

Melody Maker

SEPTEMBER 20, 1958 Over 114,000 Copies Weekly EVERY FRIDAY 6d.

COOL-OFF FANS PUZZLE AGENTS

TOP BILLING
★
MARTY WILDE
Page 5
★
JIMMY RUSHING
Page 6 and 11
★
PLUS
'Great Records of Our Time'
Pages 2 and 3
AND
FOUR-PAGE STEREO SUPPLEMENT

LET'S face it. The Hi-Lo's and the "Jazz From Carnegie Hall" tours are not breaking any records.

Both have played to some of the poorest first-houses since package tours started swinging around Britain.

GOOD OPENING

And the second houses haven't been anything to write home about.

The Hi-Lo's had a good opening at Manchester last week, but at subsequent venues business has fallen off. Even at Kilburn, attendances were "not good."

Edmonton on Monday

was poor. And there were only about 300 at the first house at the Odeon, Romford, on Tuesday.

Says manager Bill Jones: "Reaction and response from the audiences show they like the act. The only trouble seems to be getting the people inside."

The Carnegie package played to capacity on its opening London dates, but
Back Page, Col. 3

Are the Hi-Lo's too good for Britain?



The Hi-Lo's in action. Left to right: Gene Puerling, Bob Strasen, Clark Burroughs and Bob Morse.

BUT ELLINGTON TOUR LOOKS GOOD

BOOKINGS for the Duke Ellington tour are "going extremely well" according to Jack Higgins of the Harold Davison office.

He told the MM on Wednesday that there were only 70 seats left for the two opening concerts at the Royal Festival Hall on October 5.

Ellington's arranger, Billy

TRIBUTE

LONDON'S Marquee Jazz Club is to hold "Tribute To Duke Ellington" sessions tomorrow (Saturday) and Sunday.

Taking part are the groups of Bruce Turner, Joe Harriott and Michael Garrick, who will all play special arrangements.

TO DUKE

Strayhorn, will accompany the band on the tour.

Ellington, Strayhorn and the fifteen musicians arrive at Southampton in the liner "Ile de France" on October 3.

After the Festival Hall the orchestra plays the Odeon Theatre, Nottingham (6th); Gaumont, Southampton (9th); Colston Hall, Bristol (10th);

Gaumont State, Kilburn (11th and 12th); Odeon, Leeds (13th and 18th); Odeon, Newcastle (14th); Odeon, Glasgow (15th and 16th); Odeon, Liverpool (17th); Davis Theatre, Croydon (19th); Capitol, Cardiff (20th); Odeon, Birmingham (21st and 22nd); Belle Vue, Manchester (23rd) and Gaumont State, Kilburn (25th and 26th).

With the exception of the Manchester date, the band will play two concerts each night.

MUDDY WATERS SET FOR TOWN

BLUES singer Muddy Waters, who was set to play a provincial tour only after his debut at the Leeds Festival next month, will now definitely "go to Town."

He stars with the Chris Barber Band at the St. Pancras Town Hall on October 20.

Muddy Waters opens with the Jazz Today Unit at Leeds on October 16 and 17.

His provincial tour with the Barber Band starts at the City Hall, Newcastle, on October 18.

Edna denies break-up

EDNA SAVAGE has withdrawn from a double-act tour with her rock-'n'-roller husband, Terry Dene. They should have started with one-night-stands this week in Ireland and played Cardiff's New Theatre next week.

Denying that the reason



is a split in their marriage, Edna told the MM on Wednesday:

"Terry and I are perfectly happy and these rumours are caused by people magnifying innocent incidents out of all proportion."

Asked if she would do any more appearances with Terry, she replied: "Now and again, but on the whole we think it best to retain our solo status."

Nation-wide tour for the Kalins

AMERICAN disc stars, the Kalin Twins, have been set for a tour of the provinces following their two weeks at London's Prince of Wales Theatre.

The twins arrive on Sunday and open at the Prince of Wales the next day. They will share billing with Michael Holliday, the Mudlarks and American violinist Florian Zabach.

On October 4 they are booked for ATV's "Saturday Spectacular" which will also star Lonnie Donegan.

They open their provincial tour for promoter Arthur Howes at Hanley on October 5. Other dates already set are at Glasgow (8th), Manchester (10th), Liverpool (12th), Sheffield (13th), Newcastle (16th), Birmingham (17th), and York (18th). Other dates will be fixed.

The twins will tour with an all-star package show which will probably include rock star Don Lang.

The duo's recording of "When" is top of the MM's best-sellers list for the fourth week in succession.

SNATCH RAIN ON MILLER ORK

Stop Press, U.S.A. NEW YORK HOLLYWOOD

From BURT KORALL

NEW YORK, Wednesday.—The Glenn Miller Orchestra under the direction of Ray McKinley had a large portion of its library stolen off the bandstand at the Starlight Room of the Waldorf Astoria Hotel on Thursday.

Missing from some of the books were "Tuxedo Junction," "In The Mood," "Little Brown Jug," and other priceless arrangements of the old master himself. Of the 200 tunes in each book, the most taken from any one, was 40.

"We got through a few numbers," said lead saxophonist Lennie Hambro. "Most of the fellows remembered the notes and when they didn't they held their breath."

At intermission, McKinley called the police.

This week the missing arrangements were run off from master sheets at a cost of about £500.

Presley set for overseas stint

From Howard Luercraft

HOLLYWOOD, Wednesday.—Elvis Presley will be at Camp Kilmer, New Jersey, from September 20 to 29, when he leaves for Germany. . . . Says Benny Goodman: "Jazz is too good for TV—it would turn into a cycle like Westerns and bring in those who just think they're musicians."

... Mexican band-leader Luis Arcarez and his big Glenn Miller-sounding band are now at the Hollywood Palladium. . . . Film-star Ann Southern sings her own song "Katie" on Orbit Records.

RICKY NELSON New picture YOUNG singer Jack Jones (son of the famous Allan) and Ricky Nelson are in the new film "Juke Box Jamboree". . . . Sal Mineo is taking drum lessons from Gene Krupa. . . . There's a brand new Dakota Station album out called "Dynamite."

LIZ TAYLOR Turns singer ELIZABETH TAYLOR vocalising for the first time

KEELY SMITH Own film LOUIS PRIMA and Keely Smith are going into production with their own film: "Once Upon a Swingtime". . . . Emory has just issued a swinging LP by Steve Allen with Terry Gibbs and a bunch of West Coast jazz stars, recorded at a wild Joe Pasternak party.

SINATRA v. CROSBY 'Music Man' bids FRANK SINATRA and Bing Crosby are both bidding for the film rights to "The Music Man". . . . A hundred top local Hollywood musicians are threatened with expulsion from the American Federation of Musicians because they have joined the new Musicians' Guild.

LIONEL HAMPTON Sixth World tour LIONEL HAMPTON is to take his orchestra on its sixth world tour some time in December. This time, Hamp will play throughout the Far East.

Hampton will also visit Israel to help raise funds for a new hospital. During the series he intends to play his "King David Suite" and the sequel, "King Solomon Suite."

ALAN CLARKE and his Orchestra—one-time MM dance-band contestants who fought their way through to All-Britain Finals—get their biggest break when they star in "Six-Five Special" on October 4 and 11.

The Alan Clarke Orchestra followed Don Smith's Band into the Cresta Ballroom, Luton, when Don captured the resident job at the Oxford Galleries, Newcastle.

Alan was resident at the Cresta from February until August this year.

PLYMOUTH — At the Drake Cinema, where "South Pacific" is showing, local leader Ted Coleman is supplying a sextet.

EANTHOURNE — Saxist-leader Tommy Jones, who plays at the York House and Angies Hotels, is back at work after a motor-scooter accident.

GLASGOW — The Clyde Valley Stompers have been booked to take part in a BBC "Jazz Club" broadcast from Glasgow on October 2.

PURLEY — Pianist Jack Chivers has returned to Syd Dean at the Orchard Ballroom.—Jerry Dawson.

BRIGHTON — Bassist-leader Harry Wyner celebrates his fifth year at the Royal Albion Hotel in October.

ACKER BILK back ACKER BILK, who used to do all his playing in local jazz clubs, returns to Bristol this Sunday. This time at the Colston Hall—for a Pop concert. His Paramount Jazz Band appears with the Dutch Swing College Band.

£10,000 face lift THE Bodega Restaurant Manchester, and Cook's Ferry Inn, Edmonton, London, are to be renovated at a cost of £10,000 each—because of the activities of the Lancashire Society of Jazz Music. New facilities will include Hi-Fi amplification, new bar-room and dance floors.

BIRMINGHAM — The University Carnival begins on Tuesday, October 14, with a jazz band ball featuring the Mick Mulligan Band with George Melly.

STAR LIST (Week commencing September 21)
Shirley BASSEY
Week: Empire, Sheffield
Toni DALL
Week: Hippodrome, Bristol
DEEP RIVER Boys
Week: Empire, Leeds
Terry DENE
Week: New Theatre, Cardiff
The HI-LO'S
Sunday: Odeon, Liverpool
Monday: Odeon, Leeds
Tuesday: Gaumont, Bradford
Wednesday: Odeon, Nottingham
Thursday: Gaumont, Wolverhampton
Friday: Gaumont, Cheltenham
Saturday: Capitol, Cardiff
Ronnie HILDON
Week: Hippodrome, Birmingham
JAZZ FROM CARNEGIE HALL
Sunday: Gaumont State, Kilburn
Chas. McDEVITT
Week: New Theatre, Cardiff
METRONOTES
Week: Empire, Sheffield
Danny PURCHES
Week: Empire, Liverpool
SOUTHLANDERS
Week: Hippodrome, Birmingham
Tommy STEELE
Sunday: Civic Hall, Wolverhampton
Monday: St. George's Hall, Bradford
Tuesday: City Hall, Hull
Wednesday: Victoria Hall, Haulay
Malcolm VAUGHAN
Week: Theatre Royal, Hants
Hedley WARD Trio
Season: Victoria Palace, W.

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MOS The E & G Radio Centre Ltd. 33 Tottenham Court Road, London, W.1 Telephone: MUSEum 6647

GREAT

WHEN Charles Melville asked BBC listeners to name their favourite jazz record of all time, the winner on two occasions was "Django," that MJQ tribute to Reinhardt which has been Esquire's best-seller ever since it was first issued.

How many jazz and pop records can be classified as great? Only a few. This important new series turns the spotlight on some of these outstanding discs—great records of our time.

"Django" is unquestionably a work of genius, from its beautiful opening theme, through a curiously designed middle section, to the moving cadence of its final bars.

'WHAT I FELT...'

The connection with the late Django Reinhardt is one of mood rather than musical content. On his first British visit last year, John Lewis told me that he had known Django personally, but that he had made no attempt to write in the Reinhardt style. "I just wrote what I felt about him."

John might have added: "... about his death": not about his life or his work.

While accepting that the beautiful 20-bar theme of "Django" is a tribute to the memory of a great jazzman, it is not a tribute that could ever have been written during his lifetime.

Out-of-Town band gets 'Six-Five' break

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RECORDS



STEVE RACE reviews the MJQ's 'Django'

Django, alive, had little in common with the wistful, brooding air of Lewis's tune. In fact, his zealous, Romany personality is mirrored more by the sprightly middle section, in which Lewis and Milt Jackson exchange such inventive, cliché-free solos.

One might say that while the "Django" theme depicts his early death, the improvisation sections are concerned with Django Reinhardt in life.

To some degree the dedication may account for the extraordinary popularity of the record in question. The combination of quiet tonal beauty—that rare quality in jazz—and the emotional associations of the title make John Lewis's "Django" more memorable than his same tune would have been if played by a conventional instrumentation or given a less evocative title.

Had "Django" been called "John's Theme" or "Reflexion," it would still have been one of the great records of our time; it might not have been so readily recognised as such.

In the anonymous sleeve notes on Esquire 20-033, the form of the composition is developed with perfect pyramidal symmetry. The thematic material for the entire work is stated in the two parts of the slow opening, and is used as the basis for the improvised sections.

The opening statement is followed by vibes and piano solos (two choruses each), separated by an interlude which is in itself a diminution of the opening theme.

The work is concluded by a recapitulation of the opening material. This is analytical, symphony-programme stuff, and it does no service to the record in that it is both inaccurate and misleading.

"Django" is in simple Ternary Form (A-B-A), the commonest and most serviceable structure in all Western music. To call it "perfect pyramidal symmetry" when it consists merely of Theme/Middle bit Theme is mere pretentiousness.

Here the notes are correct, but misleading. The writer is merely wrong, however, when he states that the thematic material of the opening is "used as the basis for the improvised sections."

It is not. On the contrary, it is one of the originalities of "Django" (confirmed by Lewis himself) that the improvised choruses are deliberately not based on the same material.

The slow theme (in F minor) consists of 20 bars, rising to a fine climax at the 12th bar, then declining through a repeated 4-bar sequence. Immediately the tempo lifts, the chord structure changes, and Milt Jackson begins his improvisation.

The form here consists of a 6-bar phrase (repeated) in F minor; then an 8-bar phrase over a tonic pedal, leading into a 12-bar phrase in B flat minor which ends in the remote key of D flat.

Each soloist plays this twice, followed by a 4-bar interlude which plunges back into the key of F minor, and is indeed "a diminution of the second part of the opening theme."

Lewis's violent switch from D flat to F minor is musically interesting, in that he banks on the "staying power" of F minor as a home key, despite the changes in tonality which have gone on since it was last heard. A lesser man would have wasted several bars in changing key.

Greatness The fact that "Django" will stand up to this sort of technical analysis at all is a mark of greatness, though by no means a greatness which is necessary to jazz. The essence of "Django"—as of all great jazz—lies in its performance.

The extraordinary team feeling of the MJQ—even though Lewis and Jackson are not quite together in the opening bars—is the real reason why this record has become a near-unique phenomenon: a classic of modern jazz.

Such team feeling is all the more remarkable when one considers the tremendous load which each member of the quartet has to bear.

Climax Percy Heath, utterly exposed in the first beat, must sustain the all-important chordal inversions entirely on his own. (The powerful climax referred to in bars 11 and 12 would be utterly lost if Lewis had used the chords in their root positions, or if Heath's intention had faltered at this point.)

Kenny Clarke plays discreet drums throughout: one injudicious "bop bomb" dropped in the heat of the moment would have ruined the mood.

Milt Jackson, whom the engineer subduces too much in the opening



In "Django" the MJQ has one of the jazz masterpieces of our time.

of our time

pianissimo chord of F minor. How much more artistic if Milt Jackson had allowed things to rest there, instead of adding the conventional vibes arpeggio—complete with an incongruous added 6th!

A pity. But it takes more than a thoughtless piece of decoration to spoil this amazing edifice; a monument of small-group jazz which is one of the masterpieces of our time.

In this whole superb performance there is, in my view, only one false moment. It is the final chord of the whole piece, when the music subsides to a

Next Week: Steve Race turns to Louis Armstrong

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AUDITORIUM 200/250 volts A.C. Pre-amp. Three high impedance inputs controlled by two volume controls with tone control for attenuation of treble response. No. 42 45 gns.
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Comprises two Model 145 Pick-ups wired together into one Control Unit. Each pick-up has a separate volume control and both together are connected to a tone control. Each produces a different tone, that secures the bridge being of tone by using the volume control. The Assembly provides, at a comparatively low price, a range of facilities normally obtainable only from the most expensive multi-pick-up instruments. £13 13 6

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September 24th — Leslie Law — Corn Market Hall, Kettering
September 25th — Brentnalls, Derby — Churchill Hall, Curzon Street, Derby
September 26th — Fraser, Son & McKenzie — Guild Hall, Northampton
September 29th — H. Crane, Coventry — Congregational Hall, Holyhead Road, Coventry
September 30th — Frank Hesty — Central Hall, Liverpool
October 1st — Harker & Howarth — Bolton Co-operative Hall, Bridge St., Bolton
October 3rd — Wiggs, South Shields — Pier Pavilion
October 4th — R. S. Kitchen, Ltd. — Y.M.C.A., Albion Place, Leeds
October 5th — Concert — Holdsworth Hall, Deansgate, Manchester
October 6th — Clem Millard & Max Share — City Hall, Newcastle-on-Tyne
October 7th — Gordon Simpson — West End Cafe, Shandwick Place, Edinburgh
October 8th — McCormacks, Glasgow — McLellan Galleries, Sauchiehall St., Glasgow
October 9th — Concert — Midland Institute, Paradise St., Birmingham
October 11th — Selmer, London — 114 Charing X Rd., London

ADMISSION TICKETS FROM THE ABOVE DEALERS
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ON THE BEAT

AT last someone's doing something about those one-hit disc stars who seem to walk straight out of their first recording session on to the stages of our theatres, concert halls and TV studios.

Walk, did I say? Shamble is a better word. For they haven't learned to walk, to announce, to make up.

Frequently, they haven't even bothered to learn the lyric of their "hit," and dry up in mid-performance.

So may I lift my hat to a certain Miss Roz Ross. And claim the attention of all TV producers who, in their mad search for new names, so embarrass the weekend viewer?

Says Miss Ross: "Most of today's young recording acts need a proving ground. And network TV is certainly not the place to gain experience."

Can't we?

WHO is this admirable girl? She books most of the young talent for the General Artists Corporation of America. And now, before letting them

with pat brand

loose on TV and concert audiences, she's lining up a series of road shows through which to whip them into shape.

Thus, they gradually get used to live audiences, and slowly gain an inkling of what show business is really all about.

We copy so much from America. Can't we please copy this idea, too?

Absent friend

MGM producer Joe Pasternak would have got a kick out of Arthur Muxlow's cocktail

party at the Capitol Offices on Tuesday. For the occasion was in celebration of:

(1) Having two Capitol records in the Top Five;

(2) The fact that both were by Dean Martin; and (incidentally)

(3) That they were "quality" material in this day of so much top-selling trash.

Yes, Dean's "Volare" and "Return To Me" were 5 and 3 last week (3 and 4 this week).

But I would have liked Joe to be there. For it was he who "plunged" on Martin as a solo performer after the Martin-Lewis split.

Gamble

WE had a drink together out at Culver City on the very day when Dean's first solo starring picture, "10,000 Bedrooms," was completed.

"How has it come off?" I asked him.

"It's a gamble," he told me. "One can only try. But I think Dean will make it solo. . . ."

How right he was—as Arthur Muxlow will agree!

Shot for sheets

WHEN it comes to rock numbers, how many of the general public really want a full piano copy? How many are paying two shillings merely for the words and the picture of the artist on the cover?

And how many more would buy the price was only a shilling?

Thinking it over, Southern Music have come up with an idea that may provide a shot in the arm for the sheet music business. They've produced a "Melody Copy Edition" of the Crickets' "Think It Over."

It contains merely the melody line, the lyric, tonic solfa and chord symbols. With a coloured picture of Buddy Holly and the Crickets on the cover. And it costs only a shilling.

Mixed

WHAT does the trade think of this experiment? Southern's exploitation man, Bob Kingston, tells me first reactions are mixed. Some dealers complain: "We need the additional income from two-shilling copies these hard times." Others welcome the idea.

We shall see what we shall see. But in the meantime, Bob, what about a cheap "How To Read Chord Symbols" tutor?

Eh?

OVERHEARD in Denmark Street:

"I hardly dare open a newspaper these days. First, it's Eddie and Debbie. Next, rumours about Terry and Edna. Then, Larry and Ann. . . . Next thing you know, Wilson, Keppel and Betty will have split!"

OFF-BEAT

I WISH I could tell you the name of the vocal group this one concerns. But I daren't. They might never get another commercial TV jingle session.

On the last one they'd completed the vocal track, and were then required to be filmed singing individually, though not actually being recorded.

Came the girl's turn. "But she's not singing it properly," said the producer.

"They explained she was singing her harmony part."

"But I want her to sing the melody!"

They explained it was outside her natural range.

The producer gave a sigh of exasperation.

"Well, for heaven's sake," he told her, "make it look as if you're singing the melody!"

Hi-Lo's are even greater than their records

MIDWAY through the Hi-Lo's third number at the Gaumont State on Sunday, Maurice Burman remarked: "They should be at the Palladium."

And that about sums it up. So many worse acts have topped at Britain's number one Variety house, The Hi-Lo's, by right, belong there.

The Hi-Lo's are all their records led us to believe—and more. They please the eye as much as they thrill the ear. They have an astringent sense of comedy.

"Last night," gags Gene Puerling from the stage, "we played to a capacity house of 40."

A wild under-estimate, of course. But the fact is that this wonderful vocal group isn't getting the attention it merits.

And the losers, let it be

said, are all those who have so far neglected to see the Hi-Lo's. Everyone intelligent enough to read the MELODY MAKER should remedy the omission forthwith.

What is so special about the Hi-Lo's? Artistry, to start with. They sing well, they sing beautifully together.

They get around those tremendous Puerling arrangements with breathtaking agility. They sing quality songs. They project emotion and/or jazz feeling as the song demands.

"The Hi-Lo's Story" brought spontaneous bursts of applause and a whole-hearted final ovation.

A word of appreciation for the Vic Lewis band, which had its own spot on the bill. Interesting arrangements, competently played, and some impressive jazz solos.

TONY BROWN
—in London

So they were only kidding!

IN a profession full of practical jokers, I blush to find myself the victim of such a lumber.

I had always—from their records—taken the Hi-Lo's seriously. I couldn't fail to admire their fantastic technique, their impeccable musicianship. But a lot of their work I had been inclined to write-off as pretentious exhibitionism.

As the foursome sailed into its British debut at the Free Trade Hall, Manchester, last Saturday, backed by Ted Heath and his Music, I realised just how much of that supposed pretentiousness was sheer tongue-in-cheek codology.

Their opening, the unaccompanied "China Town," was a sheer delight. So was "I Could Write A Book." And "Georgia" was great.

They didn't attempt to swing, but they have a fantastic sense of balance, crystal-clear diction, perfect dynamics and sing beautifully in tune.

I can't wait to hear them again—but I must see them, too! And I shall appreciate their records much more in future.

JERRY DAWSON
—in Manchester



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Marty Wilde pins his hopes on TV

MARTY WILDE, rapidly coming to the forefront as a teenage star, has just notched his 32nd TV spot in his first year of show business.

Marty is really hanging his hat on television. Unlike other stars who fight shy of the video screen, he reckons that it has helped to put him into the big-time class.

At the moment he is spearheading ATV's "Oh, Boy" attack on the BBC's "Six-Five" precincts. And he has several more TV appearances planned.

THE FUTURE

To Marty—who has just bought a new 17-in. set for his parents—television spells success with a capital £.

"Television," he says, "is the thing of the future. Look around. Theatres are closing down all over the place. But television—it's only just starting."

And he is backed on his "I like TV" kick by manager Larry Parnes—the same Larry Parnes who helped steer Tommy Steele to stardom.

Says Parnes: "Television lets a star air his talents to millions of people of varying tastes."

SURPRISED

"If you put a teenage artist in a theatre, unless he is really well established, all you will attract are the youngsters. But with television, people of all ages inevitably stay watching and are often pleasantly surprised."

Marty Wilde's career has so far followed the well-worn path of most rock-'n'-rollers.



HUMPH says...

Every post brings gifts like sweaters and teddy bears...

He was working in a timber yard just over a year ago ("£4 5s. a week and it wasn't very good money at that") when he decided to try the coffee-bar circuit. Then discovered by Larry Parnes, he was given "the treatment."

His first week in Variety was at Sunderland last November.



Marty Wilde with Jack Jackson.

He shared the top of the bill with Steele's brother, Colin Hicks. Since then he has done 30 weeks in Variety and his pay slip has risen from £200 to over £400—which he collected for his recent week at Finsbury Park.

On the record field his Philips sales sheet has gone steadily up:

FAN CLUB

September, 1957 — "Honeycomb" (sales 38,000); then: "Love Bug Crawl" (45,000); "Oh! Oh! I'm Falling In Love Again" (70,000) and "Endless Sleep" (200,000). And with each record, his fan

club has grown. Now the club boasts 3,500 members. By every post Marty gets gifts like sweaters, chocolates, Teddy Bears and even St. Christophers.

"Everything is looking really rosy at the moment," says Marty. "But I'm not foolish enough to imagine it can last for ever. I know it could end in six months—but let's hope it doesn't. I like this life."

His current craze is his 100-mph sports car. "I had to get someone to run it in for me—I couldn't trust myself to do it."

—Bill Halden

Jimmy Rushing is back in the Centre Court

ONCE again it's our pleasure to welcome the ample presence of James Rushing Esquire to Britain.

By the time you read these words he will in fact be in Germany, but he starts a full-scale tour of this country at the beginning of October.

Many things have happened since we last saw Jimmy. His own comeback — unaccompanied by ballyhoo but all the more sensational for that—has been completed.

Last time, the inner circle of veteran jazz fans were in the know. They had heard his great Vanguard recordings and realised that Jimmy, absent from the jazz Centre Court since he left Basie, was still in the very top flight of jazz singers.

Now, his fame has spread throughout all generations. He scored top placings in the MM polls, acclaimed by fans and critics alike.

And his success has recently been repeated in the "Down Beat" International Critics' Poll. To the initial Vanguard releases have been added more outstanding LPs.

Fervent

"The Odyssey Of James Rushing, Esq." demonstrated his wide range of repertoire—wider, and with a more consistent jazz grounding than that of any other blues singer today.

Listening to his fervent, swinging renderings of "Lullaby Of Broadway" and "Some Of These Days," it's difficult to find any rival to him in the realms of jazz singing, with the obvious exception of Louis Armstrong.

Then came the more ambitious but outstandingly successful "Cat Meet Chick" in which Jimmy, Ada Moore and Buck Clay-

ton played out a charming little one-act play in terms of both standards and blues.

In two numbers from his concert repertoire—"Gee, Baby, Ain't I Good To You" and "If I Could Be With You"—Jimmy demonstrates the homogeneity of his style.

To make an obvious comparison with his Basie Band successor, Joe Williams, Jimmy doesn't use one style for the blues and another for standards. These numbers are tackled in the same rugged, declamatory way as the funkier of blues.

Then came the sensational "If This Ain't The Blues"—recorded slap-happily but rich in atmosphere—which presented Jimmy Rushing in the light most familiar to those who have heard him in the flesh.

Cheerful

It recalls for me the occasions when he sang down at our club, clambering eagerly on to the stand at every ready invitation and cheerfully driving his voice without quarter until it frayed audibly round the edges. He will sing himself to what

seems to be the verge of laryngeal catastrophe for the very good reason that he enjoys every minute of it.

While his statuesque stage presence is diametrically opposed to that of the volatile Lionel Hampton, both artists share a manifest delight in their work, showing towards their audiences—especially the relaxed and enthusiastic audiences—an almost unprofessional generosity. Once again, it can be confidently predicted that the audiences will reciprocate by extending to Jimmy a warm welcome back.

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Donegan back in the running

AMERICAN supremacy in the chart is challenged this week by a Cuban (Perez Prado), two Italians (Domenico Modugno and Marino Marini) and—hoist the Union Jack—six British artists.

Marino Marini comes in at 18 with yet another version of Volare, taking some of the sales of Domenico Modugno, static at 13, and Dean Martin, who has taken his recording to third at the expense of his other entry, Return To Me.

Above these two discs, the Kalin Twins are still holding on to the top spot—narrowly—from Connie Francis.

The Poni-Tails have galloped to 15 with their first British release, Born Too Late. And back comes Lonnie Donegan, fooling the chart with Times Are Getting Hard Boys/Lonesome Traveller.

Pat Boone's If Dreams Came True has dropped out after only one week, accompanied by Connie Francis's Who's Sorry Now—out for good?—and the Four Preps' Big Man.

The newcomers? Well, Como's Moon Talk nearly made it, and rising fast is Duane Eddy, with Rebel Rouser, an American best-seller.

Melody Maker

TOP TWENTY

WEEK ENDED SEPTEMBER 13, 1958

This week	Last week	Title	Artist	Label
1	(1)	WHEN SOUTHERN Other discs—Barry Barnett (HMV); Johnny Worth (Emb)	Kalin Twins	Brunswick
2	(2)	STUPID CUPID/CAROLINA MOON ALDON LAWRENCE WRIGHT (Carolina Moon—Billy Vaughn (Lon); Guy Lurpaers (Bruna); George Hamilton IV (HMV))	Connie Francis	MGM
3	(5)	VOLARE (NEL BLU DIPINTO DI BLU) ROBBINS Ronald Cheney (HMV); Alan Dale (MGM); Rikki Henderson (Emb); Joe Low (HMV); Marino Marini (Dun); McGuire Sisters (V-A-Vor); Domenico Modugno (Ori); Nelson Riddle (Cap); Lita Roza (P-Nix); Anne Shelton (Phi); Cyril Stapleton (Dec); Jimmy Young (Col)	Dean Martin	Capitol
4	(3)	RETURN TO ME SOUTHERN Denny Dennis (Emb)	Dean Martin	Capitol
5	(4)	ALL I HAVE TO DO IS DREAM CHAPPELL Harry Barnett (HMV); Paul Rich (Emb)	Everly Brothers	London
6	(7)	SPLISH SPLASH GOOD MUSIC Bobby Darin (Lon); Johnny Worth (Emb)	Charlie Drake	Parlophone
7	(8)	POOR LITTLE FOOL COPYRIGHT CONTROL	Ricky Nelson	London
8	(6)	ENDLESS SLEEP ABERBACH Joly Reynolds (Lon); Gene Ross (Par); Paul Rich (Emb)	Marty Wilde	Philips
9	(10)	YAKETY YAK PROGRESSIVE Paul Rich (Emb)	Coasters	London
10	(9)	FEVER PREUSS Little Willie John (Par)	Peggy Lee	Capitol
11	(14)	BIRD DOG ACUFF-ROSE	Everly Brothers	London
12	(12)	TULIPS FROM AMSTERDAM/YOU NEED HANDS CINEPHONIC/LAKEVIEW Tulips from Amsterdam—Rikki Henderson (Emb); You Need Hands—Eydie Gorme (HMV); Rikki Henderson (Emb)	Max Bygraves	Decca
13	(13)	VOLARE (NEL BLU DIPINTO DI BLU)	Domenico Modugno	Oriole
14	(16)	GIRL OF MY DREAMS LAWRENCE WRIGHT Gerry Granahan (Lon)	Tony Brent	Columbia
15	(-)	BORN TOO LATE CHAPPELL	Poni-Tails	HMV
16	(20)	MAD PASSIONATE LOVE DUCHESS	Bernard Breslaw	HMV
17	(17)	PATRICIA SOUTHERN Geoff Love (Col); Gordon Franks (Emb)	Perez Prado	RCA
18	(-)	VOLARE (NEL BLU DIPINTO DI BLU)	Marino Marini	Durium
19	(11)	HARD HEADED WOMAN BELINDA Paul Rich (Emb)	Elvis Presley	RCA
20	(-)	TIMES ARE GETTING HARD BOYS/LONESOME TRAVELLER ESSEX/TROMWELL Lonesome Traveller—Five Dallas Boys (Col); Tarriers (Col); Weavers (Vind)	Lonnie Donegan	Pye-Nixa

STORES SUPPLYING INFORMATION FOR RECORD CHART
LONDON—Rolo For Records, E.10; Popular Music Stores, E.6; W. A. Clarke, S.W.6; A. R. Tittle, S.E.15; Leading Lightings, N.1; Imbott, W.C.1. MANCHESTER—Dawe Wholesale, Ltd., 1; H. J. Carroll, 18. PLYMOUTH—C. H. Yardley and Co., BIRMINGHAM—R. C. Mansell, Ltd., 5. BRIGHTON—Dobell's Record Shop, 1. PORTSMOUTH—Weston Hart, Ltd., NEWCASTLE—J. G. Windows, Ltd., 1. LIVERPOOL—Nems, Ltd., 1. CRAWLEY—S. C. Withers. SOUTH SHIELDS—Saville Brothers, Ltd., WORTHING—J. W. Mansfield, Ltd. GLASGOW—McCormack's, Ltd., C.2. BOLTON—Engineering Service Co., SLOUGH—Hickies, TORQUAY—Paish and Co., Ltd. EDINBURGH—Bandparis Music Stores, Ltd., 1. BOURNEMOUTH—Beales, HULL—Sydney Scarborough, Ltd.

Britain's 20 top tunes

- THIS copyright list of the 20 best-selling songs for the week ended September 13, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)
- (7) VOLARE (NEL BLU DIPINTO DI BLU) (F) (2.6) Robbins
 - (1) TRUDIE (B) (2/-) Henderson
 - (2) TULIPS FROM AMSTERDAM (F) (2/-) Cinephonie
 - (5) WHEN (A) (2/-) Southern
 - (4) RETURN TO ME (A) (2/-) Southern
 - (3) ALL I HAVE TO DO IS DREAM (A) (2/-) Acuff-Rose
 - (8) ON THE STREET WHERE YOU LIVE (A) (2.6) Chappell
 - (6) YOU NEED HANDS (B) (2/-) Lakeview
 - (15) CAROLINA MOON (A) (2/-) Lawrence Wright
 - (10) I COULD HAVE DANCED ALL NIGHT (A) (2.6) Chappell
 - (9) THE ONLY MAN ON THE ISLAND (A) (2/-) Bron
 - (14) LITTLE BERNADETTE (B) (2.6) Berry
 - (16) PATRICIA (A) (2/-) Latin-American
 - (13) I MAY NEVER PASS THIS WAY AGAIN (A) (2.6) Chappell
 - (19) ENDLESS SLEEP (A) (2/-) Aberbach
 - (12) BIG MAN (A) (2/-) Grosvenor
 - (-) DEVOTION (A) (2/-) Grosvenor
 - (-) MOON TALK (A) (2/-) Leeds
 - (18) TWILIGHT TIME (A) (2/-) Victoria
 - (17) SUGAR MOON (A) (2/-) Frank
- A—American; B—British; F—Others. (All rights reserved.)

Britain's top jazz LPs. EPs

- (Week ended September 13, 1958)
- (1) MY FAIR LADY (LP) Shelly Manne (Vogue)
 - (2) THE ATOMIC MR. BASIE (LP) Count Basie .. (Columbia)
 - (3) DAVE DIGS DISNEY (LP) Dave Brubeck .. (Fontana)
 - (6) ELLA SINGS THE IRVING BERLIN SONG BOOK—Vol. 1 (LP) Ella Fitzgerald (HMV/Verve)
 - (5) GERRY MULLIGAN—PAUL DESMOND QUARTET (LP) (Columbia-Clef)
 - (9) SOUTH PACIFIC IN HI-FI (LP) Chleo Hamilton .. (Vogue)
 - (-) TREASURES OF NORTH AMERICAN NEGRO MUSIC—Vol. 1 (EP) Leroy Carr (Fontana)
 - (4) MR. ACKER BILK REQUESTS (LP) (Pye-Nixa)
 - (8) WAY OUT WEST (LP) Sonny Rollins (Vogue)
 - (10) THEY ALL PLAYED RAGTIME (LP) Ken Colyer (Decca)
- STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART
LONDON—James Asman's Jazz Centre, 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 Diskery, 5. NEWCASTLE—J. G. Windows, Ltd., 1. LIVERPOOL—Beaver Radio, Ltd., 1. CARDIFF—City Radio (Cardiff), Ltd.

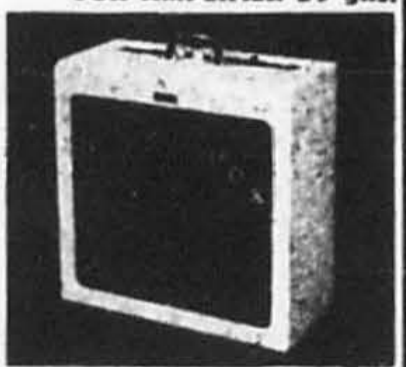
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America's top discs

- As listed by "Variety"—Issue dated September 17, 1958
- (1) VOLARE (NEL BLU DIPINTO DI BLU) Domenico Modugno (Decca)
 - (4) IT'S ALL IN THE GAME Tommy Edwards (MGM)
 - (2) LITTLE STAR Elegance (ABC-Paramount)
 - (3) BIRD SONG Everly Brothers (Cadence)
 - (5) JUST A DREAM Jimmy Canton (ABC-Paramount)
 - (6) PATRICIA Perez Prado (RCA Victor)
 - (13) DEVOTED TO YOU Everly Brothers (Cadence)
 - (11) ROCKIN' ROBIN Bobby Day (Class)
 - (9) VOLARE (NEL BLU DIPINTO DI BLU) Dean Martin (Capitol)
 - (7) TEARS ON MY PILLOW Imperia's (Emb)
 - (20) TEA FOR TWO CHA CHA Tommy Dorsey (Decca)
 - (11) SUSIE DARLIN' Robin Luke (Dot)
 - (9) MY TRUE LOVE Jack Scott (Carlton)
 - (8) POOR LITTLE FOOL Ricky Nelson (Imperial)
 - (15) WESTERN MOVIES Olympia (Decca)
 - (17) BORN TOO LATE Poni-Tails (ABC-Paramount)
 - (18) TOPSY Cozy Cole (Love)
 - (14) KING CREOLE Eva Preley (RCA Victor)
 - (-) YOU CHEATED Shields (Dot)
 - (18) FEVER Peggy Lee (Capitol)

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Gorme's gimmick

In a gimmick-ridden era, Eydie Gorme—who needs no gimmicks to sell her talents—has come up with the gimmick of the year.

This time I have no objections. For this gimmick is really ingenious.

On HMV CLP1201, "Eydie Vamps The Roaring '20s"—so how better to introduce the song selection than in authentic fashion? MD Don Costa and the recording engineers do just that by playing the first chorus of *When The Red Red Robin Comes Bob Bob Bobbin' Along* as though it were issued on an early Edison Bell disc.

The golden-voiced Eydie is heard singing against a scratchy instrumental accompaniment that perfectly simulates those early discs of pre-electric recording days.

Then, by way of abrupt and startling contrast, the second chorus—and all the subsequent songs—bring us back into the

present-day age of impeccable recording and background accompaniment.

This brief and amusing interlude provides a cameo comment on the march of progress. When they hear what their parents put up with, today's popsters should be more than thankful for the records and equipment at their disposal.

How does Eydie measure up? Impeccably, as usual. In fact, these songs are perfectly suited to her best "belting" style.

But even when singing at full throttle, she never falls below her high technical standards. She pitches every note dead on the nose, and her phrasing and intonation are flawless.

So I go for this disc. I bet you will, too.

Remaining titles: *Who's Sorry Now*; *Toot Toot Tootsie* (Goo'bye); *My Man*; *Singin' In The Rain*; *Chicago*; *I Wanna Be*

but her pitch is suspect in one or two places.

Don't let this worry you—Jimmy Rowles and his boys add the credits.

Remaining titles: *Dream Of You*; *Bye Bye Blackbird*; *Free And Easy*; *All My Life*; *When The Red Red Robin Comes Bob Bob Bobbin' Along*; *Midnight Sun*; *You're Getting To Be A Habit With Me*; *Don'cha Go 'Way*; *Indiana*; *For You*. (London HA-U2112.)

POP DISCS by Laurie Henshaw

Loved By You; My Buddy; Tip Toe Through The Tulips With Me; Let's Do It; Button Up Your Overcoat; Back In Your Own Back Yard.

FOOTNOTE.—Watch out for the tongue-in-cheek take-off of "Boop-a-doop" girl Helen Kang in "I Wanna Be Loved By You," and the Basic-style "double-take" (à la "April In Paris") in "Chicago."

Doris Day

RATHER tame Doris Day on "Hooray For Hollywood Vol. 1." And Doris is not singing quite so well as she used to, either.

But the Frank DeVol accompaniments have their moments—notably in *A Foggy Day*. Even so, DeVol is capable of better.

Remaining titles: *Hooray For Hollywood*; *Cheek To Cheek*; *It's Easy To Remember*; *The Way You Look Tonight*; *I'll Remember April*; *Blues In The Night*; *I've Got My Love To Keep Me Warm*; *Soon*; *That Old Black Magic*; *You'll Never Know*; *It's Magic*. (Philips BBL7247)

Laurie London

Laurie London, back on a trad beat, sounds happier with *Darktown Strutters Ball* than he did with *Basin Street*.

The saccharine sentiments of *My Mother*, credited to London, are too close to "Expresso Bongo" for comfort. The unsophisticated may go for it, however. (Parlophone 45-R1174)

The Olympics

WESTERN MOVIES, by The Olympics, features the

Eydie Gorme springs a surprise on her latest album, "Eydie Vamps The Roaring '20s."



sound of ricocheting bullets from 45s. A neat gimmick that could have registered to better effect if the vocal group had carried through the idea adequately.

Trouble is, you can hardly hear what the lyrics are all about. Well is a rocker in the mould of two years ago. (HMV 45-POP528)

Jerry Butler

FOR YOUR PRECIOUS LOVE, by Jerry Butler, features one of those celestial backings that conjures up visions of stained glass windows—plenty of whoo-whooping in reverential vein.

And all this is featured against a slow, rocking beat. Butler at times is reminiscent of Al Hibbler.

But this is surprisingly effective, and well worth a hearing. *Sweet Was The Wine* is a folksy-styled rocker. (London HL8697)

Stars on EP

TAKE your pick from these EPs. All feature a selection of hits by British and American best-sellers.

JACKIE DENNIS: *La Dee Dah*; *You're The Greatest*; *My Dream*; *Miss Valerie* (Decca DFE6513).

THE FOUR PREPS: *Big Man*; *Too Young For Love*; *Stop, Baby*; *Humble Pie* (Capitol EAP1-1064).

DEAN MARTIN: *Return To Me*; *Don't You Remember*; *Forgetting You*; *Buona Sera* (Capitol EAP1-939).

BILLY WARD AND HIS DOMINOES: *Stardust*; *Lucinda*; *Deep Purple*; *Do It Again* (London RL-U1114).

MALCOLM VAUGHAN: "Sincerity In Song No. 2."—*To Be Loved*; *Miss You Ev'ry Hour*; *Ev'ry Day Of My Life*; *My Special Angel* (HMV 7EG8377).

MICHAEL HOLLIDAY: "Melody Mike!"—*The Story Of My Life*; *Stairway Of Love*; *I'll Always Be In Love With You*; *I'll Be Lovin' You Too* (Columbia SEG7818).

MARVIN RAINWATER: "Whole Lotta Marvin!"—*I Dig You Baby*; *Maanin' The Blues*; *Roving Gambler*; *Whole Lotta Woman* (MGM-EP662).

Marty Wilde

MARTY WILDE seems to be trying for an encore to *Endless Sleep With Misery's Child*. This could click with those down in the dumps.

Marty is in more optimistic mood on *My Lucky Love*. (Philips 45-PB850)

Rusty Draper

RUSTY DRAPER'S *Zorro* is one of those gussy songs in *Robin Hood* vein.

Backing is an effective styling of the Hoagy Carmichael composition, *Ole Buttermilk Sky*. (Mercury 7MT231)

Backings help out Julie London

INTERESTING Julie London on "Julie"—but drooling Julie is eclipsed by the accompaniments directed by pianist Jimmy Rowles.

A strong Ellington influence at work here—particularly in *Daddy*—which features hot violin in *Ray Nance* vein—and *Somebody Loves Me*, which ends on a quote from *Johnny Hodges*.

As usual, Julie projects her lyrics with boudoir intensity.

★ ★ ★ ★ ★

★ ★ ★ ★ ★

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FROM ALL NEWSAGENTS AND BOOKSTALLS



LONNIE DONEGAN TURNING TV COMEDIAN!

They were fine, but...

THE "Rock Island Line" guy is going on a comedy kick.

Following his successful debut as comedy comper on ATV's "Saturday Spectacular" last week-end, Lonnie Donegan has been signed to star with Hughie Green in another "Spectacular" on October 4.

And Lonnie will primarily be appearing in the show as

Jackie Dennis is 'Awa Hame'

SCOTS singer Jackie Dennis will be "awa hame" to Edinburgh at Christmas when he stars in Tom Arnold's "Babes In The Wood" at the Empire.

As previously reported, Jackie will be making two personal appearance trips to the States this autumn.

Sentimental Eve

Eve Boswell's Parlophone LP, "Sentimental Eve," has been issued in the States under the title of "The War Years." Eve televisions in ATV's "Sunday Night At The London Palladium" on September 28.

Winnie Atwell & Sabrina for Australia

WINIFRED ATWELL is likely to play New Zealand after her six-month tour of Australia. The tour opens at the Melbourne Tivoli on October 7.

Mulligan Band loses £200 instruments

Instruments worth over £200 were stolen from the Mick Mulligan Band's wagon in Manchester on Saturday night.

Command Performance

During her stay she will appear in a charity show for the Lord Mayor of Sydney, which she describes as "a miniature Command Performance."

King Brothers in 7-day Irish tour

THE King Brothers are booked for a seven-day tour of Ireland, starting on November 23.

Disc from U.S.

Latest record by the King Brothers features a song called "Father Time," brought back for them from the States by Frankie Vaughan. It is backed with "Sitting In A Tree House."

Andy Wolkowsky—TOP GUITARIST

ANDY WOLKOWSKY, accomplished player of all fretted instruments, died at Harefield (Middlesex) Hospital on Friday, aged 48.

Benny Lee Saga

Benny Lee starts a 13-week disc-jockey series for Saga Records on Radio Luxembourg at 9 p.m. tonight (Friday).

By LAURIE HENSHAW

a comedian. U.S. disc stars, the Kalin Twins, are on the same bill.

The booking is a direct outcome of Lonnie's comedy venture in last Saturday's tele-recording, which also starred Connie Francis and Johnny Duncan.

'Great job'

The programme was produced at short notice by Brian Tessler to allow Lonnie to appear.

Says Donegan's manager, Cyril Berlin: "Lonnie did a great job—especially as he had only two days' notice. But he

SEATON FOR MUSICUS

At Seaton, who was for six years general manager of Box and Cox, and was previously with Francis Day and Hunter, this week joined Edward White's firm of Musicus as exploitation manager.

DICKIE VALENTINE DISCOVERS ROY

DICKIE VALENTINE has made a vocal "discovery" for whom he predicts a great future. He is 25-year-old singer, trumpeter and impressionist Roy Castle, who was his guest on a recent "Saturday Spectacular."

Roy makes a return bow on ATV this weekend—in "Sunday Night At The London Palladium." He has signed a long-term contract with ATV for his own series, starting in mid-November, and has also been booked for the Kathryn Grayson Variety bill at the Prince of Wales Theatre from October 6.

Comments Sydney Grace, of the Lew and Leslie Grade Agency: "He and Dickie Valentine have been working out routines together. The two have already appeared on the same Variety bills."

Eddie Thompson's TV 'engagement'

Pianist Eddie Thompson, whose engagement was announced on TV last Sunday, weds Miss Mary Leaver at Kingston-on-Thames Register Office at 10.30 tomorrow (Saturday) morning.

Taking 'Pot Luck'

Charlie Chester's "Pot Luck" Variety show opened at London's Victoria Palace on Monday in place of "You Too Can Have A Body."

Old-time jazz

The London Old-time jazz group in Brian Wooley's club and concert group, comprising Johnny Scott (flute, tr., piccolo, vibes), Al Newman (bass, cit., cit., tr.), Jackie Douglas (dr.,) and Arthur Watts (bass).

AT THE DOME

Cyril Stapleton and his Orchestra are booked for the Brighton Police Ball at the Dome on November 7.

Oh Boy! Planners



producer Jack Good... discussed during a press conference... stars Marty Wilde... will be featured... show again... weekend.

Eric Winstone out of action for a month

ERIC WINSTONE has broken his hand and will be unable to tour his band for at least a month.

Eric fell on the bandstand at the Clacton, three weeks ago. He was thought to have sprained his leg with a severe fracture. The leg has been put in plaster.

PETE WELLS TRIBUTE

A TRIBUTE will be paid to the late Pete Wells at a jazz session at West Bridgford, Notts, tomorrow (Saturday).

Trudy Richards

the American singing star, arrives at London's Airport today (Friday) for two weeks at the Astor Club.

Tony Brent

is to have his hit disc "The Girl Of My Dreams" issued in America on the Roulette label.

Dickie Valentine

is to give his services to help the Royal National Lifeboat Institutions at the Empire Cinema, Watford, on Sunday.

Ivy Benson

and her Girls' Band start an eight-day tour of Ireland on Sunday, taking in Dublin, Newry, Mull, Roskeel, Ennis, Cork, Cashel and Bray.

David Whitfield

the Three Kays Sisters and the Three Monarchs are booked for the Coventry Theatre's 21st birthday show which opens for a season on October 27.

McGuire Sisters

Andy Griffith, Eydle Gorme and her husband Steve Lawrence will be featured on October 5 in the first of a BBC-TV series of American telefilms.

Lana Sisters

make their debut in Granada TV's "Jack Jackson Show" on Wednesday.

Danny Purches

starts a 13-week Moss Empires tour at Liverpool on Monday. He follows with Finsbury Park, Manchester, Hanley, Sheffield, Sunderland, Newcastle, Leeds, Edinburgh and Glasgow.

TWO-SIDED 'VICTORY' IN TV 'WAR'

BBC and ABC-TV spokesmen on Wednesday, both claimed victory in the "Six-Five Special" v. "Oh Boy!" battle screened last Saturday.

"Six-Five" producer Russell Turner weighed in with his new big-band plus glamour-girl policy—all staged on Riverside Studio's new panoramic set.

ABC-TV's Jack Good countered with his fast-moving show, putting the emphasis on beat music "with no non-musical gimmicks."

Six 6.5 for Vince Eager

VINCE EAGER, 17-year-old ex-office worker from Grantham, has been signed for six appearances in "Six-Five Special."

He was seen at London's Churchill Club by BBC producer Russell Turner and booked on the spot. He makes an introductory appearance in the programme on September 27 and starts his series on October 11.

EMI have bought the disc "No More," which Vince made a few weeks ago for EMI, the record company launched by Larry Parnes.

Vince opens with Marty Wilde in Larry Parnes' "Extravaganza" at Burnt Oak Savoy tomorrow (Saturday).

Star problem

But "Oh Boy!" ran into a problem before transmission time. Billed to appear, song star Bertice Reading failed to turn up. Her place was taken by singer Dudley Heap.

Explained an "Oh Boy!" spokesman: "We wanted Bertice to sing 'Spish Splash.' She wanted to sing 'It's A Boy'—which she has recorded."

"We pointed out she was already due to end the show with 'Rock Baby Rock'—the other side of her disc."

"We couldn't agree to her doing both of her recorded numbers." Comments Bertice Reading: "I said if I couldn't pick my own numbers I wouldn't appear."



"Six-Five Special" producer Russell Turner (right) pictured discussing late Saturday's script with comper Jim Dale. Starting in tomorrow's show will be Dennis Lotta.

SIX-MONTH REST FOR HARRIOTT

Alto sax star Joe Harriott, who was taken to hospital on August 25, is unlikely to play again for six months.

At present in the Pinewood Sanatorium, Joe has been suffering from bronchial pneumonia, pleurisy and a lung infection.

Accordion maestro touring Britain

Accordion virtuoso Marcostronari is currently touring Britain in a series of engagements presented by musical instrument dealers Settimio Soprani accordeons and Selmers.

Star Names

A SEVERE attack of gastric influenza prevented Michael Holliday from appearing in "Light Up The Town" at Blackpool Hippodrome this week. He was expected to resume work yesterday (Thursday).

Trudy Richards, the American singing star, arrives at London's Airport today (Friday) for two weeks at the Astor Club.

Tony Brent is to have his hit disc "The Girl Of My Dreams" issued in America on the Roulette label.

Dickie Valentine is to give his services to help the Royal National Lifeboat Institutions at the Empire Cinema, Watford, on Sunday.

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Carnegie jazz didn't swing!

HAVING just attended a performance of the latest musical circus to reach these shores. "Jazz from Carnegie Hall," I am left wondering just what next will be perpetrated in the fair name of jazz.

I've always been under the impression that jazz must swing to some extent. Newborn and Pettiford showed fabulous technique, but those lengthy bass solos are unutterably boring.

And due to the absence of Red Garland, Newborn found himself in the accompanying group, and I say, without hesitation, that half a dozen pianists in this country could have turned in a more competent job. Worse was to follow—Konitz froze even his own admirers, while his final solo, to use the local dialect, was "a load of nowt."

Next time let us hear some good swinging jazz instead of the apathetic noises we had to endure in this package.—Barrie Turton, Leeds, 17.

● LP WINNER—though we don't necessarily agree.

Thrill for U.S.

... why all the excitement at the Carnegie package? How about giving the Americans a thrill now by sending over there a group composed of Scott, Hayes, Dankworth, Kinsey, etc.—A. E. Smith, Spalding.

● Now turn to Page 1.

Comics, too

GRAHAM BOATFIELD'S idea (Mailbag, last week) of likening Dave Brubeck to a famous comedian earns my admiration. Why don't we extend the practice? I can see Oscar Peterson as the "Ben Blue of Jazz" and the MJQ as the Keystone Cops.—L. S. Perry, Edgware, Middlesex.

● Their fans won't find it funny.

Sinatra switch

I SEE Capitol have substituted the "Monterey" track from "Swinging Lovers" for "The Road To Mandalay" on the new Sinatra LP, "Come Fly With Me."

Surely it was not impossible to find a previously unissued track, or at least to have included an item that had not been used on any previous LP. Or do I ask too much for my money?—B. Cook, Leeds, 15.

● This is typical of a number of letters on this subject. LP WINNER.

Elvis pictures

I AM attempting to paper the walls of my room with pictures of Elvis. Do you think any readers could oblige with photos they do not require?—I. G. Cumming, Edinburgh, 7.

● Army pattern?

Great Delaney

THREE cheers for Delaney's new percussion band. It is one hundred per cent. better than its predecessor.—J. Winterbottom, Manchester.

● Let's hope it pays off.

Race Prejudice

WE applaud the suggestion in "World of Jazz" (13/9/58) that an association similar to the NAACP be formed to combat race prejudice in Britain.

In fact, in view of the existence of other racial minorities

than Negroes, the organisation might be termed the National Association for Combating Racial Prejudice.—J. Pilgrim, J. Laphorne, W. Russell, T. MacLaren, M. Best, London, S.E.1.

What colour?

... why do we always talk about West Indians, Negroes, etc. as "coloured people" as though they had some form of affliction?—F. Hutchinson, Bradford, 3.

● A few more of the many letters that are still pouring into the MM office on this subject—and just to wind up...

Ugh!

... as a jazz lover I enjoy the music played by Negroes. But I feel superior to them in all other respects and would not dream of mixing socially with them as members of the jazz fraternity seem to do.—R. Keppel, Uxbridge.

● It takes all sorts...

In memory

SIX Charlie Parker LPs were issued in one month recently. I would like to see the record companies issue records by other musicians who died at the height of their fame but have not LPs to their credit here—men like Chu Berry, Hot Lips Page and Clyde Hart.—P. C. Desai, New Malden, Surrey.

All fine musicians who shouldn't be forgotten. LP WINNER.

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Under Paris Skies (Wa) 4/-	Hard Headed Woman 4/6	Danced All Night 3/6
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Bird On My Head (G) 3/6	Devotion 4/6	Get Me To Church On Time 3/6
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The Trees 4/-	Twilight Time 4/6	Tequila 4/6
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Patricia (Cha Cha) 4/-	Girl Of My Dream (Wa) 4/6	Witchcraft 3/6

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All Of Me	Begin the Beguine	Bye Bye Blackbird	Chinatown
All or Nothing at All	Begin to See Light	By the Fireside	Clap Your Hands
All Things You Are	Best Things in Life	Ca C'est Paris	Close Your Eyes
All Thru the Night	Bewitched	California	Cocktails For Two
Always (Wa)	Bidin' My Time	Call Whole Thing Off	Continental (The)
Among My Souvenirs	Birth of the Blues	Canadian Capers	Crazy Rhythm
And the Angels Sing	Black Magic	Can I Forget You	Cream in my Coffee
Anything Goes	Blaze Away	Can't Help Lovin'	Dance Ballerina
Apple for Teacher	Blue Champagne	Can't Take That Away	Dance Little Lady
April in Paris	Blue Eyes (Wa)	Caroline	Dancing in Dark
April Showers	Blue Horizon	Carolina Moon (Wa)	Dear Beloved
As Time Goes By	Blue Moon	Cast It On	Dinah
Aurora	Blue of the Night	Change Partners	Donkey's Serenade

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I want to write, says Tony Kinsey

"I HOPE you aren't going to write anything rude about me," said Tony Kinsey as he sat down.

"Just tell me something about yourself," I said.

"Well, I had my first drum kit at eight and the first drum record I ever bought—at 16—was Geraldo's Band featuring the great Maurice Burman in 'Concerto For Drums.'

I shot him a sharp, suspicious look. "I didn't like that record," I said.

"I think it was the greatest. I tried to play what was in it and... then I suppose you went over to the Americans?"

"No, I don't classify things like that. A musician's a musician wherever he comes from. I know that most English critics



by Maurice Burman

are pro-American and the Americans, of course, are pro-themselves, which is very good for them.

"Exactly what do you mean?"

"I mean in the States they're very nationalistic towards their music and other forms of art, whereas in England you get the opposite reaction.

"As the late Vaughan Williams said: 'The Englishman's attitude towards art is anything that comes from outside must be good and anything from home either is an imitation or is no good.'

Thirty-year-old Anthony Kinsey was born in Sutton Coldfield near Birmingham. He has played with the Dankworth Seven and Jack Nathan, and has worked with Ella, Sarah, Lena, Billy and Oscar.

He took drum lessons in America, has studied har-

mony and can be a good and original composer and arranger. He is good looking and serious in his approach to life and music.

"Any ambitions?"

"Well, we came top in the small-band section in the MELODY MAKER poll—the first time a modern jazz group has done this—so I feel we should be getting more work.

Like children

"We have plenty of ideas we can use on television if we were given the opportunity. One sometimes feels that certain officials adopt an attitude towards us that they would to eccentric children instead of treating us like adults.

"Apart from wanting this kind of work, my other ambitions are to write a musical and a book about musicians and the people who write about them and about certain jazz organisations."

Recognition

"Have you a chip on your shoulder?" I asked.

"Good gracious, no! But I do feel that some of the music that comes from this country is worthy of more recognition.

"Frankly, musicians don't get a fair deal. For example, if we try to buy a house or car and the finance people find out we are musicians the receiver is either slammed down or the door shut in our faces."

I saw him to the door and watched him drive off in his very nice Cresta car.

THIS WORLD OF JAZZ

Fourth tour for Dutch swingers



A laughing Jimmy Rushing (seen here with Max Jones) arrived at Paddington on the "Ile De France" boat train on Tuesday evening. He was greeted by Mick Mulligan, Wally Pauckes, dancer Abbie La Fleur, members of the Lyttelton band and the MM. During a Columbia Records Press conference, held at New York's Plaza Hotel last week, Jimmy had sung for the first time in his life with Duke Ellington's band. "A great thing for me," he told me. "That band certainly did shout."

JAZZ on the AIR

(Times: BST/GMT)

SATURDAY, SEPTEMBER 20:
 12.18-12.45 p.m. A 1: Hodges, Joe Holiday, J.J. Donald Byrd.
 1.20-1.40 A 1: John Littleton.
 2.0-2.25 C 1: Down Town Jazz Band.
 3.15-3.45 P 2: Eric Delaney Band (BBC recording).
 3.15-3.45 Z: For Jazz Fans.
 5.0-5.30 B: Big Bill B. by Panassié.
 6.30-7.0 DL: Charles Melville.
 8.0-10.0 T: (1) Popular. (2) Jazz.
 9.0-9.30 W: Jazz Time.
 9.30-10.0 P: Werner Müller Ork.
 9.30-10.0 W: Spanier, Nichols, Condon.
 10.5-10.30 J: Dixie Beat.
 11.0-11.55 P 1: Jazz à la Carte.
 11.10-11.30 Y: Jazz Gallery.
 11.30-1.0 a.m. J: D-J Shows.
 1.6-2.0 E-Q: Saturday Night Club.
 2.5-3.0 H-Q: Hollywood-New York.

SUNDAY, SEPTEMBER 21:
 8.0-10.0 p.m. (1) Popular. (2) Jazz.
 10.10-11.0 S: For Jazz Fans (news break 10.30).
 10.30-11.0 W: Humphrey Lyttelton.
 11.0-11.55 P 1: Jazz Microgrooves.

MONDAY, SEPTEMBER 22:
 2.30-2.45 p.m. C 2: Jazz Discs.
 8.0-10.0 T: (1) Popular. (2) Jazz.
 9.0-10.0 A 1 2: Newport: Strayhorn, Ellington, International Jazz Band.
 10.10-11.0 E: Jazz Programme.
 10.10-11.0 S: As Sunday.
 10.30-11.30 app. K: Jazz Hour.
 11.5-1.0 a.m. J: D-J Shows (nightly).

TUESDAY, SEPTEMBER 23:
 8.0-10.0 p.m. (1) Popular. (2) Jazz.
 10.10-10.37 B-258m: The Real Jazz.
 10.10-11.0 S: As Sunday.
 10.30-10.55 J: Modern Jazz 1958.
 10.30-11.0 N: Jazz Programme.
 10.30-11.15 I: International Disc News.
 10.45-11.0 U: Ian Henry Quartet.

WEDNESDAY, SEPTEMBER 24:
 4.40-5.0 p.m. R: Small Jazz.
 5.3-6.0 A 1 2: Jazz Club '58 (from Paris Radio Show).
 6.15-6.45 DE: Jazz Session.
 8.0-10.0 T: (1) Popular. (2) Jazz.
 9.30-10.30 F 3: Jazz for Everyone.
 10.10-11.0 S: As Sunday.
 10.20-11.0 Q: Trumpets: Trombones and Tenor Sax Showpieces.
 11.3-12.0 O: Jazz Journal.
 12.10-1.0 a.m. I: Jazz Concert from Karlsruhe, with Donald Byrd, Art Taylor and Hans Koller.

THURSDAY, SEPTEMBER 25:
 8.0-10.0 p.m. T: (1) Popular. (2) Jazz.
 9.30-10.0 P 1: White Notes . . . Black Musicians.

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WONDER how many of the people buying tickets for the present Dutch Swing College Band tour—which begins at the Dome, Brighton, tonight (Friday)—realise that these perennial revivalists made their British debut as long ago as 1949.

On that occasion they visited a few London jazz clubs and played on a riverboat shuffle. In somewhat the same way as the Graeme Bell band had done earlier, they impressed with their competence and friendly but professional approach.

In July 1950, the DSCB came over for a ten days' tour, and early this year flew in again to share several dates with Johnny Duncan.

Little change

JUDGING by the latest record releases here, the policy and overall style of this popular Dutch unit have changed very little since we first heard it.

The band has increased its versatility, and typical concert programmes involve a great many different instrumental combinations. But it still plays substantially the same well-tended New Orleans music.

Some listeners may get the feeling, as "Come Back, Sweet Papa" surges forth: "This is where I came in—ten years ago." Others, no doubt as numerous, will admire the musicians for their tenacity of purpose.

Coincidence

WHILE the Swing College Band is appearing at the Royal Festival Hall tomorrow (Saturday) its original guitarist, Wout Steenhuis, will broad-

cast on the BBC's "Guitar Club."

This is sheer coincidence, of course. Steenhuis was a founder-member of the group, along with former leader Peter Schilperoort and others, and worked with it from 1945 until 1948, when he came to England to get married. He has lived here ever since, at Margate.

Soloist

ALTHOUGH in business with his father, Steenhuis continues to play.

In February he took part in a "Guitar Club" programme, appearing as soloist with a group which included Reg Wale, Sammy Stokes and Allan Ganley.

Steenhuis says that Schilperoort has been doing well

with "a modernish quartet, now augmented to a quintet," and was last year voted number one clarinet player in the poll conducted by the Dutch "Rhythme" magazine.

Scotch chorus

HARD though they struggle, the Daily Press gossip columnists never quite manage to "get with it" when jazz rears its head.

Writing about the Thames riverboat cocktail party given by MacGibbon and Kee last Monday to celebrate the publication of Humph's second book, "Second Chorus," the "Daily Mail's" Paul Tanfield informs us:

"Jazz man Humphrey Lyttelton blew a cool note on his trumpet, reached for a ginger

beer, and told me: 'I'm on the wagon, man.'"

True, Lyttelton's stomach is being rested from alcohol at present. But I am surprised to learn that the deprivation has affected his speech habits so markedly.

The next paragraph gives us a hint as to why he took the plunge, though. Says Tanfield: "The members of his band refilled their glasses with Scotch for every chorus."

As P. T. goes on to tell us that the band "played one number which lasted all the trip from Westminster Pier to Greenwich and back again," you can see for yourself the danger of those musicians becoming whiskified before the two hours were up.

Orange juice

BY way of contrast, the "Evening Standard's" Peter Chambers has Humph on orange juice playing licks "hot enough to blister the paint."

The columnists were adrift that night.



● Eddie Condon

... Saturday night
 10.10-11.0 S: As Sunday.
 10.30-11.0 P 4: Lester Young.
 10.40-11.30 DL: Jazz Club.
 11.0-12.0 P: Blues for Midnight.

FRIDAY, SEPTEMBER 26:
 3.15-3.45 p.m. I: Monk with Art Blakey.
 6.0-6.30 L: Jazz.
 8.0-10.0 T: (1) Popular. (2) Jazz.
 10.10-10.35 P 1: B.G., Merle Travis, Duke.
 10.10-11.0 S: As Sunday.
 10.15-10.45 F 2: Dutch Swing College.
 10.15-10.45 N: Jazz Programme.
 10.30-10.55 J: Teddy Wilson.
 Programmes subject to change.
 The 8.0-10.0 VOA Transmission is repeated nightly between 11.0 and 1.0 a.m.

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 B: RTP France 2: 280, 218, 318, 359, 379, 445, 498.
 C: Hilversum: 1-402, 2-298.
 D: BBC: E-464, L-1500, 247.
 E: NDR WDR: 309, 189, 4938.
 F: Belgian Radio: 1-484, 2-324, 3-267, 4-198.
 H: RIAS Berlin: 303.
 I: SWP B-Baden: 295, 363, 196, 4129.
 J: APN: 244, 271, 547.
 K: SBC Stockholm: 1571, 365, 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.
 R: RAI Rome: 355, 290, 269, 41.81.
 S: Europe I: 1622.
 T: VOA-8.0 p.m.: 13, 16, 19, 25, 31 bands, 11.0 p.m.: 25, 31, 41 bands plus 1734 from midnight.
 U: Radio Eireann: 530m.
 W: Luxembourg: 208, 49.26.
 Y: SBC Lugano: 568.6.
 Z: SBC Geneva/Lausanne: 393, 31 band.

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3. London by night
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KEN COLYER'S JAZZMEN
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THIS SATURDAY, Sept. 20th—
ALL NIGHT SESSION—12 Midnight till 6
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 Dance or listen from balconies.
***TONIGHT (FRIDAY) at 7:**
 New sounds by outstanding stars! Our Newport jazzman, baritoneist **RONNIE ROSS** with top trombonist, **KEN WRAY!** Plus the **TONY KINSEY QUINTET.** Plus **KATHIE STOBART,** Eddie Harvey, Benny Goodman, Phil Bates.
***SATURDAY (20th) at 7:**
 Another exciting "Contrasts in Jazz" night! Swinging **TONY KINSEY QUINTET** with **leSage, Condon,** etc. Plus tasteful **ALLAN GANLEY QUARTET** featuring Art Ellifson. Guest star: ace tenorist **KATHIE STOBART.** Come early!
***SUNDAY (21st) at 7:**
 Again we're proud to present **THE TWO BEST BANDS IN BRITAIN, bar none...** "THE JAZZ COURIERS" and **TONY KINSEY QUINTET.** Those with "ears" are really digging these groups. Why not join them? Hear **Ronnie Scott** on tenor and **BARTONE!** Tubby Hayes on tenor, vibes and ALTO! **FREE MEMBERSHIP FOR ALL LADIES before 8.30.** The music will be marvellous. Please come early!
***WEDNESDAY (24th) at 7:**
 Come and dance the **CHA-CHA-CHA!** Or just sit and enjoy some jumping jazz! An exciting night with **Harry White's FLAMINGO CHA-CHA SEVEN** and **TONY KINSEY QUINTET** with Kathie Stobart. It'll be a ball so get here as early as you can!
PLEASE NOTE: Next all-nite session, Saturday, Sept. 27.
Comperes: Tony Hall, Bix Curtis.
SPECIAL MEMBERSHIP OFFER: Only 5/- for all Flamingo-Florida sessions till January, 1959. Join now! P.O. and s.a.e. to 9, Woodlands, North Harrow, Middx.

*** * ***
 Want to have a ball this Saturday night? Then make sure you visit Jeff Kruger's
FLORIDA CLUB,
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 corner Coventry/Whitcomb Sts., W.1.
***SATURDAY (20th) at 7:**
 Roll up! Here's the best bill in Town tonight! **FINAL APPEARANCE OF TOMMY WHITTLE QUINTET** with **Marry Klein, Eddie Thompson Trio.** Plus the tremendously exciting **JAZZ COURIERS** with Scott (on baritone, too) and Hayes (on alto, etc.). Direct from ITV's "Oh, Boy!", comperes **Tony Hall** Clubland's most attractive girls are at the Florida! Come early!

CLUB "M,"
 underneath the Mapleton Restaurant, 39, Coventry St., W.1
FRIDAY ALL-NIGHT SESSION
 (tonight):
 Another exciting 10.30 p.m. till dawn all-nighter at Club "M" tonight (Friday). **CHA-CHA-CHA / JAZZ / MAMBO.** A 6j hour session not to be missed.
SATURDAY ALL-NIGHT SESSION:
 Thank you, **JOHNNY DANKWORTH,** Ken Wray, Eddie Harvey and the **GANLEY CREW,** for a swinger last week. Open again this Saturday, from 12 midnight until 7 a.m. **YEP. A SEVEN HOUR SESSION.** Send a postcard for free membership. It can be collected the same week. An added feature these days is the excellent restaurant service rendered to all our patrons. **YOU MUST TRY THIS SESSION.**
SUNDAY AFTERNOON, 3-6 p.m.:
 Week-end jam session starring "Lo Don's" Swinging Five and many guest artists. Rhythm 'n' Blues, jazz. This session swings.

*** FRIDAY (TODAY) ***
ALL CHEAM memberships valid.
THAMES HOTEL, Hampton Court:
MIKE DANIELS DELTA JAZZMEN.
 Listen. Jive. Licensed. 8-11 p.m.
AT THE CELLAR: THE BRYAN NEWY GROUP and the **DIZ DISLEY FOUR.**
BATTERSEA: GRAHAM STEWART SEVEN.—Craven Hotel.
BIRDLAND,
 Denglow Studios, Chadwell Heath, 7.30. This week: **TOMMY WHITTLE, EDDIE THOMPSON.**
BRENTWOOD JAZZ CLUB, "White Hart" Hotel, 7.30: Bruce Turner Jump Band.
BRITAIN'S GREATEST LUNCH-TIME CLUB—Fleet Street—FLEET STREET. Our fabulous groups feature brilliant jazz in all idioms, properly compered in programmes for an **ADULT** audience. Join **FREE TODAY.** **ROYAL SCOTTISH CORPORATION,** Fetter Lane (100 yards from Fleet Street end).
CROYDON JAZZ CLUB: BOURBON STREET RAMBLERS.
CY LAURIE Club: Teddy Layton Band, 7.15-10.45.
DARTFORD: ERIC ALLAN DALE JAZZ BAND.—Railway Hotel.
GRAVESEND: DON STEELE JAZZMEN.—Co-op. Hall.

*** FRIDAY—contd. ***
ERIC SILK'S SOUTHERN JAZZ BAND, Southern Jazz Club, Masonic Hall, 640, High Road, Leytonstone.
KEN COLYER Club: Guests, **JOCK HENDERSON'S DIXIELAND BAND.**
KEN COLYER'S JAZZMEN, tonight, 8 p.m., **CIVIC HALL, CROYDON.** Seats 5/-, 4/-, 3/-, obtainable at door. Cro. 3336.
"OLD TIGER'S HEAD," Lee: **ERIC HITCHCOCK** Modern Jazz Quintet, guests. 7.30. Admission free.
PANAMA JAZZMEN, "GREY-HOUND," REDHILL.
SENSATIONAL Claude White's Jazzmen at the Manor Hotel, Chingford Hatch (end of 191 bus route).
ST. LOUIS Jazz Club, Elm Park Hotel, Hornchurch (nearest station Elm Park). Buses to hotel and car park adjoining; Mick Mulligan. Next week: Acker Bilk.
STREATHAM: DAVE CAREY BAND.

*** SATURDAY ***
A BALL again at **RICHMOND** Community Centre last week. Thanks, **FRANK NOBLE, PETE KING** and guest, **LENNIE BEST** pianoman **BRIAN DEAN.**
ALL-NIGHT SESSION at Ken Colyer Club, midnight till 6 a.m.—See column 1.
AT CHISLEHURST CAVES (next to Chislehurst Station), 7.30: Returning to London's most unusual jazz club, the fabulous **GRAHAM STEWART'S SEVEN** featuring Alan Eldon and Johnny Parker (we've got a piano now, Johnny!), plus usual supporting groups.

AT THE CELLAR, 49, Greek Street, W.1: THE FABULOUS CITY RAMBLERS and the **JUBILEE GROUP.**
 And another great all-night session, midnight till 6.30 a.m.: **OWEN BRYCE AND HIS BAND, DAVE PRENTICE JAZZ BAND, PERDIDO JAZZMEN** and the Northern Dixieland Kings, **JOCK HENDERSON'S JAZZ BAND.**
COOK'S FERRY INN: Regret no session tonight only.—See Sunday.
CROYDON JAZZ CLUB, Star Hotel: **MIKE DANIELS DELTA JAZZMEN.**
CY LAURIE Club, Great Windmill Street, 7.15-10.45: Cy Laurie Band.
HARRINGAY JAZZ CLUB: **DICK CHARLESWORTH'S BAND** with Patti Clarke.—See Wednesday club for address.
SAT., SEPT. 27 and SAT., OCT. 4! 7 days to go, then we shall know who **MR. BILK** has chosen for "Mr. Harringay Jazz Club, '58"! 2 "Trad." Balls; 2 "Trad." Balls! Semi-finals (27th), Finals (4th). A silvery cup! Carnival gear! Wonderful prizes both nights! **MR. ACKER BILK'S PARAMOUNT JAZZ BAND** both nights!
JOCK HENDERSON, Weymanns Hall, Addlestone.
MERTHAM JAZZ CLUB: The Wolverines.—8 p.m., Community Centre.
PINNER, Whittington Hotel: No meeting this week due to prior booking of hall. Next session, September 27.
RAVERS ALL, MIKE PETERS' JAZZMEN at the club with atmosphere.—Harvey Hall, Fairfield Road, Beckenham (off High Street).
RICKMANSWORTH: The famous **SOUTHERN STOMPERS** and **PAM**... Charleston mad! Members, guests.—Oddfellows Hall.
WOOD GREEN: THE FANTASTIC FAIRWEATHER-BROWN BAND!

*** SUNDAY ***
AFTERNOON, 3-6 p.m., CY LAURIE Club: Bill Brunsell Jazzmen. **EVENING, 7.15-10.45:** Cy Laurie Band.
AT COOK'S FERRY INN: 3-star request session!
1: AVON CITIES JAZZ BAND.
2: RAY BUSH SKIFFLE.
3: PAM COSTA—Glamour 'n' Blues.
AT THE CELLAR: THE FABULOUS CITY RAMBLERS, STEVE BENBOW, KEITH SCOTT (piano). Musicians open session.
BALLADS AND BLUES, "KING AND QUEEN," Paddington Green, W.2 (Edgware Road Tube): **Evan McCall, Fitzroy Coleman, Ralph Rinzler, Harry Cox, 7.15.**
COLEHERNE, Earls Court: HARRY WALTON'S BAND.
EALING BROADWAY, "Feathers": **PERDIDO JAZZ BAND,** Beale Street; Ramblers—two bands!
GORDON BECK TRIO, plus DAVE MORSE QUINTET, at the **CLUB-OCTAVE,** Hambrough Tavern, Southall, 7-10.15 p.m.
HOT CLUB OF LONDON, 7 p.m.: **GRAHAM STEWART SEVEN** featuring **ALAN ELDON** and **JOHNNY PARKER TRIO.**—Shakespeare Hotel, Powis Street, Woolwich.
"OLD TIGER'S HEAD," Lee: **SID MARSH** Quintet, Eric Hitchcock, guests. 7 p.m., Admission free.—See Friday.

*** SUNDAY—contd. ***
QUEEN VICTORIA, North Cheam: Double Feature Session!
MIKE DANIELS DELTA JAZZMEN and, following great success at Hampton Court last Friday—special engagement of **JOCK HENDERSON'S DIXIELAND BAND**
 Listen. Jive. Licensed. 7-10 p.m.
WOOD GREEN: THE DADDIES OF DIXIE! ALEX. WELSH.

*** MONDAY ***
ABSOLUTELY the best: The Marylanders Jazzband.—Dutwich Baths.
AT THE CELLAR: BRUCE TURNER JUMP BAND and guests.
BLUE CIRCLE, RUISLIP: DUNCAN LAMONT.
BOATHOUSE, KEW BRIDGE: Farewell appearance of the absolutely stupendous **JOCK HENDERSON'S DIXIELAND BAND,** after sensational London tour.
CY LAURIE Club: Graham Stewart Seven, Alan Eldon.
DOBELL'S RECORD Recital Club: Michael Shera. "Tenor Sax in Jazz."—"White Bear." Lisie Street, W.C.2. 7.30. Admission 2/-.

DOWNBEAT CLUB,
 Manor House (11 min. Tube):
2 BANDS 2
 Modern jazz:
ALLAN GANLEY QUARTET
CHA-OHA, mambo:
THE DOWNBEATERS
HAMPTON COURT: ALBERT HALL Quintet.—Thames Hotel, 3 p.m.

*** TUESDAY ***
AGAIN, SOUTHALL, "White Hart": **LENNIE BEST QUARTET.**
AT THE CELLAR: BENBOW FOUR, HYDA SIMS, JIMMY MACGREGOR, SHIRLEY BLAND, SUZY SHANN, LISA TURNER, LETSY SISTERS, DAVID THOMAS and Co.
BARNET, Assembly Hall, Union Street: Alex. Welsh Dixielanders.
BISHOP'S STORTFORD, Herts: Fairweather-Brown All-Stars.—Long's Ballroom, North Street.
BROMLEY, KENT, "White Hart," 7.30-10.30: **MR. ACKER BILK'S** Paramount Jazzband.

CY LAURIE Club: Cy Laurie Band.
HARROW JAZZ CLUB, British Legion Hall, South Harrow: Bruce Turner Jump Band.
WOOD GREEN: TEDDY LAYTON!
*** WEDNESDAY ***
AT CHERTSEY: LEO GRAY JAZZMEN.—ORICKETERS HOTEL.
AT RICHMOND ICE RINK (but not on the ice, Dad!). **WATCH FOR DETAILS OF SENSATIONAL OPENING SESSION NEXT WEEK.**
AT THE CELLAR: ERIC ALLAN DALE JAZZ BAND and the **METROPOLITANS.**
AT THE "TIGER'S HEAD," Bromley Road, Catford: Terry Lightfoot's Jazzmen with Kenny Ball.
"CAULIFLOWER," 553 High Road, Ilford: "THE JAZZ COURIERS."
CY LAURIE Club: Graham Stewart Seven, Alan Eldon, 7.15-10.45.

DAGENHAM JAZZ CLUB, Royal Oak Hotel: Alex. Welsh Dixielanders
HARRINGAY JAZZ CLUB: **MICKY ASHMAN'S JAZZ BAND.** EVERYBODY WELCOME at "Russell-Vale" Dancing School, Wilmsdon Road, N.22. 3 minutes' walk from Turnpike Lane, down Westbury Avenue, then first left.
Wed., Oct. 1: KEN COLYER.
MR. ACKER BILK'S Paramount Jazzband.—"White Hart," Southall.
PALM COURT, BANSTEAD ROAD, PURLEY: KEN COLYER JAZZMEN.
ST. ALBANS, Market Hall: Cy Laurie Jazzband.

*** THURSDAY ***
ACTON'S MODERN Jazz Club, "White Hart," 8-10.30 p.m.
ACTON'S MODERN Jazz Club presents Kenny Barber Quintet.
AT THE CELLAR: BRYAN NEWY GROUP and the **NEW HAWLEANS.**
BLUES AND BARRELHOUSE, "Roundhouse," Wardour Street: Alex. Korner, Cyril Davis.
CAMBERWELL TOWN HALL: KEN HINE DIXIELANDERS.
CY LAURIE Club: Brian Taylor Band.
"NORTHERN STAR," High Road, New Southgate: **DAUPHIN STREET SIX.**
THE MONKS JAZZ BAND.—"The Master Robert," Great West Road, Hounslow.
WATFORD JAZZ CLUB, United Ex-Servicemen's Club, St. Alban's Road: Mick Mulligan Band with George Melly.

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EVERY THURSDAY commencing **OCT. 2nd,**
 This will be the Home of the
STORYVILLE ALL-STARS
 They don't just clap them, they scream and shriek!
 ★ NAME BANDS EVERY MONDAY AS USUAL ★

Dankworth Club
 79 Oxford St. W.1
SATURDAY—
KEITH CHRISTIE QUINTET
 with
 Bob Efford, Stan Tracey
 plus Trumpet Intervention
 by
Bert COURTLEY
Eddie BLAIR
 with
 Moulie, Thompson, Goodman
 plus
 Alan **CLARE** Trio
SUNDAY—
 The complete
DANKWORTH ORCHESTRA with
CLEO LAINE
 and
 Tommy **WHITTLE** Quintet

JAZZ AT THE MARQUEE
 263 OXFORD STREET, W.1 (N. OXFORD BRIDGE)
This Saturday and Sunday
*** "TRIBUTE TO DUKE ELLINGTON" by JOE HARRIOTT'S QUINTET**
 featuring Coleridge Goode, Hank Shaw, Harry South and Bobby Orr
*** with the saxophone colossus RONNIE ROSS**
*** and on Saturday, 20th BRUCE TURNER SEXTET**
 featuring Terry Brown, John Mumford, Al Mead, Jim Bray and Stan Greig
*** on Sunday, 21st MICHAEL GARRICK QUARTET**
 Admission: 5/- (Members) (N.B. Students, Nurses and N.M. Forces only 2/6 on Sundays)
 Membership only 2/6
 Coffee Lounge, London's most comfortable Modern Jazz Club
 Sessions—7.30 p.m. to 11 p.m.

JAZZ AT THE DOLPHIN
 DOLPHIN HOTEL, WAREHOUSES, ALCOUGH, BUCKINGHAMSHIRE
*** Monday, 22nd at 7.30 JOE HARRIOTT'S QUINTET**
*** featuring KATHY STOBART**
*** and the superlative MICHAEL GARRICK QUARTET**
 Admission 4/- (Members) H.M. Forces and Nurses 2/6; Guests 5/-
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New Miami Club
 20 Gerrard Street, W.1 (off Wardour St.)
Saturday, September 20th
CHA-CHA JAZZ ROCK
HENRI GELLET ROY FRY FRANK OSBORNE LIME SINCLAIRE PETE SMITH
 plus
BRIAN BENTLEY & GUESTS
 Come and hear the group that caused a sensation at its debut last week.
"These Boys really Swing!"
 Ladies free before 8 p.m.
 Admission Gents 6/6 Ladies 5/-
 Continuous Session 7.30—11.30 p.m.
Sunday, September 21st
 Special "Club Recording Session"
THE ALL-STARS
 featuring **BRIAN BENTLEY**
 Visitors welcome from 7.30—11
 Admission Free

Jazz record reviews

Marie's hot gospel



MARIE KNIGHT (LP)
"Songs Of The Gospel"
The Storm Is Passing Over; Put My Trust In Thee; I Love Jesus; Can't Feel At Home; I Can't Keep From Crying; Prayer Changes Things; Jesus Walk With Me; Step By Step; O Lord Remember Me; Keep Working For The Master; My Home Over There; You Better Run.
(Mercury 12 in. MPL8546—35s. 10d.)
Knight (voc.) with instrumental and vocal accompaniment. New York. (Am. Mercury.)

WHEN Marie Knight was in Britain earlier this year she rather surprised us by showing a preference for non-religious numbers though, once launched into "I Must Tell Jesus," she demonstrated conclusively that she was still a remarkable gospel singer.

Her first long-play release is a pretty stirring collection which needs to be considered by all gospel-music enthusiasts.

Marie Knight hurls out the happy songs with driving beat and biting tone, and is able to switch convincingly to a deeper groove for more devotional things like "I Can't Keep From Crying."

There is no lack of variety in the album. A singer, Thomasena Stewart, joins Marie for several duets, including the animated "Put My Trust" and a sanctified waltz, "Step By Step," which is not too far in feeling from the Everly Brothers. And a small vocal group helps out on other tracks.

Fervent Swinger

"The Storm Is Passing Over," a fervent swinger, has the drummer providing a fast rumba rhythm; elsewhere, the beat changes with almost every track. The accompaniment—by piano, organ, guitar, bass, drums and tambourine—is not always inspiring; but on the whole it is appropriate.

One unsatisfactory aspect of this record is its playing time; about 30 minutes in all—enough to fill a good 10 in. LP. Otherwise, no complaints.—Max Jones.

Gentle blues

LEROY CARR (EP)
Midnight Hour Blues (a); Gone Mother Blues (a); Mean Mistreater Mama (b); Blues Before Sunrise (b).
(Fontana TFE17051—12s. 10d.)
Carr (voc., pno.); Scrapper Black-

well (gtr.). (a) 16/3/52. (b) 20/2/54. (Am. Vocalion.)

THIS is an event. Leroy Carr, who died in the middle Thirties aged about 30, was one of the most appealing of all the blues singers who found their way on to records. But until now the only examples of his music available were three titles on Jazz Collector.

Carr's vocal style, though not sentimental, was on the gentle, reflective side. His voice was a sensitive instrument for conveying the melancholy and dissatisfaction which coloured almost all of his songs, and his relaxed, simple piano playing exactly fitted the mood created by his voice.

This unity of mood, in which Blackwell's "singing" guitar played an important part, is an outstanding virtue of the songs on Fontana's welcome EP—first in a new "Treasures Of North American Negro Music" series.

High on my list of blues classics—I have played it scores of times during the past 15 years and always been moved by it—would come the beautiful "Blues Before Sunrise."

"Mean Mistreater" is a faster, more ordinary blues of complaint ("You don't mean me no good") which carries the philosophical note: "I don't blame you, baby, I'd be the same way if I could."

The slow, soulful "Midnight Hour" ("When the blues creep upon you and carry your mind away) is another perfectly sustained performance.

The EP is admirably wrapped in a new-style container, carrying notes and blues lyrics. Anyone with half an ear for blues should get it.—Max Jones.

Great duo

GERRY MULLIGAN—THELONIUS MONK (LP)
"Mulligan Meets Monk"
Round About Midnight; Rhythm-a-ning; Sweet And Lovely; Decidedly; Straight, No Chaser; I Mean You.
(London 12 in. LTZ-U15127—37s. 6d.)
Mulligan (bari.); Monk (pno.); Wilbur Ware (bass); Shadow Wilson (drs.). 12 and 13/8/57. New York (Am. Riverside.)

I MUST admit to misgivings on receiving this record. The teaming of Monk and Mulligan

Marie Knight

stirring collection

smacked too much of a promotion gimmick and a less likely combination of talents was difficult to imagine.

I was wrong, utterly wrong, for not only do both these great jazzmen play at their best but also complement each other's work admirably.

Of the tunes, there is the old standard, "Sweet And Lovely"; one, "Decidedly," credited to Mulligan, although it is, in fact, the old standby, "Undecided"; and four Monk originals including his most-recorded composition, "Round About Midnight."

TEARAWAY SPEED

This version of "Midnight" is again utterly different in conception from its predecessors. Taken at a slow, pacing tempo, it includes delightful Mulligan backed by powerful chording from Monk. The rhythm section, as on all the tracks, is swinging yet discreet.

"Rhythm-a-ning" is typically odd Monk theme, played at tearaway speed. The pianist's solo is mobile and nimble, and he indulges in one of his favourite tricks—tossing with a phrase and worrying it like a dog with a bone.

"Sweet" is one of those superb Monk maltreatments of a well-known tune. Both he and Mulligan again solo excellently.

"Decidedly" is notable for a Monk solo which starts in a simple, almost "Swing era" mood, and develops to a climax which is weird even for Thelonius. In the blues, "Straight," the piano solo has a hypnotic quality and Mulligan contributes some highly individual ideas of his own.

Regarding "I Mean You," I agree with Raymond Horricks's commendably honest sleeve note which states: "I feel the alliance of Mulligan and Monk is somewhat restless here." It still has some great moments.—Bob Dawharn.

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SONGSHEET

by Hubert W. David

THE States has thousands of recording studios run by individuals who record anybody and anything, hoping one day to get a big record company interested in their wares.

Between jobs they are not averse to picking up a few extra dollars from budding songwriters inexperienced enough to fall for their line. And I am indebted to Miss K. Fitzgerald, of Belfast for some up-to-date literature on these song sharks (remember I mentioned them in June last year?).

They promise a great future for your work—and in the meantime need money from you to help pay for printing, recording and exploitation.

In fact, you have little control over your song the moment it leaves the country. Usually it is impossible even to get a reply from the firm once you have paid your money and received your initial supply of copies or records.

Miss Fitzgerald includes a letter from one American shark with this sentence: "We have agreements with the largest and most active music presentation firm in Hollywood who forward these completed songs nation-

ally through music trade channels."

And what that is supposed to mean is anybody's guess.

If you do want to spend money on presentation, get a demonstration record made in Britain. Then you will have something tangible to offer for a recorded version of your song will impress artists, publishers or recording companies much more forcibly than manuscripts—especially the almost illegible ones they often receive.

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.e. Post to Songwriters' Advice Bureau, "Melody Maker," 189 High Holborn, London, W.C.1.

The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until October 4, 1958, for readers in Britain; until November 4, 1958, for foreign and Colonial subscribers.

Melody Maker

SEPTEMBER 20, 1958 EVERY FRIDAY 6d.

Belafonte calls out the police

From HENRY KAHN

PARIS, Wednesday.—Harry Belafonte disappointed his fans and angered the Press on his Paris debut. After refusing to sing at Olympia—because the hall was too small—he played the Palais Chaillot which proved much too large. The singer looked lost on the enormous stage and when he quit the microphone to get nearer his audience he became inaudible.

One only

Cameras who arrived for the show were told Belafonte had his own photographer and they would not be admitted. Two cameramen who squeezed past the guards into the hall were thrown out by police.

If Belafonte returns to Paris he might remember that although he has thousands of friends and fans here he has also upset a lot of people who wanted to do no more than to give him a good show.

MUSIC FIRM IN FILM TIE-UP

BOOSEY and Hawkes and United Artists have combined in a new music-publishing venture chiefly to exploit music from United Artists films.

The firm, which will operate from its own offices in the B and H headquarters in Regent-street, W., will be known as United Artists Music, Ltd. It was launched on Wednesday.

Directors are Ralph Boosey and Alan Clapham (B and H) and Monty Morton and Max E. Youngstein (UA).

BARBER BAND IN JAMBOREE

THE Chris Barber Band is to make its first appearance at the annual "Jazz Jamboree" at the Gaumont State, Kilburn, on November 23.

The Barber Band with blues singer Otilie Patterson, is included in one of the strongest bills in the 20-year history of the Jamboree. Organised annually by the

Biggest bill for 20 years

Musicians' Social and Benevolent Council, the 1958 Jamboree will include another first-time appearance—by the Denny Boyce Orchestra. The other top-line groups already set for the show are:

the Johnny Dankworth Orchestra; Ted Heath and his Music; the Jazz Couriers; the Tony Kinsey Quintet; Humphrey Lyttelton and his Band; the Oscar Rabin Orchestra, directed by David Ede; and the Edmundo Ros Orchestra.

Tommy Trinder is once again the compere and the overture will be played by Norrie Paramor and his Big Ben Banjo Band.

Alf Morgan, secretary of the MSBC, told the MM: "At least two more big attractions are yet to be confirmed. We are hoping for our most successful Jamboree ever."

Tickets, priced at 5s., 10s., 15s. and 20s., will not be available until October.

HUMPH BOOK LAUNCHED—ON THE RIVER



Publishers MacGibbon and Kee on Monday held a reception aboard a Thames riverboat to launch Humphrey Lyttelton's new book "Second Chorus." The MM was aboard to get this shot of Johnny Dankworth (l.) and Nat Gonella (r.) reading what Humph has to say about them, watched by the author and his wife, Jill.

TOURING BRITAIN

Bassist Phil Bates and drummer Lennie Breslaw have joined the Lennie Best Quartet. They take over from Eddie Faultless (bass) and Dick Brennan.

Four more towns for Steele tour

Four more towns have been added to the one-night-stand tour which teenage idol Tommy Steele opens at Wolverhampton's Civic Hall on Sunday.

These are York Rialto (September 29), Lincoln Savoy (30th), Birmingham Town Hall (October 1) and Brighton Dome (2nd).

THE FORCES' FAVOURITE

QUESTION: Which music paper do the boys in the Forces want to read?

ANSWER: The MELODY MAKER.

Authority for this statement is Les Parker, National Service Officer for W. H. Smith and Sons, Ltd.

Says Mr. Parker: "We send copies of papers free of charge to WHS members in the Forces. Many particularly ask for the MELODY MAKER."

"One writer told me: 'I look forward every week to receiving my copy of the MELODY MAKER. In fact, everybody in the section looks forward to it!'"

Dickie Henderson goes on tour

The Tanner Sisters have been signed for the new Dickie Henderson Show which opens on tour at the Hippodrome, Birmingham, on September 29.

Also touring with comedian Henderson are Freddie Mills and Anthea Askey.

Following Birmingham, the show goes to the Palace, Manchester (October 6) and the Empire, Liverpool (13th).

Theme from the "MAN INSIDE"

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50 GIRLS TRY FOR DORCHESTER DATE

SAXIST-LEADER Tommy Whittle received over 50 applications from as far apart as Torquay and Newcastle after the MELODY MAKER announced he was searching for a girl singer.

His band is scheduled to open at London's Dorchester Hotel on September 29.

With entertainments director Jack Fallon, Tommy has selected the best ten applicants. They

will be auditioned at the Dorchester tomorrow (Saturday).

Band stars

Tommy has also picked eight of the nine musicians he will front at the hotel. They are Peter Hughes, Ronnie Baker (altos), Gray Allard, Bobby Wellings (trns.), Ken Wilkinson (tpt.), Frank Bates (pno., vcl.), Derek Hoge (drs.) and Mike Drake (gtr.).

Pianist Bert Marland will provide relief to Tommy's band with a small rhythm group.

FANS COOL OFF—From Page 1

attendances have dropped in the Provinces—especially on weekdays.

Two of the smallest houses ever to attend a major jazz concert in Yorkshire heard the Carnegie unit at Leeds Odeon last Thursday. But Jazz at the Philharmonic played to two almost packed houses at the Odeon earlier this year.

The Carnegie unit did, however, click with over 2,300 people at Glasgow on Saturday.

GARLAND

American pianist, Red Garland, may play in England after all. Missing from the "Jazz From Carnegie Hall" British tour because of illness, Garland flies into London on Saturday and hopes to appear with the unit on Sunday's farewell concerts at the Gaumont State, Kilburn.

MAKES IT

day. Generally it has gone down extremely well with the audiences.

But these are the questions promoters are now faced with:

Why are the Hi-Lo's—admitted to be one of the finest vocal groups in the world today—drawing such small audiences? Why hasn't Jazz From Carnegie Hall—with such jazz king-

pins at Zoot Sims, J. J. Johnson and Kai Winding, and the much-discussed Phineas Newborn—pulled in the fans by their thousands?

An MM investigation this week poses these further questions:

- Are First Houses too early for the average fan?
- Are tickets priced too high?
- Should there be more stars in each package?
- Is a Hit Parade disc essential?
- Can TV help?
- Should locations be chosen with greater care?
- Is more local and national Press publicity needed?
- Should there be better liaison between agents, bookers and publicists?
- Have the Americans lost their glamour for the fans?
- ARE SOME ACTS TOO GOOD FOR BRITAIN?

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ALL ABOUT

STEREO

A MELODY MAKER SUPPLEMENT

Here it is! The first four-page supplement packed with news and views on STEREO—the word that's giving new meaning to sound. What do the stars think, the experts, the dealers? What do YOU think? This supplement puts you in the picture.

Record fans get their other ear!

SO often, the "latest" whatever it may be, is kept exclusive and expensive for a year or two. One of the good things about stereo sound on discs is that, right from the start, it is being produced at prices to suit all pockets.

For instance, there is the 1960 Musicmaker Stereogram, a complete portable twin-channel, two-speaker player of all records, stereo, LP and 78, which costs only 20 gns. It is produced by Electric Audio Reproducers, Ltd.

Another good point about stereo is that it can be applied to all the familiar types of record player, radiograms included.



Pat Boone on Stereo See Page IV

What it is

To their current ranges of portables, compact contemporary cabinet outfits, impressive consoles and the variety of unit-type hi-fi equipments, manufacturers are adding versions that are either "wired for stereo" or "completely stereo."

Before going further, it might be as well to say what stereo is (just in case there is still someone who doesn't know) and what it entails in the way of playing equipment.

Stereo has given the record fan his other ear. It involves the use of two microphones and two separate "channels" right through to two loudspeakers, placed left and right of the listener. Slightly different sound signals are thus brought to the two ears, so giving "the world of sound" that breadth and depth—solidity (stereo means solid) that we normally enjoy.

Listening to stereo, we forget the two speakers. We know that the strings are here, the piano there, the brass further to the right... If there is movement we can follow it—that song about the train going through the house is now true, though fortunately it's a ghost train!

On tape

Stereo on magnetic tape, by the way, has been out for some years. The two sound tracks are side by side on the tape, are amplified separately, and reproduced through two speakers. There are stereo players for the commercial tape records, combined usually with facilities for mono (single-channel) recording and playback. A few models now allow the user to make stereo recordings.

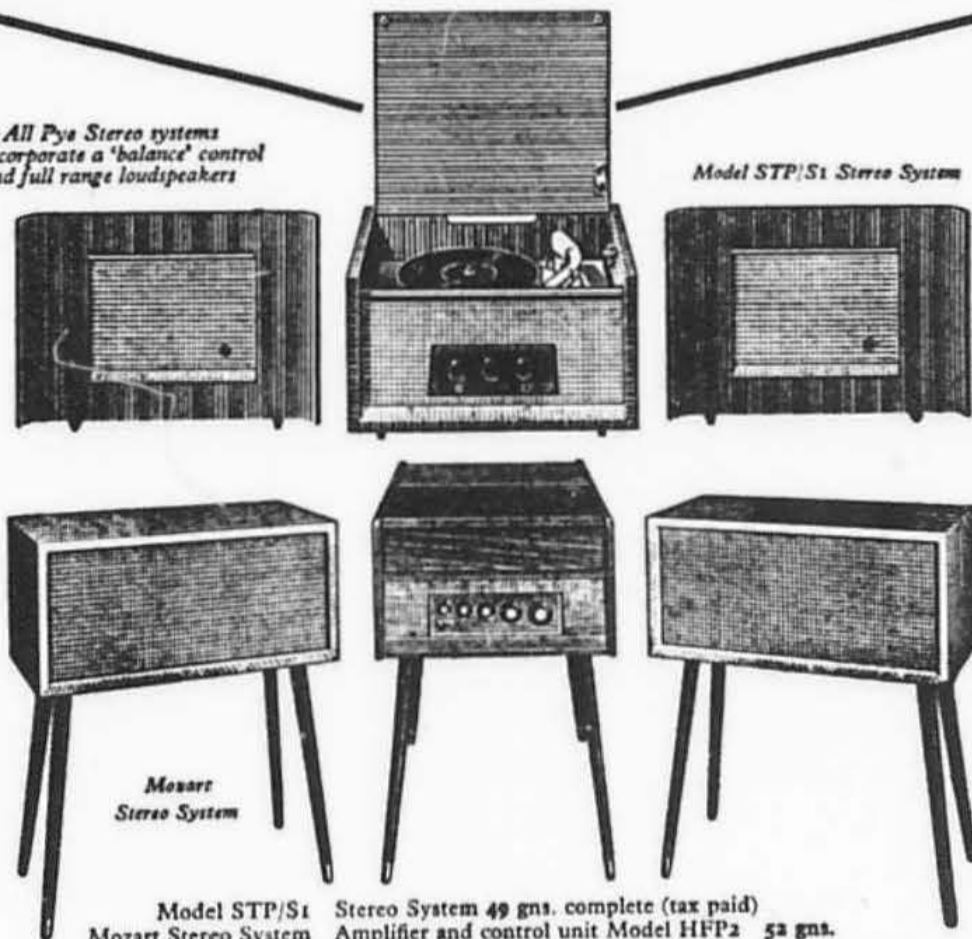
One of the stereo tape recorders is the Courier Stereo made by Magnafon. This, with three other new tape machines, was first unveiled at the recent National Radio Show, and the entire range is worth study by those interested in the varied applications of tape recording.

To page 11

ROY NORRIS
technical editor of "Electrical and Radio Trading" discusses stereo equipment.

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STEREO

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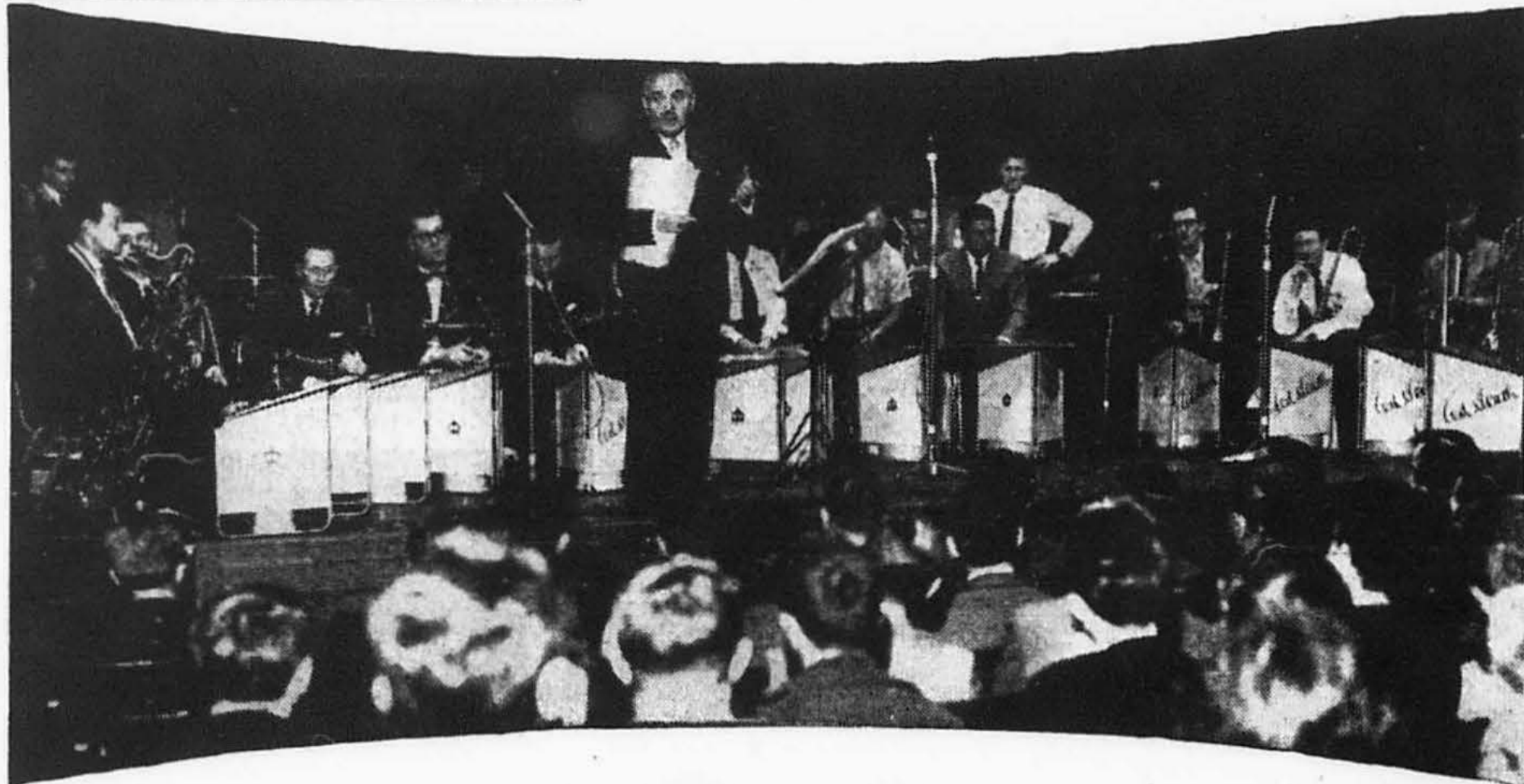
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The Ted Heath orchestra above have a "wide-screen" look as they record 3-D discs at London's Kingsway Hall before a lunchtime audience of invited fans.

Do-it-yourself stereo kits!

From page I

Putting stereo on disc is what's new this year—the first records appeared in June, and it is an astonishing achievement by the equipment makers to have produced a wide range of stereo players since then.

The clever thing about the discs is that they don't carry two tracks, or grooves, side by side—that would have halved the playing time.

One groove

Both "left" and "right" signals are put into the one groove. Instead of moving side-ways only, as with mono discs, the stylus moves up and down as well. The two channels are sorted out in the special stereo pick-up head, which gives two outputs. This is, as perhaps you can imagine, describing the trick in simplified terms!

An ordinary pick-up cannot play a stereo disc, but a stereo pick-up can play an LP disc—even though it has a finer stylus point than the standard micro-groove pick-up.

Naturally, a sapphire stylus, of the kind made, for example, by B.M.B., is essential for a stylus with such "two-way" duties.

Some of the stereo players are fitted with turnover heads playing stereo and LP one side, 78's the other; others have two plating heads, one for stereo, one turnover LP 78.

In the fully stereo player, the stereo head is followed by two separate but identical amplifiers, and then two separate speakers or speaker systems (pairs and, indeed, groups of speakers sharing the frequency response are now, of course, very common).

Fully stereo

Usually, there are pre-set controls to allow the amplification of the two channels to be equalised, and a single volume control working on both channels together.

Three fully stereo players are made by Decca. At 48s. gns. Model SG177 has a table style case finished in blue and grey leather cloth, legs being obtainable at 2 gns. extra. This contains a four-speed changer for all records, twin 2.5 watt amplifiers with ranged volume and tone controls, and a full frequency range speaker. Another full-range unit is fitted in the extension speaker.

Model SG188 is a light or dark walnut model, on legs, containing twin 6-watt push-pull amplifiers, record changer and three speaker units. Two extension speakers are employed, and the price is 73 gns.

Third is a radiogram version

(stereo only on gram, of course), a de luxe job at 105 gns. Sometimes, where three lots of speakers are used, those in the equipment cabinet are cut out during stereo playing; sometimes they remain in operation but giving low frequencies only, which are non-directional, the two extension units creating the stereo effect.

Another three-unit outfit is the Pye "Stereo System No. 1," as it is called. A Collaro single-record player and twin 31-watt amplifiers are housed in a neat wood player unit, and the two veneered speaker cabinets are suitable for either wall mounting or standing on table or shelf. This model is 49 gns.

Another Pye outfit is more on traditional hi-fi lines. Two of the well-known Mozart 21110 amplifiers, of 10 watt rating, are combined in a player box, on legs, at 54 gns. The speakers can be two Pye Bookcase models, with or without legs (21 gns. each) or two Contemporary Consoles (32 gns. each).



... he pays his money and takes his choice...

Probably most of the stereo players now available or to be marketed soon are in the medium-low price category and in portable-style cases. An example is the Pilot stereophonic Four with two-tone grey case containing twin 3-watt amplifiers and both 7-in. and 31-in. speaker units: the player may be a single-record Collaro (price 31 gns.) or Garrard changer (42 gns.). These prices include a matching extension speaker.

A special Pilot feature is that their new TV receiver, the TV117, can be used as the extension speaker—so reducing the above costs by 4 gns.

Alba and Ambassador are two among many other firms introducing fabric-covered portables with matching extension units. Each of these, however, represents an alternative approach.

Alternative

The players themselves are single-channel designs and can be purchased as such by those who are not yet convinced that they will like stereo—they are "wired for stereo" which means that the pickup arm is suitable for use with a stereo head and, in fact, carries the "feed" wires for a second amplifier to a socket on the back.

When the extension unit is obtained, it is simply plugged-in, and it contains the second amplifier as well as the speaker. This idea of the extension unit

complete with second amplifier is being taken up also by makers of radiograms.

Radiograms with twin audio amplifiers built-in can be obtained from 63 gns. (Pam model). Sometimes the two speakers are built-in at the ends of the cabinet, sometimes they can be moved out from under a "sideboard" top, sometimes pulled out sideways on sliding panels (Hobart design).

Movable

Movable speakers are also a feature of some of the portable players. There is a Champion 884 (38 gns.) portable that has two 61-in. speaker units that can be used six feet or so apart and then clipped into the lid when carrying from house to house.

The Bantette by Margolin is an interesting design. Looking rather like a radio set on legs, it has two speakers that clip on the sides. It can be played with both speakers in that position or with either one or both in "remote" positions. Including the legs, and a diamond stylus, the price is 45 gns.

Good as the low and medium-price stereo players are, naturally even better results are obtainable when the stereo principle is added to the high technical standards set for true hi-fi.

A complete stereo hi-fi outfit can be very costly; fortunately, the out-and-out enthusiasts are often types who like to make of inexpensive systems, well provided for by firms like

Clyde Radio and Jason, who both supply finished units and designs and parts for the assembly of stereo amplifiers, also by firms like Richard Allen, G.E.L., Goodmans, Wharfedale and Whiteley, who offer "packed flat" speaker cabinets or designs for the making of "enclosures."

Choice

The company, besides kits, is now making a range of matching amplifiers, pre-amplifiers and VHF tuners. Soon they will introduce an amplifier of very versatile design, suitable for use with tape deck and radio feeder as well as gramophone unit.

Until 7-in. stereo discs come along, people primarily interested in the pop will find plenty of inexpensive systems available—there are, for example, attractive little players by fidelity and Portogram at around 10 gns.

It would be entirely wrong to assume that stereo is going to sweep mono off the board. There's room for both systems. The mono players have reached a very high standard—the Philco Trio Model 30 is an instance. Of the contemporary, leggy style, and selling at only 39 gns., it has a four-speed changer and three-voice amplifier, while three speakers are disposed at front and sides to give wide sound dispersal, the "3-D" effect.

With discs and tapes giving both mono and stereo entertainment, and with dozens of firms competing to offer high-performance players at very reasonable prices, the music enthusiast has a wide choice.

WHAT SHOW BIZ PEOPLE THINK—

THIS is a testing time for stereo. Would-be buyers are crowding into the disc shops to hear the 3-D sound and pass judgment. Who do the people in show business think and sell the discs think of the new medium? This round-up will put you wise on the opinions of the experts.

GEORGE MARTIN—Parlophone A&R man who has recorded Johnny Dankworth and Ron Grain in stereo: "I think this sound is a big improvement and progressive step for the industry. Whereas, when LPs came in, it only meant getting the 78 recordings and banding them together, stereo means starting from scratch with completely new recordings. The importance of stereo to the buyer is not the ridiculous left-right business—trains coming on one side and going out the other—but in the depth of sound."

'Tremendous prospects'
HAEL BARCLAY—Pye-Nixa chief—says: "I felt that the initial appeal would be to the hi-fi and hi-fn enthusiasts. But now, with the increasing number of low-priced machines, our whole recording programme, including 45 rpm singles, has been diverted to stereo. The prospects are tremendous."

BERNARD BRESSLAU (pausing between takes of his new film "Too Many Crooks"): "Who is this Stereo Phonic?"

TELEVISION HEATH: "At last listeners can hear what the handleader hears. So many aspects of performance are not heard on flat recordings. It's all there on stereo—and echo chambers and other trick techniques can't cover up weaknesses. Stereo demands impeccable playing standards—and that's good for the profession and good for listeners."



Lotis—'fantastic'



Dankworth—'luxury'

JOHNNY DANKWORTH: "It's the music that counts, of course. I could listen to the Duke or Parker on an old portable gramophone and still enjoy them. But stereophonic sound is a very pleasant luxury."

MARION RYAN: "After hearing one of my records in 3-D someone told me that it was like having Marion Ryan singing on their knee. It can be embarrassingly realistic, in fact."

DENNIS LOTIS: "Quite fantastic. You are right in the middle of the sound and it seems to converge on you. For the first time sound becomes reality. My children are going to be thrilled by it."

And here is what two London record dealers say:
IMHOF'S, W.C.1: "Stereo is here to stay, although it will take the public a little time to catch on. The demand so far has been better than expected and we have already arranged for stereophonic listening equipment to be installed."
LARG AND SONS (LONDON), LTD., W.C.1: "Classical discs in this medium are selling best, but generally sales are good."

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Conducting The Bill Shepherd Orchestra
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NSPL 83001 (12"LP)



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b/w
"Please Don't Say Goodnight"

on the first stereophonic standard 45
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I banished my lot upstairs!

WE have a Roger the Lodger living-in these days. He hasn't broken up the marriage—yet. Mainly because effective measures have been taken to keep him in one room.

He is nailed to the wall. Roger is Stereo—a Thing you have to learn to live with.

Wives don't care to have a lounge, drawing-room, sitting-room (your social status will determine the name) cluttered up with male paraphernalia. One of the main objections is that stereo looks unsightly. My stereo, that is.

We know, of course, that many firms of repute, integrity and business vision have produced stereo equipment that is functional, edifying and beautiful.

The extra speakers are neatly encased and can be draped discreetly around the room like Chinese lanterns. Or the component parts can be disguised as pieces of period furniture.

Being on such terms with my bank that I have to do a false beard each time I am in the vicinity, I cannot afford such fripperies.

My stereo is strictly functional—one of the reasons why it was banished to the upstairs room. Though colleague Max Jones avows this is "anti-social," it has its advantages.

LAURIE HENSHAW
talks about living with stereo



Conductors, orchestras, virtuosos—what precious powers are theirs to enchant, to enrich, to transport musically to other worlds. And with that rare precision are those powers disclosed by a Philco player or radiogram. Sensitive, tone-true, of crystal clarity, a Philco is as much a creation of genius as the works it reproduces. It must be to respond, as it does, so faithfully to every nuance of every note on all your records. Always. High fidelity, four speeds, multi-speakers, Philco give you all the technical perfections. All elegantly housed. And every one priced to make the creations of genius your everlasting pleasure. As you can see with these two—by Philco.



Philco's VHF FM Hi-Fi Radiogram—for every note of enjoyment from both radio and records. It has 9 valves, Garrard 4-speed autochanger, 2 forward-facing speakers. Also provision for tape recording and play-back. In walnut veneered cabinet, with concave speaker grille, and mounted on removable legs for easy transit Model 3764—just 58 gns. tax paid.



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Petula Clark—Yuletide release planned

More stars line up for 'stereos'

A ROLL-UP of the record companies reveals that the names are on stereophonic discs to be issued early next year. The October lists include records by Petula Clark (RCA), Frank Chalkfield and Cyril Housh (Decca) and Ray Martin and Victor Silvester (Parlophone). And in November the first Yuletide disc in 3D will be issued. It's an EP by Petula Clark entitled "A Christmas Carol" on the Pye-Nixa label. Among the titles tentatively scheduled for release by George Shearing LP, "Black Satin," and "The Christmas Album" are entering the stereo market, and are being issued at least two popular LPs on October 14. Details of these have not yet been released.

STereo DISCS OUT NOW—PAGE IV

LOOK AHEAD...and you'll share

