

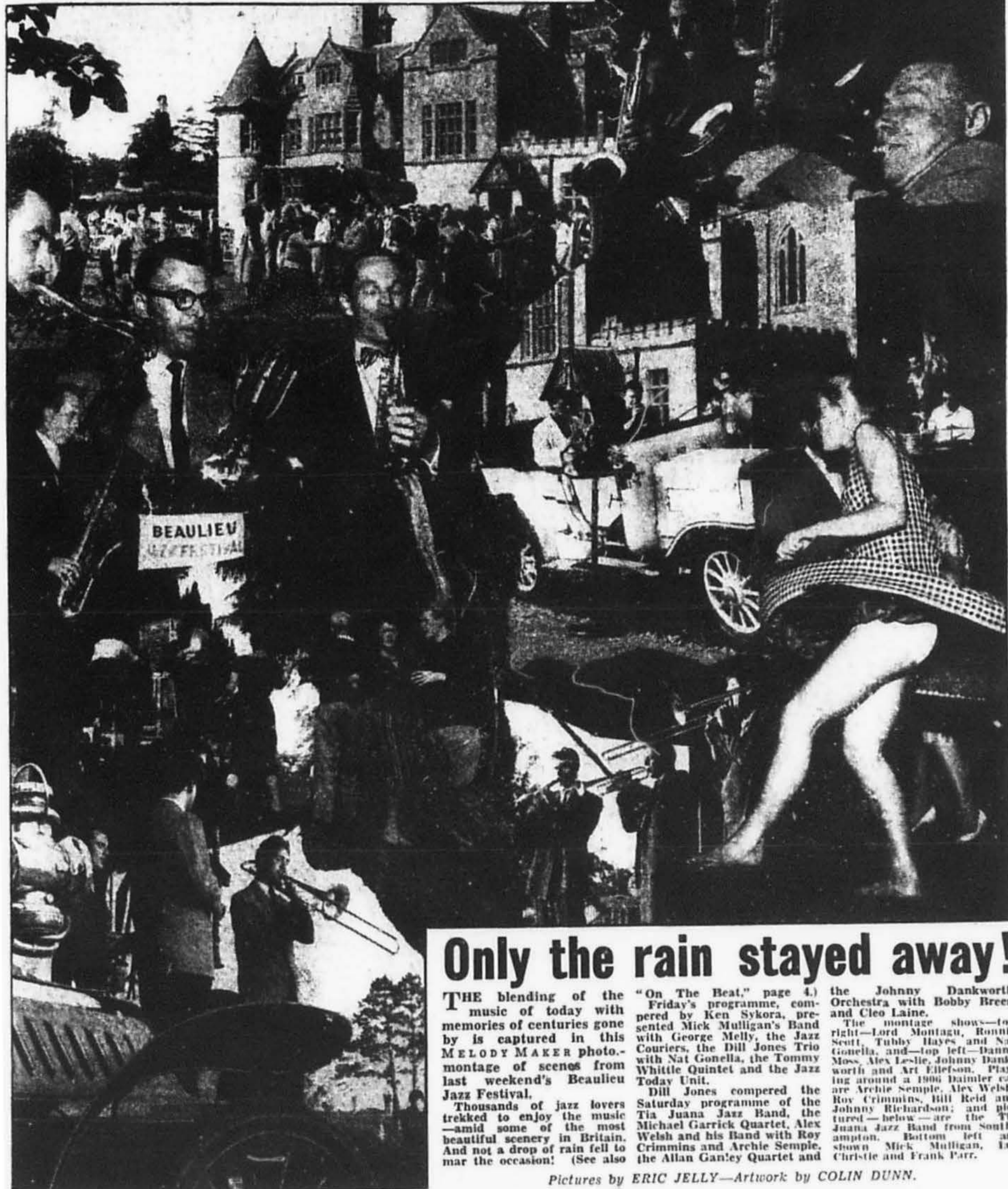
Melody Maker

AUGUST 9, 1958 Over 114,000 Copies Weekly EVERY FRIDAY 6d.

**Belafonte
talks to
the MM**

See Page 3

JAZZ COMES TO BEAULIEU



Only the rain stayed away!

THE blending of the music of today with memories of centuries gone by is captured in this MELODY MAKER photo-montage of scenes from last weekend's Beaulieu Jazz Festival.

Thousands of jazz lovers trekked to enjoy the music—amid some of the most beautiful scenery in Britain. And not a drop of rain fell to mar the occasion! (See also

"On The Beat," page 4.) Friday's programme, compered by Ken Sykora, presented Mick Mulligan's Band with George Melly, the Jazz Couriers, the Dill Jones Trio with Nat Gonella, the Tommy Whittle Quintet and the Jazz Today Unit.

Dill Jones compered the Saturday programme of the Tia Juana Jazz Band, the Michael Garrick Quartet, Alex Welsh and his Band with Roy Crimmins and Archie Sempie, the Allan Gan'ey Quartet and

the Johnny Dankworth Orchestra with Bobby Breen and Cleo Laine.

The montage shows—top right—Lord Montagu, Ronnie Scott, Tubby Hayes and Nat Gonella, and—top left—Danny Moss, Alex Leslie, Johnny Dankworth and Art Elletson. Playing around a 1906 Daimler car are Archie Sempie, Alex Welsh, Roy Crimmins, Bill Reid and Johnny Richardson; and pictured—below—are the Tia Juana Jazz Band from Southampton. Bottom left are shown Mick Mulligan, Ian Christie and Frank Parr.

Pictures by ERIC JELLY—Artwork by COLIN DUNN.

Your August jazz books reviewed on Page 10

ALL ABOARD THE 3-D BANDWAGON

NEW YORK, Wednesday—3-D discs are hitting the market here in tremendous numbers. The biggest release of all has come this week from London Records, American subsidiary of British Decca, which has issued 75 stereo discs—49 classical and 26 pop.

Earlier this week, RCA Victor issued its first stereo release of 24 albums.

Only a few months ago, it was the rule for diskery executives to say they were playing a wait-and-see game on stereo.

Now it appears that everyone is jumping on the bandwagon in fear of possibly being left at the post in the great stereo sweepstakes.

CHARLIE GRACIE

Third British tour?

CHARLIE GRACIE may be on his way to a third tour of Britain.

Negotiations have taken place regarding an autumn tour for Gracie, with TV appearances.

Thrush Fran Warren may also make a tour during the latter part of the year. Both tours are under discussion between the Willard Alexander Office here and agents in Britain.

FOUR PREPS

Tour hold up

MEANWHILE, the Four Preps, originally reported ready for a British tour in September, will probably delay the trip.

Differences on price are par-

MEET THE STARS with REN GREVATT

tially responsible for the hold-up, plus the fact that the boys may be part of a weekly TV show here at that time.

GENE KELLY

Film tunes

FRED ASTAIRE and Gene Kelly have been signed by Colpix Records, new disc wing of Columbia Pictures.

Kelly will etch a series of tunes he did in Columbia's "Cover Girl," while the famous dancer will record songs he sang in the picture, "You Were Never Lovelier."

LES PAUL

Disc change

LES PAUL and Mary Ford, for a number of years on Capitol and long dormant as hit makers, have moved to Columbia.

Their first disc, "Put A Ring On My Finger," looks set to be a solid hit. Mitch Miller will handle sessions for the couple.

PAUL ROBESON

Hi-Fi adventure

PAUL ROBESON makes a new appearance on records here via the release this month by Vanguard of a new set in its "Adventures In High Fidelity Sound" series.

In the album, Robeson performs some of the great folk songs and spirituals, including "Water Boy," "Shenandoah," "Deep River," and "John Brown's Body."

Robeson is currently in Britain for the first time since 1949 when his passport was

withdrawn by the American authorities. He is set to play his first concert at London's Royal Albert Hall on Sunday.

Footnote.—His book "Here I Stand" and a biography by Marie Seton are reviewed on page 10.

Lena Horne cast for jazz film

NEW YORK, Wednesday—"The Night They Wailed," a picture concerned with jazz, is Lena Horne's next project. Upon completion of her run in the Broadway musical smash, "Jamalca," she will begin the filming.

TV writers Nel King and Peter Achilles have been engaged to do the screenplay.

ISLE OF MAN IN TV SPOTLIGHT

BBC television camera crews swing across to the Isle of Man next week for four TV shows.

They include a "Six-Five Special" on August 16 and "Wish You Were Here," the popular holiday resort programme, on the 19th.

Featured in "Six-Five Special" will be the Ken Mackintosh Orchestra, resident at the Villa Marina, and Basil Kirchin (Strand Palais) along with visiting stars Lonnie Donegan, Lita Roza and the Dallas Boys.

The show will come from the Villa Marina. The Mackintosh Orchestra will also be seen in "Wish You Were Here" which will be relayed from the Royal Hall, Villa Marina.

Stays to sing with Ivy Benson Band

Seventeen-year-old Glasgow telephoneist Eleanor Wark has netted a vocal spot with the Ivy Benson Band.

On holiday in Douglas last week, Eleanor won the weekly talent competition held in the Villa Marina Gardens.

And instead of returning home at the end of her holiday she started her first professional dance band engagement on Monday.

LEADER'S SON WINS LOCAL MECCA FINAL

Fourteen-year-old drummer Nolly Buck was judged the best musician in the local Finals of Mecca's Amateur Jazz Band Championship at the Locarno, Nottingham, at the week-end.

And watching him get his trophy was his father—Nolly Buck, Sr. He leads the resident group at the Locarno—on drums!

NEWSBOX by Jerry Dawson

DANNY PURCHES GETS BBC VOCAL SPOT

SINGER Danny Purches (he's dropped the "Romany" tag—and the ear-ring) is to take over the vocal spot from Kevin McKentee in the BBC's "Make Way For Music" series from tonight (Friday).

BLACKPOOL—The Peter Groves Trio, currently in the Lonnie Donegan matinee show, will appear at London's Windmill Theatre from September 8 to 25 October 25.

MIDLANDS—Ric Vaughan, clarinetist with the Apex and Allium Ceps jazz bands, is leaving to do his National Service. . . . Latest cool group to be formed in Birmingham is called The Ice Men.

NORTHERN IRELAND—Noel Connell leaves the Old Inn, Crawfordsburn, after a year as a solo pianist.

YORKSHIRE—Wee Willie Harris, the Most Brothers and Tony Crombie's Rockets on Tuesday share the stand with the resident Billy Hey Band at the Majestic Ballroom, Bradford.

NOTTINGHAM—The Ted Poole Quartet has been resident at the Palais de Danse for the past three years. The group is currently playing opposite Gene Mayo's Orchestra.

KENT COAST—Bands on the coast this summer include those of Sid Gould (Marina) and Roy Kenton (Coronation) at Margate; Joe Blake at St. Mildred's Brasserie, Westgate; the Norman Stewart Rhythm Group at the White Hart Hotel, Ramsgate and Johnny O'Rourke at the Oval.

LIVERPOOL—Hal Graham and his Orchestra, resident at the Rialto Ballroom, go on two weeks' holiday on Thursday. Tenor saxist Sid Greaves will dep. with a 10-piece.

WEYMOUTH—Booked for August at the Pier Bandstand are Alex Welsh (13th), Vic Lewis (20th) and Mick Mulligan (27th).

BARROW—Former Cy Laurie drummer Jock Henderson presents his Jazzmen every Wednesday at Barrow Jazz Club. On September 16, the Jazzmen will start a seven-day tour of London Jazz clubs.

MANCHESTER—The Piccadilly is to close down as a result of the property being sold. This will affect both Club Django (Fridays) and Club 43 (Saturdays). Both clubs will move to the Millstone Hotel, commencing August 22.

More modern jazz for South London

The new Modern Jazz Society of South London has its first session at the Station Hotel, Sidcup, on Monday.

Resident will be the New Modern Jazz Unit, comprising Bob Haughey (tpt.), Les Simmons (alto, cit.), Barry Eims (trn.), Harry Cooper (pno.), Mitchell Green (bass) and Bill Tattersall (drs.). Guesting with the group will be Art Ellefson (trn.) and John Scott (flute).

jazz on the air

(Times: BST/GMT)

SATURDAY, AUGUST 9: 12.30-12.45 p.m. A 1: Ella-Louis, Ray Charles, Parker, MJO. 1.30-1.35 A 1 2: Cleophus Robinson, Spirits of Memphis, Rev. Kelsey, etc. 2.0-2.25 C 1: Dutch Swing College. 5.15-5.45 Z: Swing Serenade. 6.35-6.59 D L: Just Jazz. 8.0-10.0 T: (1) Herb Jeffries, Gormé, Shearing, T. (2) Diz at Newport, Turk Murphy. 9.0-9.30 W: Jazz Time. 9.0-9.55 J: America's Pop Music. 10.10-10.40 B: Blind Gary Davis. 11.0-11.55 P 1: Jazz à la Carte. 11.10-11.30 Y: Jazz Gallery. 11.30-1.0 a.m. J: D-J Shows. 1.0-2.0 E-Q: Saturday Night Club. 2.5-3.0 H-Q: Hollywood-New York.	SUNDAY, AUGUST 10: 2.45-3.15 p.m. A 1 2: Folklore Festival. 8.0-10.0 T: (1) Konton, Mercer, Sinatra, etc. (2) Duke at Newport 1956, Waller, Rogers, Gluffre, Condon, Albin, Cavanaugh. 10.0-10.30 J: Father of The Blues. 10.10-11.0 S: For Jazz Fans (news break 10.30). 10.30-10.58 B: Jazz by Moonlight. 11.0-11.45 P 1: Jazz Microgrooves.	MONDAY, AUGUST 11: 12.33-12.53 p.m. C 2: Albert Nicholas and Dixieland Pipers. 8.0-10.0 T: (1) Popular. (2) Highlights of Newport—interviews and music. 10.10-11.0 S: As Sunday. 10.10-11.0 E: Jazz Programme.	TUESDAY, AUGUST 12: 12.0-12.20 p.m. C 1: Rita Reynolds Trio. 5.15-5.53 K: Jazz School. 8.0-10.0 T: As for Monday. 10.0-10.30 J: Modern Jazz 1958. 10.10-10.37 B-258m: The Real Jazz. 10.10-11.0 S: As Sunday. 10.30-11.15 I: German Jazz Festival.	WEDNESDAY, AUGUST 13: 7.10-7.30 p.m. C 2: Jazz Music. 8.0-10.0 T: As for Monday. 9.30-10.30 P 3: Jazz for Everyone. 10.10-11.0 S: As Sunday. 10.15-10.55 P 2: West Coast Jazz. 10.35-11.15 Q: J. and K, Al and Zoot, Phil and Quill, Mann and Most. 12.10-1.0 a.m. I: Gigi Gryce, Sarah V., Hines, Brubeck.	THURSDAY, AUGUST 14: 8.0-10.0 p.m. T: As for Monday. 9.30-10.0 P 1: White Notes . . . Black Musicians. 10.5-10.35 P 3: Panassié. 10.10-10.45 B: Newport Jazz. 10.10-11.0 S: As Sunday. 10.15-10.55 P 2: Historic Chicago Discs. 11.0-12.0 P: Jazz On The Air.	FRIDAY, AUGUST 15: 3.15-3.45 p.m. I: German Jazz. 4.15-5.0 A 1 2: Cannes Jazz Festival. 5.0-5.30 K: Putte Wickman Sextet. 8.25-8.55 L: Jazz.	8.0-10.0 T: As for Monday. 10.0-10.25 J: Star of Jazz. 10.10-11.0 S: As Sunday. 10.15-11.0 N: Jazz Programme. 11.20-11.55 A 1 2: Jazz at all Levels. 11.30-1.0 a.m. J: D-J Shows. Programmes subject to change.
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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: RTP France 1: 1-1829, 48.39, 2-193.
B: RTP France 2: 280, 318, 318, 369, 379, 446, 498.
C: Hilversum: 1-402, 2-298.
D: BBC: L-1500, 247.
E: NDR/WDR: 309, 189, 49.38.
F: Belgian Radio: 1-484, 2-324, 3-267, 4-198.
H: RIAS Berlin: 303.
I: SWF B-Baden: 295, 303, 165, 41.29.
J: AFN: 344, 271, 547.
K: SBC Stockholm: 1671, 265, 245, 306, 506, 49 band.
L: NR Oslo: 1376, 337, 228, 477, 19, 25 or 31 bands.
M: Monte Carlo: 205.
P: SDR Stuttgart: 522, 49.75.
Q: HR Frankfurt: 508.
R: Europa 1: 1622.
S: VOA: 8.0 p.m.: 13, 16, 19, 31, 41 bands. 11.0 p.m.: 19, 26, 31 bands plus 1794 from midnight.
W: Luxembourg: 208, 49.26.
Y: SBC Lugano: 568.6.
Z: SBC Geneva/Lausanne: 393, 31 band.

Dates with the Stars

(Week commencing August 10)

BILLIE ANTHONY Week: Alhambra, Bradford	JILL DAY Week: Empire, Newcastle
WINIFRED ATWELL Season: Hippodrome, Blackpool	Jackie DENNIS Week: Empire, Edinburgh
Kenny BAKER Season (afternoons only): Palace Theatre, Blackpool	Lonnie DONEGAN Season (afternoons only): Palace Theatre, Blackpool.
John BARRY Seven Week: Empire, Edinburgh	Robert EARL Week: Empire, Newcastle
Tony BRENT Week: Empire, Leeds	Russ HAMILTON Week: Alhambra, Bradford
Pearl CARR and TEDDY JOHNSON Season: Aquarium Theatre, Yarmouth	Rennie HILTON Season: Futurist Theatre, Scarborough
Aimee COGAN Season: Winter Gardens, Morecambe	Michael HOLLIDAY Season: Hippodrome, Blackpool
Vic DAMONE Week: Empire, Liverpool	KING Brothers Season: North Pier, Blackpool
	Don LANG Season: Central Pier, Blackpool
	MACKELL Twins Empire, Pinebury Park
	MUDLARKS Season: Alexandra Gardens, Weymouth
	Ruby MURRAY Season: Wellington Pier, Great Yarmouth
	Joan REGAN Season: North Pier, Blackpool
	Marion RYAN Week: Hippodrome, Bristol
	Harry SECOMBE Season: Palladium, W.
	Anne SHELTON Season: King's Theatre, Southsea
	TANNER Sisters Week: Empire, Cleethorpes
	THREE KAYE Sisters Season: Hippodrome, Blackpool
	Frankie VAUGHAN Season: Hippodrome, Brighton
	Hedley WARD Trio Season: Regal Theatre, Yarmouth
	Nancy WHISKEY Week: Empire, Glasgow
	David WHITFIELD Season: Opera House, Blackpool
	Marty WILDE Week: Empire, Glasgow



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I'M NOT JUST A CALYPSO SINGER

FEMALE eyes focus hungrily on his face, confirming the impression that Harry Belafonte is devastatingly handsome. He is the coloured artist who came close to kissing white actress Joan Fontaine on the screen.

And at his Press conference last week questions were shot at him on that ticklish topic—"Who gets the girl in your latest film, 'The End of the World'?"

Belafonte grins capily. In the film there are two men and one girl left in the world—a situation to crystallise the inter-racial problem. "The girl," he fences, "gets the girl."

Then realising that is too evasively enigmatic: "The end of the film is inconclusive. Deliberately. It's left to your imagination. Isn't that fair?"



by
TONY BROWN

The politician's dilemma

Belafonte, in fact, finds himself in the dilemma of the politician who knows that it is not politic to state the case as he personally sees it. It is perhaps unfair to demand sociological pronouncements from artists who have their way to make as entertainers. Belafonte regards himself as one.

"It wouldn't be strictly true to say that I'm a folk singer," he

says. "Let's put it this way: most of my material has its roots in American folk music." And as an entertainer, he concedes that not all the numbers he works are precisely to his taste. But he has a duty to his public. "Banana Boat Song," you gather, is not an effort that makes him feel particularly proud.

"It was only one number in an album taken from a television show I did. In fact, I only have about three calypsos in my repertoire. I don't know why I should be called a calypso singer."

Diplomatic course

Belafonte admits that he is not over keen to sing that "Banana" song. "That doesn't mean that I wouldn't do it if enough people wanted to hear it. They would be paying me a compliment and I wouldn't want to offend them. I owe them something."

In talking to Belafonte, one gets the impression that he is playing it cool—steering a careful, diplomatic course.

"What do I think of Sinatra?" he echoes. "Do you mean as a performer or as a person?"

His grin indicates that we all understand the distinction. "He's great," answers Belafonte with emphasis. "Yes, I mean both as a man and as an entertainer."

He says that he has admired Paul Robeson for years—and then adds, perhaps for clarification: "He's a wonderful artist."

He is refreshingly modest and quite sincere in contradicting

BELAFONTE plays it cool

To him, jazz is folk music and it has a special place in his affections. "Jazz," he observes enthusiastically, "is just the greatest."

"I've recently done a jazz album—'Belafonte Sings The Blues.' I'd like you to hear it."

As a trained actor himself, he regards the pretensions of film-struck pop singers sceptically. "Not many are successful," he says. "Sinatra, of course. And Dean Martin sprang a great surprise."

What's skiffle?

Only one question stumped the smooth Mr. Belafonte. Would he sing skiffle while in Britain?

"Skiffle?" The Belafonte features were blank. "Lonnie Donegan? Rent parties?"

Someone hopefully prompted him with a title.

"'Rock Island Line.'" beamed a grateful Belafonte. "Yes, that's a great song."

someone who tells him that he only has room for development as an actor.

"I don't agree. I feel that I can progress as a singer, too. There's plenty to be learned."

But the head takes on that judicial slant again on the question of Tin Pan Alley standards.

"There are still a lot of good songwriters functioning. Jimmy Van Heusen, Sammy Cahn,

Yes, and Nicholas Brodsky. "And there are plenty of vocalists eager to sing quality songs. Remember that when Sinatra and Cole do concerts, the audiences are adult. Not all American popular music is rock-'n'-roll."

Belafonte aims at the widest possible audience by singing songs of all nations. He gets his pronunciation of alien tongues right by having the songs written out phonetically.

Americans take their jazzmen for granted, says Ronnie Ross

"AMERICANS tend to take their jazz stars for granted," Ronnie Ross told me before he left for Brussels, where the International Youth Band—of which the British baritone saxist is a member—was scheduled to play at the World Fair.

"The feeling of discovery and enthusiasm so prevalent among European fans is less apparent in America," he went on. "It is obvious to a visitor that the American fan has grown so used to having great players around that seeing and hearing them perform has become commonplace.

"Speaking of great players, the arrival of Gerry Mulligan in Britain last year was my biggest personal thrill. His playing proved even more inspiring 'in person' than on record. I didn't think it possible for anyone to get such a great sound out of the baritone saxophone.

ENLIGHTENING

"Since coming to the U.S. with the International Band, I've had the opportunity to hear Gerry on various occasions, and to speak to him at length. To say the least, it's been enlightening.

"Gerry and people like him stand for what I value in jazz. I lean to the overtly swinging attitude personified by Gerry, Bob Brookmeyer, Al Cohn and Zoot Sims.

"They play naturally, with no

BURT KORALL

reports from New York

pretence, drawing on techniques that span jazz history.

"Their work has scope: the graduations of emotion ranging from humour to sadness are dealt with in simple, direct terms, and always there is a sense of depth to it all."

The chief source of stimulation for Ronnie's favourite musicians was Lester Young. That "Pres" played an important rôle in Ross's own life is not at all surprising.

'HARD' STYLE

"I started out on tenor," Ronnie told me. "Ben Webster and Lucky Thompson had their effect on me but, like many other jazz players in Britain, I turned to Lester, and he showed me the way."

Considering the influence that Sonny Rollins and John Coltrane have exerted on players in America over the past two years, I was curious as to whether they had come into fashion across the pond.

"Very much so," Ronnie answered. "The Rollins-Coltrane 'hard' style is fast being adopted by British players coming up, though many still follow the line established by 'Pres.' Don Rendell, for one, has built a most arresting and individual manner of expression from it."

A member of the Rendell group before his trip here, Ronnie, unhappily, told me that Don had broken up his unit.

"I enjoyed playing with Don so much. However, when I return home I plan to form a sextet. Ed Harvey will do most of the writing for the group—writing fashioned to the needs of the improvisator. We intend to have the kind of band in which the soloist will truly be able to express himself.

"I believe the future of jazz lies in the small band. Generally one does not have any real freedom in a big band, and in the case of the baritone, the writing is not as interesting as it might be."

Considering Ronnie's seemingly unappeasable desire to blow, I suggested he come with me to the sessions organised by Tony Scott at Newport's beach hotel.

FIRE, FLUENCY

Here, Ronnie found what he wanted. Playing with the fire and fluency he had intimated in his short stints with the International Band, he gave his colleagues a "walling" run for their money.

As we were saying our good-byes in the lobby of the Viking Hotel, one of the members of the International Band told him that a session led by Gerry Mulligan was about to start in the large dining-room. A smile spread over his face, he waved a final goodbye.

And was off. . . .

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"There are two types of music — good and bad," says Gerald.

ON THE BEAT

ONE of the biggest gambles in British jazz presentation has not only come off—it has done so in a manner exceeding the most optimistic expectations.

The Beaulieu Jazz Festival (I can state from personal experience) was nothing less than an unqualified success.

So much so, that plans are already well advanced for an even bigger Festival next year, possibly running into three days.

Unpredictable

CONSIDER the factors facing Lord Montagu last Friday morning.

He had committed himself to 11 bands, ranging in size from Johnny Dankworth's aggregation to the Dill Jones Trio.

He had invited the public to find its way into the heart of the Hampshire countryside, with only tenting accommodation for those wishing to stay overnight.



He had planned the whole event to take place under the unpredictable August skies!

Tip-top

THE fact that not a drop of rain fell at any time during the bands' performances can be placed among the minor miracles.

The fact that the public turned up in tremendous force (over 4,000 on the Saturday night) can be ascribed to the tip-top quality of the musical fare he was offering them at the end of their journeys.

And the fact that the bands themselves played at the top of their form can probably be explained by the atmosphere they found awaiting them: relaxed,

warm—intimate despite the open countryside surrounding the Palace grounds.

Impressive

IMPRESSIVE to me, because less frequently heard than others on the bill was the Michael Garrick Quartet which, despite its MJQ instrumentation, produces an MGQ sound.

Impressive (as usual) was Nat Gonella, who, featured with the Dill Jones Trio, reminded us (again as usual) that jazz ought to be fun to play, fun to listen to.

Impressive to all of us was the fabulous amplification system installed by the Antone firm. It was one of the major talking points among musicians, and was typical of the high standards set for this event.

Next year...

NEXT year's Festival is already taking shape. Already, the Heath, Dankworth, Lyttelton and Barber bands have been approached.

Eyes are being cast across the Atlantic for at least one star guest artist.

And next year, without doubt, both the BBC and the record companies will wake up to the fact that here, indeed, is "a British Newport."

Blue Note Sarah

THE Ringside has reopened. With a new name and a new shape. The famous Paris night-spot, which did so much for jazz, has been taken over by Ben Benjamin (who used to run the Mars Club) and renamed The Blue Note.

Twice the size of the old club, it opened last week with tenorist Zoot Sims accompanied by pianist Nico Banning and that well-known London club bassist, Lloyd Thompson.

It was after midnight when Sarah Vaughan, fresh from a spare-rib dinner with Quincy Jones, agreed to add the final touch by joining the group for three numbers (see photo below).

This is a spot that should definitely be on your list when next you visit Paris.

Large as Life

IT was at the old Ringside that I last saw blues singer Al "Fats" Edwards, rumours of whose death were circulating on the Continent a month or two ago.

I was able then to assure his fans that Fats was not only alive but fully living up to his nickname.

Now comes further proof that he is still as large as life—if not slightly larger.

A photo, from banjoist Peter Deuchar showing Fats singing at the Bohème, in Duisburg, in front of Pete's band, comprising Avo Avison (tmb.), Barry Chum (cl.), Bob Hilton (drs.), Bill Robinson (tpt.) and Eddie Luib (bass).

On Tow

THOSE of us with a few minutes to spare in Tin Pan Alley can nowadays pass the time very agreeably watching the police tow or drive away cars considered to be causing an obstruction.

"Poor old Joe," we chortle, and then get on the 'phone to give him the glad tidings. One publisher I know was fined for a parking offence on Monday, had his car towed away on Tuesday, and was trying to sell it on Wednesday. Most finish up in Kentish Town. Now, I hear, one or two publishers are thinking of moving their offices there—just to be near their cars.

Things to come?

A SAN FRANCISCO deejay recently asked listeners to name their favourite performers, and promised to play four solid hours of the artist getting the most votes.

(Presley was barred, as the deejay had previously played four hours of Elvis.)

The runner-up was Johnny Mathis. With 4,214 votes.

The winner? Enrico Caruso. With 20,318 votes!

Eh?

THEY'RE telling the sad story of the copyist who had stayed up all night working on a score for the next day's "Music While You Work."

At dawn he rushed it round to the bandleader's flat—to find a coffin being carried out, followed by the tearful wife.

Gently, he pressed her hand. "Tell me," he whispered: "Before he went—did he say anything about night rates?"

BEHIND his big desk in his spacious Bond Street office, huge cigar in hand, Gerald surveyed me with a sardonic expression.

"I suppose you have come to ramble on about the past," he said.

"No, but since you've mentioned it, I will say that your best band was between the years of 1940 to '46. And, by a mere coincidence, I happened to be in it."

"Yes, and we had the worst drummer in England—couldn't play a tympa part to save his life," he replied.

"Why haven't you still got the best band?"

"I think I have."

"I'll put it another way. Why

We don't need to copy Americans, says Gerald

is the band business in such a tragic state?"

He pointed an accusing cigar at me. "You are one of the culprits," he said. "You were always pushing for jazz and so we would have 15 to 20 players on the stand resting while one player at a time took choruses, followed by 10-minute drum solos by Burman."

"I think, too, the standard

of musicianship has deteriorated. Some years ago at a MELODY MAKER contest I said publicly that the semi-pro musicians, instead of learning their instruments, were copying American pop stars. And so today we lack good young musicians."

"Do you like jazz?" "Good jazz, yes. After all, there are only two types of music—good and bad."

"And how are we going to improve our style if we don't copy the Americans?"

"I don't think we have to copy the Americans. We can and do introduce our own style."

"What style?" He became exasperated: "I think my own orchestra is sufficiently distinctive on radio to be recognised," he said, coldly.

"What do you do besides run your band?" "My orchestra is a very important part of my organisation, and it is my policy not to shout about my other activities."

London-born Gerald is grey-haired and handsome in a sophisticated way. He is both modest and proud and is a man of deeds rather than words.

Apart from his band, he is

musical adviser to Scottish ITV, Howard and Wyndham's Theatre Group, the Blackpool Tower Co., Cunard, the new London restaurant, "Talk Of The Town," and has two bands working in West End cinemas. He is responsible for the employment of hundreds of musicians.

"I believe a number of stars have worked for you?" I asked.

"Yes—Ted Heath, Johnny Dankworth, Eric Delaney, Eddie Calvert, Nat Temple, Ronnie Scott, Jill Day, Carole Carr, Eve Boswell and Derek Roy."

"How old are you?" "Mind your own business." One final question. I said: "Knowing the standard of musicianship you require and the taste you have shown over the years, would you play skiffle and rock-'n'-roll if it proved profitable?"

He looked shocked, and replied: "Any reputation I may have has been based on my belief in the predominance of melody. That's the only kind of music I am interested in."

He rose. "Come on," he said. "Let's have lunch—I'll pay."

YOUR RECORD DEALER

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by Maurice Burman



Sarah Vaughan "sings in" the new Blue Note Club in Paris, with Lloyd Thompson backing her. (See "On The Beat.")

No new sound? What about Kenny Graham?



● Kenny Graham

READE R. Plant asks when we are to get a new jazz sound from a British group. Only a few short years ago we had a really new and exciting sound.

The man behind it was Kenny Graham.

You might argue that Afro-Cuban was not new, but Kenny's thought and arrangements made it the finest sound that we have produced in England.

I sincerely hope Kenny will have a speedy recovery from his unfortunate illness.—Trevor L. Coundon, Cheam, Surrey.

●We are sure every jazz fan hopes to see Kenny back on the scene soon. LP WINNER.

...and Joe Saye

I CAN name one British jazz man to produce a "new sound." Remember Joe Saye?

He has reproduced this sound in the States, where it hasn't yet blossomed. But it will.—Derek J. Harvey, Sunbury-on-Thames, Middx.

●And what about George Shearing?

Ashamed

FOR once in my life I agree with Humph (MM, 2/8/58). It is about time defamations of the Negro character were stopped.

I am ashamed of Frankie

MAILBAG

Vaughan appearing in a minstrel show and I hope in future they will be stopped from going on the air.—P. L. Burton, Burnley, Lancs.

●All jazz enthusiasts must surely agree. LP WINNER.

Proud

A GAIN an MM columnist springs to the defence of Negroes caricatured in minstrel shows. I am very proud to be a reader of a paper which has a staff of people who are anti-colour bar antagonists to a man.—A. T. Welch, Saltburn-on-Sea, Yorks.

●Read on for a third view.

Indifferent

DESPITE having coloured friends I didn't find this minstrel show in deplorable taste.

Perhaps it is because I don't really associate such things with Negroes at all, regarding such shows as, in Humph's words, "an historical convention."

Humph's anger would be better directed at the more

subtle type of derision.—P. W. King, West Wickham, Kent.

●This "historical convention" should be ditched along with public hangings and cock-fighting.

X for Satch

AFTER much waiting, the film "Satchmo The Great" is now showing in my home town. But I am unable to see it because I am not yet 16 and it is showing with an X certificate film.

I am sure I am not the only one in this predicament.—G. Fong Wah, Newcastle-upon-Tyne. LP WINNER.

Same stars

PAT BRAND (MM, 2/8/58) asks "What is happening in Blackpool?" In my view, holidaymakers see enough good shows on TV all through the year and they are not going to waste the precious two weeks' holiday and spending-money just to see the same stars again. One thing is sure: if Blackpool's shows can't attract with

the stars there this year, it had better start worrying not about this season but next.—Bill Trevor, Birmingham.

●The TV bogey again.

Folk fans

WITH folk singing becoming increasingly popular why can't the BBC devote half-an-hour a week to records of such artists as Guy Carawan, Leadbelly, the Weavers, Jack Elliott, Ewen MacColl, etc.—J. Cottis, London, N.13.

●Don't you listen to "Skiffle Club"?

Alley's worst?

I THINK "The Book of Love" is the worst song ever to come out of Tin Pan Alley.—A. Brocklebank, Crayford, Kent.

●A rather sweeping statement.

Air time

I AGREE that the teenagers may reasonably dominate

the record market—they buy the bulk of the records—but why should these records take up so much air time? After all they don't usually pay for the wireless licences.—J. Hawthornthwaite, Brierfield, Lancs.

●Sounds like a long-suffering Dad!

REMEMBER!
—the MM gives away LPs for interesting letters. Our address is: Readers' Letters, The M E L O D Y MAKER, 189, High Holborn, London, W.C.1.

Rubbish! I loved Blackpool, says Johnny Dankworth

TO say that our stay in Blackpool was "sheer misery" is just so much rubbish, and I never said anything of the sort.

Who would be miserable spending three weeks staying put after a year of climbing on and off coaches? Moreover, the conditions of work were admirable and the management went out of their way to make us happy and comfortable. Relations were always cordial.

True, one-night-stand audiences are generally more demonstrative than in resident jobs, but that's only one aspect of it. We received our fair share of applause at Blackpool, and the drum solo, which was supposed to have driven a mill-worker and his wife out, kept hundreds, and sometimes

thousands, standing in front of the stand in rapt attention every night.

In general, the crowd were most appreciative of our efforts and I think we pleased the overwhelming majority of them.

As for having a "miserable few weeks," if I appeared miserable on the night the reporter—who did not say he represented the MM—interviewed me, it was because I was a little depressed for a purely personal reason. Who isn't sometimes?

We are most anxious to return next season to Blackpool.—Johnny Dankworth, London, W.C.2.

●Apologies to Johnny for any inconvenience arising out of last week's news story, which we published in good faith.

No, I am NOT quitting

"I WISH they'd leave me alone," said Joan Regan when I met her in her dressing room, 20 feet above the Irish Sea on Blackpool's North Pier.

She was referring to the constantly recurring rumour that she is to retire at the end of her Blackpool season. She was neither bitter nor resentful—just a little ruffled at the implication that she ought to retire.

"I have just changed record labels, I have been offered a pantomime season at Christmas, and already there is talk of another summer season show next year," she said.

"Does that sound as though I am contemplating retirement?"

"And why should I? Just because I recently had a baby daughter? For five years before Donna came along I successfully combined the jobs of mother and a career girl.

"I had to have a career then—I had two lusty boys to bring up. I was lucky to find a niche in show business—it solved the financial problems, and I love doing it.

"Harry [husband Harry Claff, box-office manager at the London Palladium] and I have often discussed the situation. We decided that so long as I had something the public wanted I should continue—just so long as it did not mean neglecting the family."

And her family is certainly not neglected.

Since her marriage Joan and Harry have bought a big detached house at Chislehurst, Kent, with Italian gardens, a tennis court, a playroom and a one-time hen-house at the bottom of the garden which her sons,



JOAN REGAN tells Jerry Dawson

Danny and Rusty, have converted into a "den" to entertain their friends.

When Joan is away they have a "nanny" to look after them and for seven weeks this summer they will join Joan, her mother and sister Donna at the Blackpool house which Joan has rented for the season. Not much evidence of neglect there.

Committed

"I am committed to a recording contract for at least two years from now—even if I wanted to get out of it, which I don't. I've never tried to hide the kids away, but I've never exploited them.

"If ever I feel they need me at home I shall move heaven and earth to be with them. Until then, or until the box-office and record sales show that the public don't want me any more, I'll still be around."

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HOLLYWOOD headlines

NEW record "star" Jesse Presley says of his grandson "Elvis is a good Christian boy and he can do a lot better than rock-'n'-roll." . . . Jazz singer Mark Murphy is now making "popular type" records for Capitol. . . . Frank Sinatra hasn't been on speaking terms with Judy Garland since she played the New Frontier hotel in Vegas instead of his own "Sands." But he turned up (stag) for her Coconut Grove opening here.

There was a big round of applause for Johnny Mathis at the Press preview of "A Certain Smile," the Françoise Sagan picture in which Johnny sings the title tune and appears in a café scene. . . . The committee here for the West Coast (Monterey) Jazz Festival (October 3, 4 and 5) is headed by John Tynan, with Bobby Troup, Buddy Collette, Andre Previn, Sleepy Stein and myself.



by **HOWARD LUCRAFT**

Anderson, the gal singer us west-coasters have been raving about for so long, made "Time" magazine.

Tina Louise, the sexy bit in "God's Little Acre," is now making records. . . . "I should be fronting the Tommy Dorsey band—that's what I did for years," Ziggy Elman told "Down Beat." . . . Lindsay Crosby's steady girl friend, June Blair, is a stripper in Gary Crosby's movie, "Mardi Gras."

In rather peculiar circumstances, George Avakian reportedly pulled out of Dick Bock's World Pacific company and joined Warner Brothers' new record company. . . . Buddy de Franco recorded an LP of



● Ann Richards

all Nelson Riddle compositions called "Cross Country Suite."

Tommy Sands plans to go to Australia, Hong Kong, etc., with a group called "The Raiders." . . . The new Club International, with a real far-out type interior, features the earthy blues singing of the popular Barbara Dane. . . . Lawrence Welk has started a teenage dance orchestra for television.

Liberace opened his first engagement at the Coconut Grove with a \$10,000 dinner jacket that spelt out his name in diamond buttons. . . . Arrested at the Mexican border with a .22 calibre pistol, Sammy Davis, Jr., explained: "I'm an honorary deputy of Los Angeles County."

Tony Martin sold over 500,000 copies of his "Gigi" LP and bought his wife, Cyd Charisse, a diamond pin with the cheque.



● Nelson Riddle

Please make a note of this:

SID COLMAN
announces the opening of
ARDMORE & BEECHWOOD
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Melody Maker

TOP TWENTY

WEEK ENDED AUGUST 2, 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	(2)	HARD HEADED WOMAN BELINDA	Elvis Presley	RCA
3	(3)	BIG MAN GROSVENOR Stargazers (Decca); Five Dallas Boys (Cap)	Four Preps	Capitol
4	(7)	WHEN SOUTHERN Barry Barnett (HMV)	Kalin Twins	Brunswick
5	(4)	TULIPS FROM AMSTERDAM/YOU NEED HANDS CINEPHONK/LAKEVIEW You Need Hands—Eddie Gorme (HMV)	Max Bygraves	Decca
6	(5)	RAVE ON SOUTHERN	Buddy Holly	Vogue-Coral
7	(8)	RETURN TO ME SOUTHERN	Dean Martin	Capitol
8	(9)	ENDLESS SLEEP ABERBACH Jody Reynolds (Lon); Gene Ross (Par)	Marty Wilde	Philips
9	(6)	TWILIGHT TIME VICTORIA Jane Froman (Cap)	Platters	Mercury
10	(15)	THINK IT OVER MCP	Crickets	Vogue-Coral
11	(12)	I'M SORRY I MADE YOU CRY FELDMAN Frank Proeba (Bruna); Bernadine Read (Bruna); Don Anthony (Par)	Connie Francis	MGM
12	(13)	WHO'S SORRY NOW FELDMAN Betty Smith (Decca); Johnnie Ray (Phil); Eric Rogers (Decca); Victor Silvester (Cap); Nat "King" Cole (Cap); Teddy Wilson (HMV); Sid Phillips (HMV); George Lewis (Lon); Andre Previn (Decca); Gloria De Haven (MGM); Preacher Rollo (MGM); Joe Loss (HMV); Eddie Barclay (HMV); Benny Carter (Par); Lisa Noble (Decca).	Connie Francis	MGM
13	(10)	ON THE STREET WHERE YOU LIVE CHAPPELL John Harvey (Fon); Mario Lanza (RCA); David Whitfield (Decca); Eddie Fisher (RCA); Buddy Greco (Lon); Lawrence Welk (V-Cor); Ronnie Hilton (HMV); Victor Silvester (Cap); Johnny Dankworth (Par); Gary Miller (P-Nix)	Vic Damone	Philips
14	(11)	SALLY DON'T YOU GRIEVE ESSEX	Lonnie Donegan	Pye-Nixa
15	(14)	SUGAR MOON FRANK	Pat Boone	London
16	(20)	YAKETY YAK PROGRESSIVE Paul Rich (Emb)	Coasters	London
17	(-)	TRUDIE HENDERSON	Joe Henderson	Pye-Nixa
18	(18)	PATRICIA SOUTHERN Geoff Love (Cap)	Perez Prado	RCA
19	(-)	PURPLE PEOPLE EATER PETER MAURICE Jackie Dennis (Decca); Barry Cryer (Fon)	Sheb Wooley	MGM
20	(-)	WHEN THE BOYS TALK ABOUT THE GIRLS LAWRENCE WRIGHT Valerie Shaze (Phil)	Valerie Carr	Columbia

STORES SUPPLYING INFORMATION FOR RECORD CHART

LONDON—A. R. Tindle, S.E.15; Popular Music Stores, E.6; W. A. Clarke, S.W.6; Leading Lighting, N.1; Rolo For Records, E.10. MANCHESTER—Duwe Wholesale, Ltd., 1; H. J. Carroll, 18. MIDDLESBROUGH—Sykes Record Shop. SLOUGH—Hickins. EDINBURGH—Bandparts Music Stores, Ltd., 1. SOUTH SHIELDS—Saville Brothers, Ltd. WORTHING—J. W. Mansfield, Ltd. NEWCASTLE—J. G. Windows, Ltd., 1. PLYMOUTH—C. H. Yardley and Co. CRAWLEY—S. C. Withers. BRIGHTON—Dobell's Record Shop, 1. SOUTHAMPTON—The Record Shop. WEST HARTLEPOOL—Hoggett's, Ltd. BOLTON—Engineering Service Co. BOURNEMOUTH—Beales. HULL—Sydney Scarborough, Ltd.

TOP JAZZ EPs, LPs

Week ended August 2, 1958.

- (1) MY FAIR LADY (LP) Shelly Manne (Vogue)
- (2) THE ATOMIC MR. BASIE (LP) Count Basie (Columbia)
- (4) SOUTH PACIFIC IN HI-FI (LP) Chico Hamilton (Vogue)
- (5) MR. ACKER BILK REQUESTS (LP) (Pye-Nixa)
- (3) DAVE DIGS DISNEY (LP) Dave Brubeck (Fontana)
- (7) BACK COUNTRY SUITE (LP) Mose Allison (Esquire)
- (6) ELLA SINGS THE IRVING BERLIN SONG BOOK—Vol. I (LP) Ella Fitzgerald (HMV-Verve)
- (10) A TRIBUTE TO MADGE (LP) Second City Jazzmen (Esquire)
- (8) THEY ALL PLAYED RAGTIME (EP) Ken Colyer (Decca)
- (-) ELLA SINGS THE IRVING BERLIN SONG BOOK—Vol. II (LP) (HMV-Verve)

STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART:

LONDON—Poyle's, W.C.2, BELFAST—Atlantic Records, MANCHESTER—Hime and Addison, Ltd., and Record Rendezvous. BIRMINGHAM—R. C. Mansell, Ltd., 5; The Diskery, 5. NEWCASTLE—J. G. Windows, Ltd., 1. CARDIFF—City Radio (Oscar), Ltd.

AMERICA'S TOP DISCS

As listed by "Variety"—issue dated August 6, 1958

- (2) PATRICIA Perez Prado (RCA Victor)
- (1) POOR LITTLE FOOL Ricky Nelson (Imperial)
- (10) NEL BLU DIPINTO DI BLU Domenico Modugno (Decca)
- (14) EVERYBODY LOVES A LOVER Doris Day (Columbia)
- (8) FEVER Peggy Lee (Capitol)
- (7) REBEL ROUSER Duane Eddy (Jame)
- (9) WILLIE AND THE HAND JIVE Johnny Otis (Capitol)
- (11) LITTLE STAR Elegants (ABC-Paramount)
- (6) WHEN Kalin Twins (Decca)
- (18) IF DREAMS CAME TRUE Pat Boone (Dot)
- (4) YAKETY YAK Coasters (Atco)
- (-) NEL BLU DIPINTO DI BLU Dean Martin (Capitol)
- (5) HARD HEADED WOMAN Elvis Presley (RCA Victor)
- (17) MY TRUE LOVE Jack Scott (Carlton)
- (3) SPLISH SPLASH Bobby Darin (Atco)
- (16) JUST A DREAM Jimmy Canton (ABC-Paramount)
- (-) KING CREOLE Elvis Presley (RCA Victor)
- (-) LEFT RIGHT OUT OF YOUR HEART Patti Page (Mercury)
- (12) PURPLE PEOPLE EATER Sheb Wooley (MGM)
- (13) ENCHANTED ISLAND Four Lads (Columbia)

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Twenty top tunes

THIS copyright list of the 20 best selling songs for the week ended August 2, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

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

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

Connie has a feel for jazz



● Connie Francis

TO tie in with the visit of 20-year-old Connie Francis, MGM have issued a 10 in. LP—appropriately titled: "Who's Sorry Now?"

All the songs are oldies and are mostly dolled up in a rock-styled setting. Two exceptions are *I'm Beginning To See The*

pop discs
by
Laurie Henshaw

Light and How Deep Is The Ocean?

The first title is patterned after the famous Harry James version, and reveals that Connie—when let loose from the self-imposed rock restrictions—has a feeling for the jazz idiom.

How Deep is about the best track of all. This one is given a frantic up-tempo Latin-American backing—calling to mind that of Peggy Lee's "Lover"—and Connie Francis projects the haunting lyrics of this outstanding song in arresting fashion.

This track is well worth issuing as a single, I feel.

This release has stimulated my interest in Miss Francis. I look forward to hearing her in person.

Titles: *Who's Sorry Now?*; *I'm Nobody's Baby*; *It's The Talk Of The Town*; *I Miss You So*; *I Cried For You/I'm Beginning To See The Light*; *My Melancholy Baby*; *How Deep Is The Ocean?*; *If I Had You*; *I'll Get By*. (MGM D153)

Dinah Shore

DINAH SHORE, "The U.S. Forces' Sweetheart" of world war II, has latterly made a comeback on disc and TV in this country.

In person, Dinah has a natural, unaffected charm that is always captured on her recordings.

But charm and a pleasant singing voice are hardly enough in these gimmick-ridden days—unless, of course, they are allied to some ear-catching song and toe-twitching accompaniment.

The songs are pretty good on Dinah Shore's "Holding Hands At Midnight" LP, but after a few tracks one has to restrain oneself from yawning openly.

Titles: *Nice Work If You Can Get It*; *Easy To Love*; *Come Rain Or Come Shine*; *Once In A While*; *It Had To Be You*; *You're Driving Me Crazy/That Great Come-And-Get-It Day*; *Meanin' In The Mornin'*; *Under A Blanket Of Blue*; *Taking A Chance On Love*; *I Concentrate On You*; *Yesterdays*. (RCA RD-27072)

June Christy

IT'S nearly four years since June Christy's 10-in. LP "Something Cool" was issued. But it remains one of her most outstanding efforts.

The disc released under this title in the States was a 12-inch; Capitol dropped four titles when they put out the album here.

The four missing songs are now available on an EP—again titled "Something Cool." Most outstanding of these is undoubtedly *The Night We Called It A Day*, that lovely Dennis-Adair composition that seems to be a favourite with the jazz element in the States.

This track takes up the best part of the second side of the EP and is beautifully handled by June to a sympathetic and imaginative accompaniment from the Pete Rugolo Orchestra. Particularly effective are the

WATCH THIS!

PAUL ANKA drools his tortured way through "Verboten!" which, for the benefit of non-German readers (or those who have never seen a war film), is translated as "Forbidden."

A likely Hit Parader is Anka's own composition, "Midnight." This hearty effort has an ingenious vocal "echo" motif that rates an Oscar as the gimmick of the week. (Columbia 45-DB4172)

vocal-instrumental unison passages, which hauntingly underline the overall title of the EP.

I hope it will not be four years before Capitol give us more Christy, incidentally. Her recordings glitter like gold among the dross of rock-'n-roll.

Remaining titles: *I'm Thrilled*; *Softly, As In A Morning Sunrise*; *This Time The Dream's On Me*. (Capitol EAP516)

Harry Belafonte

I MUST confess that I approached Belafonte's *Danny Boy* with a prejudiced ear. This song is one of my pet aversions. However, only fair to say that Harry projects it with the touch of reverence and vocal purity that cannot fail to wring a tear from devotees of this tried and trusted ballad.

Little Bernadette is another of those religiousos. I always don my track shoes when these crop up—but again the singer handles his material in immaculate fashion.

Highly recommended to those who fell under the spell of *Mary's Boy Child*. (RCA1072)

Geoff Love

GEOFF LOVE and his Latin-American Rhythm step into Perez Prado's territory with *Patricia*, which is projected with

plenty of fire. But I can't see it dulling the conflagration started by the Cuban maestro. *Brazil* is a colourful coupling. (Columbia 45-DB4169)

Jodie Sands

JODIE SANDS, who appeared in the film "Disc Jockey Jamboree," has a voice of pleasing clarity and a direct, unaffected style. But I would have chosen more arresting material for her than *The Way I Love You* and *All I Ask Of You*. (Starlite ST 45-005)

Johnny Dankworth

LET me draw attention to *Johnny Dankworth's The Colonel's Tune*—a Dankworth original—and *Jim And Andy's*. Both feature that effervescent

and incisive Dankworth alto, plus driving ensemble and rhythm section work. (Parlophone 45-R4456)

Johnnie Ray

RAY enthusiasts will need no prodding to get the EP featuring *Yes Tonight*, *Josephine*; *Miss Me Just A Little/Texas Tambourine*; *Build Your Love (On A Strong Foundation)*. (Philips BBE12192)

Doris Day

DORIS DAY seems to be headed for the best-sellers with *Everybody Loves A Lover*, which is laced with a foot-fetters accompaniment from Frank DeVol.

The folksy *Instant Love* is cute and jorny. (Philips 45-PB843)

SONGSHEET

by Hubert W. David

WITH 9,000 machines operating in clubs, pubs and cafes, making jukeboxes has become a major industry, so I recently went to see Mr. Cecil Jones, a director of Automatic Musical Instruments (Gt. Britain), Ltd., and was shown over the Ilford factory, where the famous "Bal-Ami" machine is made.

The jukebox has been with us for quite a while, but it is only since the record boom that it has really burst into popularity. And it was some four and a half years ago that the Bal-four Marine Engineering Company, noticing some recession in the aeronautical industry, started casting around for other outlets.

New company

Director Cecil Jones took the bull by the horns and pushed off for the States, as he had a hunch about the possibility of sponsoring the jukebox in this country. He came back with a licence to make and assemble a jukebox.

He formed a new company, Automatic Musical Instruments (Gt. Britain), Ltd., and concocted a trade name from the "Bal" of Balfour Engineering, and "Ami," representing the initial letters of the new company.

The essence of any business is to plan it so that both production and marketing eventually become an automatic process and Cecil Jones modelled his programme on the principles used in the manufacture and distribution of the motor car.

A basic jukebox chassis starts its life on the top floor of the factory, and by the time it reaches ground level it has

assumed the familiar outlines we now know so well.

They are now the world's biggest manufacturers of jukeboxes outside the USA and have big export orders always on the books.

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There are signs that a certain amount of prejudice over here is gradually being broken down and much credit must go to the "operators" who combine high-pressure salesmanship with a great deal of tact.

But if you think you can just 'phone up and say you want a jukebox, you've got another thing coming. There is quite a long waiting list. The price? The new 200-player lists at £730! It is not a toy.

In the next two weeks I will try to show how the growing jukebox industry is affecting record and sheet music sales.

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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.s. Post to Songwriters' Advice Bureau, "Melody Maker," 159, High Holborn, London, W.C.1.

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Music from the sound track of the Frank Ross production

'KINGS GO FORTH' LCT 6165

Laurie in Sweden



Fourteen-year-old British singer Laurie London rocked Swedish fans last Friday when he opened his 16-day season at Stockholm's giant Tivoli open-air arena. Laurie, pictured above at the Tivoli, received raves from critics as well as the fans.

UNION 'DOUBLE TAKE' ON BELAFONTE

THE Musician's Union has done a "double-take" on Harry Belafonte. The MU this week stated that it would permit the four U.S. sidemen to play for Belafonte during his week at the Kilburn Gaumont State.

Last week, the MU said that it would refuse to let British musicians play with the American instrumentalists included in the Belafonte act. But American MD Robert Corman will not conduct the pit orchestra. The baton will be taken over by Robert Lowe.

Says MU assistant general secretary Ted Anstey: "We are satisfied that the Ministry of Labour issued the permits to the Belafonte musicians in good faith. Following talks with the singer, his promoters and agents, we have agreed to withdraw the original instructions to our members."

Commenting on the MU's policy-change, Geraldo told the MM: "I imagine they realised that the American boys were an absolutely essential part of Belafonte's act."

Final word on the episode is spoken by Belafonte himself: "Everybody has been terribly nice."

At present doing a summer tour for Harold Fielding, she is currently at Llandudno and goes on to Bristol (August 11) and Bournemouth (13th). She will then take a three-week vacation in Italy.

First job when she returns home will be to record her first LP for Nixa.

Science fiction and the Ron Goodwin Ork

Ron Goodwin has written a space music LP for British release on Capitol in the autumn. Tentatively entitled "Out Of This World," it features his own orchestrations played by a 40-piece orchestra.

Her name? Ted's lips are sealed, but he has played over a disc Miss "No-Name" sent with her photograph.

Ted told the MM at Torquay on Tuesday: "She sings a slow ballad nicely and has a style I like. I have written to her, but so far have had no reply. She may be on holiday."

At the end of his week at Bournemouth tomorrow (Saturday) Tommy is to take a three-week yachting holiday in the English Channel.

He returns to Variety on September 1 for a week at the South Parade Pier, Southsea, and is scheduled for a month of one-night-stands.

He then starts rehearsals for the pantomime "Cinderella" at the London Coliseum. It is understood that the £100,000 production will run for four and a half months.

FOOTNOTE: John Kennedy has written the life-story of Tommy for December release. Tentatively titled "Tommy," the book will tell of his two golden years in Show Business.

RONNIE ROSS IN VoA INTERVIEW

An interview with British saxist Ronnie Ross will be aired by Voice Of America on August 18 as part of the programme's "Newport Festival Highlights" series.

VoA will run the series nightly from August 11 to September 1 presenting recordings from the 1958 Festival. They will include the 16-piece International Band for which auditions were held in 20 countries—with Ross as Britain's representative.

Ronnie this week returned from Brussels, where the band played a week in the American Pavilion of the World Fair. He takes up residency at the Marquee, W. tomorrow (Saturday) and Sunday, appearing with the Bruce Turner Quintet. (See also page 3.)

Bill Bramwell has joined Mulligan

Formerly with the Chas McDevitt Group, guitarist-vocalist Bill Bramwell has joined the Mick Mulligan Band.

The band is at present on holiday and resumes work at the Carlton Ballroom, Slough, on August 20.

Mick (tpt.) leads Ian Christie (clt.), Frank Parr (tmb.), Ron Duff (pno.), Alan Dunnington (bass), Pete Appley (drs.) and George Melly (vcls.).

Recovered

American singer Georgia Gibbs, who is heard today (Friday) on Delmont Presents on Saturday because of sinus trouble, is now fit and will star in "Saturday Spectacular" this week-end.

BUSY WEEK FOR WINNIE ATWELL

WINIFRED ATWELL will embark on a marathon programme for Radio Luxembourg next week in Blackpool.

Winnie will record 30 programmes for the radio station in a series of sessions that will take place at Blackpool's Norbreck Hydro for four and a half days.

And top-line guitarist Ivor Mairants will travel up from London specially to take part in the recording. The rhythm section will probably be completed by Geraldito sidemen Arthur Watts (bass) and Andy White (drums).

This Sunday, Winnie plays two concerts at the Winter Gardens, Morecambe. She starts her Luxembourg sessions on Monday, and the first of the 15-minute programmes will be heard in September.

Steele nixes his third film part

TOMMY STEELE'S third film, set for next month, is off because of the lack of a suitable script.

The three stories put forward by the film company were considered unsuitable and Tommy has been forced to turn them down, says his booking agent, Ian Bevan.

"It seems that the British film industry has failed to meet the challenge of one of the best entertainers of the century," Tommy may start filming early next year after he has seen other scripts.

Yachting holiday

At the end of his week at Bournemouth tomorrow (Saturday) Tommy is to take a three-week yachting holiday in the English Channel.

He returns to Variety on September 1 for a week at the South Parade Pier, Southsea, and is scheduled for a month of one-night-stands.

He then starts rehearsals for the pantomime "Cinderella" at the London Coliseum. It is understood that the £100,000 production will run for four and a half months.

FOOTNOTE: John Kennedy has written the life-story of Tommy for December release. Tentatively titled "Tommy," the book will tell of his two golden years in Show Business.

Folksong Unlimited

A new folk music club, Folksong Unlimited, is running Wednesday night sessions at Cranbourne, Upper St. Martin's Lane, W.C.2.

Featured regularly are Isabel Sutherland, Dominic Behan, Stan Kelly, Shirley Collins and Sandy Paton.

In the deep end...



During ATV's "Cool For Cats" last Thursday, 26-year-old Peter Elliott gave a diving exhibition. Then he gave his latest Parlophone release, "Devotion," a former Olympic Diving Champion—is pictured above during the exhibition from the Oasis Swimming Pool, Holborn. He has been resident singer at London's Pigalle Restaurant for the past two and a half years.

Jazz 'Scrapbook'

Bert Courtney recorded an EP for Decca on Thursday. Backing the trumpeter were Eddie Harvey (pno.), Pete Blannin (bass) and Eddie Taylor (drs.).

The Quartet also waxed a track for an LP to be titled "Scrapbook Of British Jazz."

6.5 SPECIAL TURNS HONEYMOON TRIP

JAZZ trumpeter Al Fairweather will start his honeymoon by catching the "Six-Five Special."

Al weds Pam Heagren, singer with Steve Laine's Southern Stompers, at Marylebone Town Hall tomorrow (Saturday). In the evening he is booked with co-leader Sandy Brown for "Six-Five Special."

The Fairweather-Brown All-Stars, resident at the Humphrey Lyttelton Club on Fridays, are on the club's Riverboat Shuffle on Sunday.

Al will be taking three days' honeymoon before returning for dates at Luton Jazz Club on Thursday and the Lyttelton Club the following day.

The band has a BBC Light Programme airing in John Kingdon's "Band Box" on August 11.

Line-up of the All Stars is completed by Tom Milliner (tmb.), Stan Greig (pno.), Tim Mahn (bss) and Derek Hogg (drs.).

Vic Ash plans his U.S group

FOR his tour of America next month, Sextet leader Vic Ash is augmenting the group with his wife, singer Jean Logan, and trumpeter Bert Courtney.

Vic is set to kick off his American concerts on September 2. The tour, Vic's second to America, is in exchange for the Jazz From Carnegie Hall, which opens at London's New Victoria Cinema on September 6.

Line up

Completing the line-up for America will be Vic's regular group—Jan Hamer (tpt.), Alan Brancombe (pno., tr., vibes), Johnny Scott (alto, flute), Spike Heathley (bass) and Dave Parker (drs.).

American promoters had specially requested Vic's return following the success of his first trip.

RIVERBOAT DATE FOR CONNIE FRANCIS

Tea for two...

CONNIE FRANCIS will see the sights of London from a river launch the day after she arrives in Town on Wednesday next (13th).

The EMI organisation is staging a special VIP party on a Thames motor vessel as a unique welcome for the 20-year-old American disc star.

About 80 invitations have been sent out to the Press and disc-jockeys, who will cruise down river with Connie in the MV "Queen Elizabeth" from Westminster Pier to Greenwich.

The motor vessel leaves the pier at 7.30 p.m. on Thursday next, and returns at approximately 5.30 p.m.

Sightseeing trip
Says MGM A&R man Ron Bell: "We thought she would like to see some of London's historical landmarks—and this seemed a novel way of introducing them to her. She will also meet many people who have helped her become a top name in Britain."

MGM have already issued a special LP to mark Connie Francis's visit. Entitled "Who's Sorry Now?" it is reviewed on page 7.

Another single, which is already making fast headway in the States, will be issued by MGM on August 15. It is entitled "Stupid Cupid"—an out-and-out rock number.

Connie Francis stars on ATV's "Saturday Spectacular" on August 16, then, following a Sunday concert at Blackpool's Opera House, she opens for a week at Glasgow Empire.

Disc stars take the panto leads

EVEN more disc stars will be seen in Christmas pantomimes this year. Managements are banking on their name value to pull in the teenage record fans—as well as the Mums and Dads who normally favour this traditional form of entertainment.

Making their debut in panto this year are Dennis Lotis, the Mudlarks and Ronnie Carroll. Lucky newcomers also include Terry Dene, Marty Wilde and Michael Holliday.

Star list

Some of the stars already signed are:
● Birmingham: Dennis Lotis (Alexandra), David Whitfield (Hippodrome).
● Sheffield: Ronnie Carroll (Lyceum).
● London: Dickie Valentine (Finsbury Park—Empire) and Tommy Steele (Coliseum) and
● Chester: Lorraine Desmond (Royalty).
● Hull: The Mudlarks (Hippodrome).
● Wolverhampton: Joan Savage and the Four Jones Boys (Grand).
● Liverpool: Lita Ross, Alma Warren and Penny Nicholson (Pavilion).
● Glasgow: David Hughes (Alhambra) and Kathie Kay (Empire).
● Stockton: Lonnie Donegan (Globe).
● Newcastle: Eve Boswell (Empire).
● Nottingham: Audrey Jeans (Theatre Royal).
● Manchester: Three Monarchs (Palace).
● Leeds: Joan Turner (Grand).
● Bradford: Ronnie Hilton (Alhambra).

Stars approached for panto seasons include Michael Holliday, Janie Marden, Terry Dene, Edna Savage, Ronnie Hilton, Marty Wilde, Sheila Buxton, Ruby Murray, Ann Regan and the Beverley Sisters.



Anne Shelton deputised for American singer Georgia Gibbs on ATV's "Bernard Delmont Presents" on Sunday. Georgia called off the trip because of sinus trouble. Anne is pictured (above) during a rehearsal break with Don Lang.

NIXA SIGN ELLINGTON

PYE-NIXA have signed the Ray Ellington Quartet and will for start recording the group at the end of August.

First discs will be two EPs entitled "Ray Plays Ellington," a collection of the Duke's best-known big-band numbers, transcribed for the quartet by Ray's pianist, Dick Katz.

Cinema tour

Dick Katz entered Harley Street Nursing Home for an operation last week. His place has been taken by Frank Horrox.

ABC has booked the quartet for a 10-day tour of cinemas in September. It is also likely that the group will return to the BBC's "Goon Show" when it comes back on the air in the autumn.

News in Brief

TWENTY-THREE-YEAR-OLD singing footballer Colin Grainger, who has just finished an eight-week Moss Empires tour, will make his record for HMV next month.

Colin started training on Monday with Sunderland for their first match of the season on August 23.

Leaving Vic's Anderson leaves the Eric Delaney Band next week after 18 months. She will not be replaced.

Newcomer Pamela, wife of arranger Ted Heath, gave birth to a daughter last Saturday.

Seaside (1) Eric Silk's Band makes its first appearance in the Isle of Wight this Sunday with two concerts at the Commodore Theatre, Ryde.

Seaside (2) Ex-Carl Barthelemy pianist Al Chinnery is currently appearing at the Belle-Vue Hotel, Cliftonville.

Bandbox The Ken Rattenbury Band has been booked to take part in the Light Programme's "British Bandbox" series starting on September 8.

Musical Phillips have recorded an LP of the musical "Irma La Douce" with the cast and orchestra from the Lyric Theatre, W. It is expected to be issued next month.

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THIS MONTH'S BOOKS

Don't expect an artist to stick to the rules

IT is easy enough to describe this "Handbook," but difficult to estimate its value.

These 200 or so pages contain a foreword by Kingsley Amis, the author's preface, two appendices and a dozen chapters, ranging from a potted history to a piece on "the place of jazz."

Appendix A presents The Musicians: condensed biographies of 525 performers.

B is "a comparative chronology of jazz and other arts in the 20th century," an interesting chart which enables you to align in time the arrival of Tom Brown's band in Chicago, of Griffith's "The Birth Of A

Nation" and Maugham's "Of Human Bondage," or several artistic achievements of any year from 1900 to 1956.

Among the chapters can be found factual information on the instruments in jazz—including the questionable remark that the bass clarinet "looks a little like a soprano sax"—the schools of jazz and the basic ingredients of the music; also a couple of lists of recommended LPs.

The first is titled "A Five-Inch Shelf Of Jazz History"—the second, "A Fifteen-Inch Shelf." They are supposed to be complementary, but since I notice the same four volumes of Bessie Smith in both shelves I imagine that something went astray when the British catalogue numbers were included.

Another service offered by Ulanov's "Handbook" is a short guide to the language of

jazz, complete with a reliable little glossary.

In his essay, the author notes "that tendency to the effete, in words as well as in dress, which entered jazz with the cool era, a restraint which upon occasion became nothing less than sterile."

This could have to do with the jazz musician's striving for status, and especially the Negro musician's striving—an endeavour greatly stepped up since the war, I believe.

Ulanov says virtually nothing about the coloured American's contribution to musicians' slang.

In fact, throughout the book he "plays it cool" to the point where skin-colour simply doesn't exist.

Which would be a virtue if colour prejudice had exercised no effect on the course of jazz.

The capsule history raises queries in my mind, too. I'll quote just one: "Similarly, the guitar waited for the incisive pluckings of Charlie Christian to turn rhythmic duty into plectoral eloquence."

This may be a bit hard on



With their morning suits and decorous behaviour, the MJQ members seem to have anticipated Barry Ulanov's plea for jazz musicians to take their place as respectable members of society.

Lonnie Johnson; it is certainly unfair to Teddy Bunn and Django Reinhardt. Elsewhere I find Ulanov too ready to accept the superiority of present-day jazzmen.

I don't wish to pick on more fancied faults, though I noted some. Ulanov has packed a great deal into his handbook. Much of the ground has been well worked before, and the size of the book hardly leaves him space to deal adequately with every subject.

If, therefore, you own Feather's "Encyclopaedia" or Panassié's "Dictionary" the worth of this handbook to you must be considerably lowered. In any event, you should be able to learn something from it.

Parts of it are useful in the way that any reference book can be handy; others make more thought-provoking reading.

Morality

In the latter category I'd put the chapter on "The Morality Of Jazz."

Here, the author seems to be asking for better education for jazz musicians, for higher standards of conduct on their part, for wider acceptance of them as respectable members of society.

He speaks, truthfully, I think, of a division—between musicians with "habits" and those without—that everybody in jazz knows about, though it is rarely discussed.

And this caste system, he says, can lead to a selection of musicians who are "on" something, and a discarding of those who are not, so that "a very precise kind of immorality added to a certain small instrumental or singing skill may become a short cut to success."

It can lead also, he admits, to the exclusion of a suspected addict from a "clean" band, even though the man might have "kicked the habit."

Among the explanations offered for cases of addiction

among jazzmen is the usual and probably sound one of artistic frustration leading to despondency. But Ulanov is not the man to condone anti-social practices.

"None of this should be construed as apology for misbehaviour," he writes sternly. And earlier: "The central explanation of the failure of jazz musicians to show much esteem for the moral life is the failure of the rest of us to give them the education they need and want."

I don't know about that. But I feel uneasy at the thought of jazz musicians esteeming the moral life of the USA. Ulanov, like one or two other well-known critics in the States, is too much preoccupied with culture and morality.

As I see it, what applies to jazz musicians in these matters applies to any other set of artists. Most artists rebel against conventional morality and standards of behaviour which, after all, tend to be established by Philistines.

And the moral life is, I take it, exactly what America's so-called Beat Generation of poets, painters and musicians dismiss as "The Social Lie"—part of the despised rat-race.

Optimism

I would rather hope to see society changed by the artists than the other way round. At any rate, Ulanov's optimism about a future in which jazzmen stick closer to the rules is not a sentiment I can share or even understand.

When he argues that it is unnecessary to "surround jazz and jazz musicians with an atmosphere which is a kind of musical-comedy version of a red-light district," I am with him.

But I don't see why the sharp, hard-living, colourful stereotype (if such it is) should be exchanged for something between Little Lord Fauntleroy and Douglas Fairbanks, Jr.

'DECCA BOOK OF JAZZ' IS INDISPENSABLE

WITH books on every aspect of jazz appearing in ever-growing profusion, the reviewer has to be increasingly wary of recommending the latest tome to the public.

The new "Decca Book of Jazz," edited by Peter Gammond, is definitely one to add to your list of "buys."

BOB DAWBARN reviews "The Decca book of Jazz" published by Frederick Muller, Ltd., at 40s.

Its price, after all, is little more than that of a 12-in. LP.

The book was a most ambitious project with almost every major aspect of jazz history covered by a different writer.

It contains pieces by Paul Oliver (Blues and Negro Folk Music), Charles Wilford (Ragtime), Rex Harris (New Orleans), Brian Rust (Early White Jazz), Francis Newton (Classic Blues Singers), Sinclair Traill (Chicago Style), Charles Fox (Harlem Jazz), Gerald Lascelles (New York White Jazz), Raymond Horricks (Kansas City to Minton's), Steve Race (The Swing Era), Peter Tanner (Dixieland), Alun Morgan (Modern Jazz—East Coast), Keith Goodwin (West Coast), James Asman (The Revival), Peter Gammond (Piano Jazz Pioneers), Benny Green (The Saxophone), Vic

Bellerby (Jazz Vocalists), Mark White (Jazz in Britain), Tony Hall (British Modern Jazz), Daniel Halperin (Continental Jazz), Ernest Borneman (African Rebound), Jeff Aldam (Louis Armstrong), Stanley Dance (Duke Ellington), Graham Boatfield (Jazz Clarinet) and Burnett James (Jazz and Modern Music).

On the whole, the idea has been successful, though, as was bound to happen, many of the contributors overlap in subject matter.

One or two of the writers have, unfortunately, taken the easy way out and merely rehashed historical details from other books. But others, like Paul Oliver with his extremely interesting discourse on "Blues And Negro Folk Music," have intelligent additions to make.

But I am sure that Oliver is off the beam when he attributes various words used by the Negro to an African origin.

Two mistakes spring to mind. Harris refers to Ory on the Oliver Creole Jazz Band records and Lascelles speaks of Leon Rapallo with Ben Pollack in New York.

'Get together'

It is perhaps invidious to select the best pieces in the book, but among them are certainly the sections by Charles Fox, Francis Newton, Ernest Borneman and Stanley Dance. Burnett James's plea for a "get together" of jazz and "straight" music gives much food for thought and contains a lot of sound common sense. "Apart," declares James, "from a few devices of sonority and colour, and a free impulse of improvisation, jazz has very little to offer straight music from the technical point of view; while itself, it must always be fertilised by the broad stream of Western music. What jazz has to offer lies principally in the realm of content—to speak plain, a contact with reality at another and fruitful level."

One attraction to the book, as a whole, is that it contains plenty of interest to the knowledgeable as well as being a mine of information to the newcomers to jazz.

Included in its handsomely produced 431 pages are 100-odd photographs; a "selective" discography by Nigel Hunter of Decca records which tie in with the various chapters; a full index; and a typical foreword by Mezz "I Know What I'm Talking About" Mezzrow.

I am at least in agreement with Mezzrow when he says: "Although there is inevitably much in this book that I personally would not agree with, I think it is an enlightening book and it should be in every jazz-lover's library."

Paul Robeson—bitter, brilliant, phenomenal

IN London recently, jazz writer and record executive John Hammond spoke to the MM's Max Jones of his friendship with Paul Robeson.

"We disagree violently on politics," said Hammond. "But whatever your opinions on that you have to admit that Paul is a phenomenal human being."

Two books published this month by Robson Books, Ltd., London, W.8, support Hammond's view. The first is Robeson's own "Here I Stand" (priced 10s. 6d.). The second, titled simply "Paul Robeson" (priced 21s.) is by Marie Seton.

Both give a valuable insight into this bitter, brilliant man who has held his convictions against incredible pressure in his own country.

Robeson's opinions, political and social, stem from one overriding conviction—the conviction that the American Negro, one-tenth of the country's population, should have equal rights with the other nine-tenths—both in law and in fact—now.

His sympathy with Communism comes directly from his

discovery that in the Soviet Union the Negro is considered an equal while in much of the West he is not.

Whether or not his political affiliations have helped or hindered his fight for the American Negro is arguable, but he has certainly never been as wrong as the majority of his opponents.

He has seen the Ku-Klux-Klan crosses burning at his concerts, he has been forbidden for years to travel to countries which asked for Robeson the

artist, he has been hauled before Government committees and he has watched his supporters beaten by police and thugs.

Little wonder that his book is bitter, biased, at times egotistical and often illogical. It should, however, be read by everyone in Britain smug enough to believe "It couldn't happen here." It may help to stamp out the colour bar here at home.

Miss Seton's book gives far more of Robeson's biography than he does himself, but lacks the powerful conviction of the singer's own words.

In a foreword to Miss Seton's book, Sir Arthur Bryant, after dissociating himself from the author's and Robeson's political views, asserts: "But I do not believe that the cause of freedom can be defended by outraging one of its cardinal principles—the right of the individual to express the truth that is in him, or that of his fellow men and women to hear him."

A truism but one that is too often ignored.

Bob Dawbarn

Also received

USEFUL additions to the very small band repertoire are the latest issues in Francis and Day's album series of jazz standards.

"Dixieland" (price 3s. 6d.) contains 14 solos for clarinet, trombone, trumpet and tenor, all with piano accompaniment.

Also at 3s. 6d., "Blues" includes another nine jazz classics for the above instruments in solo form with piano parts. Instrumental arrangements are by D. E. Bayford.

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This world of jazz

WHAT a year it has been for jazz festivals. Last week-end saw "Britain's answer to Newport" staged at Palace House, Beaulieu, while Newport-on-tour was drawing to a close in Brussels.

I didn't get to either myself, but I've heard from people who did. The Beaulieu shindig having been dealt with elsewhere in the paper, I'll pass on to Brussels without delay.

'A nice idea'

FIRST to report is Belgian critic Yannick Bruynoghe. He says that the Newport jazz week—11 concerts, the last of them held on Sunday evening—was very successful so far as attendance goes, but less than that musically speaking.

The redoubtable International Jazz Band he describes as "a nice idea in the field of friendship among all people (all white, though) but with no other interest, especially since the musicians seem to have been chosen more on technical skill than on their personality as jazz soloists."

The arrangements, some by John LaPorta and Bill Russo, he says, were generally interesting.

Wilson surprise

HIGHLIGHT of the concerts, Bruynoghe writes, was the Teddy Wilson Trio. Wilson hadn't been announced and it was a happy surprise to see him in Brussels.

"Now vacationing in Austria, Teddy wishes to arrange a series of European concerts and club engagements for the winter. I hope he succeeds, because he once again proved himself to be one of the great keyboard masters of jazz—a perfectionist and true swinger."

"He was most competently accompanied by Arvell Shaw, who is now living in Switzerland, and drummer Gilberto Cuppino, Italian member of the International Band."

"The concert's finale was given to an all-star group: Sidney Bechet fronting Buck Clayton, Vic Dickenson, Arvell Shaw, Kansas Fields and George Wein.

Paris resident

UNFORTUNATELY, the repertoire consisted of ordinary standards and George's playing was unimpressive. Kansas, on the other hand, showed once more that he is a reliable drummer who should be used more often, since he is still a Paris resident.

"The real stars were Clayton and Dickenson, both of them as good as they always are. I hope we shall hear them soon in better surroundings;

from the plans being discussed, I think we shall.

"Sarah Vaughan and her trio were an added attraction to these concerts.

Top name needed

WHAT came to everyone's mind, during this U.S. jazz week, was the need for an even bigger star like Ellington, Armstrong or Mahalia Jackson," continues Yannick.

"The countries participating in the World's Fair should make it a point of honour to present the very best artists they have in the best conditions possible.

"But the USA appear to be short of money for cultural representation. Or perhaps the people responsible don't consider jazz—the only original American art form—to be important enough?"

On Tuesday I met George

by **MAX JONES**

Wein, owner of Boston's Storyville Club and a director of Newport Jazz Festival, who produced the Brussels concerts. I put the point to him. He said Wilson was the big name added to make the bill really strong, and went on to enthuse about Wilson's artistry.

"The hall only seated 1,100, and the highest price was about three dollars for a few seats," he explained. "We drew between seven and eight thousand people in six days, but it was an expensive bill. We had to play to a loss. Newport and the Government split the losses."

Ronnie Ross

IN the matter of response, Wein said that the audiences were the most enthusiastic he'd seen, and the whole enterprise was a triumph in the eyes of the Belgian Press.

"The 'New York Times' put it down, mind you," he admitted, "but their guy wasn't a jazz critic."

Having received conflicting reports of the relative merits and popularity of the different players, I asked Wein who collected the most applause.

Without hesitation he replied: "Sidney Bechet, Teddy Wilson and Sarah Vaughan. Sarah stopped the show every night."

Of Marshall Brown's youth band he said: "By the end of the week at Brussels, when they had those arrangements right down, they were really beginning to jell and you could hear Brown's idea of a band with a personality of its own taking shape. I think it's a good band; I'm sorry it's not greater."

"So far as critical acclaim in the States is concerned," Wein concluded, "Ronnie Ross came off better than anyone. He was

considered the finest musician in the outfit."

Sterling Bose

THE story of Sterling Bose, whose death (at 52) was reported the other week, stretches back to the young and relatively obscure days of jazz.

Bose is mostly remembered, when he's remembered at all, for the brief period in late '38 and early '39 in which he replaced Yank Lawson as hot soloist with Bob Crosby's band.

"I'm Praying Humble," quite recently included in the collection on Vogue-Coral LVA9045, is his most famous solo. He was also featured on the band's "Song Of The Wanderer" and the Bob Cats' "Loopin' The Loop."

Not a great deal is known now of Bose's New Orleans background, and for years there was doubt about how he spelled his name. Ralph Venables, in the only Bose article I can find, says Sterling was taken under the wing of Tom Brown, and was influenced in part by Paul Mares and King Oliver.

Replaced Bix

HE arrived in St. Louis towards the end of '23 and recorded for the first time in March the following year—with the Crescent City Jazzers. He made further recordings with the group under the name of the Arcadian Serenaders.

In '27 he replaced Bix with the Goldkette band, and later worked with Ben Pollack, Joe Haymes, Tommy Dorsey, Ray Noble, Goodman, Crosby and



ABOVE: Buck Clayton, pictured on his arrival in Britain this week. BELOW: Pee Wee Russell (see "Sterling Bose").

Miller. The early '40s saw him with Bob Zurke and Jack Teagarden, after which he jobbed around in New York, including a spell at Nick's.

His final record date seems to have been with the Rod Cless Quartet for Black And White in September 1944. For the last eight years he had worked in St. Petersburg, Florida.

According to the police, Bose shot himself. This is confirmed by Pee Wee Russell, an old friend, who writes in a letter to Jeff Atterton:

"Sterling committed suicide. I hated like hell to hear about it. The poor guy hadn't been able to sleep for three or four months. Bose was my friend, from 'way back to when I worked the Arcadia Ballroom in St. Louis with Bix. He was a helluva musician."



Why not write your own book, Kingsley?

IN the genteel tussle now taking place between Kingsley Amis and myself, we are both in danger of rolling away from the central point of the argument.

In suggesting that I care more about a player's alleged "influence" than about the music he makes, Kingsley Amis belabours me with the thin end of the club.

For the record, I think that Baby Dodds in his prime was one of the great jazz drummers. And I do not disguise a high admiration for Roy Eldridge, whom I would list among the top five trumpet players in my own private popularity poll.

Irrelevant

But the fact that Amis and I disagree about this is quite irrelevant. Somebody once said that the good critic is one who is capable of judging fairly a work with which he is temperamentally out of sympathy.

Anyone can air his likes and dislikes. In their preface, the editors of "The Jazz Makers"—the book that began the controversy—made their intentions quite clear.

They do not claim that their subjects are "the most influential figures in the history of jazz." But they feel that "the musicians included are certainly among the significant en-

Humphrey Lyttelton's column

should not have been included. When it is pointed out to him that Roy had a huge and decisive influence on the course of jazz, he replies, in effect, "who cares?"

The answer is the editors of "The Jazz Makers." And, if the truth were known, Kingsley Amis also.

For he agrees with the inclusion of Louis, Bessie Smith and Charlie Parker because they were "at the centre" of the jazz activity of their time.

What does "at the centre" mean other than that they exerted a formative influence on those around them? And if Roy Eldridge was not "at the centre" from 1936 to the emergence of Gillespie, who was?

No doubt it's fun for an occasional critic to loose off his peashooter at established idols.

But the editors of a serious survey of the important contributors to jazz cannot enjoy such frivolous luxuries.

Teddy Wilson was a last-minute addition to the Newport jazz week at the Brussels World Fair. He is currently on holiday in Austria and hopes to arrange a series of European engagements.



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*SUNDAY (10th) at 7: A "joint" for jazzmen? Scintillating Tony Kinsey Quintet, with Bill LeSage, Dave Willis, Les Condon, Bob Efford and presenting, once again, co-leading the exclusive Flamingo Jazz Six, Newport idol Ronnie Ross, with Bert Courtney and Eddie Harvey. Hear them Friday?

*WEDNESDAY (13th) at 7: Wardour Street, Wardour Street, where jazzers and dancers meet. Apologies to Spencer Williams "Basin St. Blues," but it all happens at the Flamingo. Tubbs and Ronnie's Jazz Couriers and the Ginger Johnson Orchestra.

Comperes: Bix Curtis, Tony Hall. Thanks for visiting us throughout last week's mammoth holiday routine.

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CLUB "M," underneath the Mapleton Restaurant, 39, Coventry St., W.1. SATURDAY ALL-NIGHT SESSION: Wow! Thanks, the VIC ASH SEXTET, for such a swinging session last week. It really was tremendous. Thanks also Ray Dempsey, Ronnie Scott, Bill Eyden, Lennie Breslow, etc., for dropping in. Welcome back the ALLAN GANLEY QUARTET at this week's all-nighter! Session starts at 12 midnight until 7 a.m. SEVEN SWINGING HOURS! Make it a date at Europe's greatest modern session.

SUNDAY AFTERNOON, 3-6 p.m.: Week-end jam session starring 'Lo Don's' Swinging Five and many guest artists. Rhythm 'n' Blues, jazz. This session swings.

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AT THE CELLAR: THE JUBILEE GROUP and the CLAY COUNTY BOYS.

BIRDLAND, Denglow Studios, Chadwell Heath, 7.30. This week: JOE HARRIOTT, EDDIE THOMPSON, SHAKE KEEN.

BRENTWOOD JAZZ CLUB, "White Hart" Hotel, 7.30: Graham Stewart Seven featuring Alan Elsdon and Johnny Parker Trio.

FRIDAY—contd.

ROYDON JAZZ CLUB, Star Hotel: Pete Stewart's Jazzmen, plus Brian Jones Quintet.

CY LAURIE Club: Cy Laurie Band, 7.15-10.45.

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PANAMA JAZZMEN, "GREY-HOUND," REDHILL. SENSATIONAL Claude White Jazzmen at the Manor Hotel, Chingford Hatch (end of 191 bus route).

ST. ALBANS, Market Hall, Friday, 15th: Humphrey Lyttelton and his Band.—See Wednesday.

WEST EALING—club kicked out—watch for new venue.

SATURDAY

A BET you'll be at RICHMOND Community Centre for another modern session with FRANK NOBLE and Co. Thanks guests. Miss VICKI MAIN, CLAUDE WALDMAN and CLIFF DENCHFIELD.

AT COOK'S FERRY INN: BRIAN WOOLLEY JAZZMEN

AT THE BLUE NOTE, 21, Frith Street, W.1: Skiffle and spasm with THE ROMSIDERS. Musicians welcome.

AT THE CELLAR, 49, Greek Street, W.1: THE CITY RAMBLERS and the MARTIANS. Guest: "ZOM."

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WOOD GREEN: TERRY LIGHT-FOOT JAZZMEN!!

'58 CLUB: Trad. Peter Scott Jazzmen.—All Saints' Hall, Leatherhead. Membership free tonight.

SUNDAY

AFTERNOON 3-6 p.m., CY LAURIE Club: Bill Brunskill's Jazzmen. EVENING, 7.15-10.45: Cy Laurie Band.

AT COOK'S FERRY INN: MIKE PETERS' STOMPERS.

SUNDAY—contd.

AT THE CELLAR: THE CITY RAMBLERS and STEVE BENBOW. Musicians' open session.

BALLADS AND BLUES is on holiday until 24th August.

BLUE CIRCLE, RUISLIP: TEDDY LAYTON JAZZBAND.

COLEHERNE, Earls Court: HARRY WALTON'S BAND.

ROYDON JAZZ CLUB: Pete Stewart's Jazzmen.

EALING BROADWAY, "Feathers": Ray Galliers' Prelude Six, blues singer Danny Carter.

HOT CLUB OF LONDON, 7 p.m.: BRIAN WOOLLEY'S Jazzband from LEICESTER.—Shakespeare Hotel, Powis Street, Woolwich.

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MONDAY

AT THE CELLAR: BRUCE TURNER'S JUMP BAND and guests.

BOATHOUSE, Kew Bridge: FABULOUS GRAHAM STEWART SEVEN with Alan Elsdon and Johnny Parker Trio.

CY LAURIE Club: Teddy Layton Jazzband.

DOBELL'S RECORD Recital Club: John Mastaka, "Fast Western."—"White Bear," Lisle Street, W.C.2, 7.30. Admission 2/-.

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BARNET, Assembly Hall, Union Street: Graham Stewart's Seven.

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TEDDY LAYTON JAZZMEN with Joy Graeme as manager, "White Hart," Southall.

"TIGER'S HEAD," Catford: Sonny Morris Jazzmen, with Pete Curtis.

THURSDAY

AT THE CELLAR: THE CITY RAMBLERS and the MARTIANS.

BLUES and BARRELHOUSE—club session September 4.

CY LAURIE Club: Brian Taylor Band.

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Bud Powell— brilliant and daring



BUD POWELL (EP)
"The Genius Of Bud Powell—No. 2"
Fantasy In Blue; Moonlight In Vermont; Butterscup; Spring Is Here.
(Columbia Clef SEB10004—11s. 10d.)
Powell (pno.); George Duvivier (bass); Art Taylor (drs.). May 1954. USA. (Am. Norman Granz.)
* Erroneously given on sleeve as 1955.

JUST why they sat on these Bud Powell records for so long I don't know. Though it was recorded in spring, 1951, the first "Genius Of Bud Powell" EP (Columbia Clef SEB10074) came out here only a short while before I reviewed it briefly as recently as October 5 last. Now here's this second one arriving over four years after it was made. Still, it is certainly another case of better late than never. Ever since the days of Minton's, where Bud Powell could often be found among the early bop experimenters, he has been looked upon as one of the most imaginative and daring of the modernist pianists.

And despite recurring nervous breakdowns, which since 1945 have forced him to retire from the jazz scene for lengthy periods, his recordings have seldom failed to be notable examples of his technical prowess and conceptual brilliance. This one is no exception to the rule. Vying for honours with meditative but almost passionately emotional versions of the two standards are Powell's contrasting performances of two originals.

"Fantasy In Blue" he trenchantly swings at fast tempo. The slower "Butterscup" he treats with a sort of pastoral inconsequence.

But common to both is the piercing, saw-edged jaggedness which has for long been one of Powell's most telling features.—Edgar Jackson.

Rarity

EDDIE THOMPSON ENSEMBLE (LP)
"London After Dark"
Passport To Pimlico (b); Nelson's Column (a); A Nightingale Sang In Berkeley Square (b); London Pride (b); Underneath The Arches (a); There's A Lovely Lake In London (a); A Fozzy Day (b); Chelsea Bridge (a); Limehouse Blues (a).
(Vox VX1450—29s. 6d.)
(a)—Thompson (pno.); Arthur Watts (bass); Jackie Dougan (drs.). 20 1/58. London. (Vox.)
(b)—Same personnel, plus Johnny Scott (flute, arr.); Tubby Hayes (vib.). Do. Do. (Do.)

THIS album consists entirely of evergreens ingeniously chosen because all their titles have a connection with London. But that is not its only virtue. Blind pianist Eddie Thompson is one of those rarities who keep their playing up to fan-appeal level without having to go above the heads of the less specialised to do it.

And that goes also for the performances here by his Trio and Quintet as groups, in which Johnny Scott's flute (he also does the arrangements) and guest artist Tubby Hayes's vibraphone take prominent and spicy rôles.—Edgar Jackson.

Restricted

MASTERSOUNDS (LP)
"Jazz Showcase"
Un Poco Loco; Wes' Tune; Lover; Dexter's Deck; If I Should Lose You; That Old Devil Moon; The Queen And I; Spring Is Here; Water's Edge; Drum Tune.
(Vogue 12 in. LAE12103—38s. 3d.)
Buddy Montgomery (vib.); Richie Crabbree (pno.); Monk Montgomery (Fender electric-bass); Benny Barth (drs.). Circa early 1947. USA. (Am. World Pacific.)
(An electrically amplified string-base, shaped like a guitar and held in the same way, suspended by a sling around the player's neck.)

FORMED in the winter of 1956 by two Indianapolis-born brothers, Monk (37) and Buddy (28) Montgomery, the Mastersounds, after more downs than ups, finally made it last year. They landed a job at San Francisco's newest club, the Jazz Showcase, and a contract with the well-known Pacific Jazz (now renamed World Pacific) recording company.

With the same instrumentation as the Modern Jazz Quartet, a vibist who has learned much from Milt Jackson, and arrangements which at times at least suggest the John Lewis approach (note especially "The Queen") the group owes a good deal to the MJQ.

There, however, the relationship ends. The Mastersounds are obviously out to develop an identity of their own. So far its evolution is restricted by not very daring or original ideas, especially in the solos. The only one who ever really sparks off is vibes man Buddy Montgomery.

But the men are musicianly, and the group as a whole plays cleanly and swings enthusiastically. It well deserves the success that has come to it.—Edgar Jackson.

Restrained

MAX KAMINSKY AND HIS DIXIE-LAND BAND (EP)
"Go, Go, Go"
Royal Garden Blues; Squeeze Me; Go, Go, Go; I've Got The World On A String.
(MGM EP656—11s. 11d.)
Kaminsky (tp.); Peanuts Hucko (clt.); Ernie Caceres (bar., clt.); Cutty Cutshall (trb.); Dick Cary (pno., alto-horn); Al Casmentil (gtr.); Bob Haggart (bass); Jo Jones (drs.). Circa 1953. USA. (Am. MGM.)

THERE is nothing new to be heard on this one, but the playing is trim and, for the most part, restrained. Reaction to the music must depend largely on

how tired you have become of Dixieland versions of "Royal Garden" and "Squeeze Me."

Kaminsky leads easily, and all his playing here is melodic and in good taste, traditionally speaking. Hucko—smooth-toned and relaxed—Caceres and Cutshall sound in complete sympathy with him, and the whole company goes through the routines with the expected skill. "Royal Garden," exuberant without being frenzied, has well-timed breaks and pretty good solos from Cutshall, Cary (piano), Kaminsky and Hucko. A slow "Squeeze Me" gains interest from the space given to Al Casmentil's lyrical guitar.

Every regard for the melody is shown on the neatly arranged "World On A String," while on the up-tempo "Go, Go, Go," Kaminsky breaks out into "big" Armstrong-influenced trumpet and adds a rasping voice to the vocal.

Though expertly played, the music covers some very familiar ground.—Max Jones.

Superficial

"SALUTE TO LOUIS" (LP)
Jazz Lips; Coal Cart Blues; Gulf Coast Blues; Potato Head Blues; Arkansas Blues; A Monday Date; Squeeze Me; Hotter Than That; Savoy Blues; Cornet Chop Suey.
(Parlophone PMD 1063—27s. 10d.)
Tommy Reynolds (clt.); Boomie Richmond (tr.); Billy Butterfield, Pee Wee Erwin (tp.); Lou McGarity (trb.); Billy Jacob (pno.); George Barnes (pno.); Jack Lesberg (bass);

Common to all the tracks on the latest Bud Powell EP is the piercing saw-edged jaggedness that is one of Powell's most telling features.

GHF Leeman (drs.). Circa 1953. USA. (Am. King.)

ALL-STAR bands don't necessarily make outstanding jazz, as witness this LP which started life a 12 in. King entitled "Jazz For Happy Feet" by Tommy Reynolds. There are no startling defects. Undemanding arrangements by Gene Gifford are interpreted with proficiency and a clean beat by an eight-piece led by Butterfield on four tracks and Erwin on the others.

The musicians—not all of them are quite stars—seldom put a foot wrong; nor do they, with the exception of Richmond and McGarity, ever penetrate beneath the surface of these mostly Louis-launched compositions.

Reynolds's clarinet is insipid at best, downright feeble on "Squeeze Me" and "Savoy"; Barnes's solos do not fit the music as well as, for example, Casmentil's on the Kaminsky disc; and although both trumpeters are experienced men in the field, neither seemed capable of striking fire on these dates.

Kaminsky's "Squeeze Me" compares favourably with this one on most counts—only when the tenor comes on the scene does the Reynolds treatment have a comparable or superior impact.

Boomie Richmond is, indeed, the most formidable phrase-maker on the record. Using a light, dry tone—which he manipulates to give added colour to his rather simple solos—and a clear melodic line, he constructs choruses obviously affected by the Freeman and Miller styles.

On almost every track his tenor furnishes the most imaginative playing, and it seems to point a worthwhile path

between the majestic Hawkins way and that of the lean modernists.

As put out in Britain, this album probably misrepresents the musicians' intentions, and certainly over-emphasises Butterfield's part in the proceedings.—Max Jones.

Intimate

BILLY TAYLOR TRIO (LP)
"At The London House"
The London House; It Might As Well Be Spring; Gone With The Wind; Love Is Here To Stay; Midnight Piano; I Cover The Waterfront; Stella By Starlight.
(HMV 12 in. CLP1176—35s. 10d.)
Taylor (pno.); Earl May (bass); Perry Brice (drs.). July 1956. London House Club, Chicago. (ABC-Paramount.)

BILLY TAYLOR recorded this in Chicago's London House night club.

Usually his crisply swinging, but inherently intimate style comes across most naturally in studio recordings. But—thanks to an audience whose unusually discreet reactions do nothing to disturb Taylor's taste and discernment, and to the club's good piano and acoustics—his knack of making each individual member of his audience feel that he alone is the one being played to is as effectively evident as ever.

If I had to say which were the best tracks I think I should plump for the ballads. There is a charm about these, especially "Spring," that comes from something deeper than just the tunes.

Only "Midnight Piano," one of the two Taylor originals (the other is the title piece, "London House"), falls to satisfy. A 12-bar blues affair, it is not until towards the end that it becomes anything but rather aimless.—Edgar Jackson.

All jazz record personnel details are supplied by EDGAR JACKSON

CAPSULE REVIEWS

SANDY BROWN'S JAZZ BAND (EP)
"Blue McJazz"
Monochrome; Those Blues; Blues From Black Rock; Saved By The Blues.
(Nixa NJE1054—12s. 10d.)
"Afro McJazz"
Go Ghana; The Card; Ognoliya; Wild Life.
(Nixa NJE1055—12s. 10d.)

REISSUED from the 12 in. "McJazz" LP, these EPs are stimulating examples of the kind of jazz created by the Brown-Fairweather team. "Black Rock," an attractive medium blues, has fine Fairweather and driving ensemble;

"Those Blues" is built on principles laid down by Louis, Dodds and Ory; and the funereal "Saved By The Blues" is strikingly sombre.

The second EP shows how the band utilises the West African "High Life tinge." Despite some pitching trouble, Brown expresses himself fluently and forcefully and his music has definite personality.—M. J.

"TRUMPET INTERLUDE" (LP)

Land's End; Star Dust; Tammy's Dream; Gone At Dawn; Page Mr. Trumpet; Evil Cal Blues; Trumpet Interlude; On The Trail; Bel

Mir Bist Du Schoen; Pocatello; Sweet And Lovely; Town Hall Blues.
(Ermajesty EJT1278—35s. 10d.)

NORMALLY I don't go for rag-bag LPs, but this one is a surprise. Berry, Brown, Butterfield, Clayton, Gillespie, Hurley, Jones, Klein, Newton, Page, Shavers and Thomas man the horns. Butterfield and Brownie are in fluent form; Shavers, Berry and Klein sound over-rich; Lips stabs out jump blues in company with Albert Nicholas; and Dizzy is heard in 1945 blues backing to Albinia Jones, who sings like an immature Dinah Washington. Clayton and Newton play blues with feeling, and Joe Thomas and Jonah are capital. A record of enlightening contrasts.—M. J.

JACK TEAGARDEN (EP)
"Swing Low Sweet Spiritual"
Part 2.
Gonna Shout All Over God's Heaven; Swing Low, Sweet Chariot; Deep River; Ezekiel Saw The Wheel.
(Capitol EAP2-529—12s. 10d.)

THE second EP release from Teagarden's "Spirituals" album on U.S. Capitol is, like the first, agreeable but a bit on the commercial side. Van Alexander's swing arrangements, with their faint Bob Crosby flavour and choral intrusions, can hardly have inspired Ten. However, he sings all four with lary charm and his solos on "River," "Ezekiel" and "Swing Low" provide brief pleasure.—M. J.



The Brown-Fairweather team in action.

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Down on the Farm



Ruby Murray is this summer starring at Great Yarmouth. But last weekend she escaped for a few hours from the Bank Holiday crowds to take a look at the Norfolk countryside.

POP AND JAZZ IN 3-D DISC LIST

POP and jazz LPs figure in the first stereo disc issues by the rival Decca and EMI groups. They will be on sale at the end of the month.

Decca are putting out a total of 63 stereo records, in the first three months. LPs will feature U.S. singer Lee Wiley, Julie Andrews and the Ray McKinley-Glenn Miller Orchestra (RCA label).

EMI will issue the "My Fair Lady" LP by Norrie Paramor (Columbia) and the Capitol list includes LPs by Nat "King" Cole, Nelson Riddle and "The King and I" album. HMV will include LPs by Melachrino and Frank Cordell.

Beverly Sisters top Sunday TV

The Beverly Sisters star in their own ATV show this Sunday from the Prince of Wales Theatre, W.

Other stars include singer Aileen Cochrane and Howard Jones and Reggie Arnold.

CLAYTON STARS FOR BRITAIN

AMERICAN trumpet star Buck Clayton is to lead a star-studded jazz group for Britain.

In London this week on two days' holiday after starring at the Brussels World Fair jazz week, Clayton told the MM that his line-up would definitely be Emmett Berry (tpt.), Dicky Wells (tmb.), Buddy Tate (tnr.), Earl Warren (alto), Sir Charles Thompson (pno.), Gene Ramey (bass) and Herbie Lovelle (drs.).

Jimmy Rushing to tour with Humph Band

FORMER Count Basie blues singer Jimmy Rushing will open his second British tour with the Humphrey Lyttelton Band at Barnstaple on September 2.

Other dates for the Rushing-Lyttelton package, tentatively set by the Lyn Dutton Office, are: Birmingham (September 4), Exeter (6th and 7th), Croydon (10th), Leeds Festival (14th and 15th), Sunderland (16th), Darlington (18th), Edinburgh (20th), Newcastle (23rd and 24th) and Sheffield (25th).

Further concerts, including London appearances, are to be fixed.

Before the British opening, Rushing and the Lyttelton Band will tour Germany from September 18 to 23, playing Bremen, Hanover, Berlin, Dusseldorf, Essen and Hamburg.

PLAYTIME DEBUT

Ray Ellington singer Valerie Masters makes her solo debut on radio next Tuesday in "Workers Playtime" (12.30 p.m., L.).

McDEVITT TO WED SHIRLEY DOUGLAS



CHAS McDEVITT announced his engagement to his singer Shirley Douglas on the stroke of midnight on Wednesday, at his "Freight Train" coffee-bar, Herwick Street, W.

Reason for the date and timing? "It is exactly a year ago that I signed Shirley as a replacement for Nancy Whiskey," Chas told the MM.

Chas has proposed to Shirley twice before and has been turned down. The first occasion was during a week's Variety in Gloucester and the second at Leicester while they were sheltering from the rain. "Now," he says, "it's 'third time lucky'."

When McDevitt slipped the ring on Shirley's finger, the coffee-bar juke-box played "Across the Bridge," which was Shirley's first McDevitt disc.

At the Colony

American singer Toni Carroll is to start a two-week cabaret season at London's Colony Restaurant on August 25.

Rosemary Squires may be out of Six-Five

ROSEMARY SQUIRES, the girl singer who became a household name through her star spots on "Six-Five Special," may have made her "farewell" appearance last Saturday.

Rosemary told the MM this week: "I have seen the schedules up to Christmas, and I have not so far been booked for any of them."

Deejay showcase at 1958 Radio Show

Britain's top disc stars and jockeys will be featured during the Radio Show at Earls Court from August 27 to September 6.

Deejays who will be presenting shows include Sam Costa, Bob Danvers-Walker, George Eirick, Jean Metcalfe, Franklin Engelmann, Alan Dell, Charles Melville, Ken Sykora and Roy Plomley.

"Frankly, I think last Saturday's show will prove to be my last. Producer Dennis Main Wilson, who handled my previous spots, is leaving the show and I don't think Russell Turner—who is taking over—is particularly interested in having me."

"I've no hard feelings. If I am asked to do another show, I shall accept—but somehow I feel it is unlikely. I'm not worried; I have plenty of work. And there may be another TV series coming up—either with the BBC or ABC."

Big changes?

Russell Turner, who takes over "Six-Five Special" on August 23, was out of the country on Wednesday and could not be contacted for a statement.

However, there are indications that changes in the programme may be taking place. Negotia-

tions are proceeding for Tito Burns and his Sextet to appear regularly in the show in the near future.

Alma Cogan to top big charity show

Alma Cogan will top the bill at a special charity concert on Sunday, September 7, at the Manchester Hippodrome, in aid of the Jewish Home for Handicapped Children.

Also appearing will be Robert Earl, Ronnie Aldrich and the Squadronaires, Howard Jones and Reggie Arnold, the Fraser Hayes Four and Margo Henderson. Compère will be Bill Maynard.

LIPTON FOR STATES

SYDNEY LIPTON, bandleader at Grosvenor House, Park Lane, for the past 26 years, leaves for New York tomorrow (Saturday) on a five weeks' trip.

"I shall discuss a long-standing offer to take my orchestra into a New York hotel," he told the MM just before leaving. "Alternatively, if that is not possible, I would consider leading an American band out there."

"The offer is for a six months' visit. My commitments would not permit this, but I may be able to go for two months—next January and February."

LP signature

A new Decca LP entitled "Sweet Harmony"—his signature tune—and subtitled "Cuddle-Up Music To Dance To" is to be issued on the London label in the States around October.

While in New York he will visit his daughter, Broadway star Celia Lipton.

During his absence, the Lipton Orchestra will be led by Kenry Kaye.

CLEO LAINE FOR 'PROBLEM' PLAY

Singer Cleo Laine is in line for another important acting rôle.

She may take the lead in the play, "No Love Lost," which deals with the South African colour problem. In May, Cleo starred in "Flesh To A Tiger" at London's Royal Court Theatre.

Starting today (Friday), Cleo will appear with the Johnny Dankworth Orchestra on its three-day spell at the New Theatre Ballroom, St. Peter Port, Guernsey.

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Trudie 4-4	Girl Of My Dream (Wz) 4-4	Ring On A Ribbon 4-4
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Don't Ask Me Why 4-4	Cha Cha Baby 4-4	Lollipop 4-4
Devotion 4-4	Nicolas (Cha-Cha) 4-4	Jo-Ann 4-4
Fedora (Q) 4-4	Indiscret (Wz) 3-8	Happy Guitar (Q) 3-8
What A Shame 4-4	Come Dancing (Q) 4-4	Little Serenade 3-8
Tell Me You Love Me 4-4	On Street Where You Live 3-8	It's Wonderful Thing (Wz) 3-8
I Do You Baby 4-4	Danced All Night 3-8	Clouds Soon Roll By 4-4
Right To Love 4-4	The Rain In Spain 3-8	Tequila 4-4
Talk Texas (Wz) Med. 4-4	Get Me To Church On Time 3-8	I May Never Pass This Way 3-8
Forto Rioo (Samba) 4-4	Accustomed To Her Face 3-8	Magic Moments 3-8
Only Man On The Island 4-4	With A Little Bit Of Luck 3-8	The Fanny (Mandy) (Q) 3-8
Hillside In Scotland (Wz) 4-4	Book Of Love (Q) 3-8	Waterfall 3-8
This Happy Feeling (Wz) 4-4	Stairway Of Love (Q) 4-4	Swinging Shepherd Blues 4-4
Smear Moon 4-4	Kewpie Doll 4-4	My Special Angel 4-4
Latin Fistic 4-4	Wonderful Time Up There 3-8	By The Fireside (Wz) 4-4
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