boone's interest in the country field is recent, it seems to go deep. He has a long list of favorites headed by his father-in-law, "Red" Foley. "Every song he ever sings comes from his heart," Boone said. "He'll often cry a little bit after he's sung one of his ballads or a sacred song. He's kind of like Hank Williams was. The songs are almost a part of his own life."

**YOUR RECORD DEALER**  
1/- per word

**Keith Prowse**  
90, New Bond Street, London, W.1.  
cover the country—get all your record requirements from the following addresses.

**LONDON:** Keith Prowse and Co., Ltd., 159, New Bond Street, W.1. 5/8, Coventry Street, W.1. 47, Kensington High Street, W.8. 45, Aldwych, W.C.2. 71, Bishopsgate, E.C.2. 93, Knightsbridge, S.W.1. 90, New Bond Street, W.1. 50, Fenchurch Street, E.C.3. Chiesmans, Ltd., Lewisham, S.E.13. Ashton and Mitchell, Ltd., 35, Sloane Street, S.W.1. 27a, Shaftesbury Avenue, W.1. 2, Old Bond Street, W.1. Wm. Whiteley, Ltd., Queensway, Bayswater, W.2. Alfred Hays, Ltd., 74, Cornhill, E.C.3.

**BATH:** James Colmer, Ltd.  
**CARDIFF:** David Morgan, Ltd., The Hayes.  
**GHELTENHAM:** Currys, Ltd., High Street.  
**EASTBOURNE:** Bobby and Co., Ltd., Terminus Road.  
**FOLKESTONE:** Bobby and Co., Ltd., 48/56 Sandgate Road.  
**GRAVESEND:** Chiesmans, Ltd.  
**GT. YARMOUTH:** Palmers (Gt. Yarmouth), Ltd., Market Place.  
**HULL:** Hammonds, Ltd., Paragon Square.  
**KINGSTON-ON-THAMES:** Redifusion Service, Ltd., Fife Road.  
**MAIDSTONE:** Chiesmans, Ltd.  
**NOTTINGHAM:** Redifusion (East Midlands), Ltd., Castle Boulevard.  
**SCARBOROUGH:** W. Rowntree and Sons, Ltd., Westborough.  
**SOUTHSEA:** Handleys, Ltd., Palmerston Road.

**BIRMINGHAM**  
★ **CURTIS'S RECORD SHOP**, High Street, Knowle, Solihull, Birmingham.  
THE LATEST records are always in stock including alternative numbers on 7 in 45 speed.—Hasluck's Radio and Television, Ltd., 4, Lozells Road, Birmingham 19.

**BRADFORD**  
★ **MOORES OF BRADFORD**, Record Salon, 26, North Parade.

**BRIGHTON & HOVE**  
★ **DOBELL'S RECORD SHOP**, — 104, Western Road (Hove 32922).  
★ **WADMAN'S OF KEMPTON** for all your records.—99, St. George's Road.  
★ **WICKHAM, KIMBER AND OAKLEY** for one of the BEST stocks of JAZZ records in Great Britain.—8, George Street, Hove.

**BRISTOL**  
★ **STAN'S**, Five Denmark Street, Jazz specialists. Secondhand dept. Dubs. Private Recording.

**CARDIFF**  
★ **CITY RADIO** (Cardiff), Ltd., 2, Churchill Way, Cardiff. Phone 28189. The only specialised jazz record shop in Wales.  
★ **WHETHER POP** or classic your record will be at the Record Browerrie, James Howell and Co., Ltd., Cardiff.

**CROYDON**  
★ **ALLDER'S OF CROYDON**, all makes, all speeds, pop and classical.—North End, Croydon, Cro. 4477.

**DARLINGTON**  
★ **GEO. A. WILLIAMS and Son, Ltd.**, 8-16, Tubwell Row, Darlington (66234).

**EDINBURGH**  
★ **JAMES SCOTT and Co.** (Electrical Engineers), Ltd., 26-32, Morrison Street (opp. Regal), Edinburgh.

**HARROW**  
★ **RADIO TELEVISION (R.T.E.) Ltd.**, carry big stocks of all labels.—Circle House, Belmont Circle, Harrow. Wor. 4084.

**MANCHESTER**  
★ **MARSHALL'S RECORD CENTRE**, 69, Oxford Road, Manchester 1, Ard. 6172.

**NOTTINGHAM**  
★ **BILL KINNELL'S RECORD SHOP**—Biggest stock jazz records in Midlands.—17, West End Arcade, Nottingham.

**SALISBURY**  
★ **30,000 RECORDS** from three shops, High-Fidelity systems, Tape Recorders, Musical Instruments.—J. F. Sutton, 89, Crane Street.

**SHEFFIELD**  
★ **COX RADIOVISION** (Sheffield), Ltd., 587, Attercliffe Road, Sheffield 9. Phone 42201.  
★ **WILSON PECK, Ltd.**, YOUR record dealer.—Fargate, Sheffield.

**SOUTHAMPTON**  
★ **30,000 RECORDS** from three shops, pop, jazz, classics, everything stocked. High-Fidelity systems, etc.—J. F. Sutton, 421, Shirley Road.

**SOUTH SHIELDS**  
★ **SAVILLE BROS., LTD.**, 35/37, King Street, South Shields. Phone: St. Hilda 4434. We have one of the most comprehensive record stocks in the North of England and we invite you to come and browse through them at your leisure. It's well worth the bus ride!

**STOKE-ON-TRENT**  
★ **BEWS OF BURSLEM** for all your records. All makes, speeds and types. **DAVISON, LTD.**, 65, Market Street, Longton, Stoke-on-Trent 29733.

**HORNCHURCH**  
★ **"UNEDUS AGENCY"**, 17, Billet Lane, Hornchurch.

**HOUNSLOW**  
★ **WALDREN'S**, 60/64, High Street, Hounslow, Middx.

**KENTON**  
★ **R.T.E. ELECTRICS** carry big stocks of all labels.—200, Kenton Road, Kenton. Wor. 3878.

**LEEDS**  
★ **KITCHEN'S OF LEEDS**, Record Salon, King Edward Street.

**LLANELLY**  
★ **FOR ALL your records—SNELLS MUSIC SHOP**, 15, Station Road, Llanelly.

**Get your "MM Top 20" records from Stock**  
(page 6)  
These TOP RECORD DEALERS carry comprehensive stocks of current hits for your selection.

## Parker—Steve Race sums up

**IN the first of these articles, I mentioned the fantastic jumble of recording dates and takes with which London Records have seen fit to confuse the purchaser of LTZ-C15104/8 ("The Immortal Charlie Parker," Vols. 1-5).**

The fact is that only the most determined listener could be bothered to play the takes in anything like their proper sequence, jumping from disc to disc and track to track in order to find what comes next. In any case, some of the takes aren't worth finding.

Consider Record 1, Side 1, Track 1, which opens with exactly nine seconds of music before chaos intervenes. Other takes consist of a mere 17 or 18 seconds, culminating in Take 1 of "Buzzy," which comes to grief after a wild flurry of notes lasting precisely two seconds.

### Nonsense

I decline to believe there is any justification for issuing this sort of nonsense. One might as well record the sound of Miles Davis coughing or Tommy Potter scratching his ear. It is ludicrous moments such as these which make the records so difficult to listen to and, incidentally, so difficult to review.

Caught between admiration at Parker's great creative talent and irritation at the way it is displayed, one emerges from the listening session worn out with conflicting emotions.

Personally, I suffer almost as much from the wearing effect of Parker's colleagues. An enthusiastic but never a blind supporter of Miles Davis, I find

his work quite tedious when heard in such large doses.

After a while his windy lack of tone becomes exhausting; almost as exhausting as the dreary bass solos, the out-of-tune pianos and the poor recording quality (for which, of course, Savoy Records, not London, must be held initially responsible).

Is the set worth a few pence under nine guineas? The answer, of course, depends on how readily you can afford to part with nine guineas.

If your pleasure is to sit back and enjoy a session of uninter-

**"Charlie Parker: Jazz Perennial"—a 12 in. LP issued on Columbia Clef 33CX10117—carries on, chronologically, from where the London set leaves off. It will be reviewed by Edgar Jackson next week.**

rupted jazz, faithfully recorded and superbly reproduced on your hi-fi equipment, I suppose the answer must be No.

If you merely enjoy Parker, and want to hear some of his wonderful work—No again. There are other LPs for you.

"The Immortal Charlie Parker" is for those whose interest in jazz is that of the collector. (Incidentally, such people will note that the first recording date on Vol. 4, given as April 1948, should read December 1957.) No keen philatelist would rest while a complete set of easily obtainable issues eluded his stamp album.

Similarly, the true jazz record collector will insist upon buying these records, even if he has to sell his record-player to raise the necessary money.

He will be handsomely rewarded. For on these five fascinating, disorderly, irritating, glorious LPs is to be found some of the greatest modern jazz ever achieved—or attempted.

## Lady Day pulls no punches

"MOM and Pop were just a couple of kids when they got married. He was 18, she was 16, and I was three."

That is the opening paragraph from Billie Holiday's autobiography, "Lady Sings The Blues," published this month by Barrie Books Ltd., at 16s. It sets the mood for a story that is tougher than any Raymond Chandler thriller.

Call girl, dope addict and one of the world's greatest jazz singers, Billie and co-author William Dufty don't pull their punches in the telling of the trouble-packed Holiday life-story.

For jazz fans there is the added stimull of Lady Day's tales of Lester Young, Count Basie, Benny Goodman, Artie Shaw and others.

The volume also includes two excellent discographies of her full recorded work and the discs available in Britain.—Bob Dawbarn.



Billie, with Carl Drinkard (left) and Taps Miller on a recent European visit.

# The story of my life

**YOU'D be amazed how many people really believe that without their initial help I would never have broadcast, televised, recorded or appeared on the stage.**

The lady from East London, for example, who once suggested that I should apply to the BBC for an audition. She is convinced that I would never have done so without her foresight.

But don't think I'm making any claim to being self-

**by Michael Holliday**

made. It takes more than one man to make a star—and I have a lot of people to thank for my present position. And those who helped most have the least to say.

My wife, Margie—who suggested that I change my name

from Milne to Holliday. Eve Boswell, who gave me some good advice when I auditioned for Geraldo—an audition that I fluffed. I completely dried up after two or three bars.

Geraldo was not impressed. Nor was Danny Miller when I auditioned for Joe Loss. Nor Hal Graham, bandleader at the Rialto Ballroom, Liverpool. Hal told me I would never get anywhere while I had the name Holliday and my Liverpool accent. I still have both.

Then Eric Winstone heard me singing with Dick Denny at a Butlin Reunion at the Royal Albert Hall. He signed me on the spot. And things slowly began to go my way.

### Petrified

I'll never forget my first broadcast with the Winstone Band. I was petrified. The announcer was Jean Metcalfe. She'll never know how much she helped with her encouragement at that turning-point in my career.

But the biggest "Thank You" of all goes to BBC producer Albert Stevenson and Columbia recording chief Norrie Paramor. After three years with Eric Winstone, I decided to stake my all on a solo career, and applied for a TV audition.

Albert Stevenson was so impressed when he heard me that he immediately telephoned Norrie, who in turn gave me a record test—and in November 1955, "The Yellow Rose Of Texas" hit the record market.

Tom Sloan, when he was Ronnie Waldman's number two at BBC-TV, was also a great help. It was he who suggested



Mike Holliday—based at Blackpool for the season—takes a dip between shows.

the casual approach—and allowed me to appear on TV in a sports shirt. Jim Davidson, too, gave me a radio series before we even met. I've a lot to thank the BBC for.

All this helped my record sales—"Gal With The Yeller Shoes"; "Ten Thousand Miles"; "The Story Of My Life," which sold more than half a million, and "Stairway Of Love" which—thank goodness—is still going strong.

My ambitions? To be a success at Blackpool and to have a hit record in America. I'll need more help for that!

## BLACKPOOL SEASON IN FULL SWING

**LAST** weekend, three opening nights brought Blackpool's summer season into full swing—with the exception of the Lonnie Donegan matinee season, which opens at the Palace Theatre this Monday.

**Brillhart**

For those who want the best



**HENRY MCKENZIE**  
1st Tenor of the famous TED HEATH Orchestra

Write today for Brillhart leaflet and name of your nearest dealer.

NAME.....  
ADDRESS.....

**ROSE, MORRIS & CO. LTD.**  
79/85 Paul St., London, E.C.2

from **Jerry Dawson**

On Friday at the Hippodrome, Winifred Atwell, Michael Holliday, the Nitwits and the Kaye Sisters faced two tough first-night audiences.

Despite production snags and over running, the show gave every indication of a successful holiday formula.

Winnie in particular triumphed over all adversity and went off to a storm of applause.

Saturday night was testing time for two singers: the experienced David Whitfield in his third Blackpool opus, and Sheila Buxton in her first summer show—made more difficult for her by having to take over the South Pier spot originally reserved for Shirley Bassey.

For Sheila it was a triumph. A good singer with a happy personality, she was helped by first-rate arrangements, and the moral and physical support

of comedian Norman Evans, Morton Fraser's Harmonica Gang, and Danny Purches.

At the Opera House, the "Big Show of 1958" lived up to its title. Here David Whitfield revelled in a magnificent production which cost £25,000—and was worth every penny.

Not even the London Palladium can surpass the beauty and spectacle of this outstanding summer show.

Co-starring Arthur "Oscar" Haynes and Lauri Lupino Lane and George Truzzi, the show is embellished with a quayside firework display, a 3,000-gallon curtain of cascading water, over 600 dresses incorporating more than 1,000,000 sequins, 50 tons of scenery—and the finest pit orchestra heard in the provinces for many a long day, directed by Jack Ansell.

David's recent tonsil operation has not affected him one little bit. The introduction of two straight ballads helped transform him from pop singer to first-rate vocal entertainer—and he still pulled the screams from the teenagers.

## New-type show for Scarborough

**CYRIL STAPLETON'S** Show Band Show opened on Monday for the season at Catlin's Futurist Theatre, Scarborough—recently converted from a 2,300-seat cinema.

The Show Band Show is something completely different for the North-East coast, with Ronnie Hilton, Penny Nichols, Norman Vaughan, the Southlanders and the Top Ten Lovelies.

Ronnie Hilton's voice seems to have gained even greater range and power. Vivacious Penny Nichols's singing shows great versatility, and the Southlanders, a West Indian group,

have a refreshing approach to vocal harmony and visual presentation.

The comedy and singing of Norman Vaughan adds to the value of this show, while the Top Ten Lovelies are used to advantage in colourful full stage presentations.—E. P.

**Pat Brand's**  
'On the Beat'  
will be resumed  
next week

## Going to Have



a Record Session

whether you like Rock 'n' Roll, Skiffle or Strict Tempo — make it a success by having your record-player in top form — fit a new

**B-M-B**

Sapphire Needle

From 6/3d Each

Ask now at your local record shop

**B·M·B (Sales) Ltd**  
HIGH STREET, CRAWLEY, SUSSEX





# Hollywood Headlines

**SAMMY DAVIS, Jr.**, does over 90 minutes in his act here at the Moulin Rouge, and his followers scream for more. The MJQ left the Interlude here this week to 'plane for France and the Cannes jazz festival.

by **HOWARD LUCRAFT**

The Jerry Lewis picture, "Rock-a-Bye Baby," soon to be released, was reportedly scored by foreign musicians owing to the current film musicians' strike here. . . . The George Shearing Quintet recorded an LP with 15 brass directed by Billy May. Debbie Reynolds played host last week to the Russian Moiseyev Dance Company during their visit here to the Universal International studios. . . . Pearl Bailey has a three-year \$360,000 deal to play in Las Vegas, exclusively at the Flamingo hotel. . . . David Rose and Andre Previn have a new joint LP titled "Last Night When We Were Young."

RCA Victor just held a big Press conference at the swank

Beverly Hilton hotel, to demonstrate their extensive new lines of stereophonic tape cartridges and stereo disc equipment. . . . Peggy Lee's new "Fever" disc is her biggest since "Lover."

Columbia Pictures is producing the musical "Once Upon a Swinging Time," with Louis Prima and his vocalist wife Keely Smith.

Tony Martin and his wife Cyd Charisse are invited, next month, to the Hawaiian island of Maui as honorary prince and princess of Kamehameha Day celebrations.

Mitzi Green will play the lead in "Wonderful Town," in Brussels.

Billy May has a forthcoming Capitol LP with six trumpets, four trombones, five french horns, two tubas and rhythm section with extra percussion.

Singer Gordon McRae and the Freddy Martin Orchestra are the current attraction at the Coconut Grove. . . . When told on the "\$64,000 Challenge" television programme that he had tied at \$4,000 Xavier Cugat had the MC thoroughly nonplussed when he said: "You mean that for \$4,000 you made me come up here for three weeks!"

The Jimmy Dorsey band (led by trumpet man Lee Castle) is at the Hollywood Palladium. . . . George Shearing is said to be trying to set up a Russian tour.



Pearl Bailey (here with Oscar Pettiford) has a big Las Vegas deal.

## Lita wants star billing for any States tour

**LITA ROZA** crossed her shapely legs, tucked her new length dress demurely behind her knees—and proceeded to hit out at the one-sided receptions resulting from the U.S.-British exchange deals. Lita said she had received several invitations to sing in America, but she hadn't even thought them worth considering. "You never know where you might have to appear," she said. "Unless I get star treatment I don't intend going—and I

don't think they are ready to give me that yet. "An American makes one hit record and maybe sells 250,000 copies. That, apparently, gives him the right to come over here and top the bill no matter how mediocre he or she might be in the flesh—and you know what they can do with a voice on records these days! "I have made several hit records since 1950, but it still doesn't entitle me to the bookings the managers give to Americans with just one—and it certainly doesn't entitle me to go to America." One difficulty, she admitted,

was that the U.S. disc jockeys were not so pro-British as ours are pro-American. Consequently there was less chance of our stars having a hit record across the Atlantic. "It doesn't seem fair," she said. "We have to work so hard. I don't know why so much has to depend on records. "I know people in show business with far more talent than many of those who have come from the States, and because they haven't made any records themselves they have to go on slogging."

We had been talking about overseas tours in general—in particular one she had been invited to do in Australia this summer. "Oh, that was for eight weeks, but I had to turn it down because it broke into my holiday in Spain, which I had planned for so long. I intend going out, however, at a later date. Probably next March." But between now and holiday time, Lita still has to do a week in London, one in Rhyd and another touring Ireland.

Larry Canning

### Readers' queries

WHEN was the song "Charmaine" first published?—C. N., London, 1926.

HAS Patti Page recorded "I Love To Dance With You"?—A. R., Gateshead. Her recording of this number is available here on Mercury (MB3232).

IS George Melly's recording of "Frankie and Johnnie" still available?—L. C., Stevenage. Yes (Decca F16457).

CAN you tell me if records by the Mary Kaye Trio have been issued in this country?—F. S., Pontefract. Yes, on Brunswick.

# Melody Maker

# TOP TWENTY

WEEK ENDED JUNE 28, 1958

This week	Last week	Title	Artist	Label
1	(1)	ALL I HAVE TO DO IS DREAM (Chappell) Other disc—Barry Barnett (HMV).	Everly Brothers	London
2	(3)	ON THE STREET WHERE YOU LIVE (Chappell) John Harvey (Fon); Mario Lanza (RCA); David Whitfield (Dec); 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
3	(2)	WHO'S SORRY NOW (Feldman) Betty Smith (Dec); Johnnie Ray (Phi); Eric Rogers (Dec); Victor Silvester (Col); Nat "King" Cole (Cap); Teddy Wilson (HMV); Sid Phillips (HMV); George Lewis (Lon); Andre Previn (Dec); Gloria De Haven (MGM); Preacher Rollo (MGM); Joe Loss (HMV); Eddie Barclay (HMV); Benny Carter (Par); Lisa Noble (Dec).	Connie Francis	MGM
4	(5)	TULIPS FROM AMSTERDAM/YOU NEED HANDS (Cinephonic/Lakeview) You Need Hands—Eydie Gorme (HMV).	Max Bygraves	Decca
5	(10)	BIG MAN (Grosvenor) Stargazers (Dec); Five Dallas Boys (Col).	Four Preps	Capitol
6	(6)	WITCH DOCTOR (Bourne) Jimmy Lloyd (Phi); David Seville (Lon).	Don Lang	HMV
7	(4)	STAIRWAY OF LOVE (Leeds) Joe Loss (HMV); Steve Martin (Phi); Alma Cogan (HMV); Marty Robbins (Fon); Terry Dene (Dec); Marion Ryan (P-Nix).	Michael Holliday	Columbia
8	(9)	TWILIGHT TIME (Victoria) Jane Froman (Cap).	Platters	Mercury
9	(13)	BOOK OF LOVE (Francis Day) Monotones (Lon); Barry Barnett (HMV).	Mudlarks	Columbia
10	(8)	TOM HARK (Southern) Ted Heath (Dec).	Elias and his Zig-Zag Jive Flutes	Columbia
11	(7)	A WONDERFUL TIME UP THERE/IT'S TOO SOON TO KNOW (Morris) Perez Prado (RCA Victor).	Pat Boone	London
12	(11)	ON THE STREET WHERE YOU LIVE (Chappell)Ronnie Hilton (HMV); Joan Regan (Dec); Robert Earl (Phi); Dennis Lotie (Col); Glen Mason (Par).	David Whitfield	Decca
13	(12)	PURPLE PEOPLE EATER (Peter Maurice) Jackie Dennis (Dec); Barry Cryer (Fon).	Sheb Wooley	MGM
14	(14)	THE ARMY GAME (Phoenix) Perry Como (RCA).	Michael Medwin, Bernard Bresslaw, Alfie Bass, Leslie Fyson	HMV
15	(20)	RAVE ON (Southern) Perry Como (RCA).	Buddy Holly	Vogue-Coral
16	(15)	THE GRAND COOLIE DAM/NOBODY LOVES LIKE AN IRISHMAN (Essex) Perry Como (RCA).	Lonnie Donegan	Pye-Nixa
17	(-)	SUGAR MOON (Frank) Perry Como (RCA).	Pat Boone	London
18	(18)	I MAY NEVER PASS THIS WAY AGAIN (Chappell) Ronnie Hilton (HMV); Joan Regan (Dec); Robert Earl (Phi); Dennis Lotie (Col); Glen Mason (Par).	Perry Como	RCA
19	(-)	CHANSON D'AMOUR (Belinda) Fontane Sisters (Lon); Tony Brent (Col); Steve Martin (Phi); Group One (HMV); Fre Rosewell (Par).	Art and Dotty Todd	London
20	(17)	KEWPIE DOLL (Leeds) Perry Como (RCA).	Frankie Vaughan	Philips

STORES SUPPLYING INFORMATION FOR RECORD CHART  
LONDON—Imbels, W.C.1; Rolo For Records, E.10; Rev. W. Reed, Ltd., S.E.15; A. R. Tipples, S.E.15; Popular Music Stores, E.6; Leading Lights, N.1; W. A. Clarke, S.W.6. MANCHESTER—Dunne Wholesale, Ltd., 1; H. J. Carroll, 18. PLYMOUTH—C. H. Yardley and Co. PORTSMOUTH—Weston Hart, Ltd. BIRMINGHAM—R. C. Mansell, Ltd. LEEDS—R. S. Kitchen, Ltd., 1. CRAWLEY—S. C. Withers. NEWCASTLE—J. G. Windows, Ltd., 1. BOLTON—Engineering Service Co. HULL—Sydney Scarborough, Ltd. GLASGOW—McCormack's, Ltd. C.2. SLOUGH—Hickies. WEST HARTLEPOOL—Hoggett's, Ltd. BOURNE-THORPE—Beales. SOUTH SHIELDS—Saville Brothers, Ltd. MIDDLESBROUGH—Sykes Record Shop. BLACKWOOD—Glyn Lewis, Ltd. LIVERPOOL—Nema, Ltd., 1. EDINBURGH—Bandparis Music Stores, Ltd., 1. CARDIFF—Boyd's. SOUTHAMPTON—The Record Shop.

### AMERICA'S TOP DISCS

- As listed by "Variety"—issue dated July 2, 1958
- (1) PURPLE PEOPLE EATER  
Sheb Wooley (MGM)
  - (2) YAKETY YAK  
Coasters (Atco)
  - (6) PATRICIA  
Perez Prado (RCA Victor)
  - (3) SECRETLY  
Jimmie Rodgers (Roulette)
  - (3) ALL I HAVE TO DO IS DREAM  
Everly Brothers (Cadence)
  - (20) A HARD HEADED WOMAN  
Elvis Presley (RCA Victor)
  - (10) DO YOU WANNA DANCE?  
Bobby Freeman (Josie)
  - (14) SPLISH SPLASH  
Bobby Darin (Atco)
  - (7) RETURN TO ME  
Dean Martin (Capitol)
  - (12) WHEN  
Kalin Twins (Decca)
  - (9) BIG MAN  
Four Preps (Capitol)
  - (7) JENNIE LEE  
Jan and Arnie (Arwin)
  - (12) PADRE  
Tom Arden (Decca)
  - (16) ENCHANTED ISLAND  
Four Lads (Columbia)
  - (5) WITCH DOCTOR  
David Seville (Liberty)
  - (16) ENDLESS SLEEP  
Jody Reynolds (Demon)
  - (-) A CERTAIN SMILE  
Johnny Mathis (Columbia)
  - (-) ONE SUMMER NIGHT  
Dan Leers (Mercury)
  - (-) REBEL ROUSER  
Duane Eddy (Jangle)
  - (-) FOR YOUR LOVE  
Ed Townsend (Capitol)
  - (11) POOR LITTLE FOOL  
Ricky Nelson (Imperial)

### Twenty top tunes

- THIS copyright list of the 20 best selling songs for the week ended June 28, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)
- (1) ON THE STREET WHERE YOU LIVE (A) (2-6)  
Chappell
  - (2) TULIPS FROM AMSTERDAM (F) (2-1) . . . . . Cinephonic
  - (3) STAIRWAY OF LOVE (A) (2-1) . . . . . Leeds
  - (5) I MAY NEVER PASS THIS WAY AGAIN (A) (2-6)  
Chappell
  - (4) WHO'S SORRY NOW (A) (2-1) . . . . . Feldman
  - (6) I COULD HAVE DANCED ALL NIGHT (A) (2-6)  
Chappell
  - (7) TOM HARK (F) (2-1)  
Southern
  - (12) BOOK OF LOVE (A) (2-1)  
Francis Day
  - (13) YOU NEED HANDS (B) (2-1)  
Lakeview
  - (11) KEWPIE DOLL (A) (2-1)  
Leeds
  - (8) WITCH DOCTOR (A) (2-1)  
Bourne
  - (16) ALL I HAVE TO DO IS DREAM (A) (2-1)  
Acuff-Rose
  - (9) LOLLIPOP (A) (2-1)  
Anglo-Pic
  - (10) A WONDERFUL TIME UP THERE (A) (2-1) . . . . . Morris
  - (15) SWINGIN' SHEPHERD BLUES (A) (2-1) . . . . . Sherwin
  - (16) A VERY PRECIOUS LOVE (A) (2-1) . . . . . Blossom
  - (14) THE GRAND COOLIE DAM (A) (2-1) . . . . . Essex
  - (20) TWILIGHT TIME (A) (2-1)  
Victoria
  - (-) BIG MAN (A) (2-1)  
Grosvenor
  - (18) TO BE LOVED (A) (2-1)  
Duchess
- A—American; B—British; F—Others. (All rights reserved.)



# BEST OF THE 'BAD EARTHA'

**THE** quavering Eartha Kitt is not my idea of vocal heaven. But her treatment of W.C. Handy's songs from the "St. Louis Blues" film rank among her best efforts to date.



Eartha is hardly a blues singer, but this blues-styled material seems to have brought out the best of her undoubted talent.

And she rides along with distinction on my favourite hobby-horse—the background accompaniments. These are played by an all-star group assembled by trumpet-leader Shorty Rogers (which the LP cover peculiarly lists as "his Giants").

I say "peculiarly" because the musicians listed are men who stem mainly from the Dixieland school. But the musical outcome is what matters; it may not be "pure" Dixieland, but it certainly swings—the lyrical trumpet playing of John Best is a stand-out item.

Best is decidedly Bixian at

## WATCH THIS!

**MICHAEL HOLLIDAY** delivers "I'll Be Lovin' You, Too" with his usual engaging relaxation to a hitting rhythmical backing from the Michael Sammes Singers and Morris Parmer's Orchestra. This is another potential hit parader for the Holliday boy.

The odds, "I'll Always Be In Love With You," receives slow beat treatment from Michael in a manner that could also register.

(Columbia 45-DB4155)

times—particularly in the eight-bar solo on "Long Gone."

Eartha Kitt's uncertainty of pitch, worries me—"Careless Love" is a case in point. But her interpretation of this is so arch that I am compelled to wonder whether or not she was letting her innate sense of humour get the better of her vocal judgment.

But, its faults apart, this is a worthwhile release. It is undoubtedly one of the few Kitts I should want to keep.

Titles: St. Louis Blues; Beale Street Blues; Chantex Les Bas; Hesitating Blues; Steal Away; Careless Love/Atlanta Blues; Long Gone; Hit The Window; Noah; Yellow Dog Blues; Friendless Blues; The Memphis Blues.

The sleeve note is a testimony to the painstaking research of jazz authority Leonard Feather.

(RCA RD-27076)

## Elvis Presley

**HARD** Headed Woman and Don't Ask Me Why—both from "King Creole"—strike me as below-par Presley, but his devotees will probably go into ecstasies over both.

(RCA1070)

## Dean Martin

**THE** Dean sings Angel Baby in his usual engaging and insouciant manner.

I'll Gladly Make The Same Mistake Again, a better than average ballad, swings along to an easy beat from the Dick Stabile Orchestra.

(Capitol 45-CL14890)

## Russ Hamilton

**R**USS HAMILTON resurrects two oldies in Tip Toe

## TOMORROW'S HITS

**WATCH** out for these potential Hit Paraders:

**THE BIRD ON MY HEAD** (HMV POP310) by Don Lang. This should prove a natural successor to Don's "Witch Doctor." Released today (Friday).

**ICE CREAM MAN** by Leslie Uggams. (Col. DB4160). This 14-year-old American girl seems likely to click with this bouncy novelty number. Released today (Friday).

**COME CLOSER TO ME** by Nat King Cole. (Cap. 45-CL14878). Another winner from the smooth-voiced Nat. Released July 18.

**WHEN** by The Kalin Twins (Bruno. 95751). This catchy

number may repeat its Stateside success here. Released July 11.

**YAKETY YAK** by The Coasters (London HLE8665). This has already proved a best-seller in America. Released July 11.

**LITTLE MARY** by Fats Domino (London HLP8663). Beat-man Domino is always a best bet for the best-sellers. Released July 18.

**EL RANCHO ROCK** by The Champs. (London HLE8655). The group that gave us "Tequila" may score again with this speciality. Released today.

**WATCH** out, too, for Pet Clark's Devotion, St. Tropez (Pye-Nixa N15152), due out on July 15.

## POP DISCS

reviewed by

Laurie Henshaw

Through The Tulips and Drifting And Dreaming—which is given the South Seas touch.

The novel treatment of the first side could register for Russ. (Ortola 45-CB1451)

## Johnny Mathis

**STANDOUT** item on the Johnny Mathis "Come To Me" EP is Wild Is The Wind, from the film of the same name. This is a quality song and Mathis projects it in winning fashion.

Remaining titles: I've Grown Accustomed To Her Face; Teacher, Teacher; Come To Me. (Fontana TFE17039)

## Johnny Janis

**AMERICA'S** Johnny Janis—a disc newcomer here—has a pleasant, rhythmical voice which finds an engaging vehicle in Can This Be Love? The accompaniment swings all the way.

Best feature of The Better To Love You is the lyric, which gives a novel twist to the Red Riding Hood fable.

I should like to hear more of Johnny Janis.

(London HLU8650)

## The Most Brothers

**THE** Most Brothers at least have the virtue of enthusiasm—which comes through to good effect in Don't Go Home and Dottie.

(Decca F11040)

## Lonnie Donegan

**BETTY, BETTY, BETTY**, a re-bill of the blues Betty And Dupree, associated with Led-better, makes an effective vehicle for Lonnie Donegan's dedicated style. I have never cared for Lonnie's voice, but at least he contrives to give numbers of this type the stamp of authenticity.

Reverse features the foxy Sally Don't You Grieve, identified with Woody Guthrie. Lonnie again handles this with conviction.

(Pye-Nixa 7N15148)

## Five Dallas Boys

**BIG** MAN, recently introduced by America's Four Preps, gets a busy British workout from the Five Dallas Boys and Geoff Love's group. This one could click.

The Dallas Boys again reveal their innate sense of rhythm in the fast-paced Lonesome Traveler.

(Columbia 45-DB4154)

## George Hamilton IV

**HAMILTON** drools Who's Taking You To The Prom? against a cooling choir.

I Know Where I'm Going, an oldie, has the saving grace of a beat.

(HMV 45-POP505)

## Tommy Steele

**ALTHOUGH** it has only just been issued, Tommy Steele's The Only Man On The Island has already chalked up over 100,000 copies in advance sales.

This is obviously a certainty for the Hit Parade—and let it be said right away that Tommy

handles this novel number in infectious style.

I Put The Light On Is about a gremlin in the refrigerator. I feel this should score most with the under-tens.

(Decca F11041)

## Marion Ryan

**MARION** RYAN smiles invitingly on the EP cover of "Marion Ryan Hit Parade," featuring Love Me Forever; Stairway Of Love; Oh-Oh, I'm Falling In Love Again; I Need You. Good value for the Ryan devotees.

(Nixa NEP24079)

## Eve Boswell and Joan Savage

**LEFT** Right Out Of Your Heart is a clever number with a martial beat. Eve Boswell and Joan Savage give it an effective workout respectively on Parlo, 45-B4455 and Col. 45-DB 4159.

Eve offers the jungle-beat Voom-Ba-Voom on the reverse, while Joan scores with the catchy Hello Happiness, Good-bye Blues.

Pat Suzuki

**AMERICAN-BASED** Japanese singer Pat Suzuki makes her debut here with two oldies.



Eartha Kitt—seen here with Sammy Davis, Jr., in the new "Anna Lucasta" film—is in good form on the "St. Louis Blues" LP.

## WATCH THIS!

**SEEMS** there's another certain Hit Parader with Frankie Vaughan's "Judy" (not the pre-war song of the same name).

Frankie made this with Ray Ellis and his Orchestra when he was in the States. The number is very attractive, and the accompaniment measures up to the high standards one associates with American groups. A cooling girls' choir adds some engaging vocal effects.

Vaughan admirers should waste no time in hearing this. "Wonderful Things" is a pleasant ballad from Frankie's Sim of the same name. This time the backing is provided by Britain's Wally Stott Orchestra.

(Philips 45-PS834)

**45 R.P.M.**

**7-inch 45 RPM**

RIGHTWEIGHT SILENT SURFACE MICROGROOVE RECORDINGS

**BUY YOUR RECORDS the MODERN WAY! at NO EXTRA COST!**

<p>A 'beat-ballad' winner FROM</p> <h1 style="text-align: center;">DEAN Martin</h1> <p>'Angel Baby'</p> <p>b/w</p> <p>xxxxx 'I'll gladly make xxxxxx the same mistake again'</p>	<p>Remember 'ZAMBEZI'? YOU WON'T FORGET</p> <h1 style="text-align: center;">★ JOE ★</h1> <p style="text-align: center;">★ 'FINGERS' ★</p> <h1 style="text-align: center;">CARR</h1> <p style="text-align: center;">IN</p> <h1 style="text-align: center;">'LAZY TRAIN'</h1> <p>b/w</p> <p>'MARCH TO THE BLUES'</p>
<h1 style="text-align: center;">NAT 'KING' COLE</h1> <h1 style="text-align: center;">'LOOKING BACK'</h1> <p>b/w</p> <p>'Just for the fun of it'</p>	<p>Jack Marshall AND HIS ORCHESTRA</p> <h1 style="text-align: center;">'FINGER POPPIN''</h1> <p>b/w</p> <p>'THUNDER ROAD CHASE'</p>

# 'EXPRESSO BONGO' IS HIT OF 1957-8

Harmonicas for two



Alma Cogan and harmonica ace Larry Adler teamed up with harmonicas at Saturday's rehearsals for the BBC-TV show, "Burst Into Song." But the new Show Business partnership was confined only to the rehearsals. Also featured on the show were Shirley Eaton, Gerole Carr, Tony Brent, Patricia Bredin and Billie Anthony.

## WEE WILLIE AT THE ROYAL OAK

Wee Willie Harris heads the bill tonight (Friday) at the Royal Oak, Dagenham. Also billed are Tony Crombie, Irene Clark, the Dave Jones Trio and compère Tony Randall.

## Rudy Mück

TRUMPETS & TROMBONES



HUMPHREY LYTELTON

Humph' Leader of England's most versatile Jazz group with his Rudy Mück TRUMPET (Model 7M)

STOCKED AND RECOMMENDED BY EVERY DEALER OF NOTE

Dallas

FREE!

Art colour brochure of the complete range of Rudy Mück Brass, Mutes and Mouthpieces.

Name: \_\_\_\_\_ Address: \_\_\_\_\_

MM5/7/58

DALLAS BUILDING, CLIFTON ST., LONDON, E.C.2

**LONDON** critics have voted the Wolf Mankowitz musical satire "Expresso Bongo" the best British musical of 1957-8. The critics were taking part in the annual poll conducted by the American Show Business paper "Variety." Of the 11 critics taking part, six plumped for "Expresso Bongo," the other five splitting between "Share My Lettuce," "Free As Air" and "My Fair Lady."

## All-day jazz -plus lunch

THREE star traditional groups are lined-up for a Thames Riverboat Shuffle on July 13. They are the Mike Daniels Delta Jazzmen, Terry Lightfoot's Jazzmen and Acker Bilk's Paramount Band. In addition, the Johnny Barnes Trio and singer Doreen Beatty will be heard. The shuffle is organised by the Crocydon Jazz Club and the London Society of Jazz Music. It will run from Westminster Pier to Hampton Court.

## New Surroundings

The Ken Colyer Band plays its first concert at Iford Town Hall on July 27.

## Eric Delaney fixes date for 'farewell'

ERIC DELANEY will quit bandleading and concentrate on a solo career in the New Year.

He will keep a small group on call for certain bookings, but his present 13-piece band will make its farewell appearance at the Chelsea Arts Ball on New Year's Eve.

During the next two months,

while he is resident at Brighton's Regent Ballroom, Eric will work out a new solo routine. He will break it in on television, starting with an appearance in Jack Britton's "Dickie Henderson Show" on July 18.

## Mick Mulligan set to start tour

The Mick Mulligan Band and George Melly are lined up for 19 consecutive one-nighters in Scotland and the North of England.

Opening at Huddersfield Town Hall on July 9, they then play Barrow (10th), Dumfries (11th), Kelso (12th), Inverurie (13th), Fraserburgh (14th), Turf (15th), Huntly (16th), Wick (17th), and 18th), Inverness (19th), Rosewell (20th), Ayr (21st), Nottingham (22nd), Perth (23rd), Sunderland (24th), West Hartlepool (25th), Frodsham (26th) and Scarborough (27th).

## THE 44th YEAR

The Performing Right Society held a luncheon to celebrate its 44th Anniversary at London's Connaught Rooms yesterday (Thursday).

## PARTNERS AGAIN...

ONE of the most famous partnerships in British Jazz was re-formed on Tuesday when the Sandy Brown and Al Fairweather Bands merged.

Trumpeter Al had worked with Sandy's band for nine years when he took over leadership of the group in January. The new group, titled the Fairweather-Brown All Stars, is completed by Tony Miller (tmb.), Stan Greig (pno.), Tim Mann (bass) and Derek Hogr (drs.).

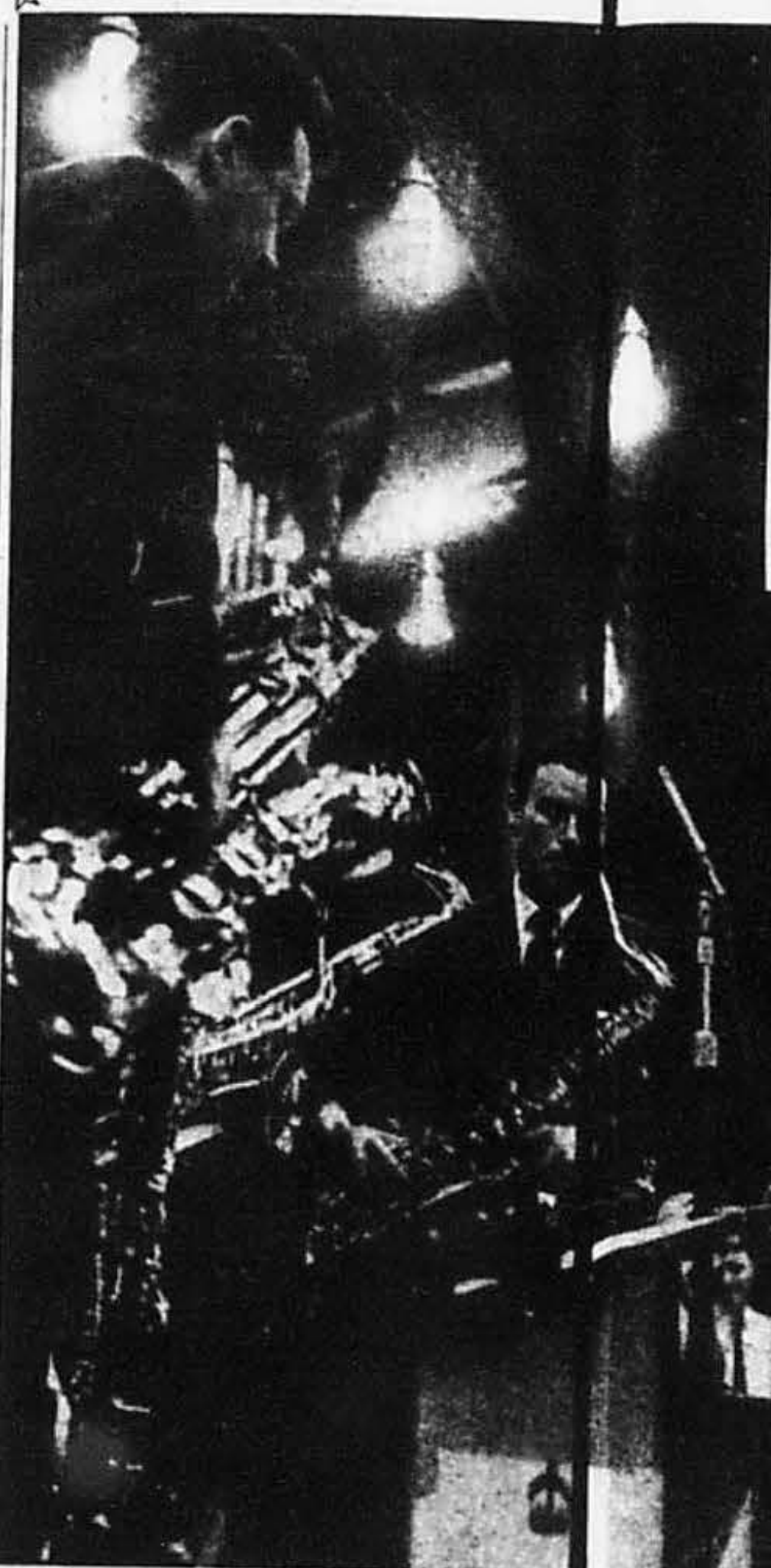
## 'Tribute to Madge' -from the Band

THE Second City Jazzmen, resident at the Midland Jazz Club, are to make their recording debut with a 12-inch LP on the Esquire label.

The disc, due for release this month, is entitled "A Tribute to Madge." It is the band's tribute to club founder and chairman the late Madge Whitehouse.

"Once in a While" Singers June Marlow and Matt Monro and pianist Bill McGuffie start a Light Programme series July 11.

# Ted Heath recreates



With Ted Heath (above, right) are (l-r) Stan Eppard, Les Gilbert, Reg Price, Henry McKenzie, Edward, Bobby Pratt, Ike Isaacs, Eddie Blair, Johnny Hawksworth, Keith Christie, Wally Smith and Don Lusher. Pictured above are Ken Kiddier, Henry McKenzie, Tracey, Ken Kiddier, Ronnie Chamberlain, Eppard, Bobby Pratt, Ike Isaacs, Eddie Blair, Johnny Hawksworth, Keith Christie, Wally Smith and Don Lusher. Pictured above are Ken Kiddier, Henry McKenzie, Tracey, Ken Kiddier, Ronnie Chamberlain, Eppard, Bobby Pratt, Ike Isaacs, Eddie Blair, Johnny Hawksworth and Eddie Blair.

## Nancy Whiskey in real 'Showboat'

"FREIGHT TRAIN" girl Nancy Whiskey will next month spend a week singing to thousands of day-trippers and holiday-makers on a "showboat" within 20 miles of her home in Glasgow. She is taking part on July 21 in a series of cruises on the Clyde celebrating the first week of the Glasgow Fair.

## KING BROTHERS SIGN

THE King Brothers this week signed for a four-summers season in "Show Time" at the North Pier, Blackpool. If, as is likely, the option of an extra week at Blackpool is taken up, the group will finish there on October 1 and two days later will fly from London Airport to Barcelona for two weeks at the Emporio, followed by a further two weeks in Madrid. Their new LP "Three Kings And An Ace" -their first since "MD Geoff Love-is shortly to be issued. Next Tuesday, with Joan Regan, the group is to record "Blackpool Night" broadcast.

## a Palladium LP session

TED HEATH last Thursday gave a "music of tomorrow" touch to one of his most famous London Palladium Swing Sessions. He and his 18-piece band staged a lunchtime recording session in 3-D before 900 specially invited fans at London's Kingsway Hall.

This was the first of three concerts at which Ted is recording for stereo the titles of his LP - the 89th Palladium Swing Session, staged on April 12, 1953. Another recording session took place yesterday (Thursday), and the final one will be held on Friday (July 18).

### Specialists

Top engineers from Decca took their equipment to the Kingsway Hall for the recordings which included such Heath specialties as "The Champ," "The Hawk Talks," "Dark Eyes," "Fourth Dimension," "Rhapsody For Drums," and "I Got It Bad And That Ain't Good."

### U.S. trip

Jack Green, of the New York Willard Alexander office, met Ted Heath on Monday to finalise the itinerary of the Heath band's American tour this October. Song star Bobbie Britton will travel with the band, also another name vocalist - as yet unchosen. The Heath band flies to Brussels on July 16 for a concert with the Treniers. It returns the following day.

## STEELE IS WRITING (YES) A SYMPHONY!

TEENAGE idol Tommy Steele is writing a symphony. And he plans to stage it - conducted by himself - at a three-hour session in the Royal Albert Hall.

"It's a symphony with a difference," Tommy told the MM at Newcastle City Hall on Monday. "I am starting from the 1870s and working my way through to the present day with mixtures of all the different types of music. I have always wanted to conduct an orchestra. After Monday's concert, Steele left for a week's holiday before starting in Variety with a week at the Odeon, South-end. "Then I have two films to do," he said. "One in September and one next year - one a musical and the other a straight part."

## News Spotlight

THE Light Programme's "Jazz Club" on July 17 will be aired direct from the Soho Fair. The quartet and Bruce Turner's Jump Band. The proceeds from this year's Fair will be donated towards the building of a children's playground in Soho.

Guests in "The Henry Hall Show" on BBC-TV on Monday include Henri Salvador, Bertice Reading and Albert Marland.

Bands booked for the White Rock Pavilion, Hastings, include Humphrey Lyttelton (Sunday), Chris Barber (13th), Johnny Dankworth (20th), Johnny Duncan and Terry Lightfoot (27th) Vic Lewis (August 3) and Sid Phillips (10th).

Polka Dots will wax an EP of four jazz numbers for Nixa next month. On July 19, the group appears in "Six-Five Special."

Australian drummer-singer Colleen Cahill arrived in London last week for TV and radio work. In Australia, she worked at Sydney hotels and clubs and had regular broadcasts over the ABC network.

Members of the Musicians' Guild Association are going to the Grimsby Golf Club, Stanmore, next Tuesday to play for the Selmer Silver Cup.

Singer Viona Keenan has joined the Ricky Gergross Orchestra, resident at Coventry's Rialto Casino Ballroom.

German singer Giselte Griffl appears on "The Dave King Show" on ATV tomorrow (Saturday).

British originals will be played by the Allan Ganley Quartet in the Light Programme's "Music In The Modern Manner" on August 28. Originals by Allan, members of the quartet, Tony Crombie and Tubby Hayes will be heard.

Singer Shelley Moore this week cut her second EP for Equire's Starite label. She was accompanied by an all-star group - Allan Ganley (drs.), Ike Isaacs (gtr.), Kenny Powell (pno.), Coleridge Goodie (bass) and Johnny Scott (flute).

Pianist-singer Maurice Allen lety debut on Monday when he starts a week at the Metropolitan Theatre, Edgware Road.

Kismet star Doretta Morrow will be one of the personalities appearing in ATV's "Bernard Deacon Presents" on Sunday.

## Dearman

"PRESIDENT" The most remarkable value in Modern Saxophones



E♭ ALTO in gold lacquer 66 gns.  
B♭ TENOR in gold lacquer 75 gns.

Faughtlessly constructed and embodying the fine features so necessary to present-day saxists, Dearman "President" Saxophones are in great popular demand. Choice of alternative finishes gold lacquer and nickel, at same price, or silver at slight extra cost. Ask your dealer to let you try Dearman.

STOCKED AND RECOMMENDED BY EVERY DEALER OF NOTE

Dallas

A brand new hit from the U.S. best-sellers

EL RANCHO ROCK HL 8655 45/78

THE BEVERLY SISTERS F 11042 45/78

Guess things happen that way HLS 8656 45/78

JOHNNY CASH

Left right out of your heart

THE CHAMPS DECCA RECORDS

THE DECCA RECORD COMPANY LTD DECCA HOUSE ALBERT EMBANKMENT LONDON SE 11

FREE! Art leaflet Dearman "President" Saxophones. Name: \_\_\_\_\_ Address: \_\_\_\_\_ MM 5/28



Every singer needs a microphone technique. But before he can develop one there is an impressive list of DOs and DON'Ts to master. They are explained here by famous singing teacher and M M columnist—MAURICE BURMAN

# It's the mike that counts

At a private party recently, the guests were coming to the end of their meal and looking forward peacefully to the dance when there was a tremendous "whoosh" like a falling bomb.

It scared the guests, but it wasn't a bomb. It was merely the vocalist "testing" the mike. Microphones, however, are not made to be blown into and this wretched act is common among inexperienced singers.

A mike should be tested, and the only way to do it is by singing into it, preferably when the hall is still empty and when one of the band can go out front to check. When the hall fills up, it should be checked again so that the volume can be adjusted further to balance the counter-sound.

There's one thing worse than a bad singer, and that's a bad singer bellowing into a fully turned-up mike.

Good singers, too, can suffer. Either the band is drowned or it drowns the singer.

All this, of course, refers only to the public address system (PA), used in dance halls, theatres and concert halls.

There is no need to discuss a technique for recording,

broadcasting or TV as there are engineers at the other end who automatically correct any faults, even from beginners.

But with the PA you have to develop your own technique. The best way is to own a mike with amplifier—or better still a tape recorder—and practise.

Like the voice itself, a mike is a delicate instrument.



## Technique

As Jill Day says: "It's a very sensitive instrument and shouldn't be kicked or blown into. If it picks up a sigh, then there's no need to scream into it. Develop a technique and then don't think about it."

And Vera Lynn adds:

"It's a matter of feeling it yourself. It depends basically on the amount of voice and strength.

Don't swallow it, rather stand away instead of having volume down and losing the natural qualities of your voice. For low notes you should come nearer.

"So don't stand in one position but come forward and back depending on how you sing. I prefer myself to stand back and sing out. But remember the microphone is only a tool. It won't work by itself—you have to make it work for you."

With the latest mikes one doesn't need to worry about the Ps, Bs, Ss or popping, but with all mikes you must avoid breathing noises where there's a seated

audience. It is interesting to speculate on, say, Bing Crosby's voice had he emerged in a pre-mike era.

He would almost certainly have developed a big voice, whereas he sings so softly that, like most singers with such a splendid technique, he can hardly be heard 10 feet away.

To sum up, then—don't hold the mike; don't stand in one position; don't let it cover your face; get near for soft notes and back for loud; don't let it impede your natural movements and personality; don't be afraid of it—it has made every singer from Whispering Jack Smith to Wee Willie Harris. Don't forget to test it.

And finally, don't forget to switch the thing on.



● TOMMY STEELE is one singer who has really mastered the microphone technique—both as an entertainer and a BBC disc jockey.

# SONGSHEET

Now the Songwriter Coupon is being published once again, may I ask you to read the rules carefully?

Many of you, I know, want to send in more than one manuscript. You can do this, provided each one is made the subject of a separate submission, with a separate coupon, and a separate return envelope. When you mail your MS to us, remember it has got to come back to you, so do ensure that the envelope you enclose is big enough.

And please do make your manuscript readable. Many of you take the trouble to draw up your own ledger lines. This is a laborious process and makes your work look amateurish.

First of all, get some double-sheet 12-stave manuscript paper

from any music dealer. Before you write a note, map out the whole of the song's pattern.

In this way you will have no split bars and can get an equal number of bars on each line.

I have always found a "squeezer" nib very successful for the actual writing. This is a broad, pliable type. I see that one enterprising firm has now introduced the "Osmiroid 65 Fountain Pen." This incorporates a "squeezer" nib and thus gives an even flow all the time. You should get it through any good stationers.

## Film music

The Songwriters' Guild has issued a warning about film music. Some influentially placed people have been trying to cash

in on a share of the composer's royalties from film music.

The Guild reminds all writers who are members of the Performing Right Society that they have already assigned their performing right to the Society and therefore they cannot assign any part of these for any consideration to any other person or corporation.

It is, perhaps, tempting for a composer eager to edge into the film world to sign anything as long as he gets in. But this hits at himself in the long run and also weakens the position for all other writers.

Any contract made to write special music for recording in films should only cover the right to record the music with the film for which the music was written. All other rights are the sole property of the composer himself.

Hubert W. David

The Songwriter Coupon appears this week on the opposite page.

## MICROPHONES... AMPLIFIERS...



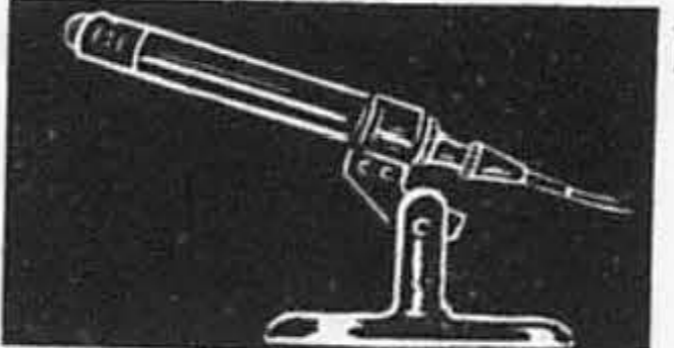
Mike and stand adaptor on "Slide Grip" stand, ready for beaming in any direction.

No. 80 Microphone, high impedance £8.8.0  
No. 81 Microphone, low impedance £8.8.0  
No. 82 Table base stand - - - £11.0  
No. 83 Clip-on stand adaptor £11.0.0

### Selmer TRUVOICE DYNAMIC MICROPHONE

**SPECIFICATION**  
Frequency response: Substantially flat from 100 to 13,000 c.p.s.  
Output Level: -57dB at high impedance.  
Polar Characteristic: Omni-directional.  
Impedance: High and low versions available.  
General: Black and gold anodised finish.  
Length 6 1/2". Head Diameter 1 1/2". Length over connector 7 1/2". Weight: Hand Microphone 6 ozs., Stand Adaptor 6ozs., Table Base 21 ozs.  
Cable: 20 feet heavy duty twin-screened.

Microphone with clip-on stand adaptor set up for table use.



### R.L.I. MICROPHONE

R.L.I. mike has output impedance 15 ohms. Output level 90 dB. below one volt/bar. Size 3 1/2" x 2 1/2" x 2 1/2". Weight 2 1/2 lbs.

No. 59  
£8.2.6



### TV 20 TRUVOICE

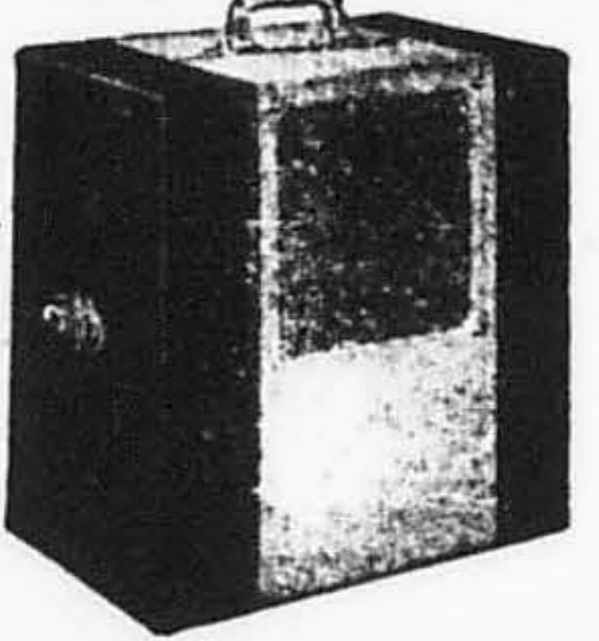
AC only 200/250 volts, 50 cycles. Two high impedance sockets on each providing facilities for connecting four microphones or instruments with volume control over any pair. Four 8" speakers. Treble and bass controls, tremolo device included.

20 1/2" x 22 1/2" x 9 1/2".  
Weight 33 lbs.  
No. 44  
TV 20  
47 gns.



### U 12 TRUVOICE

AC/DC 200/250 volts, 40-100 cycles. Power consumption 100 watts. Two 15 ohm (low impedance) inputs, tone and volume controls. Power output 12 watts. Complete equipment comprises amplifier, two speakers in casing, two 48" cables, R.L.I. microphone and stand and 25' of cable. Overall dimensions 17 1/2" x 17 1/2" x 10 1/2". Weight 38 lbs.



No. 52 U12 59 gns.

### TV 6 TRUVOICE

This new amplifier has been designed to give maximum performance with ease of portability. Frequency response is flat from 80 to 9,000 cycles and is sensibly flat from 40 to 12,000 cycles. Power output 5 watts. Operates on AC 200/250 volts, 50 cycles.

Dimensions 13" x 11 1/2" x 5 1/2".  
Weight 12 lbs.  
No. 48  
TV 6  
14 gns.



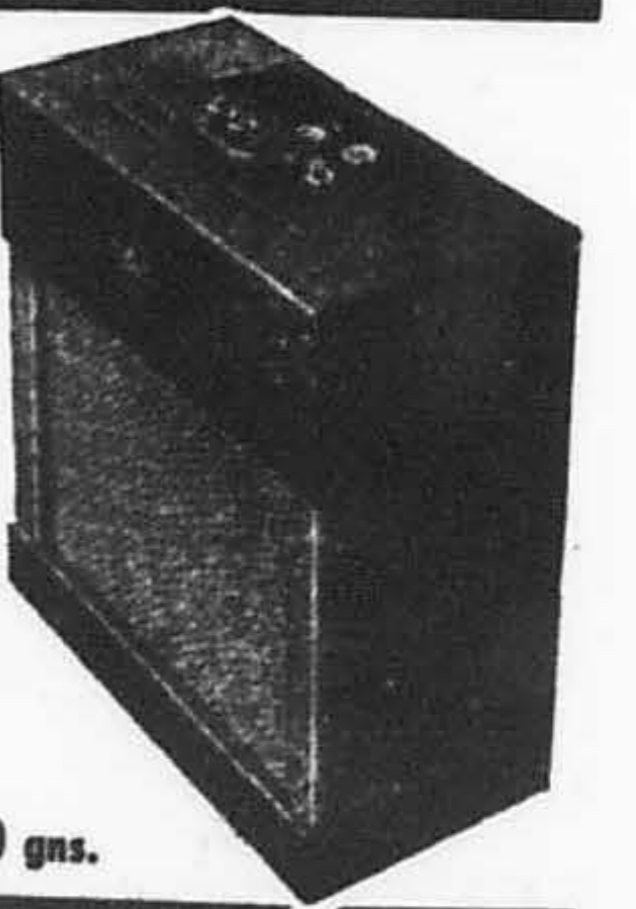
### TV 18 TRUVOICE

Operates on AC/DC 200/250 volts. Two high impedance inputs. 12" speaker. Bass and treble controls. 18 watts output, peak 20. Built-in isolating transformers make the amplifier virtually shockproof.

No. 45 TV 18  
47 gns.

### TV 12

As illustrated, 10" Speaker, sunken controls.  
No. 46 TV 12 30 gns.



# The jazz jungle

"HEAR me Talkin' to Ya," the anthology of jazzmen's quotes compiled by Nat Hentoff and Nat Shapiro, quickly established itself over here as the most rewarding and illuminating jazz book yet published.

The two diligent collaborators have now followed up with a book equally impressive — "The Jazzmakers" (Peter Davies, 25s.). It consists of 21 "profiles" of jazz giants past and present.

I don't intend this article to be a review, but from the many talking-points raised in the book, I want to concentrate on just one.

We have had—and always will have—plenty of discussion about the relative merits of American and non-American jazz.

## Originals

It is accepted everywhere that, with the debatable exception of Django, America has a monopoly of jazz "originals"—the men who make a single-handed contribution which influences the course of jazz.

Why? There are many answers, some of them platitudinous. This book, which largely concerns itself with

**Humphrey Lyttelton's column**

originators, underlines one of them.

Running through each chapter is a theme of intense struggle—struggle against the handicap of discrimination, against ferocious competition, against fierce opposition to new ideas. Let these extracts speak for themselves.

Read between the lines of this story by Baby Dodds: "I'll never forget the time when we were stopped on the streets. I was playing with Jack Carey . . . and we ran across Ory's band. When we played a number there wouldn't be much applause, but when Ory played we would hear a lot of people whistling and applauding.

"When we heard that, quite naturally our courage went down and we wanted to get away. But the wheels were tied together. It lasted about an hour and a half and it was very discouraging."

At the age of 14, Charlie Parker began to play during a jam-session with members of Count Basie's Band. "Jo Jones . . . as an expression of his feeling, took his cymbal off and threw it almost the complete distance of the room."

## Went home

Again, at the High Hat club, Parker says: "I tried doing double tempo on 'Body and Soul.' Everybody fell out laughing. I went home and cried and didn't play again for three months."

Lester Young, in the early years, found intense opposition to his "alto sound."

When he joined Fletcher Henderson, "the whole band was buzzing on me because I had taken Hawk's place. I didn't have the same kind of sound he had.

"I was rooming at the Henderson house, and Leonora Henderson would wake me early in the morning and play Hawkins' records for me so I could play like he did.

"I went back to Kansas City. I had in mind what I wanted to play and I was going to play that way."

So runs the theme, revealing a jungle compared to which our placid European scene is like an ornamental garden. There are several morals to be extracted from this. I leave you, astute reader, to extract them.

# This world of jazz

PEOPLE accustomed to reading the signs have for some time now been speaking of an improvement in America's rather feverish political climate.

Paul Robeson's impending release, after eight years without a passport, is proof enough of a real easing of tension. Soon, no doubt, we shall see numbers of U.S. political emigrants trekking back to the homeland.

And I hear that one of our musicians, refused a visa for the USA a few years ago, has been invited to apply again.

It's all good news, though offset to some extent by the temporary victory gained by discriminationists in embattled Little Rock. The South is, of course, a very tough nut to crack, even when the politicians are trying.

## Colour bar

MORE disturbing for us are recent events in the Midlands which show that colour discrimination is a going concern on this side of the Atlantic, too.

Everyone must know by now that the Scala, Wolverhampton, raised a colour bar, and that the MU promptly and properly objected, forbidding its members to perform there while the bar remained. The last I heard, local musicians were up in arms about the Union.

Now, I read, three ballrooms in Birmingham, Nottingham and Sheffield have decided that coloured customers must bring their own partners. And a Mecca spokesman complains: "It is not our job to solve the colour problem."

Maybe not; it is certainly not their job to discriminate against patrons of any particular skin-shade, which can only complicate the problem.

I take the view that to combat race discrimination successfully we need Government action. Maybe the MU should use its influence to get the matter of colour bar legislation discussed again in Parliament.

## Rosses' year

THIS year should be a rewarding one for our Rosses. Annie is at present here on holiday from the States while Ronnie is there from here. Both are doing extremely well.

A new-look Annie Ross, even more striking than the old, told me this week that "things had been really great since the Basie album." She has been busy with club, TV and recording dates.

The album, an ABC-Paramount LP called "Sing A Song Of Basie," features Nat Pierce, Sonny Payne and Eddie Jones in support of Dave Lambert, Jon Hendricks and Annie. It comes out on HMV in September.

"It's just us three singing," says Annie, "but we re-tracked and re-tracked so that it sounds like about 20. It's selling well.

"I made that record for Pacific with Gerry Mulligan and Chet Baker, and an EP with Cy Coleman—Charlie Shavers on trumpet. I also recorded with Vaughn Monroe.

"Just before leaving New York I began an album with Lambert, Hendricks, Joe Williams and the Basie band for Roulette. We have to do the other half when I get back."

## Songwriters

This coupon entitles you to free advice on any one song or lyric you may have written, OR an answer to a songwriting query.

MS must bear name and address of the sender, and must be accompanied by s.a.c. Post to Songwriters' Advice Bureau, "Melody Maker," 189, High Holborn, London, W.C.1.

The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until July 19, 1958, for readers in Britain; until August 19, 1958, for foreign and Colonial subscribers.

## Beautiful Basie

"DO you know what it's like to do a date with Basie's band?" Annie asked. "It's beautiful. I found out why it's so great and swinging. There's so much love in that band."

She refuelled with brandy and the inevitable French

youngest was America's Andy Marsala, not actually in the band but added as featured alto soloist on 'Don't Blame Me.'

"Marsala aroused the biggest reaction of all at last year's Festival when Marshall Brown introduced the Farmingdale High School Band.

"The biggest hand at the preview went to Ronnie Ross ('the only guy in the band I can talk to!' said Brown) for his imaginative discourse in Adolph Sandole's arrangement of 'Hallelujah.'

by MAX JONES

cigarette ("I've switched to Gitane, honey") and raved for a while about the perfect tone and control that Joe Williams has.

Then she said: "I saw Ronnie Ross in New York. It was some kind of international night at Minton's, and when I went in they were introducing him.

"Quite a few Americans know of him already and admire his ability. I think he'll be a big success at Newport."

## IYB preview

THE International Youth Band has been rehearsing in New York, and every report I've seen speaks highly of Britain's representative.

Leonard Feather sends this account of a preview performance:

"Some of the musicians looked like children, others seemed poised and mature. The

## Columbia LP

"MANY listeners were no less impressed with trumpeter Dusko Gojkovic (Yugoslavia), writes Feather.

And Roger Guerin (France), with a spare, Miles-like style, provided a surprise when he eased into a spontaneous extension of 'Swingin' The Blues.'

"But at this stage individual credits are not too important. The whole story will be told eloquently in the band's trans-Continental travels and on the Columbia LP that will preserve this unique convention."

## Knocke & Cannes

TRYING to sort out who plays when at Europe's twin festivals is just about the hardest job I've ever tackled.

This is what I'm told will happen.

Knocke opens tomorrow (5th) with a Middle Period concert starring Ella, Hawkins, Dickenson, Buckner, Byas, Eldridge, Grappelly and the Sam Price



• Annie Ross

... recording with Basie.

group (with Arvell Shaw and J. C. Heard). Same programme at Cannes on 8th.

JATP performs at K. and C. on the 6th and 9th respectively, and there is New Orleans on the 7th and 10th. At the N.O. concerts will be Bechet, Buckner, Nicholas, Price, Ella, Luter and others.

There is no jazz at Knocke on July 8 and 9, then Modern Jazz on the 10th (MJQ, Gillespie, Getz, Byrd, Jaspas and Walter Davis Trio (with Doug Watkins and Art Taylor) and 12th (Byrd, Jaspas, Davis, Zoot Sims, Sarah Vaughan). The 11th features All Styles.

All Styles is repeated at Cannes on 13th, and modern concerts similar to those at Knocke are presented on 11th and 12th.



# TOMMY STEELE and Ann Donati

After the speculation and the gossip comes the exciting news of Tommy's engagement to Ann Donati! Don't miss this great story of their lives—private and career-wise—courtship and romance, in Picturegoer out now!

Also

## FRANK SINATRA—

a warm-hearted tribute by his friend, admirer, and protégé—Vic Damone!

HURRY FOR YOUR COPY!

OUT NOW!

4½<sup>D</sup> Picturegoer EVERY THURSDAY



# Dizzy unearths new talent

**"DIZZY ATMOSPHERE" (LP)**  
Dishwasher; Someone I Know; D.D.T.; Whisper Not; About Time; Day By Day; Rite Of Swing; Over The Rainbow.

(London 12 in. LTZ-U15125—37s. 6jd.)  
Billy Mitchell (tr.); Billy Root (bar.); Lee Morgan (tp.); Al Gray (tmb.); Wynton Kelly (pno.); Paul West (bass); Charles Persip (drs.) 18/2/57. USA. (Am. Specialty.)

THIS is a contingent from Dizzy Gillespie's big band as it was at the time this session took place, in February last year. Taken as a whole, it has much of the Dizzy atmosphere, which, of course, inspired its title—in-cluding the familiar Gillespie fault of too often completely disregarding such niceties as poise and repose for the sake of superficial excitement.

Happily, however, there are also more than mild indications of Dizzy's knack of unearthing highly promising new soloists.

Given the right opportunities, trombonist Al Gray and, especially, trumpet player Lee Morgan should reach the top. Morgan already shows to a notable extent just about everything that jazz greats are made of. Gray is an imaginative player who does not need a great deal more than the polish experience should bring.

Then there's baritone Bill Root, who in "Someone" comes through as a ballad tempo soloist with more than average possibilities. Tenorist Billy Mitchell is far less enjoyable to my ears. He drives hard, but has yet to learn the meaning of taste and how to construct a worthwhile line.

Pianist Wynton Kelly, coming in the different category of veterans, I pass over with the comment that he performs as a soloist with his usual competence. Which leaves the rhythm section.

Except when the slowness of the tempo holds it within bounds, it is conspicuous mainly for exuberance. But then, that is the Gillespie formula. There are worse ones.—Edgar Jackson.

## Vibories

**LEONARD FEATHER WEST COAST JAZZMEN (EP)**

"Swingin' On The Vibories"  
Stompin' At The Savoy (a); Ornithology (b).

(HMV 7EG8357—11s. 1jd.)

(a)—Feather (vibories, pno.); Bob Enevoldsen (tmb., lnr.); Gerry Wiggins (pno., vibories); Red Mitchell (bass); Stan Lavey (drs.). January 1956. USA. (Am. ABC-Paramount.)  
(b)—Sonny Clarke (vibories); Kenny Drew (pno.); Leroy Vinnegar (bass); Lawrence Marable (drs.). Do. Do. (Do.)

THIS EP again presents the vibories, that attachment for the vibraphone which enables a vibraphone to be played by means of a piano-like keyboard.

We first heard it on a Leonard Feather MGM EP I reviewed last February. But this new record is one up on that. In "Stompin'," Kenny Drew takes a chorus in chords which is about the one thing which could not be done equally effectively by any good vibraponist playing with mallets in the ordinary way.

This side also has a generous ration of Bob Enevoldsen and a solo by Red Mitchell.

Nevertheless, the seven-minute, fast "Ornithology," featuring the vibories throughout, is the better side.

Because, although Leonard Feather does well enough on both piano and vibories in "Stompin'," he himself would probably be the first to agree that as a keyboard manipulator he is hardly the equal of Kenny Drew or Sonny Clarke.—Edgar Jackson.

## Goodmanesque

**ROLF KUHN QUARTET (LP)**

"Streamline"

Keystone; Laura; Swinging Till The Girls Come Home; Love Is Here To Stay; Bright Pace; Street Of Dreams; Pow!; I Remember You; Rolf's Tune; Streamline.

(Vanguard 12 in. PPL11009—35s. 10d.)

Kuhn (cl.); Ronnell Bright (pno.); Joe Benjamin (bass); Bill Clark (drs.). Possibly late 1956. USA. (Am. Vanguard.)

WE have already heard 29-year-old German-born clarinetist Rolf Kuhn with the Eddie Costa Trio in their Newport Jazz Festival record on Columbia-Clef 33CX10108 (MM, 31/5/58).

This new studio recording hardly marks him as a jazz great, but it does show him in a very much better light.

Kuhn is a schooled musician who started learning piano at nine. By the time he was 12 he had already changed to clarinet. It wasn't so very many years later that he was finding himself a consistent jazz poll winner.

But all that happened in Germany. Kuhn did not arrive in America until 1956. Like so many non-Americans of his age, whose jazz ideas were mainly acquired from records, his chief inspiration seems to have been Goodman. Occasionally traces of De Franco creep in, but the prevailing wind is Goodman.

This makes him, stylistically, somewhat dated for some. But even then he will find him a pleasing-toned, well-groomed player—lyrical at slow tempos, nimble and imperturbable at the faster ones, and always tuneful and easily assimilated.

But, to my ears, the most enticing performer is pianist Ronnell Bright, and I would have liked to hear much more of him. They give him "I Remember You" as a solo to himself, but it's all ballad tempo—and partly ad lib at that.—Edgar Jackson.

## Elegance

**COLEMAN HAWKINS (LP)**

"The 'Hawk' Talks"

Lucky Duck (f); Spellbound (a); I Can't Get Started (e); Lonely Wine (c); Ruby (g); Trust In Me (c); If I Could Be With You (c); "Moulin Rouge" Theme (f); Midnight Sun (d); Amber (b); Lost In A Fog (b); Carioca (b).

(Brunswick 12 in. LAT8242—37s. 6jd.)

(a), (b)—Hawkins (tr.) with unidentified orchestra. 31/1/52. USA. (Am. Decca.)

(c), (d) — Hawkins (tr.); Danny Bank (bar.); Joe Wilder (tp.); Bill Doggett (pno.); Danny Mendelsohn (cel.); Sam Makier (str.); Trigger Alpert (bass); Jimmy Crawford (drs.). 26/2/52. Do. (Do.)

(e) — Hawkins (tr.); Unidentified vib., pno., gtr., bass, dra. 30/7/52. Do. (Do.)

(f), (g) — Hawkins (tr.) with orch. directed by Paul Neilson (personnel untraced). 27/4/53. Do. (Do.)

SOME exceptionally rich Hawkins and some less inspired examples are to be found on this collection of 1952 and '3 recordings which feature him almost exclusively.

"If I Could Be" and "Can't Get Started" were cut on a good day for Hawk, and with acceptable support. He rhapsodizes elegantly—with full, breathy tone, controlled power and the certainty of phrase which marks the master improviser.

These can be bought together on a single, and so can "Lucky Duck," the hardest-swinging item on a set given over mostly to ballads. Others, including a compelling "Midnight Sun," are available on EP, so the album becomes an extravagance to be weighed well in the mind.

On a few of these, such as "Lonely Wine," the mood is uncomfortably lush, particularly when the ear-drums are assaulted by a species of Hawaiian guitar.

But for the most part it is strong and vibrant tenor which does not grow sickly even when strings are about, as they are on "Carioca." "Spellbound" (introduced with lovely tone), "Lost In A Fog" and "Amber."

The "Moulin Rouge" theme was not cut out for jazz treatment, but Hawkins sets out to show that it can be done and is tolerably successful. I'd rate this among the best sets of romantic Hawkins.—Max Jones.

## Tasteful

**BUDDY COLLETTE AND HIS TRIO (EP)**

"Calm, Cool And Collette"  
Undecided (Charlie Shavers); Night In Tunisia (Dizzy Gillespie); Johnny Walks (Collette).

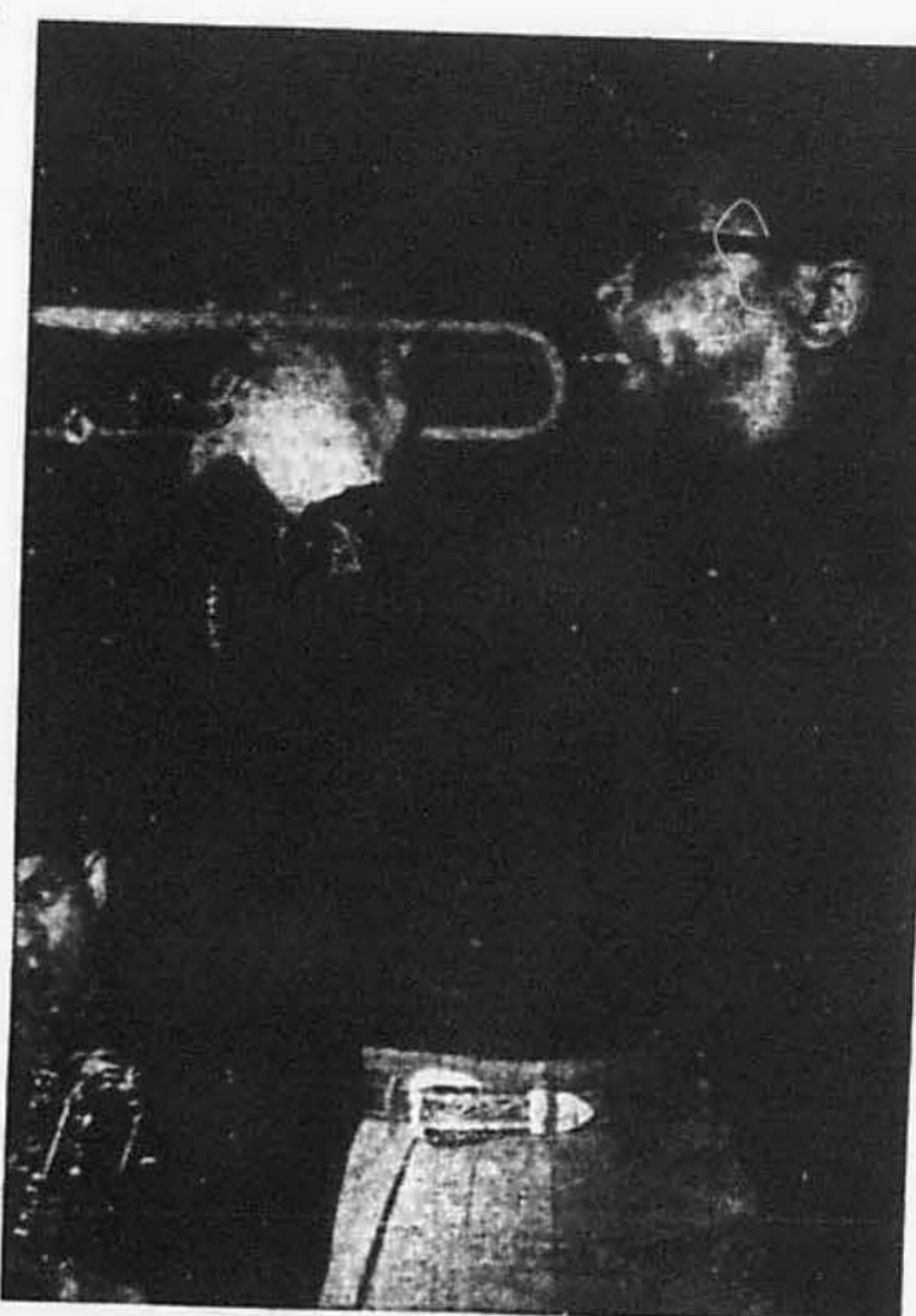
(HMV 7EG8358—11s. 1jd.)

Collette (alto, flute); Dick Shreve (pno.); John Goodman (bass); Bill Dole (drs.). January 1957. USA. (Am. ABC-Paramount.)

TO the "Calm" and "Cool" that have already been bestowed on this record one could fairly add "cornel."

Collette plays flute in "Tunisia," alto in the other two. He is delightful on both—soft and smooth when he wants to be caressive; firm, but never aggressive, when he feels a more resolute approach is needed. His own 64-minute "Johnny Walks" is a model of irreproachably tasteful blues by a sympathetic modern jazz man.

All his supporters are featured also as soloists. Note especially 28-year-old, Kansas City-born, ex-Les Brown pianist Dick Shreve. He uses his high standard of musicianship (vouched for by his Oklahoma City University degree) for a tasty line in unassuming but understanding jazz.—Edgar Jackson.



● DIZZY GILLESPIE—conspicuous mainly for exuberance.

# CAPSULE REVIEWS

**SONNY TERRY AND BROWNIE MCGHEE (EP)**

Brownie McGhee: Me And My Dog; Secret Mojo Blues.  
Sonny Terry: Silver Fox Chase; South Bound Express.

(Melodisc EPM-83—12s. 10jd.)

THE McGhees, made some 11 years ago and formerly available on Melodisc 1127, are warm, gently swinging blues, just voice and guitar. "Mojo" is here misspelled "Moto" on label and sleeve.

Terry is joined by Woody Guthrie for his fantastic "Fox Chase" speciality and a train blues, both primarily instrumentals. Potential buyers should bear in mind that these two come from the long-play album on MLP516.—M. J.

**HAPPY WANDERERS (LP)**

"Marching"

The Thin Red Line; Whistling Rufus; On The Quarter Deck; Colonel Bogey; Standard Of St. George; The Mad Major; Sons Of The Brave; Washington Greys; Light Of Foot; National Emblem; The Great Little Army; El Abanico; Old Comrades.

(Esquire 12 in. 32-844—39s. 7jd.)

MARCH music undoubtedly has its devout followers; to them, and Wanderers fans, this LP may be a godsend. Other readers will surely find it too long, samey and unswinging, though fair for what it is.—M. J.

## Reissues

**SAM GARY ("Again Sam Gary Sings Spirituals")—Troubles Of The World; A Closer Walk With Thee; His Eye Is On The Sparrow.** (Prev. Esquire 32-017, revd. 25/5/57.) All now also EP EP169.

**STAN GETZ ("Don't Get Scared")**

—Prelude To A Kiss. (Prev. Esquire 10-106, revd. 8/12/51.) I'm Getting Sentimental. (Prev. 10-178, revd. 8/12/51.) Don't Get Scared; Flamingo. (Prev. 10-208, revd. 18/4/52.) All also 20-007. All now also EP EP164.

**DIZZY GILLESPIE—Devil And The Fish; Rumbola.** (Prev. Columbia Clef 33C9030.) Both now also 10 in. 78 LB10087.

**BENNY GOODMAN SEXTET—Just One Of Those Things; Tiger Rag.** (Prev. Parlophone R3022.) China Boy; Ain't Misbehavin'. (Prev. R3014.) Shine. (Prev. R3002.) Rachel's Dream; She's Funny That Way. (Prev. R3003.) I Got Rhythm. (Prev. R3007.) (All prev. also 33S1048.) All now also Fontana 10 in. LP TFR0006.

**COLEMAN HAWKINS ("Sean And The Boys")—I Mean You; You Go To My Head.** (Prev. Esquire 10-122, revd. 12/5/51.) Sean And The Boys; Cocktail For Two. (Prev. 10-122, revd. 16/8/51.) All now also EP EP192.

**TED HEATH MUSIC—Swingin' Shepherd Blues; Raunchy.** (Prev. Decca P11000, 45P11000.) Little Serenade; Tequila. (Prev. P11003, 45P11003.) All now also EP DFE8487.

**GENE KRUPA ORCHESTRA ("Leave Us Leap")—How High The Moon?** (Prev. Columbia DB263.) Leave Us Leap. (Prev. DB2990.) 33S1051.) Lover. (Prev. DCS481.) All now, together with prev. unissued Yesterday, Philips EP BBE12173.

**CHARLIE PARKER—DIZZY GILLESPIE ("Bird And Diz")—Leap Frog; Mohawk.** (Prev. Columbia Clef SEB10067.) Now also 10 in. 78 LB10068.

**KING PLEASURE—Red Top; Jumpin' With Symphony Sid.** (Prev. Esquire 10-336.) Sometimes I'm Happy; This Is Always. (Prev. 10-452.) (All prev. also 20-006.) All now also EP EP187.

## TOP JAZZ EPs, LPs

- (1) MY FAIR LADY (LP)  
Shelley Manne (Vogue)
- (2) THE ATOMIC MR. BASIE (LP)  
Count Basie (Columbia)
- (9) LIKE SOMEONE IN LOVE (LP)  
Ella Fitzgerald (HMV-Verve)
- (4) JAZZ ULTIMATE (LP)  
Bobby Hackett and Jack Teagarden (Capitol)
- (7) GERRY MULLIGAN-PAUL DESMOND QUARTET (LP)  
(Columbia-Clef)
- (10) AT THE STRATFORD SHAKESPEARE MEMORIAL (LP)  
Oscar Peterson (Columbia-Clef)
- (8) MONTY SUNSHINE SHOWCASE (EP)  
(Pye-Nixa)
- (-) DAVE DIGS DISNEY (LP)  
Dave Brubeck (Fontana)
- (6) KID ORY IN EUROPE (LP)  
(Columbia-Clef)
- (-) JAZZ PERENNIAL (LP)  
Charlie Parker (Columbia-Clef)

STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART

LONDON—Rolo For Records, E.10. GLASGOW—McCormack's, Ltd., C.2. BELFAST—Atlantic Records. MANCHESTER—Hime and Addison, Ltd., and Record Rendezvous, BIRMINGHAM—R. C. Mansell, Ltd., The Diskery, 5, NEWCASTLE—J. G. Windows, Ltd., 1, LIVERPOOL—Beaver Radio, Ltd., 1, CARDIFF—City Radio (Cardiff), Ltd.

**Count Basie and his Orchestra playing Neal Hefti**

The kid from Red Bank Duet; After supper Flight of the Foo Birds Double-o Teddy the Toad Whirly-Bird Midnite Blue; Splanky Fantail; Lil' darlin'

33SX1084

# THE ATOMIC MR. BASIE



**STANLEY DANCE PETER TANNER BOB BURNS SINCLAIR TRAILL**  
all made this record their 'Pick of the Month' in "JAZZ JOURNAL".

**MAX JONES**  
reviewing this record in "MELODY MAKER" said: "... Splendidly recorded... the band is in top form."

**Columbia**

(Regd. Trade Mark of Columbia Graphophone Co. Ltd.)

33 1/2 r.p.m. Long Playing Record

E.M.I. Records Ltd., 8-11 Great Castle St., London W.1

ABOVE ALL PARAMOUNT For SERVICE & VALUE PART 2 YEAR, EASIEST EXCHANGE G.TEE TERMS

TRIXON VIBES "CHORDS OF THE STARS" BOB HAYES - DAVE CAREY - AND MANY OTHERS

PARAMOUNT MUSICAL INSTRUMENT CO. 7475 SHAFESBURY AVENUE, W.1. GER 9176/4472 - OPEN ALL DAY SAT.

BILL LEWINGTON 13 MACCLESFIELD STREET (1st Floor) SHAFESBURY AVE., W.1 GER 4201

ALSO, Selmer No. 1955 models, new... Alto King (U.S.A.), F.A.M. G.L., soprano... Alto Hawk (U.S.A.), F.A.M. G.L., soprano...

Rudal... Send for free lists. Easy Terms... Exchange, open until 5 p.m. Sat.

BANDLEADERS! Are you playing all the Hit Tunes? All Publishers' Orchestrations by return.

MODERN MUSIC Flute, Buffet, wood, down 50, gold keys... Special Argus, written for any combi.

HARRY HAYES Complete & Specialist Service for Saxophones and Clarinets... Vocalists Wanted

"Melody Maker" Classified Advertisement Rates ENGAGEMENTS WANTED 5d. Per Word

SITUATIONS VACANT 5d. per word... SPECIAL NOTICES 1/- per word... PUBLIC NOTICE, Special Notices, Lost and Found, Sales by Auction, Personal, Instrument Repairs, Tuition, Musical Services, Club Calendar, Halls, Services, Recording & Printing.

MUSICAL SERVICES 1/- per word... AMATEUR JAZZMEN, some reading, rehearsals.—Box 6001, M.M.

LEW DAVIS OFFERS Secondhand BARGAINS in REED INSTRUMENTS... Alto Sax, Tenor King, F.A.M. G.L., 45/00

LEW DAVIS LTD. 134 CHARING CROSS ROAD, LONDON, W.C.2. TEU 6562

HARRY HAYES... Complete & Specialist Service for Saxophones and Clarinets... Vocalists Wanted

HARRY HAYES... Complete & Specialist Service for Saxophones and Clarinets... Vocalists Wanted

LEW DAVIS OFFERS Secondhand BARGAINS in REED INSTRUMENTS... Alto Sax, Tenor King, F.A.M. G.L., 45/00

LEW DAVIS LTD. 134 CHARING CROSS ROAD, LONDON, W.C.2. TEU 6562

LEW DAVIS LTD. 134 CHARING CROSS ROAD, LONDON, W.C.2. TEU 6562

LEW DAVIS LTD. 134 CHARING CROSS ROAD, LONDON, W.C.2. TEU 6562

LEW DAVIS LTD. 134 CHARING CROSS ROAD, LONDON, W.C.2. TEU 6562

LEW DAVIS LTD. 134 CHARING CROSS ROAD, LONDON, W.C.2. TEU 6562

LEW DAVIS LTD. 134 CHARING CROSS ROAD, LONDON, W.C.2. TEU 6562

The "WESTMINSTER" 10 WATT AMPLIFIER... High quality 10" speaker. Top-mounted speaker controls.

FOOTE HAS IT... Send for FREE bargain list of YOUR instruments. Easiest Terms. GER. 1811.

C.O.D. HURRY! 2 copies each of all orders... Prompt same day dispatch of all orders.

BOOSEY & HAWKES... 8-10 DENMAN STREET, PICCADILLY CIRCUS, LONDON, W.1 GERARD 1648

DRUMS... DRUMS to be repaired as new. B.D.U.M. ANCHOR 6/1. STOP CRAMP.

DOC. HUNT... The most popular mouthpiece for 30 years. Silver plated. Custom fit.

BARGAINS IN INSTRUMENTS... GIGSTER DRUM OUTFIT. Blue Gilt Finish... BUDY BUCK TRUMPET, by G.L. and Nickel Silver

PERSONAL 1/- per word... ALL BRASS instruments taught. Beginner to advanced.

INSTRUMENTS FOR SALE 6d. per word... ALTO SELMER Ocarina, good condition, limited stock.

BOOSEY & HAWKES... 8-10 DENMAN STREET, PICCADILLY CIRCUS, LONDON, W.1 GERARD 1648

BOOSEY & HAWKES... 8-10 DENMAN STREET, PICCADILLY CIRCUS, LONDON, W.1 GERARD 1648

STANLEY LEWIS... OUR ILLUSTRATED ART BROCHURE IS FREE ON REQUEST.

THE STARS USE... THE MOST POPULAR MOUTHPIECE FOR 30 YEARS.

BARGAINS IN INSTRUMENTS... GIGSTER DRUM OUTFIT. Blue Gilt Finish... BUDY BUCK TRUMPET, by G.L. and Nickel Silver

SELMER SUMMER SALE 114/116 CHARING CROSS ROAD, LONDON, W.C.2 (TEU 0444)

KITCHENS... PURCHASE TAX REDUCTIONS on all new instruments. Send for full details.

BOOSEY & HAWKES... 8-10 DENMAN STREET, PICCADILLY CIRCUS, LONDON, W.1 GERARD 1648

BOOSEY & HAWKES... 8-10 DENMAN STREET, PICCADILLY CIRCUS, LONDON, W.1 GERARD 1648

STANLEY LEWIS... OUR ILLUSTRATED ART BROCHURE IS FREE ON REQUEST.

THE STARS USE... THE MOST POPULAR MOUTHPIECE FOR 30 YEARS.

BARGAINS IN INSTRUMENTS... GIGSTER DRUM OUTFIT. Blue Gilt Finish... BUDY BUCK TRUMPET, by G.L. and Nickel Silver

**New residents move in**



New residents on Saturday and Sunday at the NFF's Marquee Club, W., are Ceylon singer Yolanda, and Quintet leader Joe Harriott. They are seen in action (above) at Saturday's opening session.

**ELLA RETURNING IN MAY, 1959**

ELLA FITZGERALD will be returning to Britain next May. London agent Harold Davison broke this news to the MELODY MAKER just before leaving for the Continent and New York. Davison, who is travelling to Munich, Milan and Rome before flying to the States on Monday, said he was going over to finalise plans involving British tours by the "Jazz From Carnegie Hall" unit, Duke Ellington, Count Basie, Paul Robeson and Ella.

**Robeson in July**

"I shall be visiting the Knocke and Cannes Jazz Festivals on returning from the States," added Davison. Robeson, whose visit to Britain was prevented owing to Stateside passport difficulties, will be coming to Britain around July 20. After a short vacation, he will go on tour.

**ALMA TEAMS UP FOR NEW SERIES**

ALMA COGAN is in line for a big radio series with comedians Morecambe and Wise starting on July 21. The shows will be transmitted each Monday evening in the Light Programme.

The programmes will be pre-recorded—the first from the BBC's Manchester studios on July 13. Next Tuesday, Alma opens with Morecambe and Wise at the Winter Gardens, Morecambe, for a 10-week summer season.

She is now definitely set to appear in South Africa in September, playing a fortnight's cabaret in Johannesburg.

**A star goes North**

Trumpet star Kenny Baker will be featured tomorrow (Saturday) with the Saints Jazz Band at the Bodega, Manchester. On July 12, and for the next four Saturdays, Kenny will appear at Manchester's Piccadilly Hotel.

**PARTNERS ONLY DECIDES MECCA**

ERIC D. MORLEY, top executive of the Mecca dancehall chain, on Wednesday told the MELODY MAKER why the company had imposed a partial colour bar at three Midland halls.

Mecca's Grand Casino, Birmingham, was this week brought into line with the Locarno, Nottingham, and Locarno, Sheffield, in refusing admittance to Negroes unless they take their own partners.

"This is not a bar but a restriction," declared Morley. "Our job is to keep order in our halls."

"We have noticed that when a

**'Our job is to keep order'**

coloured man asks a white girl for a dance and is refused, he generally becomes abusive. This happened a month ago at Sheffield when six coloured men were involved in a knife fight. So on went the ban. A week later 12 coloured men were involved in the same thing at Nottingham, and now it has happened at Birmingham.

**'Restriction'**

"The restriction applies to three of the 27 Mecca halls, but we are prepared to extend it if any other similar incidents occur in other halls. If things improve

we are prepared to lift the restriction."

He added: "We have had no reaction from the Musicians Union."

At Wolverhampton, where the Union has banned the colour-bar Scala Ballroom, local band-leaders have talked of forming a breakaway union.

Said local leader Bob Gough: "I am very keen on the idea."

At Wolverhampton on Monday a man was committed for trial at the Quarter Sessions accused of causing £255 worth of damage at the Scala to instruments belonging to the local Don Smith Band, which is defying the ban.

**BEAUTY QUEEN**



CAROL ELVIN, 19-year-old pin-up vocalist with Ivy Benson, has something to sing about.

Last Saturday, she left the stand with Ivy's Band at the Villa Marina, Douglas, IOM, to compete in ABC-TV's "Holiday Town Parade" Beauty Queen contest televised from the near-by Palace Ballroom. She was voted runner-up. Before joining Ivy, Carol was on the London stage as a dancer.

**Humph Band going out to Provinces**

THE Humphrey Lyttelton Band is set for a number of provincial dates this month, starting on Sunday at the White Rock Pavilion, Hastings.

**Hoo-Ray**

Husband and wife team Teddy Johnson and Pearl Carr will start a series of appearances in the Ted Ray BBC-TV show in September. They are starring this summer at Great Yarmouth.

The band is also booked at the Carlton Ballroom, Slough (14th); RAF Station, Cranwell (15th); The Pavilion, Bournemouth (20th); Floral Hall, Gorleston (22nd); Embassy Ballroom, Swansea (24th) and Embassy Ballroom, Cardiff (25th).

In addition it has two BBC Light Programme airings—"Band Box" on July 14 and "Jazz Club" on July 17.

The band returned to work at the Lyttelton Club, W., on Wednesday, after its annual holiday. Yesterday (Thursday), at Birmingham Town Hall, it recorded three programmes for the Radio Luxembourg series it shares with the Chris Barber Band.

**NEXT WEEK SUMMER LP SUPPLEMENT FREE!**

**Eve tops the bill**

Eve Boswell tops the bill in a "Stars At Blackpool" show on BBC-TV today (Friday). Then on July 21, she is to broadcast a 30-minute deejay show from Blackpool. Eve will play records of stars appearing in Blackpool this summer.

**'SONG of SOHO' DAY**

MONDAY, July 14, is Song of Soho Day. That evening, at Lysbeth Hall, Soho Square, the Finals of the "Write a Song of Soho" Contest will be held before a seated audience.

Organised by the Soho Association and the MELODY MAKER as part of the attractions for this year's Soho Fair, the contest has attracted over 250 specially written songs. Those selected for the Finals will be performed by two well-known vocalists, who will be accompanied by a trio led by bassist Micky Ashman.

**Rewards**

The song selected by the panel of Show Business judges as the best of the 250 will be published by Francis, Day and Hunter, Ltd., and will be recorded by HMV. The Soho Fair officially opens on Sunday, July 13.

**Joan Small booked for Saturday date**

Joan Small has been booked as resident singer in the BBC's "Saturday Night On The Light" programmes, which return to the air on Saturday next (12th).

The musical group featured in the show is the Johnny Douglas Quintet. Compère is Phil Park. Joan, currently appearing with Eric Winstone at Butlin's, Clacton, has four late-night broadcasts with the Winstone band in August—on the 2nd, 9th, 20th and 27th.

**Jackie Davies Ork opens at Ilford**

The new Jackie Davies Orchestra opened at Ilford Palais on Tuesday, taking over from the Nat Allen Gang, now at Leeds Locarno.

Jackie (vibes, gtr., vcls.) leads Dennis Roberts (tp.), Bill Boyle (tr., flute), Ken McKenzie (pno.), Harry Barnett (gtr.), Bob Todd (bass) and Ray Taylor (dr.).

**Teddy Layton Band to aid Bob Wallis**

The Teddy Layton Band has been added to the bill for the benefit session at the Ken Colyer Club tonight (Friday) in aid of trumpeter Bob Wallis.

Wallis last week underwent an operation at the Sampson Street Hospital, Plaistow. His condition is "satisfactory" but he is expected to be in hospital for another five or six weeks.

Also on tonight's bill to help Wallis are the bands of Ken Colyer, Acker Bilk, Sonny Morris, Mike Peters, Johnny James, Cyril Preston, the Jubilee Jazzmen and pianist Ron Vickers.

**THE MOST INFECTIOUS SONG OF THE YEAR THE ONLY MAN ON THE ISLAND**

Records: TOMMY STEELE (Decca) VIC DAMONE (Phillips) DENNIS LOTIS (Columbia)

BRON. ASSOC. PUBLISHERS LTD., 133a Charing Cross Rd., W.C.2. GER 5063

**MUSIC FOR GUITAR**

- ALBUM OF SOLOS arr. BERT WEEDON ... 3/6 By Post 3/9 (Lady in Red • I'll String Along With You • Etc.)
- ALBUM OF SOLOS arr. DICK SADLEIR ... 2/6 By Post 2/9 (Moonlight Bay • When You're Smiling • Etc.)
- ALBUM OF SOLOS arr. CYRIL DE VEKEY ... 2/6 By Post 2/9 (Avalon • Margie • Dinah • Etc.)
- SKIFFLE ALBUM (GUITAR CHORDS & FINGERING) 2/6 By Post 2/9 (Dirty Old Town • Railroad Man • Etc.)
- MODERN HOT SINGLE STRING SOLOS ... 3/6 By Post 3/9 (Arr. NED COSMO)
- SADLEIR'S DIAGRAMMATIC SELF-TUTOR... 4/- By Post 4/3
- SADLEIR'S MODERN PLECTRUM GUITAR PLAYING 5/- By Post 5/3

FROM YOUR DEALER or FELDMANS 64 DEAN STREET, W.1

**MELODY MAKER**

Vol. 33 No. 1287

EDITORIAL OFFICES: 189, High Holborn, W.C.1

Telephone: CHAncery 3344

Editor: PAT BRAND

ADVERTISEMENTS OFFICES: 96, Long Acre, W.C.2

Telephone: TEMple Bar 2468

Ad. Manager: BASIL K. LAWSON

Provincial News Editor: JERRY DAWSON, 2-4, Oxford Road, Manchester, 1. Central 3232.

Belfast: Bill Rutherford, 161, Orby Drive, Belfast (Belfast 57574).

Chicago: Bernard Asbell, 1325, East 50th Street, Chicago 15, Illinois.

Cologne: D. Dietrich Schulz-Koehn, Aversstrasse 24, Cologne-Nippes.

Copenhagen: Hans Jorgen Pedersen Estervej, 10a, Hellerup, Denmark.

Dublin: Dolores Rockett, 26, Road, Dublin.

Hollywood: Howard Lucraft, P.O. Box 91, Hollywood 28, California, U.S.A.

Milan: Giuseppe Barazzetta, 10, Via Montevideo, Milan 743.

Montreal: Henry P. Whiston, Radio Canada Buildings, Montreal.

New York: Ren Grevatt, 94, Upper Montclair, New Jersey.

Leonard Feather, 340, Riverside Drive, N.Y. Burt Korall, 25, Millington Street, Mount Vernon, N.Y.

Paris: Henry Kahn, 37, Rue du Louvre, Paris, 2me.

Rome: Laurence Wilkinson, Stampa Estera Via della Mercede 54, Rome.

Rotterdam: Anton Kop, Jr., Alard Piersonstraat, 5B, Rotterdam W.

Stockholm: Sven G. Winquist, Stockholm, 7, P.O. Box 225.

Toronto: Helen McNamara, Toronto, Toronto Telegram.

Annual subscription 37s.

**CUT HERE**

To..... Newsagent  
Please deliver/reserve Melody Maker every week.

Signed.....  
Address.....