

# Melody Maker

OCTOBER 18, 1958

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EVERY FRIDAY 6d.

**SINATRA  
WRITES**

**EXCLUSIVE  
TO THE MM**

**DON'T MISS IT—  
ON PAGES 2 & 3**

# IT LOOKS LIKE 'JINGLE' WARFARE

"JINGLE" warfare looks like breaking out in Tin Pan Alley.

At present, six Jingle Kings reign over the lush territories of the commercial TV advertising market. For turning out 15- to 60-second tunes and lyrics these split-second songwriters can take home a pay cheque of around £100 a week.

## DO YOU KNOW?

- It costs between £200 and £1,200 a minute for the jingles to go on TV.
- Several of the top ones have sold on record.
- It costs up to £3,000 a minute to produce a jingle spot.
- Jingle king Johnny Johnston has produced over 500 TV slogans.
- A jingle may take over 10 weeks to prepare.

Jingles also mean extra pocket-money for singers and musicians. Minimum fee for a jingle session is seven guineas, with additional payments for repeat showings on TV.

## ROUND-THE-CLOCK

Now, with ITA aiming at round-the-clock TV, more jingle writers are aiming to climb on the sell-with-a-song band wagon.

A new entrant to the jingle field is High-Fye Jingles. Chiefs of operations are Frank Patten, of Dash Music, and Reg Connelly, of the Campbell, Connelly group. Musical adviser in charge of jingles is pianist-arranger Bernie Fenton. Says Frank Patten: "We already employ two vocal groups on a full-time

Back page, col. 3

## Eartha for 'Royal Show'



EARTHA KITT is one of the two American song stars picked for this year's Royal Variety Performance on November 3. And while "The Bad Eartha" will be seen the following weekend in ATV's "Sunday Night At The London Palladium," the other U.S. star, Pat Boone, will be flying back to the States straight away. See also page 11.

# ELLINGTON TO MEET THE QUEEN

DUKE Ellington is to be presented to the Queen. The Duke will be honoured at the end of the Leeds Festival tomorrow (Saturday).

The presentation will be made by the Festival's President, the Earl of Harewood, during a reception at the Civic Hall, Leeds, tomorrow night.

The MM understands that there is little likelihood of the Queen attending either of the two Ellington concerts earlier in the day unless there is a last-minute change of plans.

Organiser of the Festival's jazz concerts has been jazz critic Gerald Lascelles—a cousin of the Queen and brother of the Earl of Harewood.

## Following Basie

The last American jazzman to be honoured by Royalty was the Duke's musical rival, Count Basie, who was selected for the 1957 Royal Variety Show.

Ellington has been invited by Lord Montagu to appear at the 1959 Beaulieu Jazz Festival if his other commitments permit it.

The tour—the band's first visit to Britain for 25 years—ends with four shows at the Gaumont State, Kilburn, the following week-end.

For news and reviews from the Leeds Festival, see "This World Of Jazz" on page 13.

## ALMA COGAN IS BACK FROM S.A.

ALMA COGAN arrived back from South Africa on Wednesday with an armful of Kwela records—and a denial of any romance with wealthy Johannesburg polo-playing socialite Derek Goodman.

Alma appeared in cabaret at Jo'burg's plushiest night spots—and Derek was there every night. He also travelled to Durban to hear her sing at the mammoth Edward Hotel.

Alma starts her own Sunday series on the Light Programme on October 26.

She may possibly return to S.A. in February to make a theatre tour.

## And Beryl Bryden back from Europe

Blues singer Beryl Bryden returned to Britain yesterday (Thursday) after three months working in Germany, Switzerland, Italy and Holland to resume work with the Alex Welsh Band.

## THREE OF THE LEEDS LEADERS ON TV



Viewers had a preview of three Leeds Festival Duke Ellington and Humphrey Lyttelton appeared in BBC-TV's "Monitor" programme.



# FRANK JAZZ HAS

**I'VE been up and down America a lot since I first started singing and I've seen and heard a lot to make me feel both proud and ashamed of being an American. I've seen racial and religious intolerance take all kinds of forms and many times I've seen one man's hand raised against his brother simply because he didn't like the colour of his skin.**

I have also seen decency and sanity rise out of the depths of depression and fear, and assert themselves in truly wonderful ways. It is not my task to preach to anyone or sell social messages to my fellow citizens, but I happen to hold a few convictions about life and democracy.

I hold certain definite opinions about some of the problems currently dividing our nation and frequently I feel the urge to express myself, to speak out on issues that entertainers don't normally concern themselves with. I believe that an entertainer's function is to entertain. But he is also a responsible citizen with the same rights and obligations as the next man.

When an entertainer shirks his duty as a citizen in a crisis, he is as much to be criticised as anybody else. And when he faces up courageously to an issue which, because of its national importance, affects him directly, he is entitled to applause.

Louis Armstrong, whom I've long admired for his artistry, faced up to a great national issue last September and sounded off strongly in an interview given to a newspaperman in Grand Forks, N.D.

## Angry

Louis was understandably angry over the failure of the federal government to act quickly and firmly to protect the right of nine Negro students to go to a high school in Little Rock without being segregated. A lot of people sided with Armstrong on that deal. Others said he was too outspoken and should not make statements outside the area of music.

Though I felt at the time that Pops might have left out a few of those harsh words about his President and government, I believe he was basically right and perfectly justified in saying what he did. His was a righteous indignation over injustice.

When Nat Cole was assaulted on a theatre stage by bigoted hoodlums in Birmingham, Alabama, the whole entertainment profession experienced a sense of outrage. I was furious when I heard of the incident and immediately tried to reach Nat by phone to see how he was feeling and to tell him of my own personal anger at what had happened.

I finally reached him in a motel on the road at 3 a.m. the following morning, and conveyed my concern and sympathy, and I simply said I was shocked, sorry and angry over the outrage.

## Classy

Nat is not only a great entertainer but a first-rate citizen, a very classy gentleman who honours his profession wherever he appears. I am proud to count him as a friend. I have a lot of friends in show business and they come from all walks of life and represent almost every imaginable skin tint.

Friendship to me results from a warm and lasting meeting of minds and hearts and cannot possibly be based on such irrelevant factors as colour, class or creed.

Sammy Davis Jr. is one of the world's most gifted entertainers

**MELODY MAKER EXCLUSIVE**

**Frank Sinatra, one of the world's outstanding entertainers, writes his personal opinions on one of the world's toughest problems.**

and one of the most successful. I've known him since he was a child performer traveling the vaudeville and club circuit with his uncle and father and living out of trunks.

My affection for him reaches beyond his great talent and touches human qualities that would move me regardless of who possessed them. To me he represents the finest traditions in our business. His talents are so staggering that each time I see him I experience a greater thrill.

Professionally and musically, I can't begin to fully evaluate the tremendous importance of Negro singers and musicians to my development as a singer. The debt I owe them is too immense ever to be paid.

I have said I wouldn't follow (Continued on next page)

**Besson**

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# SINATRA says— NO COLOUR BAR!



SINATRA SAYS OF SAMMY DAVIS, JR.—"HE IS ONE OF THE WORLD'S MOST GIFTED ENTERTAINERS. HIS TALENTS ARE SO STAGGERING THAT EACH TIME I SEE HIM I EXPERIENCE A GREATER THRILL."



SINATRA, A FIRM FRIEND OF JOE LOUIS, HAS SAID OF THE BOXER—"WITH OR WITHOUT A CHAMPIONSHIP, RICH OR BROKE, JOE HAS ALWAYS SYMBOLISED HUMAN DIGNITY IN ITS PUREST FORM."

## My debt to Negro performers can never be repaid

It has been much more than a long association. I have been on the receiving end of inspiration from a succession of great Negro singers and jazz artists stretching all the way back to early Louis Armstrong and Duke Ellington, who is happily at last being recognised as one of his country's most distinguished composers.

In terms of my singing I have sometimes been asked how it all began, and it's usually been a little hard for me to set the story down in any continuous narrative.

From the days of my childhood I've been listening to sounds and singers, both coloured and white, and absorbing a little bit here and a little bit there. Countless musicians of talent have helped. But it is Billie Holiday, whom I first heard in 52nd Street clubs in the early 1930s, who was, and still remains, the greatest single musical influence on me.

## Holiday

It has been a warm and wonderful influence, and I am very proud to acknowledge it. Lady Day is unquestionably the most important influence on American popular singing in the last 20 years.

With a few exceptions, every major pop singer in the U.S. during her generation has been touched in some way by her genius.

The depth of Lady's singing has always rocked me. When I first heard her, standing under a spotlight in a 52nd Street jazz spot, swaying with the beat, I was dazzled by her soft, breathtaking beauty. It was the kind of face that made a man want to touch it tenderly.

When I was a youngster struggling to find myself, I heard a lot of Ethel Waters, whose feeling for the blues and great warmth touched me deep down. I shall never forget her.

The art of Ella Fitzgerald has grown beautifully with the years and it has carried me right along with it. She is, in my opinion, the greatest of all contemporary jazz singers.



Armstrong—"Perfectly justified"

There were many other great Negro jazzmen whom I met along the way and whose art helped to educate me musically. Listing them all would be a mighty undertaking, but Lester Young, Ben Webster, the late Sid Catlett, Roy Eldridge, Charlie Shavers, Harry Edison, Johnny Hodges, the late Art Tatum, Earl Hines, Teddy Wilson and Count Basie figure prominently in it.

Of today's younger musicians, Buddy Collette, Chico Hamilton, Miles Davis and Max Roach are among my special favourites. My experiences in music have taught me that talent has a blindness to colour. Jazz has become an international force because the skills and creative talents of musicians of many colours and nations have combined to make it what it is.

America is a great blending of peoples of all shades and beliefs. This blending of the human race has been going on since the beginning of time, and nothing can stop it at this late period.

It really is the most natural thing in life. I get disgusted when I hear bigots denouncing integration in the schools because, it is charged, it will lead to race-mixing.

## Tragic

In my own profession, show business, we have always felt proud of our tradition that performers should be rated and accepted on merit and nothing else.

Entertainment on the whole has generally been ahead of the rest of the country in the matter of equal treatment and real democracy.

There remain a few areas where a lot of work has to be done. For instance, in music it's still a tragic fact that a number of cities still have segregated locals of the musicians' union. That, too, will pass.

Recording and radio studios are becoming more and more integrated.

When I do a recording session for Capitol Records the orchestra backing me up is picked for musical standards alone, and the result is that men like Harry Edison and Buddy Collette are invariably included and playing behind me.

Some people have wanted to know why I am so interested in such things as discriminations and prejudice.

I've been opposed to bigotry all my life because it's wrong and indecent and because the people who practise it are hurting the country and making life miserable for others.

In my own experience I've known prejudice of another sort. A lot of people look down on Italians. Not long ago, a woman, slightly drunk, sat at my table in a night club near Carmel, California, and told me:

"You know what we call you in our house? We call you 'the wop singer'."

That wasn't the first time I've been called "wop" and it probably won't be the last. But

I intend to go on doing what I can to eliminate this kind of sickness.

The hope for a happy and better future and improved race relations will lie ultimately with the young people of this country.

## Hopeful

By and large I think we can depend on them to do a good job in building the kind of democracy we want and which will be respected all over the world.

I repeat, I am hopeful that these problems can and will be licked. The most important thing is to bring people of all kinds together, to establish healthy contact between them.

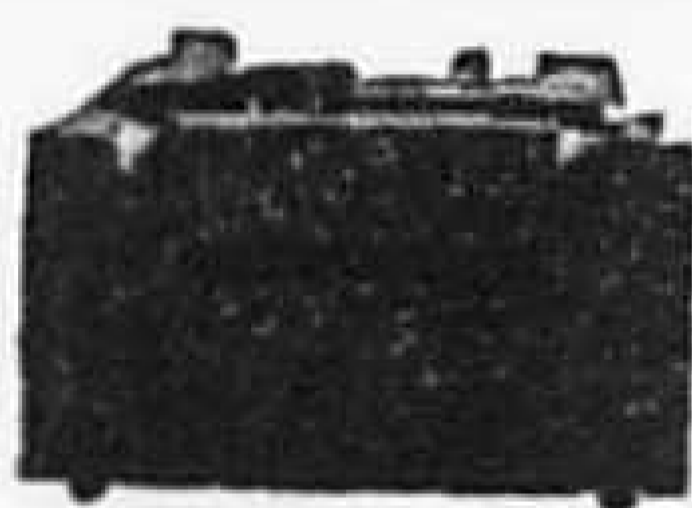
ONCE THAT IS DONE, FEAR AND DISTRUST WILL VANISH AND PEOPLE WILL STOP LOOKING AT EACH OTHER AS MEMBERS OF MINORITIES AND BEGIN TO REGARD AND ACCEPT THEM AS HUMAN BEINGS.



"Musicians of the calibre of Harry Edison are always on my sessions," says Frank.

## SINATRA—"OPPOSED TO BIGOTRY"

a new star in show business

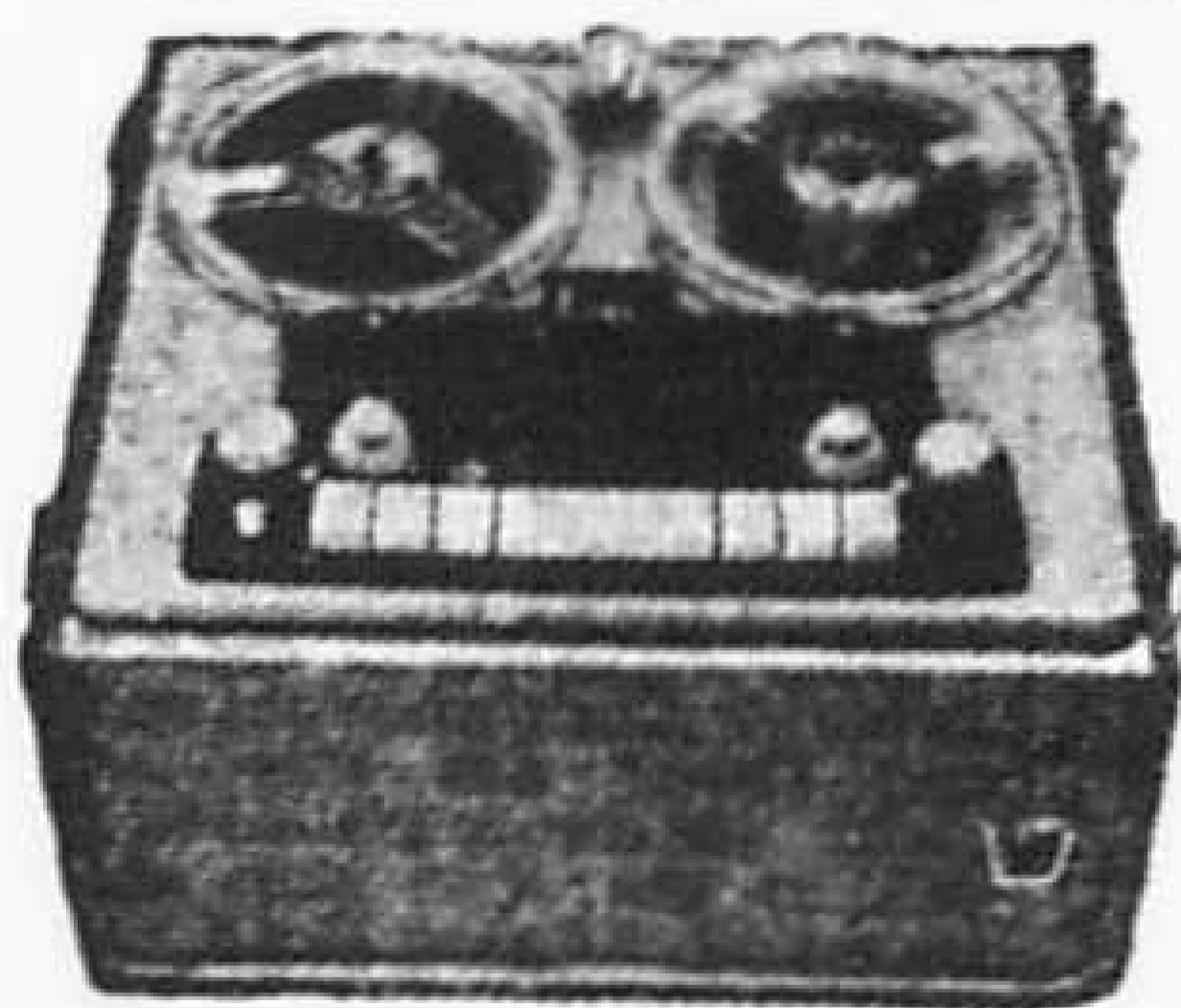


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# Smiles . . . Frowns—then a stampede for Brigitte



**G**UITARIST Sacha Distel, who won world-wide fame overnight when his engagement to Brigitte Bardot was announced, took his coat off and started boxing a Paris photographer at Olympia last week after B.B. had signed half a dozen of his records entitled "Brigitte."  
Every Parisienne named Brigitte had been invited to Olympia to meet Brigitte and her jazz-playing fiancé.  
About 2,000 enthusiastic young ladies, to say nothing of several bearded old gentlemen who might have been called Briggs but certainly not Brigitte stormed Olympia in a mad rush.

**From HENRY KAHN**

Paris, Wednesday.  
Brigitte was able to sign half a dozen records only and then she and Sacha had to make a strategic retreat to an upstairs office. They were followed by a pack of flash hungry photographers.  
When Sacha slammed the door trouble started. The photographers smashed down the door. The guitarist called for respect for B.B.  
"B.B. or no B.B., we want to take pictures," screamed a cameraman.  
Sacha took off his coat and B.B. crouched down by a gramophone to protect the record dedicated to her by her beloved.  
Fortunately, wise spirits stepped in and halted the fracas.  
One thing is sure, Sacha and Brigitte are going to be big news for a long time yet.

**Stop Press, U.S.A.**

**NEW YORK HOLLYWOOD**

**WEST SIDE STORY SET FOR LONDON**

**NEW YORK, Wednesday.**—Marly Watters, Don McKay, Chita Rivera and Ken LeRoy have been signed for the London production of "West Side Story," slated to open at Her Majesty's on December 8.  
The jazz-oriented musical will utilize an all-American cast—the first American musical to do so since "Oklahoma."  
The cast will rehearse in New York under the direction of Jerome Robbins and will be flown to England by chartered plane.  
A pre-London engagement of three weeks at the Opera House in Manchester will begin on November 14. — **BURT KORALL.**

# TOMMY EDWARDS NEXT TO TOUR?

**NEW YORK, Wednesday.**—Tommy Edwards, currently topping the American hit parade and climbing into the British best-sellers with his version of the 1912 "It's All in the Game," is in line for a British tour late this year.

**MEET THE STARS with REN GREVATT**

The deal is being handled by Jack Green, of the Willard Alexander agency. He is in London this week to set up final arrangements for Count Basie's third trip to England in February.  
The exchange unit for America has not yet been decided, but Vic Lewis is a probability.  
In addition to Tommy Edwards, MGM disc star Fran Warren may also make Britain.  
On the jazz front, Green will take up plans for tours by Miles Davis, Buddy Rich and the Dave Lambert Singers, Woody Herman and cool thrush Chris Connor.  
Another topic for negotiations will be several TV deals which Green is planning. He flew to

London via BOAC's new de luxe jet airliner service on Sunday.  
The Ted Heath tour is going great guns, according to latest reports from the road. Heath played to two sell-out houses in one evening at Carnegie Hall on a bill which also featured Dakota Staton and Ahmad Jamal.  
At the small town of State College, Pa., he filled the 2,300-capacity auditorium on a Sunday night, and the following night, in Troy, N.Y., he pulled in \$4,000 for a charity fund.  
Earlier the same day, when Heath was entertained by

Governor Harriman at a reception, he was joined by Tommy ("It's All in the Game") Edwards at the party.  
BILL HALEY, recently split from his long-time agent associate, Jolly Joyce, is still swinging on an international kick.  
Haley and the Comets, who just finished a Latin-American tour, left this week for Europe, where they will perform in Italy, France, Belgium, Germany, Sweden and Norway.  
GEORGE MELACHRINO has arrived here for his first American concert tour. He will play in 40 cities, including Philadelphia, Baltimore, Washington, Detroit, Cleveland, Chicago and St. Louis.

# Hollywood Headlines

**HOLLYWOOD, Wednesday.**—Barbara Bell Geddes, from Ireland, stars with Danny Kaye in "The Five Pennies." The proceeds from Pat Boone's book, "Twist Twelve and Twenty," go to the Church of Christ. . . . As Sammy Davis Jr. is "too old" for the Negro lead in "Last Angry Man," singer Sam Cooke may get the part. . . . Pearl Bailey and husband Louis Belson are going on the road with a 15-piece band.

**FRANKIE LAINE** stars in a new independent movie called "Night Walk." . . . Big bands are getting back to Las Vegas and Perez Prado and Ray Anthony follow Harry James into the Tropicana.

**YUL BRYNNER** sings in "The Buccaneer." . . . Bob Crosby and Lizzie Miles headline Gene Norman's 11th annual Dixieland Jubilee at Pasadena this Saturday night. . . . Bobbie Troup, parted from Julie London once again, was making beautiful music with World Pacific singer Pat Healey at the Monterey Jazz Festival.

**WONDER** what Bing thinks of the very revealing photographs of showgirl Pat Sheehan, his daughter-in-law (the new Mrs. Dennis) published this month in the men's mag, "Playboy"? . . . Brigitte Sacha is expected to make records here. . . . Brian Donlevy plays the starring role along with Marjorie Reynolds in "Juke Box Jamboree."

**BILLIE HOLIDAY** has filed for her final decree from her ex-manager Louis McKay. . . . Eddie Condon says of the rock-'n'-rollers: "Most of them should be plucking chickens instead of guitars."  
**HOWARD LUCRAFT**

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# PAT DIXON—REBEL WITH A CAUSE

**AS** well as a BBC producer of the highest artistic integrity, Pat Dixon was a rebel and a fighter.  
His death last week at the age of 56 was a real loss to jazz.  
When he joined the BBC, he rebelled against the Corporation's attitude to jazz, he fought for its recognition and strove for the highest standards in whatever he undertook.  
He was a great individualist and uncompromising in what he thought was right.

## Encouragement

He encouraged the original Squadronaires, gave Ted Heath his first break and made the very young Kenny Baker a band-leader in 1945.  
He produced the first Goon Show and the brilliant satirical Ustinov series. He even got jazz on the Third Programme with Vic Lewis when that department was at its most unapproachable.

Though he would have no truck with the plug list and commerciality, he supported good dance music. Kenny Baker told me this week: "I always found Pat a deeply sincere person, especially about jazz. And though I had some differences with him, his criticisms were always constructive."

Pat Dixon was brought up on the jazz of Red Nicholls, Adrian Rollini and Bix. But he was also a great fan of Ellington, and when he produced the "Let's Settle For Music" series, he advanced his ideas so far as to welcome the most modern form of jazz.

He was looking forward very much to seeing Ellington, but when the tickets arrived he was too ill to go.

**JAZZ HAS LOST A GREAT ALLY; THE BBC A GREAT PRODUCER.**

**Maurice Burman**

# ON THE BEAT

**THEY** might have been Elvis fans at a Presley concert. They sat on the floor, cheering, applauding, knocking themselves out at the music coming off the stand. But they weren't. And it wasn't.

THEY were the Ellington band (with Duke squatting in the middle). IT was the Dankworth band. The place was the Dankworth club on the Saturday before Duke's first British concert. And trumpeter Clark Terry summed up the Ellington reaction when he declared: "This could be a knock-out in the States!"

Now that Johnny is signed to Norman Granz on the Verve label, there's every chance that it will be.



with PAT BRAND

**Emergency**  
DUKE sat on the floor to hear Johnny. Johnny caught Duke's opening concert through a doorway. He'd booked for the second Festival concert, had welcomed the Ellington boys backstage—and found the first-house sold out. But—together with Ronnie Scott—quick exploration of the premises disclosed a door giving a clear view of the stage. All went well until a fireman appeared. "Can't stand there. This is an emergency exit."

Ronnie turned to him appealingly. "But this," he pointed out, "is an emergency!"

**Back for more**  
So frequently, American bands come to Britain, are swarmed upon by admiring musicians before, during and after their first appearance—and then the interest dies.

Not so with Ellington. The Kilburn concerts seemed to draw every bandleader and instrumentalist not working at the time.

I know many who were hearing the band for the third time. And who plan to catch it at its next London appearances.

And the following story illustrates as great an out-of-Town enthusiasm.

**Whist!**

DANNY MITCHELL and the boys at the Pier Ballroom, Redcar, were faced with an impossible situation: Play the regular Olde Tyme Tuesday dance (poorly attended at this time of year), or catch the Duke that night at the only available local date—Newcastle. They approached the local authority controlling the hall and asked for the night off. The answer was No.

Desperately they sought a solution—and found one.

Book the ballroom for a whist drive, thereby cancelling the Olde Tyme clambake!

**Happy**  
THE entertainments committee were happy to agree. (They would be taking more money by hiring them the hall.)

The band was delighted. (And they didn't even lose a night's wages.)

And Danny Mitchell was no less happy than the rest.

As lead altoist Johnny Rogers told me: "To show our appreciation, we presented him with tickets for the show and also bought him a dinner, as without his keen co-operation we would never have pulled the deal!"

**Requests**  
ONE of the first people high-note trumpeter Cat Anderson wanted to meet on arrival: Kenny Baker.

One of the first people bassist Jimmy Woode wanted to meet on arrival: Lennie Bush. ("We've so admired his playing on Victor Feldman recordings.")

**Swinging**  
INCIDENTALLY, if you were at the first house at the State, Kilburn, on Sunday, you may have wondered why Jimmy Woode had tuning trouble during his "Jack the Bear" solo.

It's because Ray Ellington bassist Peter McGurk had called backstage with his instrument—and Jimmy decided on the spur of the moment to play it for the concert.

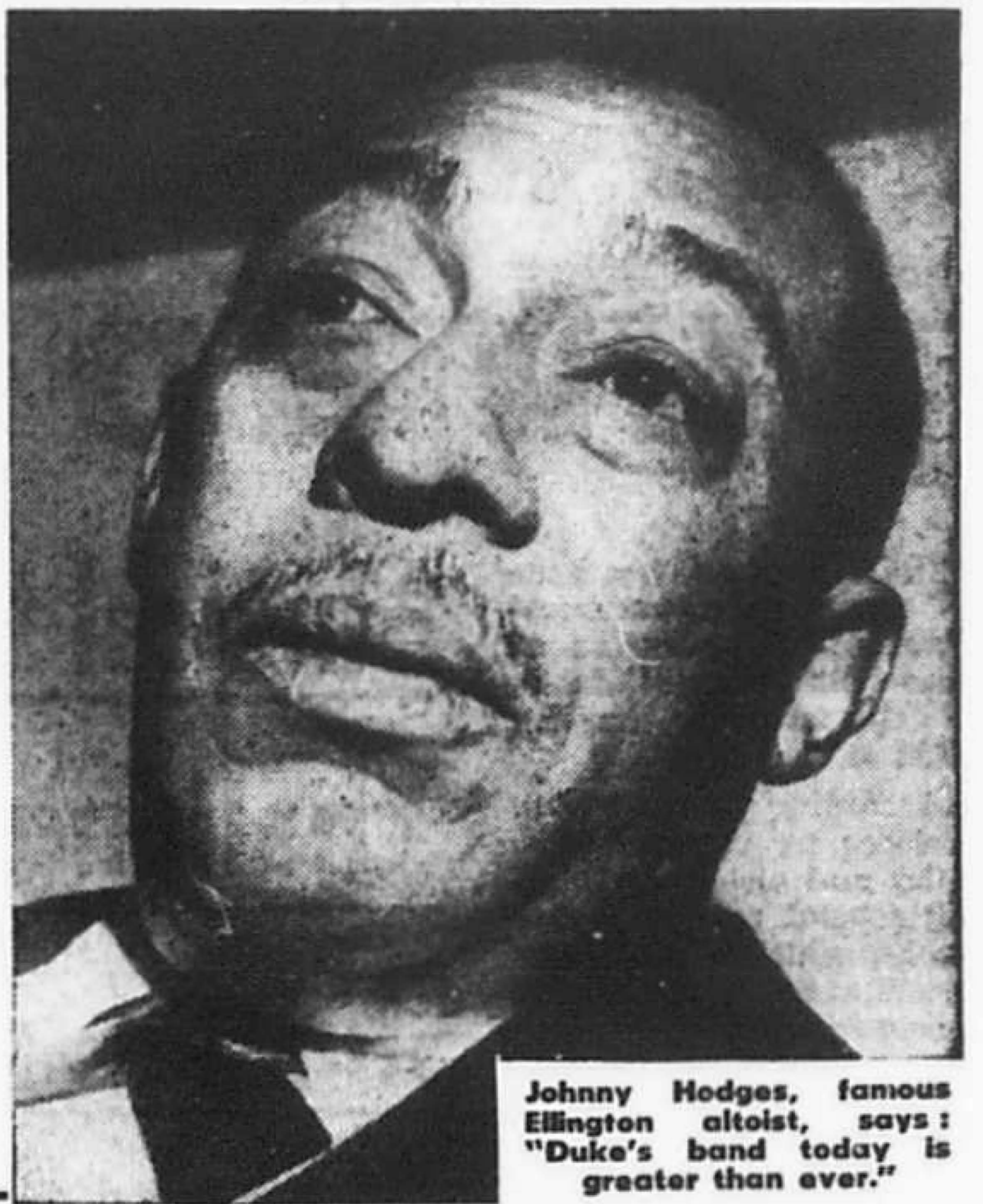
"Another thing," he told me in the interval afterwards. "Duke swung that number at me out of the blue. I hadn't played it for months!"

**Secret session**  
THE summer band controversy continues to rage in the Letters column. But one of our longest-established big-name bandleaders (who regularly plays summer seasons) thinks he has the solution.

"Let the MU call a meeting of all the bandleaders. Get them into a room and lock the doors. Post guards outside so that no one can eavesdrop."

"And then let them really spill the beans!"

**Eh?**  
SAYS Paris disc and music man Ray Ventura of the girl who's going to marry his nephew, Sacha Distel. "Some day we'll teach Brigitte to sing, too, and make records of her." I wonder if she can cook. . .



Johnny Hodges, famous Ellington altoist, says: "Duke's band today is greater than ever."

## Duke's greater than ever, says Hodges

WITH a tray of sandwiches and a tall glass of orangeade in front of him, Johnny Hodges sat relaxing in the Piccadilly Hotel lounge. Russell Procope, Harry Carney and Bobby Boyde, Duke's stage manager, were with us. I ignored the good-natured kidding directed at Johnny and myself over the proposed interview, and ploughed in: "You don't look very happy on the stand," I said.

talking to Maurice Burman



"I've never been the emotional sort and it's too late for me to change now," replied Hodges. "I've never jumped around," he went on. "I don't think a good showman is necessarily a good player. I never think about what I'm playing. Remember, there's a lot of things I've been playing for years and I couldn't change them if I wanted to."

**Drums first**

"How does the present Ellington band compare with, say, the 1933 one?" I asked. "It's much greater," he said.

I asked: "Of all your solo records, which is your favourite?" "Well, it's very hard to say. I like them all—I put the same effort into every one."

"What do you think of Parker?" "The one and only! In his style, no one could compete with him."

"Ambitions?" I asked.

"I started my boy on saxophone, but he's gone crazy about Woodyard, so I'll buy him a set of drums for Christmas."

"Funny, I started on drums myself. Then I went to piano and at 14 I picked up the saxophone. At first I taught myself, then I worked for Bechet and he used to school me in the difficult things. And he gave me my own soprano."

"But Harry Carney said. . ."

He waved a hand: "Bechet gave me my own soprano," he repeated.

**Own band**

"What do you think of the Duke's programme?"

"I wouldn't say. What he likes and what I like are two different things."

"I had my own band and I had to scuffle, and when you scuffle you can't play what you like, but when you are famous and popular you can."

He rose to go, took the tray of sandwiches and orangeade with him, walked slowly and carefully, got to the door, pushed it open with his back and waved goodnight at the same time. As he did so the door swung back and sent the drink flying. There was a loud and prolonged cheer from the boys.

"Waiter," he called feebly.

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# Mr. Wallace should put up or shut up

**GREAT** concern has been expressed by our members on the question of your lead article: "Shame of the summer bands" (MM 4/10/58).

According to Mr. Teddy Wallace he covered 3,000 miles and visited 25 leading coastal resorts in five weeks, which would indicate that he stayed in each resort for one day.

In view of his activity as a children's entertainer, one wonders what time he would have to observe the activities of his ex-colleagues to the extent his article suggests.

As regards his suggestion that musicians' main interests seem to be centred around females and beer, I would remind him that an individual's personal interests are his own concern when he is away from the job, and the experiences of our members do not bear out the allegations as regards the musicians' attitude to their work.

Our members are particularly

## Musical Directors challenge 'Band Shame' statement

### MAILBAG

concerned with Mr. Wallace's attacks on bandleaders and consider his allegations completely without foundation. He should substantiate his statements or issue a retraction and an apology.—*Bertie W. Owen, organising secretary, Music Directors' Association, S.W.1.*

● Mr. Wallace has something to add.

#### P.S.

IT should have been obvious from my use of the phrase "so-called Greats" that my comments did not apply to the genuinely big-name bands.

Nor did I say that I was condemning all summer bands. Some, indeed, were doing an excellent job. But far too many—as a number of well-known leaders (who prefer not to be quoted lest no musicians work for them next season) have agreed with me—are a disgrace to the profession.—*Teddy Wallace, London, W.C.*

● Some readers supported Teddy.

#### Teddy is right

AS the leader of a 14-piece semi-pro orchestra I am inclined to agree with Teddy Wallace. Many organisations which in the past booked a "name band" and a "house band" are this season booking provincial bands.—*Eric Latham, Crewe, Cheshire.*

#### Ellington

AFTER hearing the Ellington band at Bristol I just had to write and say how wonderful it all was, especially Paul Gonsalves' magnificent solo in "Diminuendo."—*J. M. Nutton, Innsworth, Gloucester.*

● Praise for Duke! But read on.

#### Disappointed

HAVING been an admirer of the Duke for the past 16 years, his concert at Bristol was a bitter disappointment to me. Apart from Hodges and Carney, the orchestra just doesn't boast the talent it contained in the 'thirties and 'forties.—*D. J. Parsons, Cirencester, Glos.*

● Did you two really see the same band at the same concert?

#### A threat

I SINCERELY believe the Duke's current band is the finest playing regularly today. But having heard the marvelous ex-Basie aggregation reformed by Stanley Dance for the Felstead "Mainstream" series I feel it could make both Ellington and Basie look to

their laurels.—*H. R. Mitchell, Bromley, Kent.*

● A Dance of delight! LP WINNER!

#### Enough for me

UNLIKE certain critics I do not insist that the Duke plays jazz all the time. The very fact that his great band plays his fine compositions so well is enough for me.—*C. J. Wilkinson, Dorking, Surrey.*

● A backhander for the critics. LP WINNER.

#### Both great

LET'S not argue the merits of these two bands. Let's just say they are both "Great."—*Bill Henman, Aldershot, Hants.*

● Just a few of the vast number of letters on the subject.

#### Sycophants?

HUMPHREY LYTTTELTON is right when he says that the shattering of the romantic myths of the jazz world is a good thing (MM 11/10/58).

But he, and others, are guilty by their sycophantic attitudes of an even worse myth building—the refusal to admit, in the face of the aural evidence, that a great jazz artist has given much less than he is capable of giving.

This is the real reason for the controversy around his list of jazz greats.—*Brian Blair, London, N.10.*

● Humph in trouble. LP WINNER.

#### Duke is fallible

ELLINGTON, like Lyttelton even, is a fallible mortal who can make mistakes in programme planning, in underestimating the occasion and the audience, and, conceivably, listening to highly suspect advice.

All this is rather sad, but sadder still is that the articulate, influential Lyttelton should suggest uncomplaining acceptance, or he'll thump you one.—*Jim Godbolt, London, W.11.*

● Perhaps Jack Solomons would care to stage the Lyttelton v. Godbolt fight.

#### RAF says 'Thanks'

I WOULD like to thank producer Jack Bontemps for bringing to the troops in Aden the finest CSE show it has ever seen. I hadn't seen Bobby Britton since the final Heath Palladium concert and was surprised at his improvement. Sharing the billing was



The controversy still rages around Duke Ellington's orchestra and programme. But one reader, at least, is happy with Paul Gonsalves's magnificent work on "Diminuendo"

Jacqueline Trent, who certainly lived up to the comments in "On The Beat" (27/9/58). She is the only singer who could take Cleo Laine's place as Britain's number one.—*Mervyn Smith, RAF, Aden.*

● The stuff to give the troops!

#### Query for HMV

WHY have HMV issued "Ella Fitzgerald Sings The Duke Ellington Songbook" as a two-LP set, unobtainable singly? There must be many others like myself particularly interested in one or the other.—*R. Gowland, West Hartlepool.*

● There are—and we have letters to prove it.

#### 'One hit' artists

HAVING seen the Mudlarks far outshine the Kalin Twins, I think it's time we stopped bringing these "One Hit" artists from America.—*A. Hill, Kempston, Beds.*

● That should rouse the Kalins' fans.

#### Thanks

I SHOULD like to congratulate F. W. Street for his unique column "Jazz on the Air."—*B. Wright, Horley, Surrey.*

● Just part of the service . . . !

#### Why?

I WONDER why the BBC play so many Oscar Peterson records and yet never play other great jazz pianists? Similarly it would seem that Sinatra had only recorded one LP: "Songs For Swingin' Lovers," as his others are rarely heard. However, a word of praise for a great programme—"Tonight At Six."—*Ronald Corrigan, Manchester 16.*

● But wait . . .

#### Jealous

I AM really jealous of the people who are able to listen to "Tonight At Six!" Surely for the benefit of the "workers," the ideal thing to do would be to change it to "Tonight at Eight."—*George R. Stambidge, Hurstpierpoint, Sussex.*

● How about the ravers?



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# BIRTH of an ERA

**IN May, 1949, Paris was alive with jazzmen.**

Charlie Parker, Sidney Bechet, Hot Lips Page, Tadd Dameron and Max Roach held court in their respective hotel suites, while musicians from Sweden, England and half a dozen other countries took turns to sit in at the left bank dives.

Each evening, thousands thronged the Salle Pleyel to hoot or applaud (according to taste) the music of the Paris International Jazz Festival.

Of all the international jazz stars present, the most retiring was a good-looking youngster called Miles Davis.

Shy and soft-spoken, he seemed to be avoiding the hectic parties, the nights awake and the days asleep.

One afternoon I went by appointment to the Hotel George V to interview Charlie Parker. Coming out an hour later, I found Miles Davis beside the car, talking to my wife.

She was asking him if he had recorded anything new lately. "Yes," he said. "We did some sides just before I left the States." I asked what the titles were, and he listed them. "But the best," said Miles, "was a thing called 'Boplicity.'"

With one gentle sweep, Miles Davis changed all that. Choosing serious modern musicians who had something to say—together with the technique and self-discipline to say it coherently—he originated a school of jazz writing and jazz thinking which became the basis of much fine jazz in the decade to follow.

The choice of "Boplicity," rather than "Jeru," "God-child" or perhaps "Israel," is entirely a personal one. I happen to like the tune, the treatment, and the richly tonal performance by the Davis-led front line.

As a relaxed performance it has few peers. Mulligan's solo is poetic but unfailingly swinging; the leader's trumpet tone, so often depressing or downright poor, is here rich and full of emotion.

John Lewis contributes a solo which, while not one of his best, is coloured by that exquisite sense of timing which marks his later work with the magnificent MJQ. The rhythm section swings lightly throughout.

Most astonishing of all, perhaps, is the tonal blend of the six wind instruments. On paper one would expect them to clash, or at least to produce a bottom-heavy sound.

In fact, they blend so successfully that no listener could wish to change the nature of a single instrument.

Though the lessons of the Miles Davis Capitol sessions were assimilated and later put into practice by other band-leaders, notably Gerry Mulligan, the curious "cool warmth" of that orchestra was never recaptured by Davis himself.

The reasons may have been largely economic. Yet the fact remains that when Miles and his fellow-experimentalists recorded "Boplicity" they gave a lead to modern jazz which was to influence the movement for many years to come.

Beyond that point, the words "Cool Jazz" became merely a contradiction in terms.

## Steve Race reviews Miles Davis' record BOPPLICITY

How right he was. "Boplicity" deserves to be classed as one of the great jazz records, and as such takes its place in this series—the sole representative, in such a list, of what might be called Early "Cool" Jazz.

The instrumentation was unique, not to say startling, in its day: trumpet, trombone, french horn, tuba, alto and baritone sax, together with three rhythm.

The personnel reads now like a Who's-Who of modern jazz, though at the time none of the musicians could be classed as jazz stars.

### Discipline

Those Miles Davis Capitol sessions—there had been another towards the end of the previous year—brought a discipline to cool jazz which was far from general.

The usual bop sessions took place in the early hours of the morning, when some of the players were too tired, or otherwise under strain, to know quite what they were doing.

Virtually any "take" was accepted which did not come to a chaotic end half-way through. The jazz public of the day was willing to accept a lower standard of organisation and "finish" than at any time before or since.

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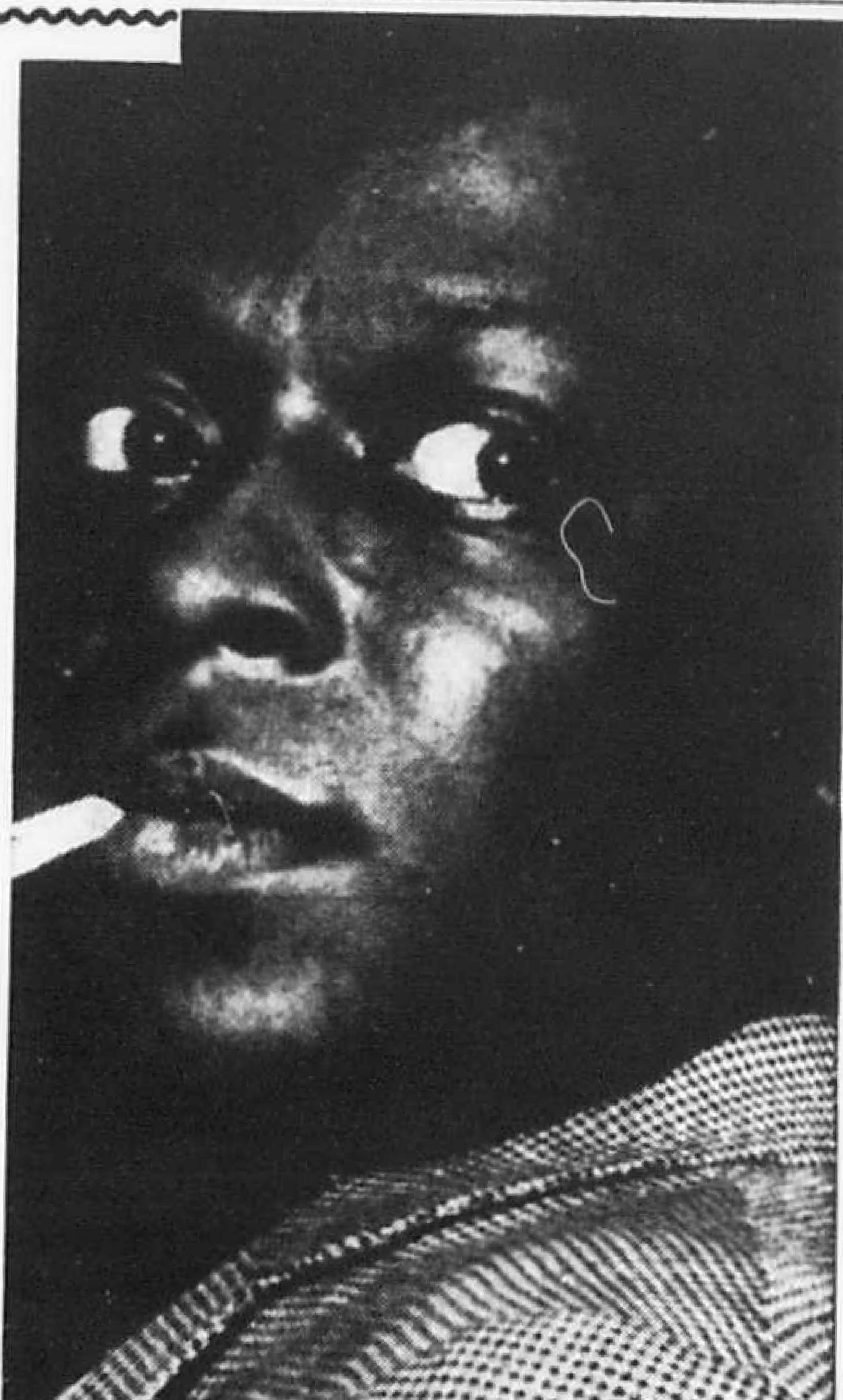
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### Details

Miles Davis (tp.), J. J. Johnson (trm.), Sanford Siegelstein (fr. horn), Lee Konitz (alto), Gerry Mulligan (bari.), Bill Barber (tuba), John Lewis (piano), Nelson Boyd (bass), L. A. Salaam alias Kenny Clarke (drums). Recorded 21 & 49. Duration: 2 min. 55 sec. Capitol GL13255 and (on LP) T762.

## Jim Dale insists—I'm a comedian

WILL singer Jim Dale renew his season ticket on the "Six-Five Special"?

Though Dale concedes that the "Six-Five" hurtled him the greater part of the way to stardom, he also feels he and it have arrived at a junction which, for the moment, is an impasse.

Why? Says Jim's manager and adviser, Stanley Dale (no relation): "If the BBC doesn't allow Jim to introduce his own brand of comedy on the show, then, so far as we're concerned, it's the end of the line."

Dale sounds adamant: "I am," he affirms. "Jim enjoyed a great deal of success as a singer—but primarily he's a comic."

Is it wise for a boy with three hit records behind him to veer away from singing?

### You're tagged

"Yes," says Dale emphatically. "Having three money-spinners to his credit is very helpful—but it won't be about five years from now."

He paused, lit his fourth cigarette in 20 minutes, and continued:

"The trouble is, once you're tagged, you've had it. It's one of the sad realities of show business—step one to obscurity."

"The days when a pop singer could command fantastic salaries and evoke 'house full' notices at theatres are over. Right

now, the public are tired of crooners topping the bills.

Look at the biggest names in show business—Frankie Vaughan, Steele, Frankie Howard, Hancock, Valentine—all of them have one quality in common. Talent? Yes. But just as important nowadays: versatility."

Has the lack of another hit disc prompted this decision to turn comedian?

Dale answered in a get-this-straight voice: "Jim was a comic before he became a vocalist, but the success of 'Piccadilly Line' took him on a devious route to fame."

### Film part?

Yes, but what about another hit record?

"The boy may receive a contract with Sydney Box to star in his own film—as a comic."

Yes, but...

Dale shrugged angrily. "We aren't satisfied with the recording material we've been offered. Jim wanted to record 'Story Of My Life,' but it was given to another artist in the same organisation. Apart from that number, nothing else has been suitable."

It seems that, though Jimmy Dale will continue his contract with Parlophone, singing will cease to be his vocal point.

Future plans?

Says Dale: "Apart from the proposed Sydney Box film negotiations, plans are under way to launch Jim on the Moss Empires' circuit—definitely as a comedian."

Marion Levinson



... L.P.S ...

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# Now Jodie turns the clock back

THE march of the oldies continues. Latest to hit the chart is "Someday (You'll Want Me To Want You)," brought in by Jodie Sands to No. 14. This one was first published in 1940. Any day now someone will be digging up "Nellie Dean"!



● Jodie Sands

Mathis, with A Certain Smile. This one is moving slowly but surely towards the top.

Surprise of the week is caused by Domenico Modugno's Volare. It went out last week, but sales have suddenly picked up again and pushed it to 13. Back with it comes Perez Prado's Patricia and Perry Como's Moon Talk.

Marino Marini's Come Prima has moved further up the ladder, but meanwhile another version has crept in at No. 20, this time by Malcolm Vaughan.

Also on the upgrade is Presley's King Creole, at No. 2. But it still doesn't look like dislodging Connie Francis's disc yet. The only other likely candidates for No. 1 honours seem to be Cliff Richard, with Move It, and Johnny

## Television past and future

SUSPICION that TV is emerging from the "idiots' lantern" stage gains confirmation from a reading of "The Television Annual For 1959" (Odhams, 10s. 6d.). Title is inaccurate, for the compilation is really a review of past activities and a projection of future possibilities.

Editor Kenneth Bailey is characteristically sound and impartial in summing-up the progress of the rival networks. Frankie Vaughan focuses an unexpectedly mature eye on the

drawbacks of sponsored American programmes.

In the face of competition, he says, more and more star names are crammed into a programme until often there is only time for an artist to say "hello."

Bait for the teenage ITV religious feature, we read, is jazz and skiffle. The sub-teenagers pile in their requests to the children's programmes. They range, oddly, from features on insects and aeroplanes to records of Elvis Presley and Tommy Steele.—T.B.

### SHOW REVIEW

THE several London theatrical personalities who attended the world première at Bradford Alhambra Theatre last week of the musical, "Royal Velvet," can have seen little to enthuse over.

Written by local amateur actor Don Trewartha, the show was staged with an all-amateur cast and was only made possible when Mr. Trewartha mortgaged his house to guarantee the required cash.

Main faults were a poor script and a woolly plot. What of the good points?

With severe cutting the script could just about pass. But the songs highlight the show.

Mr. Trewartha was offered £100 for them by a London publisher. He has rightly retained an interest in them, for some of them could do well, given the right recording treatment.

Responsible for arranging and orchestrating the score was Bradford dance band pianist Fred Pedley.—Stan Pearson.

(FOOTNOTE: Following a week's good business, Mr. Trewartha's house is again safe!)



# TOP TWENTY

WEEK ENDED OCTOBER 11, 1958

This week	Last week	Title	Artist	Label
1	(1)	STUPID CUPID/CAROLINA MOON	Connie Francis	MGM
		ALDON LAWRENCE WRIGHT Other discs—Stupid Cupid—Maureen Evans (Emb); Carolina Moon—Billy Vaughn (Lon); Guy Luyppers (Brunz); George Hamilton IV (HMV); Maureen Evans (Emb)		
2	(3)	KING CREOLE	Elvis Presley	RCA
		SEVENTEEN SAVILE ROW Johnny Worth (Emb)		
3	(2)	VOLARE (NEL BLU DIPINTO DI BLU)	Dean Martin	Capitol
		ROBBINS Ronald Chesney (HMV); Alan Dale (MGM); Charlie Drake (Par); Rikki Henderson (Emb); Joe Loss (HMV); Marino Marini (Dur); McGuire Sisters (V-Cor); Domenico Modugno (Ori); Nelson Riddle (Cap); Lita Roza (P-Nix); Anne Shelton (Phi); Cyril Stapleton (Dec); Jimmy Young (Col); Volare March—Ted Heath (Dec)		
4	(6)	MOVE IT	Cliff Richard	Columbia
		B. F. WOOD		
5	(5)	BIRD DOG	Everly Brothers	London
		ACUFF-ROSE Paul Rich (Emb)		
6	(7)	BORN TOO LATE	Poni-Tails	HMV
		CHAPPELL Maureen Evans (Emb)		
7	(4)	WHEN	Kalin Twins	Brunswick
		SOUTHERN Barry Barnett (HMV); Johnny Worth (Emb)		
8	(10)	A CERTAIN SMILE	Johnny Mathis	Fontana
		ROBBINS Jones Boys (Col); Andy Russell (RCA); Paul Rich (Emb)		
9	(12)	COME PRIMA (MORE THAN EVER)/VOLARE (NEL BLU DIPINTO DI BLU)	Marino Marini	Durium
		STERLING/ROBBINS Come Prima—Jackie Dennis (Dec); Joe Loss (HMV); Robert Earl (Phi); Edmund Rockridge (P-Nix); Tony Dall (Col); Malcolm Vaughan (HMV); Norrie Paramor (Col); Jackie Rae (Fon); Eve Boswell (Par); Ted Heath (Dec); Barry Kendall (Emb)		
10	(8)	POOR LITTLE FOOL	Ricky Nelson	London
		COMMODORE-IMPERIAL Paul Rich (Emb)		
11	(11)	MAD PASSIONATE LOVE	Bernard Bresslaw	HMV
		DUCHESS		
12	(13)	IT'S ALL IN THE GAME	Tommy Edwards	MGM
		BLOSSOM Nat "King" Cole (Cap); Barry Kendall (Emb)		
13	(—)	VOLARE (NEL BLU DIPINTO DI BLU)	Domenico Modugno	Oriole
14	(—)	SOMEDAY (YOU'LL WANT ME TO WANT YOU)	Jodie Sands	HMV
		LEEDS Billy Farrell (Phi)		
15	(14)	FEVER	Peggy Lee	Capitol
		PREUSS Little Willie John (Par); Maureen Evans (Emb)		
16	(9)	RETURN TO ME	Dean Martin	Capitol
		SOUTHERN Denny Dennis (Emb)		
17	(16)	WESTERN MOVIES	Olympics	HMV
		ARDMORE & BEECHWOOD		
18	(—)	PATRICIA	Perez Prado	RCA
		SOUTHERN Geoff. Love (Col); Gordon Franks (Emb)		
19	(—)	MOON TALK	Perry Como	RCA
		LEEDS Rikki Henderson (Emb)		
20	(—)	COME PRIMA (MORE THAN EVER)	Malcolm Vaughan	HMV

STORES SUPPLYING INFORMATION FOR RECORD CHART  
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  - (3) THE ATOMIC MR. BASIE (LP) Count Basie (Columbia)
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  - (4) DAVE DIGS DISNEY (LP) Dave Brubeck (Fontana)
  - (9) MR. ACKER BILK REQUESTS (LP) (Pye-Nixa)
  - (6) "PAL JOEY" (LP) Andre Previn (Vogue)
  - (10) SONNY, BROWNIE AND CHRIS (LP) Sonny Terry, Brownie McGhee and Chris Barber (Pye-Nixa)
- \*Not sold separately.

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LONDON—Dobell's Jazz Record Shop, W.C.2. GLASGOW—McCormack's, Ltd., C.2. BELFAST—Atlantic Records, MANCHESTER—Hime and Addison, Ltd., and Record Rendezvous, BIRMINGHAM—R. C. Mansell, Ltd., 5, The Drovers, 5. NEWCASTLE—J. G. Windows, Ltd., 1. LIVERPOOL—Beaver Radio, Ltd., 1. CARDIFF—City Radio (Cardiff), Ltd.

**HUMPHREY LYTELTON** is at the Leeds Festival—his column will be resumed on his return.

## America's top discs

- As listed by "Variety"—Issue dated October 15, 1958.
- (1) IT'S ALL IN THE GAME Tommy Edwards (MGM)
  - (6) TOSPY Cozy Cole (Love)
  - (7) TOM DOOLEY Kingston Trio (Capitol)
  - (4) TEA FOR TWO CHA CHA Tommy Dorsey Orchestra (Decca)
  - (2) VOLARE (NEL BLU DIPINTO DI BLU) Domenico Modugno (Decca)
  - (5) TEARS ON MY PILLOW Imperials (End)
  - (3) ROCKIN' ROBIN Bobby Day (Class)
  - (11) THE END Earl Grant (Decca)
  - (12) CHANTILLY LACE Big Bopper (Mercury)
  - (17) TO KNOW HIM IS TO LOVE HIM Teddy Bears (Dore)
  - (13) IT'S ONLY MAKE BELIEVE Conrad Twitty (MGM)
  - (9) BIRD DOG Everly Brothers (Cadence)
  - (16) NEAR YOU Roger Williams (Kapp)
  - (8) SUSIE DARLIN' Robin Luke (Dot)
  - (—) CALL ME Johnny Mathis (Columbia)
  - (15) DEVOTED TO YOU Everly Brothers (Cadence)
  - (—) YOU CHEATED Shields (Dot)
  - (—) THE DAY THE RAINS CAME Raymond LeVeure (Kapp)
  - (10) LITTLE STAR Elegants (ABC-Paramount)
  - (—) THERE GOES MY HEART Joni James (MGM)

## Britain's 20 top tunes

THIS copyright list of the 20 best-selling songs for the week ended October 11, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

- (1) VOLARE (NEL BLU DIPINTO DI BLU) (F) (2/6) Robbins
- (2) TRUDIE (B) (2/-) Henderson
- (4) CAROLINA MOON (A) (2/-) Lawrence Wright
- (3) WHEN (A) (2/-) Southern
- (19) COME PRIMA (MORE THAN EVER) (F) (2/-) Sterling
- (5) TULIPS FROM AMSTERDAM (F) (2/-) C.ephonic
- (11) MAD PASSIONATE LOVE (A) (2/-) Duchess
- (6) RETURN TO ME (A) (2/-) Southern
- (16) BORN TOO LATE (A) (2/-) Anglo-Pic
- (7) STUPID CUPID (A) (2/-) Aldon
- (8) ON THE STREET WHERE YOU LIVE (A) (2/6) Chappell
- (9) YOU NEED HANDS (B) (2/-) Lakeview
- (12) MOON TALK (A) (2/-) Leeds
- (14) POOR LITTLE FOOL (A) (2/-) Commodore-Imperial
- (13) LITTLE BERNADETTE (B) (2/6) Berry
- (10) ALL I HAVE TO DO IS DREAM (A) (2/-) Acuff-Rose
- (17) I COULD HAVE DANCED ALL NIGHT (A) (2/6) Chappell
- (—) A CERTAIN SMILE (A) (2/-) Robbins
- (15) PATRICIA (A) (2/-) Latin-American
- (—) IF DREAMS CAME TRUE (A) (2/-) Grosvenor

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

Pop discs . . . by Laurie Henshaw

# It's Bing —1927 vintage

## THE YEAR—1927

And the event of transcendent interest on the music front is that Bing Crosby and The Rhythm Boys are singing with Paul Whiteman.

Unbeknown to Bing, a disc recorded during this period is to become a classic. Its title? *I'm Coming Virginia*.

This is just one of the 12 vintage Crosbys on "Young Bing Crosby," a 12-in. LP now released by RCA.

It features Bing singing with the bands of Paul Whiteman and Gus Arnheim—singing in the style that was to earn him world acclaim (and depreciation) as "King Of The Crooners."

*I'm Coming Virginia* is notable instrumentally for a Bixian trumpet solo by Red Nichols ("who was rooming with Bix at the time," says discographer Ralph Venables) and some guitar playing that is distinctly in the style of Eddie Lang.

Personally, I would swear it is Lang. But BBC sage Brian Rust avows the player is Gilbert Torres ("It was before Lang joined the Whiteman band," says Lang).

In short, this is an historic release. The tracks have been issued singly in the past. But to have them all on one LP makes an invaluable memento for the record library.

Remaining titles: *That's Grandma; Thanks To You; I'm Gonna Get You; Wrap Your Troubles In Dreams/The Little Things In Life; One More Time; Them There Eyes; Fool Me Some More; Ho Hum!; It Must Be True; O' Man River.* (RCA RD-27075)

## Svend Asmussen

ANYONE familiar with Danish violinist Svend Asmussen will know that he is a man of rare parts—an exceptional musician, a comedian, a linguist, and an ex-dentist.

As a violinist he may not rank with the peerless Eddie South, Joe Venuti, or the little-known Ray Perry, who unfortunately died a few years ago.

Though Asmussen has an innate jazz feeling, he is, unfortunately, on rather a light music kick on "The Fiddling Viking."

But enough of his jazz phrasing and musicianship filter through to make the LP interesting listening.

Titles: *Tabu; The Continental; Passing By; You Are My Lucky Star; In Hamburg When The Nights Are Long; Can You Whistle Johanna?/When Day Is Done; Danish Rhapsody; The Woodpecker Song; Sing Nightingale, Sing; Bel Ami; Macky-Boogie.* (Phillips BBL7266)

## Eddie Heywood

AMERICAN Negro pianist Eddie Heywood won fame some years ago for his version of *Begin The Beguine*.

But even more famous was the boogie figure in the Heywood disc which was subsequently used effectively by pianist Francis Craig in *Near You*—a number that has recently been revived in similar format by Roger Williams.

After *Begin The Beguine*, Eddie Heywood rather faded out of the picture—mainly owing to an ailment which resulted in



● Bing—in 1935

paralysis of the fingers. But he fought back—and latterly reappeared on the disc scene with a version of his own composition, *Canadian Sunset*.

Now, Fontana have issued a 10 in. LP consisting of 10 Heywood tracks, all recorded in 1950. Heywood was never a "modernist" and this—coupled with the time factor—inevitably makes the performances sound somewhat dated by today's standards. The rhythm section in particular is decidedly stodgy.

But Eddie plays in a simple, unaffected style that is notable for its melodic appeal and basic beat. And the tunes are good.

Titles: *Without A Song; All The Things You Are; St. Louis Blues; A Pretty Girl Is Like A Melody/The Birth Of The Blues; When Your Lover Has Gone; Try A Little Tenderness; Mighty Lak' A Rose.* (Fontana TFR6016)

## Don Fox

DON FOX sings *She Was Only Seventeen*—one of those "too young" formula songs—with the right touch of conviction.

When *You Are A Long Long Way From Home* is the type of song that should appeal to the boys overseas. (Decca F11057)

## Glen Mason

GLEN MASON'S *Fall In Love*, from the film "Man With A Gun," goes with a swing. There's some sterling support from the Ron Goodwin vocal and instrumental group.

The end is one of those cathedral-styled ballads. Glen delivers it with the right touch of reverence. (Parlo, 45-R4485)

## Rosemary Squires

ROSEMARY SQUIRES, of "Six-Five Special" fame, always turns out a finished performance. Her attractive, husky voice is framed to good effect in the oldie *Please Be Kind*.

*There Goes My Lover* is another ballad off the beaten track. (HMV 45-POP541)

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- 45XP1020 Side 1. *When*—Sung by "The Keys" with Orchestra  
Side 2. *When*—Sung by "The Keys" with Orchestra
- 45XP1021 Side 1. *When*—Sung by "The Keys" with Orchestra  
Side 2. *When*—Sung by "The Keys" with Orchestra
- 45XP1022 Side 1. *When*—Sung by "The Keys" with Orchestra  
Side 2. *When*—Sung by "The Keys" with Orchestra
- 45XP1023 Side 1. *When*—Sung by "The Keys" with Orchestra  
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Side 2. *When*—Sung by "The Keys" with Orchestra

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- 45XP1026 SOUTH PACIFIC
- 45XP1027 THE KING AND I
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## SONGSHEET

by Hubert W. David

# The chart is settling down again

ROCK-'N'-ROLL continues on its merry way, with 11 songs in the Top Twenty. And now the chart seems to have settled down, with 50 per cent. rock and 50 per cent. ballads.

When I looked at the hit parade some six months ago, the situation was similar and it is interesting to see that Elvis Presley, Connie Francis and the Everly Brothers all continue to please the rock enthusiasts, while Perry Como, Pat Boone and Dean Martin are holding their own in the ballad style.

At one time we could split the pops into five or six different categories—the solid commer-

cial, the novelty song, and so on. Nowadays we can only split them into two groups—the

## 'MM' SONGQUIZ

QUESTIONS 5 and 6 in our competition—and remember: DO NOT SEND ANSWERS TO ANY QUESTION UNTIL ALL 12 HAVE BEEN PUBLISHED—

5. List the keys in which pop songs are usually written.

6. State what you know about the copyright in a song (a) in manuscript form, and (b) when published.

rockers and those put over by the Sad Boys.

Dean Martin is the singer who has progressed most in the past six months. His *Return To Me* has had a long run and he has always had another record on the rise as one is stepping out.

Though the original Italian record of *Volare*, by Domenico Modugno, was tops in the States, it was the Dean Martin version which roared up the British chart.

Have you examined the *Volare* formation, by the way? A 36-bar song, it follows no regular formation. It sets up a pattern

in the first eight bars, which represents the musical phrase that sells the song.

Yet there is no stopping *Volare*, which will probably turn out as the hit of the year.

## Manchester meeting

THE Manchester and District Songwriter Club and the Songwriters' Guild will hold an open forum at the Grosvenor Hotel, Deansgate, Manchester, 3, at 7.30 p.m. on October 22. St. John Hardman will preside and prominent members of the Songwriters' Guild will be present.

## Songwriters

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

MS must bear name and address of the sender, and must be accompanied by s.a.c. Post to Songwriters' Advice Bureau, "Melody Maker," 159, High Holborn, London, W.C.1

The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until November 1, 1958, for readers in Britain; until December 1, 1958, for foreign and Colonial subscribers.



# BARBER FINISHES HIS 'ANGER' STINT

Welcome for Joan



**HOME** from a highly successful tour of Holland on Tuesday, Chris Barber and his band spent Wednesday and Thursday filming their sequence for the screen version of John Osborne's "Look Back In Anger."

Tonight (Friday) the band plays a concert at the City Hall, Sheffield, and tomorrow kicks off its tour with blues singer Muddy Waters at the City Hall, Newcastle.

Chris told the MM that reports of his motor accident on his way to catch the boat for Holland were inaccurate.

"I swerved to avoid a car which drove straight out of a filling station in front of us," explained Chris. "I lost control and we dived into a muddy field. Neither Ottilie Patterson nor I was hurt at all—we just opened the doors and got out."

### Chris meets Sam

Whilst in Holland, Chris met the Sam Price Band—an all-star group from America which includes J. C. Higginbotham and Eimer Crumbley (tmb.), Doc Cheatham (tpt.), Eddie Barefield (trds.) and J. C. Heard (dts.).

### Italian tops for 'Riverside' TV

Renato Carosone and his Sextet, one of Italy's top musical attractions, star on BBC-TV in the Riverside No. 1 programme on Wednesday (22nd).

Carosone wrote "Torero," of which his recording sold a million copies in the U.S. alone.

### SO-HO! BOY

ABC-TV's "Oh Boy!" company was due for a night out in Soho yesterday (Thursday).

The Tropicans Club—HQ of the Show Biz XI—was the venue for producer Jack Good, the Vernon Choir, Ronnie Carroll, Lord Rockingham's XI, Dallas Boys, Cherry Warner and Cliff Hare.

Edmund Hoekridge was spotlighted in his own show on "Saturday Spectacular" last weekend. He is pictured (above) at ATV's Wood Green studios with his co-star Joan Rivers. Italy's Marino Marini quartet was also in the show.

### EIGHT MEN WENT TO JAIL...

EIGHT jazzmen went to jail on Wednesday night—but only to entertain the prisoners. Playing a session at Wormwood Scrubs were the Bill Jones Trio, Kathy Stobart (tr.), Bert Courtney (tpt.), Eddie Harvey (tmb.), Ronnie Ross (barr.) and Cab Kaye (vc.).

The show, for "long-term" prisoners, was arranged by Peter Burman of Saga Records.

## BACK TO NEW ORLEANS FOR TERRY LIGHTFOOT

AFTER a year of playing mainstream and Dixieland jazz, clarinettist-leader Terry Lightfoot is reverting to his original New Orleans polly.

Kenny Ball (tpt.) and John Bennett (tmb.) are leaving the band to form a new group and will be replaced by Mike Peters (tpt.) and Phil Rhodes (tmb.). Peters is giving up his own Jazzmen to join Terry.

### Not 'backward'

Rest of the line-up will be Paddy Lightfoot (bjo), Vic Barton (tba) and Billy Locke (dts.). Terry told the MM this week: "I have two reasons for taking what to some people may seem a backward step.

"The year we have spent experimenting has proved that I can play New Orleans jazz best. "The second reason is purely one of economics. There just isn't the support for Mainstream and Dixieland that there is for New Orleans."

The new band made its debut at Harringay on Wednesday, but Terry will not use the new line-up regularly until Ball and Bennett leave in two weeks' time.

### Scandinavia again for Stewart Seven

NEGOTIATIONS are under way for London's Graham Stewart Seven to make a second tour of Denmark and Sweden. Provisional dates for the Scandinavian concerts are November 1 to 15.

Drummer Tony Scriven has joined the group in place of Pete Mawford, who is now freelancing, and former Lysitton and Barber sideman Jim Bray is now with the group doubling bass and sousaphone.

Tonight (Friday) the Seven plays Macclesfield, following with Liverpool, tomorrow and Sunday.

### TONI DALLI TO STAR ON FILM

SINGER Toni Dalli has signed to appear in two British films. The first will be "The Gigli Story" and the second a film based on his own life story.

Toni, currently at Glasgow in Variety, makes a return tour of America in April and May. He has signed for seasons at Hollywood's Moulin Rouge, and the Desert Inn, Las Vegas, as well as TV spots in the Ed Sullivan and Dinah Shore shows.

He has British TV spots next week in the Jack Hilton and "Cool For Cats" shows and they have Variety weeks at Liverpool and Finsbury Park.

### MARTY WILDE ON SIX-FIVE

MARTY WILDE will make an appearance on "Six-Five Special" after all. He stars on the programme on November 1.

"He was booked before the difference arose with ABC-TV," a BBC spokesman told the MM this week.

### Iceland expedition

Margaret Mason, bandleader at Southampton's Park Ballroom, leaves today (Friday) for a two-month tour of American bases in Iceland.

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## 1958 ROYAL VARIETY SHOW—AND THE MM TURNS THE SPOTLIGHT ON THE STARS



London jokers who can't afford Royal Show tickets can see the Marks in Variety next week at Finsbury Park Empire.

### NEW 'DADDY'

Singer-comedian Jeffrey Lenner became a father on Wednesday last when his wife, Veronica, presented him with a baby girl—to be named Sarah Louise.

### Ray Martin nets £10,000 plus

NEW YORK, Wednesday.—British composer and recording artist Ray Martin has just been signed to a two-year contract with RCA-Victor, which will net him a £10,000-a-year minimum.

The contract not only stipulates a minimum number of titles to be recorded by him or his orchestra but also guarantees a minimum number of accompanying sessions.

In addition, the contract is non-exclusive in that it permits Ray to arrange, score and conduct backings for other names does not appear.

His "Marching Band" album, shortly to be issued in Britain on the Decca label, has now sold over 25,000 copies.

### Tisley joins Coles

Composer-bandleader Reg Tisley has joined Jack Coles's Metro Music Co. as Exploitation Manager. Jack Coles, himself also a composer, is a frequent broadcaster with his own and BBC orchestras.

### INTERNATIONAL

FLEET STREET Jazz Club's lunchtime session today (Friday) will have an international flavor. Lined up for the resident Press Gang are Australian Tony Newstead (tpt.), Frenchman Stephan Costantini (clt.), West Indian Ray Hope (bass), Scotsman Bobby Orr (dts.) and three Englishmen—leader Ray Winstanley (tr.), Len Doughty (valve tmb.) and Duffinley (str.).

A switch in policy means that instead of presenting a different name band every week, the Club will feature a star soloist with the resident Press Gang, which is led by the Club's proprietor Ray Whittam.

Star guest next week will be Kenny Baker.

# Delfont gives youngsters their big break

**YOUTH** gets a break in this year's Royal Variety Performance. In for the first time are teenage disc idols Pat Boone, The Mudlarks, The King Brothers, Bernard ("Mad Passionate Love") Bresslaw, and comedian turned rock-'n'-roller Charlie Drake.

Other newcomers are America's Eartha Kitt and Britain's Roy Castle—Dickie Valentine's protégé who gets his chance of a lifetime.

"Plenty of stars" Says Bernard Delfont, who picked this year's bill for the first time: "The show has plenty of stars, but also includes a good number of newcomers.

"I think it is representative of all parts of show business—but it also encourages the younger performers."

The show is at the London Coliseum on Monday, November 3.

Here are brief details of some of the stars who will be making their Royal Variety Show bow.

● BERNARD BRESSLAW: The 24-year-old former tailor's presser and RADA student who crashed into the Show Business big-time through Granada with "The Army Game." He followed this with "The Army Game" and "Mad Passionate Love."

● ROY CASTLE: 25-year-old Roy is the newest of the new. Discovered by Dickie Valentine only last month, he has already impressed critics in his current spot at the Prince of Wales Theatre.

● CHARLIE DRAKE: Cockney comic who zoomed to disc fame this year when his "Splash Splash" beat the American hit record to the top of the charts.

● KING BROTHERS: Although their ages range from 16-23, they have been in Show Business for six years.

● MANTOVANI: Known as "Britain's Ambassador of Music," he has made annual concert tours of the States since 1954, where his "Flims Encore" LP appeared in the U.S. best-selling LP list for more than a year. He is one of the few British bands that can pack the Albert Hall.

● MUDLARKS: The "Lo!Li! pop" vocal group from Luton, Lancs.

### VAUGHAN ON TOUR

FRANKIE VAUGHAN will embark on an important concert tour under the Harold Fielding aegis when he returns from his current trip to the States.

The concert—five in all—are launched by arrangement with Bernard Delfont and consist of: Town Hall, Birmingham (November 8), Belle Vue, Manchester (9th), St. Andrew's Hall, Glasgow (10th), Caird Hall, Dundee (11th), and Usher Hall, Edinburgh (12th).

### Star List

Week commencing October 19:

John BARRY	Week: Empire, Liverpool
Shirley BASSEY	Week: Empire, Glasgow
Roy CASTLE	Week: Hippodrome, Brighton
Jackie DENNIS	Week: Hippodrome, Liverpool
Lennox DONEGAN	Week: Hippodrome, Birmingham
Duke ELLINGTON	Sunday: Davis Theatre, Coventry
Monday: Capitol Theatre, Cardiff	
Tuesday: Odeon, Birmingham	
Wednesday: Odeon Birmingham	
Thursday: Belle Vue, Manchester	
Saturday: Gaumont State, Kilburn	
GROUP ONE	Week: Empire, Chiswick
Russ HAMILTON	Week: Empire, Sunderland
Edmund HOEKRIDGE	Week: Hippodrome, Manchester
Michael HOLLIDAY	Week: Coventry Theatre, Coventry
KALIN Twins	Sunday: Colston Hall, Bristol
MUDLARKS	Week: Empire, Finsbury Park
Danny PURCHES	Week: Empire, Sheffield
Jimmy RUSHING	Monday: University, Edinburgh
Monday: University, Edinburgh	
Thursday: University, Newcastle	
Friday: University, Newcastle	
Saturday: City Hall, Sheffield	
TANNER Sisters	Week: Empire, Edinburgh
Dickie VALENTINE	Week: Hippodrome, Brighton
Muddy WATERS	Sunday: Gaumont, Doncaster
Monday: Town Hall, St. Pauls	
Wednesday: Winter Gardens, Bournemouth	
Thursday: Town Hall, Birmingham	
Friday: Colston Hall, Bristol	
Saturday: Free Trade Hall, Manchester	



The King Brothers—put on the road to stardom by Max Bygraves.

### U.S. 'AIRLIFT'

The three brothers—Mike, Tony and Denis—were persuaded to turn professional by Max Bygraves. And since then they haven't looked back. They have already played seasons at the Windmill Theatre, London Palladium, Prince of Wales, and spent the summer at the North Pier, Blackpool. Biggest disc hit to date is "White Sport Coat."

● MANTOVANI: Known as "Britain's Ambassador of Music," he has made annual concert tours of the States since 1954, where his "Flims Encore" LP appeared in the U.S. best-selling LP list for more than a year. He is one of the few British bands that can pack the Albert Hall.

● MUDLARKS: The "Lo!Li! pop" vocal group from Luton, Lancs.

● YANA: The 25-year-old sophisticated plus-up singer once known as Pamela Guard, from Romford, Essex.

In addition to many night spots in town, television and air dates she has been seen in three films. She returns to the Coliseum on December 18 to appear in pantomime with Tommy Steele.

Other stars include Antonio, the Beverley Sisters, Max Bygraves, Bruce Forsyth, Tony Hancock, David Nixon, Harry Secombe, Cyril Stapleton and his Show Band, Stargazers, Victor Silvester's Ballroom Orchestra, Frankie Vaughan, and "My Fair Lady" stars Julie Andrews, Rex Harrison and Stanley Holloway.

Mantovani—he will return to the States on February 24 for another U.S. tour. This time he will cover 30,000 miles to play 60 concerts.

Mantovani—he will return to the States on February 24 for another U.S. tour. This time he will cover 30,000 miles to play 60 concerts.

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# DUKE ELLINGTON

## —from A to W

**NO** one can complain that jazz is not well served these days by book publishers. Thick and fast they come: good books, bad books, indifferent books, idiotic books which should be stuffed down their authors' throats.

Now we have a symposium on the richest of all jazz subjects—*Duke Ellington: His Life and Music*. Edited by Peter Gammond (Phoenix House, 25s.).

by  
**STEVE RACE**

Here are 250 well-produced pages, well illustrated, and with the inevitable record guide. They cover the whole subject of Ellington from A to about W.

Stanley Dance begins with some personal impressions of the Duke, whom he knows quite well.

### Theory

Richard Boyer contributes a typical "New Yorker" profile of the man ("... a smiling, carefree African, tingling to his fingertips with a gay, syncopated throb...")—entitled "The Hot Bach".

The theoretical side of Ellington's music, a vastly rewarding field of inquiry, threatens to be dealt with by Alan Clare, Ken Moule and Johnny Dankworth ("Three Musicians Look at Ellington"), and indeed any one of them could have done it. But their contributions turn out to be mere appreciations, such as a country editor might write on the retirement of a well-loved vicar.

## Controversial? No, Not really

THE jacket blurb on "The Heart Of Jazz" by William L. Grossman and Jack W. Farrell claims that it will be "the most controversial jazz book of the decade!"

I doubt it, for the simple reason that few people will have the stamina to follow the mental gymnastics performed throughout the volume.

### Christian

Through a series of syllogisms littered with fallacies, the authors spend a large proportion of their wordage in proving, at least to their own

\* Published by Vision Press, Ltd., at £2 2s.

## Second Chorus

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## MELODY MAKER BOOK PAGE

In Part 2, Messrs. Gammond, Fox, Horricks and Morgan write a long section called "Duke Ellington on Record"—eminently readable and full of interesting information.

This is all the more praiseworthy when one realises that each contribution is in fact a huge list of record titles: a sort of gargantuan review of everything that Ellington ever did.

Not all the contributors are uncritical, as when Alun Morgan writes of "A Drum Is A Woman": "The script is banal and, at times, reads like the captions of a strip cartoon."

Fair enough—and courageously said. There is no more reason to suppose that Ellington could write a good script than that Sir Winston Churchill could compose a good orchestral suite.

### Pianist

Gerald Lascelles, who has come to be identified with piano jazz, writes of Duke the Pianist. Raymond Horricks follows with a short—far too short—chapter on the Orchestral Suites, at one point describing Duke superbly as "eminently nocturnal."

The least important of all Ellington's extended works

("Drum") has a six-page chapter to itself: the more vital "Such Sweet Thunder" makes do with three.

Burnett James writes thoughtfully on "Ellington's Place as a Composer," deftly relating the Duke to other great artists both in music and painting.

Finally, in "Analysis of Genius," Vic Bellerby brings up the rear with a review of cer-

tain Ellington records which have already been dealt with elsewhere in the book.

Part 3—"The Musicians"—begins with one of those egocentric rambles by Daniel Halperin which read as though they had been dictated in his sleep into a tape recorder.

After this excursion into "the Method," we return to Jeff Aldam for a capable, carefully critical assessment of the Ellington sidemen. An excellent Record Guide closes the book. There is, incredibly, no index.

### Adequate

At the start of this review I suggested that "Duke Ellington: His Life and Music" covers the subject of the Duke from A to about W. As to the rest, I do not feel that one can deal adequately with the work of a musician so brilliant on paper without recourse to musical examples, or at least some kind of technical analysis.

Until this is done, this book will fill the bill. The Duke makes wonderful copy, and all the 15 writers assembled by Peter Gammond have something to tell us on that most deliciously eccentric and artistically fertile of all jazz personalities.

## Tape without tears

THEY laughed when I sat down to play—my tape recorder. They expected me to search in vain for the bits worth hearing and to finish up helplessly tangled in tape.

But they did not know I had studied *The All-in-One Tape Recorder Book*. Not only had I read it, but I had taken the trouble to learn the methods of orderly operation, correct microphone placing, input mixing, commentary dubbing, editing, etc., etc., so clearly explained.

Result: Their laughter became genuine enjoyment as they listened to a wide selection of recordings of near-professional quality.

All sorts of special tricks, using pause controls, echo effects, superimposing, mixing, monitoring, recorders in tandem, hi-fi output... are dealt with.

Old hands as well as beginners will find the book well worth its 12s. 6d.—R. C. Norris.

\* The Focal Press, Ltd.

## What Condon said to Mulligan

CHIEF recommendation for "Jam Session," edited by American critic Ralph J. Gleason and published by Peter Davies at 18s., is its wide appeal. Including five pieces by the editor, there are 34, mostly short, articles on varying subjects of jazz. Most have appeared in print before, but few will be familiar to British readers.

Contributors include Dave and Iola Brubeck, Bunk Johnson and Art Hodes, and there are quotes from Huddie Led-

better, Jelly Roll Morton and Baby Dodds.

One of the most rewarding chapters is Lillian Ross's description of the first Newport Jazz Festival.

She tells of a meeting between Eddie Condon and Gerry Mulligan after they had been jamming together. When critic Marshall Stearns expressed his surprise at the event, Condon wisecracked: "Well, I'm not exactly hysterical about kids playing saxophones bigger than they are."

To which Mulligan retorted: "Anybody who still chooses to play a four-stringed instrument is practically prehistoric."

There are individual appraisals of such diverse musicians as Berigan, Waller, Hines, Reinhardt, Garner, Condon, Turk Murphy and Bix with atmospheric pieces on jazz occasions and -isms; a couple of disastrous attempts to wed poetry and jazz; and one excellent fiction story by Elliot Grennard.—Bob Dawbarn.

# Picturegoer

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What goes into pop to make a "Hit Parade" winner? Read this amusing revelation of the latest top-pop gimmick and behind-the-scenes news of Bernard Bresslaw and Charlie Drake.



Picturegoer also probes the rumours surrounding Frank Sinatra; the tragedies and futures of glamour girls who pose in the nude for Hollywood photographers; and brings you thrilling pin-up photos of luscious Nina Shipman, Mylene Demongeot, Dakota Staton, and gorgeously impish Ziva Rodann from "King Creole."

There's lots more too, in this exciting issue of *Picturegoer*—the liveliest entertainment weekly for the young-in-heart!

### Armstrong

Louis Armstrong, we learn, led a revolt against "the genuine dignity that is consistent with liveliness and humour because it flows from the greatest source of strength."

He is also "famous for the number of missed notes and unresolved phrases checkering much of his recorded work."

After that it is not surprising to learn that Duke Ellington is merely "flashy" and "pretentious," that saxophones really have no place in jazz and that anyone who likes all types of jazz is "suspect of judging music without reference to its content."

### Judgments

I am afraid that I have been guilty of a heinous crime—"of reaching purely 'musical' judgments" in much of my jazz listening, instead of "judgments based upon human values."—Bob Dawbarn.

### ALSO RECEIVED

"Jazz Accordion," by Camilleri (Francis, Day and Hunter, 3s.). Four jazz solos already recorded by the artist, with notation and chord symbols.

"Familiar Favourites Guitar Album" (Bosworth, 4s.). Eight varied songs, in single-line melody, plus chord symbols and lyrics.

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# 'This World of Jazz' visits Leeds

## ...and Leeds takes its Festival calmly

LEEDS seems to be taking its 1958 Festival pretty calmly so far. Banners in the main street announce the Centenary Musical Festival. Flags hang from a few houses and commercial buildings and the British Railways General Office sports heraldic lions on its cold stone front.

Otherwise, everything suggests business as normal.

Salesmen swarm in the lounges and lobbies, but the hotel where I booked in still had a few vacant rooms, though I was assured none would be left in a day or two's time.

Apparently things will warm up by the end of the week when the Queen and the Duke of Edinburgh attend some of the final concerts.

Even the city's best friends couldn't say that Leeds looks Festival-conscious or even colourful. The most vivid thing I saw on Monday afternoon was Doug Tobutt's red jersey—a present from violinist Florian Zabach, he said.

### Night ride

TOBUTT, of the Harold Davison Office, arrived in Leeds at nine that morning after a night bus ride with Ellington's men and such wives as are present.

"It was raining when we got here," he stated in the pleasant matter-of-fact tone which comes from years of road managing. "The only man prepared for it was Clark Terry, who got out of the bus with a raincoat, cap and umbrella. All the guys are in bed now."

### Last minute

ELLINGTON himself came by train. He was met at Leeds Station at 3.20 p.m. by Lord Harewood, Director-General of the Festival, the Hon. Gerald Lascelles, organiser of the Festival's jazz section, and large numbers of cameramen.

Then Duke, too, went straight to bed until shortly before his first performance, arriving at the theatre very much at the last minute through the misfortune, as he said, of finding the one cab driver in Leeds who didn't know where the stage door of the Odeon was.

Still, the programme got away not too late with the usual "A-Train," "Black And Tan," "Creole Love Call" and "Mooche."

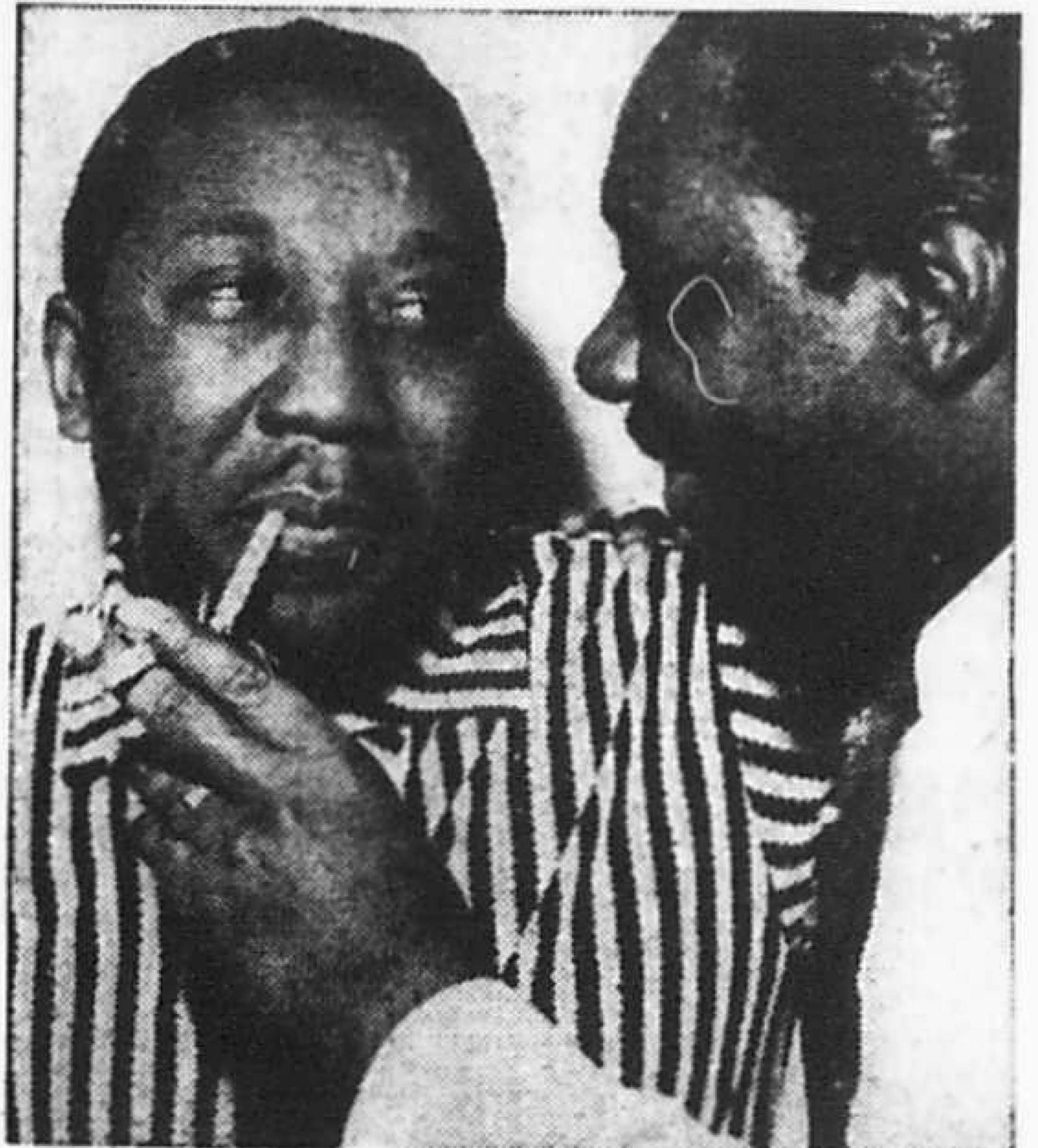
With the speedy "Newport-Up" it became clear that the orchestra was playing very keenly, with more bite than I had heard at any concert except at the Kilburn State.

And before the interval we had heard six pieces from "Such Sweet Thunder."

### More surprises

THE changes made in the programme proved stimulating and the second concert—in some respects better than the first, because of a rise in audience temperature—brought further surprises.

Among them was a new Clark Terry vehicle which sounded like "Junipero On The Flugelhorn In F Major"; "My Funny Valentine" for Jimmy Hamilton and Quentin Jackson; "Jam With Sam" featuring six solo-



Muddy Waters (l.) and his pianist, Otis Stann, arrived at London Airport on Tuesday morning for their first dates outside America. They spent Tuesday sight-seeing in London, and Wednesday in Manchester for Granada TV's "People And Places" before leaving for their first concerts at Leeds yesterday (Thursday) and today with "Jazz Today." The tour has been extended to November 2, when Muddy will sing at Liverpool's new jazz club, the Mardi Gras. He will be seen on AR-TV's "Late Extra" on October 28.

ists, and Harold Baker's extension of "Mood Indigo." The theatre, which could accommodate some 2,500 people, was perhaps two-thirds full for the early concert. This number included the Dankworth and Lyttelton bands, Jimmy Rushing and a great many more out-of-towners.

The late concert nearly sold out, but not quite—a disappointment since this was the first jazz contribution ever made to the Leeds Festival.

### Competition

LOCAL opinion admits that Leeds is a hard place for jazz. It also holds that Ellington's premiere should have taken place up here. It would have made a telling difference.

Prices come into the picture. To see Ellington cost from 5s. to 30s. Across the road, where it was Record Night at the Locarno, the hall bulged with youthful customers at 1s. 6d. a time.

The Leeds musicians are faintly offended because no local group is appearing in the Festival.

"You can sum it up by saying that Dickie Hawdon, with

Dankworth's Band, just about represents the whole city," one of them told me, adding: "A good lad, is Dickie."

### Awe-inspiring

ON Tuesday, at the Odeon, Hawdon confirmed this good opinion with solos on trumpet and mellophone during the Dankworth second half.

Both Dankworth and the Humphrey Lyttelton Band (which opened Tuesday's programme) had the awe-inspiring job of following after the great ones.

Though it is hard to avoid comparisons, I can fairly say that both groups showed they were fine bands by "international" standards.

I have reserved almost no space for Jimmy Rushing, but by now he should not need much in this paper.

He took longer than usual to get the music moving on the first show. But at the second, he and the Lyttelton Band began "wailing" at once.

It has been a quiet Festival but a fairly impressive one. Now Leeds jazz fans are waiting expectantly to see Muddy Waters.

## jazz on the air

(Times: GMT)  
**SATURDAY, OCTOBER 18:**  
 11.18-11.45 a.m. A 1: Ahmad Jamal Trio, Blakey, Coltrane Sextet.  
 12.25-12.40 p.m. A 1 2: Wings Over Jordan.  
 2.15-2.45 P 2: Rhythm Is Their Business.  
 2.15-2.45 Z: For Jazz Fans.  
 4.15-4.45 Z: Swing Serenade.  
 6.30-7.0 DL: Leeds Festiv I.  
 7.15-8.0 T: Riddle, Glen Gray, James, Elgart, Brown, etc.  
 8.5-9.0 J: America's Pop Music.  
 8.15-9.0 T: King Oliver, NORK, Morton, Pinetop Smith, Dorsey Bros., Andy Kirk, Fletcher H., Kenton, Herman, Grass.  
 9.0-9.45 W: Jazz Time.  
 9.5-9.30 J: Dixie Beat.  
 9.13-9.55 P 4: Louis. 9.30: Anthony Dixieland  
 9.35-10.0 Y: Jazz Gallery.  
 9.50-11.0: 11.10-1.0 a.m. I: Sehnebiegl, Müller, Discs, etc.

10.0-10.55 P 1: Carlos de Raditzky.  
 10.30-12.0 J: D-J Shows.  
 11.30-12.15 a.m. T: Repeat of 8.15.  
 12.0-1.0 E-Q: Saturday Night Club.  
 1.5-2.0 H-Q: Hollywood-New York.  
**SUNDAY, OCTOBER 19:**  
 12.15-1.15 p.m. A 1 2: Champs-Elysées Jazz.  
 7.15-8.0 T: Mildred Bailey, Shearing, Red Nichols, etc.  
 8.15-9.0 T: Y with Louis, B.C., Basie, Bobcats, Duke, Hines, Pell, J.D., Hamp  
 9.10-10.0 S: For Jazz Fans (news break 9.30)  
 9.33-9.58 B: Hugues Panassié.  
 10.0-10.55 P 1: Jazz Microgrooves.  
 11.5-12.0 E: Jazz Discs.  
 11.30-12.15 a.m. T: Repeat of 8.15  
**MONDAY, OCTOBER 20:**  
 7.15-8.0 p.m. T: Casa Loma, May, Sy Oliver, J. & T. D.  
 8.15-9.0 T: Mulligan-Brookmeyer, Carney, Hamp, Kenton, Kink Pepper Adams.  
 8.30-9.0 I: German Amateur Jazz Festival.  
 9.10-10.0 S: As Sunday.  
 9.30-9.55 J: Big Band Sounds.  
 9.30-10.30 app. K: Jazz Hour.  
 9.35-10.0 Z: European Jazz Horizons.  
 10.5-12.0 J: D-J Shows (nightly).  
 11.30-12.15 a.m. T: Repeat of 8.15.  
**TUESDAY, OCTOBER 21:**  
 7.15-8.0 p.m. T: Artie Shaw (30 mins.), Joe Williams, Basie, Duke.  
 8.15-9.0 T: Ella, Mary Lou, Adderley, J. McShann, Parker, Cole, Herman.  
 9.10-9.37 B-258m: The Real Jazz.  
 9.10-10.0 S: As Sunday.  
 9.30-9.55 J: Modern Jazz 1958.  
 9.30-10.15 I: International Jazz Critics' Poll.  
 9.30-10.0 N: Jazz Programme.  
 10.40-11.30 DL: Baker's New Dozen.  
 11.30-12.15 a.m. T: Repeat of 8.15.  
**WEDNESDAY, OCTOBER 22:**  
 1.40-2.0 p.m. C2: Jazz Discs.  
 6.15-6.45 DE: Jazz Session.  
 7.15-8.0 p.m. T: Joe McNeely, Les Brown, Pee Wee Hunt.  
 8.15-9.0 T: Sonny Terry, Dukes of Dixieland, Jackie and Roy, B.C., Rollins.  
 8.30-9.30 P 3: Jazz For Everyone.  
 9.10-10.0 S: As Sunday.  
 9.20-10.0 Q: "Jazz At The Opera House" with Ella, Getz, J.J.J., etc.  
 9.35-10.0 Z: Frankfurt Jazz Festival.  
 10.5-11.0 O: Jazz Journal.  
 11.10-12.0 I: Baden-Baden Concert with Sims, Koller, Stu Namer, etc.  
 11.30-12.15 a.m. T: Repeat of 8.15.  
**THURSDAY, OCTOBER 23:**  
 7.15-8.0 p.m. T: Mackett, Stalon-Shearing, Peterson, Herb Jeffries.  
 8.15-9.0 T: Hawk, Heywood, Pettiford, Kessel, Silver, Billy Taylor.  
 8.30-9.0 P 2: Jazz In 30 Lessons.  
 8.30-9.0 P 1: Jazz Primer.  
 9.10-10.0 S: As Sunday.  
 9.30-10.0 P 4: Tyree Glenn.  
 10.0-11.0 P: Jazz—Music of Merry-making.  
 10.40-11.30 DL: Jazz Club.  
 11.30-12.15 a.m. T: Repeat of 8.15.



● Ella  
 —Wednesday night.

**FRIDAY, OCTOBER 24:**  
 4.0-4.30 p.m. K: Jazz.  
 4.15-4.45 L: Jazz.  
 6.10-6.30 C 2: Jazz Session.  
 7.15-8.0 T: Sinatra, Hi-Lo's, Buckner Quintet, Comstock.  
 8.15-9.0 T: Horace Silver plus Morton, Hot Five (1925).  
 9.10-10.0 S: As Sunday.  
 9.15-9.45 P 2: Jack Seis Quartet.  
 9.15-9.45 N: Jazz Programme.  
 9.30-9.55 J: Stars of Jazz.  
 11.30-12.15 a.m. T: Repeat of 8.15.  
 Programmes subject to change.

**KEY TO STATIONS AND WAVELENGTHS IN METRES**  
 A: RTP France 1: 1-1829, 48.39, 2-193.  
 B: RTP France 2: 280, 216, 316, 359, 379, 445, 498.  
 C: Hilversum: 1-402, 2-298.  
 D: BBC: E-464 L-1500, 247.  
 E: NDR WDR: 309, 189, 49.38.  
 F: Belgian Radio: 1-484, 2-324, 3-267, 4-198.  
 H: RIAS Berlin: 303.  
 I: SWF B-Baden: 295, 363, 195, 41.29.  
 J: AFN: 344, 271 547.  
 K: SBC Stockholm: 1571, 255, 245, 306, 506, 49 band.  
 L: NR Oslo: 1376, 337, 228, 477, 19, 25 or 31 bands.  
 N: Monte Carlo: 205, 49.71, 40.82.  
 O: BR Munich: 375, 187, 48.7.  
 P: SDR Stuttgart: 522, 49.75.  
 Q: HR Frankfurt: 506.  
 S: Europe 1: 1622.  
 T: VOA: 7.15 and 5.15: 49, 31, 25, 19, 16 metre-bands. 11.30 1734 (Long Wave).  
 W: Luxembourg: 208, 49.25.  
 Y: SBC Lugano: 568.6.  
 Z: SBC Geneva/Lausanne: 393, 31 band.

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# Good period jazz —of any period



Darnell Howard—topnotch clarinetist in the New Orleans manner—is teamed with two other musicians of similar outlook.

**DON EWELL TRIO (LP)**  
"Music To Listen To Don Ewell By"  
South Side Strut; I Can't Believe That You're In Love With Me; A Monday Date; Love Me Or Leave Me; Squeeze Me; Bush Street Scramble; Old Fashioned Love; Blues Improvisation; Parlor Social; You Took Advantage Of Me; Gee, Baby, Ain't I Good To You; My Honey's Lovin' Arms.  
(Good Time Jazz 12 in. LAG12131—38s. 3d.)

Ewell (pno.); Darnell Howard (clt.); Minor Hall (drc.). 13 15 and 16 3 56. Oakland, California. (Am. Good Time Jazz.)



• Minor Hall  
—with Ewell and Howard.

Teaming him with Ewell—a revivalist musician who draws on Morton, Johnson, Waller, Hines and other honourable sources—and drummer Minor Hall was a sensible idea. All three have played together before, and the record reflects compatibility of outlook.

The emphasis is on comfortable tempos, relaxed swing and spontaneous music-making. Eight of the tracks are by the trio, which evokes something of the atmosphere of Jelly Roll's trio, and the remaining four are by unaccompanied piano.

Notable among the trio improvisations are Ewell's own "South Side Strut"—with its Morton piano touches, full drum part and full-ranging clarinet—and the old favourites "Monday Date" and "Old Fashioned Love."

This last, with "Bush Street," "Lovin' Arms" and the ragged "Parlor Social," are all marred by blemishes in the clarinet execution. But the music is so warm and melodic, so genuinely swinging and vital, that minor shortcomings are forgotten in enjoyment of this friendly trio jazz.

On "Date," "Old-Fashioned" and the leisurely "Gee Baby" you may notice how Howard's clarinet comes on like a violin in the first choruses. Ewell's piano is confident in solos, unfussy and helpful in accompaniment—I have never heard him in better form.

Of his solo tracks, the slow, rolling four-minute "Blues" and the Wallerish "I Can't Believe" and "You Took Advantage" all display a rock-steady left hand and a fluency of ideas.

I look on this as good period jazz and good jazz—period.—Max Jones.

## Modern tenor

TENOR CONCLAVE (LP)

Tenor Conclave: Just You, Just Me; Bob's Boys; How Deep Is The Ocean?  
(Esquire 12 in. 32-059—39s. 7d.)  
Al Cohn, John Coltrane, Hank Mobley, Zoot Sims (trns.); Red Garland (pno.); Paul Chambers (bass); Art Taylor (drc.), 7/9/56. USA. (Am. Prestige.)

BOTH the main schools of modern tenor playing are represented by Mobley (Bird and the early boppers), Sims and

Cohn (Lester Young) and Coltrane (traces of both schools with a touch of Rollins added).

All four have developed personal styles and are easily sorted out by their tones. Mobley has the fuller, more mellow tone; Sims is slightly harder and the nearest to Lester; Cohn achieves an odd, strangled sound as though the notes were being squeezed through a cloth; Coltrane is the hardest swinging with a brittle, almost harsh tone.

It is difficult to pick the best of the four on these perform-

ances but my vote goes to Coltrane for his more original ideas and consistent attack. Cohn is the least satisfying of the four but on "Ocean," the only slow number, he turns in a compelling chorus.

The rhythm section cannot be faulted, either individually or as a unit, providing a rock-solid basis for the soloists.—Bob Dawbarn.

## Promising debut

STAN TRACEY (LP)

"Stan Tracey Showcase"  
Almost Like Being In Love (d); Over The Rainbow (a); The Surrey With The Fringe On Top (b); I Love Paris (d); The Best Thing For You (b); I Can't Give You Anything But Love (c); This Nearly Was Mine (d); They Can't Take That Away From Me (d); I've Got Five Dollars (d); Mad About The Boy (c); But Not For Me (d); Love Is (d).  
(Vogue 12 in. VA160130—35s. 11d.)  
(a)—Tracey (vib.); Ike Isaacs (gtr.); Ken Napper (bass); Phil Seaman (drc.), 1/5/58. London. (Decca for Vogue.)  
(b)—Tracey (pno.); Napper (bass); Seaman (drc.), Do. Do. (Do.)  
(c)—Tracey (vib.); Ray Dempsey (gtr.); Johnny Hawksworth (bass); Ronnie Verrell (drc.), June 1958. Do. (Do.)  
(d)—Tracey (vib.); Isaacs (gtr.); Hawksworth (bass); Verrell (drc.), Do. Do. (Do.)

THIS Stan Tracey's first album under his own name, is a most promising debut.

Currently with Ted Heath, he has obviously been influenced by Thelonius Monk and Bud Powell, but a great deal of original Tracey is also present.

His harmonic sense, oddly twisted approach to chromatic runs, and always-melodic improvising make this one of the most satisfying releases by a local modernist.

I prefer his piano playing to his work at the vibes, but this may be partly due to the broken-bottle sound of the latter instrument.—Bob Dawbarn.

# The 'folk' are leaving Soho

SIGNS are that folk music is moving out of Soho this autumn. And although some folk-singers and ex-skiffers are throwing away their guitars in an effort to get closer to the purist approach, signs are, too, that the best of the "folk" are getting closer to jazz.

That's why we find a lively little folk music organisation, the Ballads and Blues Association—with 2,200 members—running a Chris Barber and Muddy Waters concert jointly with the National Jazz Federation on Monday. It's the blues singer's only London date.

They are booking the Royal Festival Hall recital room for a series of BBA-NJF concerts, the exact details of which are promised soon but are currently being kept under covers.

## Lloyd and MacColl

The BBA are the people who run the Sunday night "Hootennannies" which have moved to just outside Soho to the "Horse-shoe," in Tottenham Court Road. Regulars include Ewan MacColl, Bert Lloyd, TV folksingers Rory and Alex McEwan, Fitzroy Coleman, Bruce Turner and other folk and jazz stars—and if you want a good position, get there early!

The Hootennannies move from Soho was followed closely by the Wednesday night "Folksong Unlimited," compered by Liverpool ex-skiffler Stan Kelly. Their venue is now the Enterprise, Covent Garden.

Here the approach is frankly purist—the only fretted instruments played regularly are Stan's own guitar and the five-string banjo, used Kentucky mountain style by Shirley Collins to accompany her Sussex folksongs.

Other regulars are Dominic Behan, a tremendous singer of Irish street ballads, and Isabel Sutherland from Scotland.

## Mass Appeal

Little jazz influence here, perhaps, but not so out in Camden Town, where the hitherto decidedly square English Folk Dance and Song Society have set up the London Folk Music Centre, and are making a strong bid for mass appeal.

Here ex-skiffler Steve Benbow takes his highly musicianly Four on the second Monday in each month for "Sing and Play" concerts. Every other Monday in the month is a "workshop" night, with much experimental blending of voices and instruments, under the guidance of Steve again and American five-string banjo player Susie Shahn, both of whom give instrumental tuition, too.

A whole lot of other activity, running to almost every night of the week, is planned at the Centre, including a most

scholarly set of extra-mural lectures of folk music organised in conjunction with the University of London.

In Camden Town, too, at the "Bedford" pub, from Thursday to Sunday, you'll find Margaret Barrie, a completely non-jazz Irish tinker singer who has given more than one jazz fan new reasons for having a second listen to folk music.

With a power and an improvising approach akin to that of the great blues singers, Margaret also plays jigs and reels with Michael Gorman, the finest Irish fiddler in the world, I'm told.

## 'Cellar Club'

Margaret and Michael also play Monday nights at a pub in Kentish Town.

They're not refugees from Soho, of course, for it takes a Fair or something of that sort to lure them out of their beloved NW1. But one Soho haunt they are sometimes seen and heard in is the Greek Street "Cellar Club" (formerly the "Skiffle Cellar"), run by City Rambler Russell Quayle.

His wife, Hylda Sims, comperes their Tuesday folk night, where Michael and Margaret make occasional appearances, along with such other folk stalwarts as BBC man Peter Kennedy, Shirley Bland, Jim MacGregor, Lisa Turner, and Fred and Betty Dallas. The Benbow Four are resident.

But the Cellar is one of the few folk clubs left in Soho. Earls Court (Troubadour Coffee Bar, Old Brompton Road, Saturdays), Paddington (WMA People's Songs, gramophone recitals and suchlike, most Thursdays), and even Eel Pie Island, out in Middlessex, are more popular haunts now.



• Dominic Behan  
—tremendous singer.

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# Jimmy Giuffre picks ideal partners

**JIMMY GIUFFRE THREE (LP)**  
Gotta Dance; Two Kinds Of Blues; The Song Is You; Crazy She Calls Me; Voodoo; My All; That's The Way It Is; Crawdad Suite; The Train And The River.

(London 12 in. LTZ-K15130—37s. 6[d.]  
Giuffre (clt., tr., bari.); Jim Hall (gtr.); Ralph Pena (bass). Probably circa late 1956, USA. (Am. Atlantic.)

**JIMMY GIUFFRE'S** clarinet playing is an acquired taste. His tone reminds me of a learner flautist but it is an excellent vehicle for Giuffre's original and often Baroque ideas—more suitable than the tenor and baritone which I find less pleasing in Giuffre's hands.

On the whole this is a delightful album with the leader playing clarinet on "Two Kinds," "Crazy," "My All" and "Craw-

dad;" tenor on "The Song" and "That's The Way;" baritone on "Gotta" and "Voodoo;" and all three on "Train."

The latter is a different, slightly slower version from that previously issued on "The Sounds Of Jazz" LP (Fontana TFL 5025).

In Hall and Pena, Giuffre has ideal partners for his conception of the jazz trio. Hall here confirms my opinion that he is in the very front rank of present-day guitarists. His tone is so "right" and his ideas flow with remarkable freedom and inexorable logic.

"Two Kinds Of Blues" is a typical example of the trio's approach. It is as full of musical happenings as an egg is of meat, as the saying goes, yet the net effect is one of captivating simp-



Jimmy Giuffre (tnr.) with Maynard Ferguson (tpt.), Milton Bernhardt (tmb.), Shelly Manne (dms.) and Howard Rumsey.



Jimmy Rushing's new EP, from his post-Basie period, is likeable, but lacks the interest of contemporary records.

licity and economy. There is nothing complex for virtuosity's sake.

All the titles except "The Song" and "Crazy" are Giuffre originals and show his growing maturity as a jazz composer.—Bob Dawbarn.

### Post-Basie

**JIMMY RUSHING (EP)**  
"The Way I Feel"

Go Get Some More, You Fool (a); Hi-O-Sylvester (a); The Way I Feel (a); Where Were You? (b). (Parlophone GEP695—11s. 1[d.])  
(a)—Rushing (voc.); Rudy Powell (clt., alto); Harold Clark (tr.); Dick Vance (tpt.); Dickie Wells (tmb.); Alfred Williams (pno.); Walter Page (bass); Ralph Jones (drs.). 5/10/51. New York. (Am. King.)  
(b)—Rushing (voc.); Peter Clark (alto); Buddy Tate (tr.); Frank Galbraith (tpt.); Dickie Wells (tmb.); Fletcher Smith (pno.); Jimmy Shirley (gtr.); Page (bass); Bobby Donaldson (drs.). 23/9/52. New York (Do.)

WITH the poll-winning Rushing once more in our

midst, this EP of six and seven-year-old performances will be doubly welcome. It is an example of his singing during the post-Basie, pre-Vanguard period. While distinctly likeable, it doesn't have the interest of Jimmy's contemporary records.

The title song, a conventional slow blues of the "My Baby's Gone" order, is a good one to start with: solid blues craftsmanship by singer and band. "Where Were You?" doesn't gain a lot of point from the group singing or Cuban rhythm, but it shows Rushing in the unusual role of Paseo vocalist.

Better music is again achieved by the (a) group on "Go Get Some More"—a standard blues which holds one or two surprises—and "Hi-O-Sylvester," which has Rushing riding joyously. It also allows Harold Clark 24 bars of acceptably "low-down" tenor.—Max Jones.



Erroll Garner

... cocktails and candlelight.

Stoller (dra.) (c) Summer, 1949, (d) 29/3/49, Do. (Do.)

Erroll Garner has made scores of Piano records. So far as I know, none has been poor; but you cannot expect all of them to be great. This one isn't.

Side one puts the accent on rippling variations in "cocktails and candlelight" mood—ornamental but overly romantic for me. Even so, "This Can't Be Love" romps along distinctively, and "Little Girl" and "Good-bye" are sensitive slow performances.

On the second side, "Funny That Way," "Real Thing," "Confessin'" and "All Of Me" all carry a firm beat.

But most of his 1950s LPs represent much better value for his admirers.—Max Jones.

### Cocktail mood

**ERROLL GARNER (LP)**  
"Serenade To Laura"

Laura (a); This Can't Be Love (b); The Man I Love (b); Moon Glow (b); I Want A Little Girl (b); It's Easy To Remember (c); Goodbye (c); She's Funny That Way (b); Until The Real Thing Comes Along (b); I'm Confessin' (b); Stormy Weather (b); I Surrender, Dear (c); I'm In The Mood For Love (c); All Of Me (c).

(London 12 in. LTZ-C15120—37s. 8[d.]  
Garner (pno.) with:

(a)—John Levy (bass); George de Hart (drs.). 25/9/45. New York. (Am. Savoy.)

(b)—John Simmons (bass); Dee West (drs.). Summer, 1949. Hollywood. (Am. Savoy.)  
(c), (d)—Simmons (bass); Alvin

## CAPSULE REVIEWS

**JOSH WHITE (EP)**

"Blues And . . ." Part Two  
Careless Love; Dink's Blues.

(Nixa Jazz Today NJE1058—12s. 10[d.])  
THESE two, made in London in 1956, were released originally on LP NXL2. They are considerably better than the four titles (with band backing) reissued on NJE1057.

"Dink's Blues" (also known as "Dink's Song" and "Fare Thee Well") is the most imposing performance in the album. "Careless Love," drums added to the guitar and bass accompaniment, sounds over-dramatised to me.—M. J.

**RED GARLAND TRIO (LP)**

"Groovy"  
C Jam Blues; Gone Again; Will You Still Be Mine?; Willow; Weep For Me; What Can I Say Dear After I Say I'm Sorry?; Hey, Now!

(Esquire 12 in. 32-050—39s. 7[d.])  
NEAT, swiny playing from Red Garland backed by the superb Paul Chambers (bass) and drummer Art Taylor.

Garland is at his best in the faster tempos, though his "Willow" is one of the high-spots. Chief fault is a too-obvious progression of ideas. Should please most fans of jazz piano.—B. D.

**SONNY ROLLINS**

**QUARTET QUINTET (LP)**

"Tenor Madness"

Tenor Madness; When Your Lover Has Gone; Paul's Pal; My Reverie; The Most Beautiful Girl In The World.

(Esquire 12 in. 32-058—39s. 7[d.])

WHILE not quite up to the brilliant standard of Rollins's recent "Way Out West" LP, there is plenty of excellent music here and Rollins justifies his great influence on modern tenorists.

John Coltrane joins Rollins for the long "Tenor Madness" and spurs him on to some of his best work.

The rhythm section of Red Garland, Paul Chambers and Philly Joe Jones is first class. B. D.

**THE RAMPART STREET PARADERS (EP)**

"Dixie"

Dallas Blues; On The Alamo; Dixie; San Antonio Shout.

(Fontana TFE17030—12s. 10[d.])

THE last time I reviewed the RSP they had one trumpeter; on some of these, at any rate, there are two—Clyde Hurley and



Josh White

John Best—but no Rushton bass sax.

The music, highly professional Dixieland, is largely arranged. The brass work on "Dallas" has Oliver-like solidity; on "Alamo," Best scores with a muted obbligato. Abe Lincoln and Eddie Miller are other eloquent soloists.—M. J.

**BUD SHANK AND BOB COOPER (LP)**

"The Flute And The Oboe Of Bud Shank And Bob Cooper"

They Didn't Believe Me; Gypsy In My Soul; In The Blue Of The Evening; I Want To Be Happy; Tequila Time; I Can't Get Started; Blues For Delilah; Sunset And Wine; What'll I Do?

(Vogue 12 in. VA160124—35s. 11[d.])

TAKEN in small doses this LP has a lot of charm. But once the first impact of the flute-oboe voicing has worn off it fails to hold the attention over more than a track or two.

The addition of two violins, viola and cello are a definite hindrance to the two principals and give a "Corner House" air.—B. D.

**BARNEY KESSEL (LP)**

"Music To Listen To Barney Kessel By"

Cheerful Little Earful; Makin' Whoopee; My Reverie; Blues For A Playboy; Theme From "The Bad And The Beautiful"; Carioca; Indian Summer; Gone With The Wind; Laura; I Love You; Fascinating Rhythm.

(Contemporary 12 in. LAC12068—38s. 3[d.])

ESSENTIALLY a showcase for the rather cold, though technically brilliant, guitar of Barney Kessel, this LP includes good work from Buddy Collette's flute and three pianists—Andre Previn, Jimmy Rowles and Claude Williamson.

An average release of particular interest to guitarists.—B. D.

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# AROUND & ABOUT

**SINGER Ruby Murray** was discharged from hospital on Monday following an operation for acute appendicitis. Met by husband **Bernard Burgess**—of **The Jones Boys**—Ruby was presented with a lucky mascot. The couple immediately left for Surrey to take up residence at their new ranch-styled £7,000 bungalow at Oshott. Ruby's mother has travelled over from Ireland to help look after the singer during her convalescence.



RUBY MURRAY

## —with the MM News Staff

she told the MM on Tuesday. "But she will have to take things easy for a while." Ruby's first singing engagement will be on Wednesday in "The Jack Jackson Show."

**Frank Cordell** has just completed work on the Rank Organisation's film "The Captain's Table" starring **John Grogan** and **Peggy Cummins**. Frank has composed and directed the music.

**7.5 Special** "7.5 SPECIAL" is the title of a series of concerts being run at Battersea Town Hall. Next Thursday (23rd), the session will feature the Wally Pawkes Troglodytes, Ken Hine's Dixielanders, the Hawks Folk and Blues Group and singer **Rosina Skudder**.

Pat, wife of bandleader **Jack Nathan**, gave birth to a daughter, to be called **Joanna Ruth**, at King's College Hospital on Saturday. The Nathan's also have a son, Paul, aged 22 months.

**'Make Me An Offer'** **The Wolf Mankowitz** team is now preparing a musical version of his novel "Make Me An Offer." In addition to "Espresso Bongo," this will be the third musical venture of the lyric writers and composers, **Monty Norman** and **David Heneker**, the second being "Irma La Douce." "Make Me An Offer," which

deals with the antique trade, will be included in **Oscar Lewenstein's** plans for early 1959.

**Anne Shelton**, **Nat Gonella** and the **Sydney Jerome Orchestra** are among stars appearing for the cabaret at the **Alamain Reunion** at the **Royal Festival Hall** on October 24. Part of the show will be televised by the **BBC**.

**'Come Dancing'** **The Peter Legh Band** televises in the **BBC's "Come Dancing"** show on Monday from the **Bolton Palais**, where it is resident. Peter's vocalist, 19-year-old **Yvonne Martyn**, starts a series in **Granada-TV's "People And Places"** today (Friday). The show is seen on **Granada's Northern network**.

**Thieves broke into Nat Temple's band wagon** on Tuesday night and stole arrangements, band jackets and stands valued at **£1,000**.

**Saturday Club** **The Saints Jazz Band** will be featured in the first **BBC Light Programme "Saturday Club"** from Manchester tomorrow (Saturday). Later they will appear at the **Bodega Restaurant**.

**Singer Marie Benson** last week started a series for **Scottish TV**. Titled "One O'Clock Date," the shows are seen on Mondays.

**Mardi Gras opens** **LIVERPOOL'S** most ambitious jazz project, the **Mardi Gras Club**, opens on October 30 with a session by the full **Johnny Dankworth Orchestra**.

The club's premises, a former billiards hall in **Mount Pleasant**, have been decorated in ultra-modern style and will have sessions five nights a week—Tuesdays, Thursdays, Fridays, Saturdays and Sundays. Other star attractions for the opening weekend are: **Ken Colyer** (October 31), the **Kenny Ball Jazzmen** (November 1) and **Muddy Waters and Kenny Ball** (2nd). From November 22 the **Dill Jones Trio** will be resident at the **Mardi Gras** on Saturdays.

**Streatham's Dolphin Club** has reopened for **Friday and Sunday jazz sessions**. **The Roy Stannard** and **Michael Williams Groups** are resident on **Fridays** and the **Jazz Messengers** (**Sundays**).

**U.S. honeymoon** **JAZZ** agent **Jeff Kruger** left **London** on Monday for an eight-week honeymoon-cum-business trip in the States. On Saturday he married **Miss Rene Pifer**.

## HIGH NOTES BY THE SEA

**WITHERNSEA** (Yorks) **Urban Council** is to meet the **MU** to discuss the high cost of summer bands. The council says that it is penalised because it is a seaside resort. The rates are much higher than those for musicians playing in nearby Hull. On some nights, said a spokesman, the ballroom did not take enough money to pay the band.

**PORTSMOUTH**—Four bands will play at **Wednesday's** meeting at the "Cobden Arms" of the local jazz club. They are the **Alpha Jazzmen**, the **Vieux Carre Band**, **Johnny Urie's Band** and residents, the **Crescent City Jazz Band**.

**MECCA** **MECCA** this week announced these three band changes: **Hford Palais**—**Ray Gordon** and his **Music** replace the **Jackie Davies Group** from November 3; **Leeds Locarno**—The **Mick Mortimore Trio** for **Gordon Rostron** from October 27; **Sheffield Locarno**—The **Don Darby Band** for **Laurie Gold's Pieces of Eight**.

**CHANGES** **BELFAST**—**Paul Robeson** will sing at two concerts at the **Grosvenor Hall** on **November 17 and 18**.

**CRAWLEY**—**Frankie Vaughan** will appear at **Hazelwick School**, **Three Bridges**, on **October 27**, in aid of the **local Boys Club**.

**BRIGHTON**—**Accordianist**-leader **Eddie Mendoza** has opened his fourth winter at **Saltdean's Ocean Hotel**.

**SHEFFIELD**—**Eric Silk** and his **Southern Jazzband** pay a return visit to the **City Hall** for a concert on **October 26**.

**LIVERPOOL**—**Promoter James Bowers** is to re-open the **Holyoake Ballrooms** tomorrow (**Saturday**) with the **Wall City Jazzmen** from **Chester**.

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7.30 p.m.—1 a.m. Licensed till 11.30 p.m. Doors open 7 p.m.

**NORMAN GRANZ** in association with **HAROLD DAVIDSON** PRESENT

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SUN. 19th OCT. - 6.0 & 8.20 p.m. **DAVIS** CROYDON

**THE SPA, WHITBY**  
**APPOINTMENT OF MUSICAL DIRECTOR**

Applications are invited for the position of Musical Director for the 1959 Summer Season. Applicants must be experienced Directors of both Dance and Light Orchestral Music, and must have the ability to compose the Band and present attractive programmes in this sphere of entertainment. For further particulars, apply to the Clerk of the Council, St. Hilda's Terrace, Whitby, Yorkshire.





# Melody Maker

OCTOBER 18, 1958

EVERY FRIDAY 6d.

# RANKS DISCS DUE IN 1959

**THE Rank Organisation took a further step into the disc business this week with the announcement that it was taking over one of the biggest wholesale distributing companies in Britain.**

**TV actress - Yolanda**

On behalf of Rank Records, Ltd., the Organisation is taking over Thompson, Diamond and Butcher, Ltd.

The new label Top Rank Records is now expected to be on sale early in 1959.

### 'No change'

In a statement, the Rank Organisation said that "no change is visualised in the operating policy or personnel of Thompson, Diamond and Butcher, Ltd."

It added: "The Rank Organisation intends to exploit gramophone records, using all the resources of the group."

A spokesman for Rank Records told the MM: "No artists have been signed for the label as no A&R chief has yet been appointed."

### Jazz and pops

"We shall cover the full range of recorded music, including jazz and 'pop,' and we hope to get several American catalogues."

Mr. Malcolm McGrady, General Manager of Rank Records, has already been to America, and will be returning there shortly to complete details.

Plans to start a new record club have now been dropped by the Organisation.

### MAX BYGRAVES TOPS

Max Bygraves tops the bill in ATV's "Sunday Night At The London Palladium" this weekend.



Jazz singer Yolanda won't be singing a blue note on October 26—she'll be playing an Arab girl in ABC-TV's "Armchair Theatre" production, "The Terrorist." It's because of this that she has had to postpone an offer to sing with Stan Getz and Quincy Jones at The Blue Note—Ben Benjamin's newly opened Paris jazz spot.

## Fans wreck the Olympia—twice

PARIS, Wednesday.—Twice this week, the Olympia Music Hall has taken a beating from French rock-'n'-roll fans.

The first occasion was a concert by an all-star American jazz group led by pianist Sammy Price and including J. C. Higginbotham and Elmer Crumley (tmps.), Doc Cheatham (tp.), Eddie Barefield (reeds) and J. C. Heard (drs.).

The fans, however, wanted rock, not jazz, and the music was drowned in whistles and shouts.

### Bar raid

Three nights later, the ex-king of rock, Bill Haley, drew the same crowd. This time they decided the show was too short.

A mob of teenagers man-handled impresario Bruno Coquatrix, ripped out 100 plush seats and smashed dozens of bottles in a raid on the bar.

## PARNELL QUILTS EMPIRES JOB

VAL PARNELL, virtual dictator of the British music-hall for the past 13 years, has resigned his position as Managing Director of Moss Empires, Ltd.

In a statement issued on Wednesday, he said he had resigned in order to devote his time to ATV, of which he is also Managing Director.

He will, however, retain his seat on the Board of Moss Empires, Ltd., and his position as Executive Director of the London Palladium.

Mr. Parnell has been on the Board for 25 years, becoming Managing Director on the death of George Black in 1945.

## GRAB RAID HALTS MANTOVANI TV

A THIEF this week held up work on Mantovani's series of TV films.

A station wagon belonging to Charlie Botterill, Mantovani's drummer for the last 14 years, was stolen from Hyde Park on Monday.

It contained what Charlie claims is "the finest collection of percussion instruments in Britain," worth over £600.

Charlie had to borrow kit before filming could be resumed at Elstree.

### Round the world

He told the MM: "The stolen gear had travelled over 10,000 miles with me—including trips to America, South Africa and all over Europe—without my losing so much as a drum-stick."

Included in the stolen instruments are a set of vibes, a xylophone and a Chinese gong.

## BALLROOM BOSS BUYS THE LIDO

Geoff Watling, proprietor of the Samson and Hercules Ballroom, Norwich, on Tuesday finalised plans to take over the city's Lido Ballroom as well.

Watling is also boss of two Lowestoft halls—the Kensington Ballroom and the Pier Pavilion Ballroom—in addition to owning an interest in the Cresta Ballroom, Luton.

He is to bring the Lido in line with his other ballrooms by instituting a name-band and guest star policy.

## CAN YOU SPOT THE ALL-STARS?



How many celebrities can you spot in this group? Associated-Rediffusion assembled this all-star sextet for a spot in "Late Extra" show recently. Who are they? From left to right the personalities are Humphrey Lyttelton (tp.), Steve Race (pno.), the Duke of Bedford (bass), Peter Sellers (drs.), Norman Wisdom (clt.) and Larry Adler (harmonica).

## SIX-FIVE GOES ALL AMERICAN

"Six-Five Special" will be televised before an American audience on November 22, when the show is transmitted from a U.S. Air Force Base in Britain.

Says producer Russell Turner: "We are still negotiating details, but this will be something entirely new for 'Six-Five.' We've had Americans on the programme, of course, but we've never played before an all-American audience."

### At the Lyceum

Tomorrow (Saturday), "Six-Five" will be televised from the Strand Lyceum. Bands featured are Ronnie Aldrich and the Squadronaires, and the resident "Six-Five" groups of the Tony Osborne Brass Hats and the Tito Burns Six-Fivers.

Meanwhile, in addition to its regulars, the rival "Oh Boy!" show on ABC-TV will this week star Scots singer Jackie Dennis. Tony Scott and his Cha-Cha Band make their bow on the programme on October 26.

## Stars aid 'Big Ben'

Bernard Bresslaw, Dick Francis, Anne Shelton, Donn Reynolds and Joyce Shock are among the stars booked for a charity concert at the London Coliseum this Sunday.

All proceeds will go to "Old Ben"—the News-vendors' Benevolent and Provident Institution.

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| HOLD ME                  | THAT'S A PLENTY                |
| IF I HAD YOU             | TOUCH OF YOUR LIPS             |
| I HEAR A RHAPSODY        | VERY THOUGHT OF YOU            |
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## JINGLE KINGS From page 1

basis, and Bernie Fenton uses only the top session men.

"I foresee an expanding market for jingles. Just as there are more music publishers and recording firms today than 20 years ago, so there will be an increase in the jingle field."

### Top firms

Already firmly entrenched atop the jingle castle are King Jingles and J.J. Jingles. King Jingles is controlled by Harold Fields and Joe Roncoroni, while Johnny Johnston, of Keynotes and Johnston Brothers fame, is the man behind J.J. Jingles.

## Your chance to go to Luxembourg

The Columbia recording of "The Luxembourg Waltz" by Norrie Paramor's Big Ben Banjo Band is the subject of a contest staged this month by Radio Luxembourg.

Fans are asked to write to Radio Luxembourg, in 30 words or less, saying why they like the disc.

First prize is a weekend in Luxembourg with all expenses paid.

## Disc stars meet

Dave King, Ruby Murray, Eve Boswell, Johnny Duncan's Blue Grass Boys and Cliff Richard are booked for "The Jack Jackson Show" on Wednesday (22nd).

## THE NEW SID PHILLIPS GRADUATED CORRESPONDENCE COURSE FOR CLARINET

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