

Melody Maker 24

May 9, 1959

FOR THE BEST IN JAZZ

Every Friday 6d.

PAGES

Stars, theatre staff scared of...

'SLICKEY' TEAM

THESE ROCK & RIOT SHOWS

U.S. ARRIVALS



Two American singing stars arrived in London this week. Twenty-three-year-old Kentucky singer Peggy Davis is here for a four-week cabaret season at the Society Rooms. She starred with Gordon MacRae in the film "About Face" and also has her own Hollywood TV series.



Conway Twitty of "Oh Boy!" arrives on Tuesday. (See below.)

THEATRE managers throughout the country will tonight begin a new "get tough" policy with the pay-day rowdies who have turned rock-n-roll into rock-n-riot shows.

Here are just a few samples of what can happen when rock-happy rowdies get out of hand:

GIRLS INJURED

● A fire extinguisher was tossed from a balcony. Two girls sitting in the stalls had to go to hospital. The show was stopped and over £300 refunded to the audience of 1,900. This happened last Friday at Chiswick Empire.

● Two young girls clawed at a youth's face. He had to be helped from the theatre with blood streaming down his shirt. This happened during an eight-day cinema tour.

● Two women were hit by a stool thrown from the gallery. And water had to be thrown over a girl by attendants to restrain her. This happened at Manchester Hippodrome.

● Rowdies wrecked furniture and smashed door bolts. Staff had to prevent

Back Page, Col. 3

U.S. LEADER DIES AFTER FLAT FIRE

HOLLYWOOD, Wednesday. Band-leader Hal McIntyre died of burns in Los Angeles, General Hospital on Tuesday.

He was rushed to hospital on Sunday after being found in the dining apartment of his singer, Jeanne McLamus. Apparently he had fallen asleep with a lit cigarette in his hand.

McIntyre, who was 44, had his own band from 1935 to 1956 before joining Glenn Miller. On that band McIntyre was a key man in the famous Miller sax section sound.

Since leaving Miller in 1941 he had led a highly successful band of his own, recording for numerous labels.

'Oh Boy!' airlift

"Oh Boy!" producer Jack Good is planning an airlift of American rock-'n'-roll stars to enliven his ABC-TV beat show when it returns in September.

Negotiations are under way for Jerry Lee Lewis to fly over for the show and for Conway Twitty to make a return trip. Twitty arrived in London on Tuesday for "Oh Boy!" appearances tomorrow (Saturday) and next week-end.

While in Britain, Twitty will

confine himself to rehearsals for TV. There will be no concerts.

"When you appear on TV you play to millions but at a concert only a few hundreds. It's not worth it," he told the MM.

"My manager believes in just one thing—to build up my name—and if we sell a few records as well, all the better."

"Holiday Town Parade" takes over from "Oh Boy!" when the show ends its run on May 30. Resident will be Joe Loss and his Orchestra.



John Osborne's controversial musical, "The World of Paul Slickey," had its London premiere on Thursday at the Palace Theatre. Pictured are co-stars Dennis Lotis and Adrienne Corri in a scene from the play. (See review on Page 4.)

JAZZ TICKET THEFT —A WARNING

JAZZ fans were this week warned to be on the look-out for stolen JATP tickets.

A roll of 12s. 6d. tickets for Sunday's second show at the Davis Theatre, Croydon, is missing, and Mr. V. H. Clarke, the theatre's general manager, has asked the MM to warn readers against buying them.

"The tickets, which may be offered by touts, are no longer valid," said Mr. Clarke. They have been cancelled and replaced by new tickets.

Ticket touts

"The police should be informed if unauthorised sellers try to distribute 12s. 6d. stall tickets."

Mr. Clarke discovered that

about 50 tickets were missing from his box-office on Saturday morning.

"We don't know who took them, or how," he told the MM.

"Fortunately there were very few seats left in that section of the house and we knew exactly which ones had gone."

Touts were offering to buy up tickets for JATP shows outside the Royal Festival Hall and the Odeon State, Kilburn, last week-end, when JATP played the first four concerts of its tour to capacity houses.

Advance bookings throughout the tour were described as "fabulous" by Jack Higgins, of the Harold Davison office.

Tonight (Friday) the unit plays the Odeon, Glasgow, and Den travels to the Free Trade Hall, Manchester, tomorrow. (For the review of the opening concert, see page 3.)

INTRODUCING
JUKEBOX
TOP 20
See Page Six

NEW SOUND AT THE JACK OF CLUBS



Band-leader Reg Wade concert at the Jack of Clubs on Monday with his all-star quartet. Pictured above during the opening number are Rex Denby (left), Reg, Bob Howard (below) and Norman Hunt (right). Adjusting the "mix" is Jack, of Clubs owner Norman Ince. Pictured in cabaret the opening number featured in cabaret this week is Marie Perle.

Stop Press, USA

Wanted—music man
NEW YORK, Wednesday.—A music-publishing division of the top American publisher, will shortly open a new affiliated company in Great Britain. The firm will be known as **Sidmore Music, Ltd.**, and will have its office in London.
 Dick Volkers, vice-president of the American firm, will fly to London on June 8 to set up the firm. Volkers, who will stay at the Savoy, reports he is looking for a good music man to head up the operation.

No wedding bells for Judy Holliday

HOLLYWOOD, Wednesday.—Says Judy Holliday: "Gerry (Mulligan) and I have been dating for about two months but I'm not going to get married. . . . Jerry Fielding's great big band, with Buddy Collette and Conrad Gozzo, was a wild success at the new Jazz Seattle club. . . . They say that Danny Kaye is asking \$40,000 a week for Las Vegas.

Sex symbol
SAYS Eartha Kitt about her "being a universal sex symbol"—"If it were true I would have been married long ago. . . . Shirley Temple is taking singing lessons from Johnny Mathis's teacher. . . . Pat Boone's singing brother is just

NEW YORK, Wednesday. —British bandleader-singer Monty Babson continues knocking them dead in America.

Appearing on a network noon-time show on NBC radio this week, Babson received high praise from the Press.
 He is now on a disc-jockey tour promoting his current Jubilee disc release.

He is now on a disc-jockey tour promoting his current Jubilee disc release.

From HOWARD LUCRAFT

out of the army and will resume his recording career.
Just a line . . .
AN Australian woman wrote to singer Dean Martin an 8-page fan letter. . . . Arthur Fiedler is readying a film on the life of George Gershwin. . . . British drummer Les Elton has been working with Les Elton and Spike Jones.

VIP visitor
HEROLD GARNER played for the Navajo tribe recently and became an Indian reservation. . . . Jean Simmons is expected to play opposite Hugh Crubley in "Bachelor's Bay," soon to start at Fox studios. . . . Gink Lodi-bridgia is learning the mouth organ.

MEET THE STARS

with **REN GREVATT**

Big night club engagements are now being worked out by the William Morris office.
 It was reported here this week that Babson had received a note from Al Burnett, owner of London's Star Room.

The Babson combo, now being fronted by Johnny Holbrook, who apparently is in danger of being dropped from the club if Holbrook does not return in a reasonable time.
 Les Elton, who now has the sole managerial reins of Babson, lashed out at these facts, "It's too bad that Al Burnett's not making yet threats like that," he said.
 "But I'll say one thing. If Monty goes back to the States, he's not going back or a lousy 100 pounds a week. I'm really swinging now and I expect here to be in the States for three or four months at least."

FOOTNOTE: This is all correct, but it is not the whole story. The MM in London, I merely wrote to Babson asking what his future plans were.

FABIAN

Rising star
FABIAN'S star is rising. The young Chancellor Records charter singer, about whom he has been heard, where he will make a record with the Capitol group.
 He scored a personal triumph on the Peter Godek cutting and is now looking forward to two Ed Sullivan shows with a special appearance with Clark and a guest stint with his own group, the Fabians, in Avalon, on Avlon's own ABC radio network, about which Fabian's "Turn Me Loose" is the theme song of the moment here.

BUDDY RICH

Coming to Britain?
BUDDY RICH may soon make his first appearances in Britain. He is expected to be the great drummer is believed.

ready to sign contracts—probably for five years—with Joe DiMaggio's Associated Artists Agency. When the European trek would take place has not been worked out. DiMaggio says that it will be this summer.

CHRIS BARBER

Big build-up
A NEW American office of the National Jazz Federation has issued a colorful photo collection and story booklet on the Chris Barber band.
 The booklet will be used as part of the build-up for Barber's return tour of the States next autumn. It is filled with shots of the band and through Ottilie Patterson in action as performers.

A SIGHTSEEING JAZZ WEEK-END

From **BURT KORALL**

NEW YORK, Wednesday.—The Playboy Jazz Festival week-end, set for August 7, 8 and 9 in Chicago, will open with a gala Friday Club Night.
 Jazz fans, pouring into the city from all parts of the country for the biennial Play Jazz, will be able to become part of the Modern Jazz Quartet, thanks to a special evening on the lawn planned by the Festival producers.
 The evening will be highlighted by a tour of the city's leading jazz clubs.

Jazz bollet

A jazz bollet will be premiered at the Newport Jazz Festival. The bollet will be staged to the music of Modern Jazz Quartet's "Postlude," a suite inspired by the threnological Commedia dell'Arte.
 Don Douglas, Joe Zwick (trumpet), Bert Brown (sax), Jerry Dancowitz (A. Bascalia, Nick Anous, Jack Ryder, Freddie Nichols (sax), Joe Mangum (piano), Honny Page (drum), Alvin Karpis (bass), Alan Berg (saxophone), Tony Romanelli (p.) and Gus Brest (bass).

TORONTO.

TORONTO.—The Piccadilly Club, organized a few years ago by Britcher Gerald Peters to award honorees to Canadian, is planning a big dance. It will be held tonight. Friday here with Lester Labin's Orchestra present for the evening. . . . Another Britcher, Ray Slatin, is winning fan mail across his radio programme. . . . Calling Alton, Ontario, every Saturday afternoon over station CFAR.

WHERE TO SEE AND HEAR

NORMAN GRANZ' "JAZZ AT THE PHARMACON" IN LONDON

Sun · 10 · MAY · **CROYDON:** Davis Theatre
 6.0 & 8.30 p.m. SEATS: 5/-, 7/6, 10/-, 12/6, 15/-
 BOX OFFICE: Phone CRO 8311

Thur · 14 · MAY · **HAMMERSMITH:** Gaumont
 6.50 & 9.0 p.m. SEATS: 5/-, 7/6, 10/-, 12/6, 15/-, 20/-
 BOX OFFICE: Phone RIV 4081

And the Special Farewell Concerts

Sun · 17 · MAY · **KILBURN:** Gaumont
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 BOX OFFICE: Phone MAI 8081

Tickets available from Advance Box Office at each Theatre. Stamped addressed envelopes with postal applications please.

GETS

Dates with the Stars

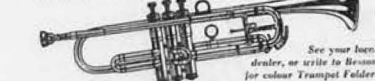
- (Week commencing May 10)
Paul Robeson
 Work: Hippodrome, 11th Park
Shirley BASSEY
 Season: Prince of Wales, W. End
 Work: Palace, Manchester
Ray CASTLE
 Work: London Palladium
Russ CONWAY
 Work: Metropolitan, W. End
Peter CRAWFORD Trio
 Work: Metropolitan, W. End
Jim DALE
 Work: Empire, Finbury Park
Toot DALLI
 Work: Hippodrome, Manchester
Russ HAMILTON
 Work: Broadway, Chichester
Michael HOLLIDAY
 Season: Granada, Harrow
 Monday: Odeon, Southend
 Tuesday: Odeon, Falmouth
 Wednesday: Odeon, Oxford
 Thursday: Granada, Kettering
 Friday: Granada, Grantham
 Saturday: Granada, Macclesfield
JAZZ AT THE PHARMACON
 Sunday: Davis Theatre
 Monday: Davis Theatre
 Tuesday: De Montfort Hall
 Wednesday: City Hall, Newmarket
 Thursday: Gaumont, Hammersmith
 Friday: Gaumont, Hammersmith
 Saturday: Gaumont, Hammersmith
KAYE RAYBURN
 Season: London Palladium
 Work: Theatre Royal, Haymarket
KING BROTHERS
 Season: London Palladium
Deana LOVIE
 Season: Palace Theatre, W. End
POLKA BOOTS
 Work: Hippodrome, Leeds
Maurice ROSS
 Work: Theatre Royal, Haymarket
FRANK VAUGHAN
 Season: London Palladium
Mateoin VAUGHAN
 Work: Empire, Chichester
Cherry WAINER
 Work: Empire, Finbury Park

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GODFREYS MANCHESTER, Tel. 2-88337/7004 PERSONAL SHOPPERS WELCOME.

NEW YORK.—Willis Conover, A boss of the "Voice of America Jazz Hour," leaves New York on May 14 for a month's international goodwill tour. He will be accompanied by the vocalists and musicians, record interviews and musical programs. He will also arrange for a group to visit America for concerts.

Willis Conover, including Spain, Tunis, Switzerland, Germany, Finland, Sweden, Denmark, Poland and France. He will be followed by Leonard Feather and Teddy Wilson.

MONTREAL.—The Art Morrow Band is going to sell on its latest radio show (reprise "Big Wafers"). The series on the CBC Trans-Canada set-up on Wednesday at 3.30-4.0 p.m., is produced by Ed Rogers and includes commentary by Henry Bauer.

COPYRIGHT RULE VARIED BY PRS

A SCHEME for charging a two percent levy on the net takings of dance halls and ballrooms for playing copyright music was varied on Monday by the Performing Right Tribunal, when it gave its first decision in London.
 It substituted a rate of one decimal cent per cent based on admission price and the formula set up in 1949—and offered individual proprietors the alternative of paying a fee of one cent, or one cent five per cent of his gross takings.
 A music proprietor who did so must give the Performing Right Society not less than 14 days notice of his intention to change the rate. The new formula varied 1957 scheme would be applied to those coming into force from November 15 of that year.

Again—it's From the way

VARIETY has always been the strongest selling point of Norman Granz's Jazz at the Phil. It is also one of its biggest drawbacks.

Viewed as a whole, the shows certainly pass an entertaining evening. But to the dedicated jazz fan it seems that most of the soloists have just about had time to warm up when they are displaced by the next galaxy of big names.

The 1959 unit is as predictable as its predecessors, with Ella Fitzgerald dominating the show both in time and talent. She alone would always be worth a pound of anybody's money—with any great moments from the other artists thrown in as a bonus.

Satisfied

I caught the second house at the Royal Festival Hall on Sunday, with their usual double bill that the vast majority of the audience were highly satisfied with what they got for their money.

The concert opened with the regular Peterson Trio—Peterson, Ray Brown and drummer Ed Thigpen, who was replaced by pianist Herb Ellis.

A few critics recently drew attention to Peterson's fantastic technique, melodic sense, timing and ear for harmony before asking why, then, he should be such a "crashing bore."

Answering his own rhetorical question, he suggested the pianist lacked taste. That, I feel, is true—to a point.

Superb robot

But even more important, to me, is his failure to arouse any sort of emotion. He seems like a superbly constructed machine—the first robot jazzman—and all his brilliance just adds up to a faultlessly executed technical exercise.

Ray Brown lived up to his reputation as a consistent polliwog on bass, and Thigpen swung expertly. Good as the drumming was, however, I think the group is improved by the change from guitar.

After three numbers the Trio was joined by Sonny Stitt, who played two Parkerish alto solos and storming tenor on "Louise Walk."

Cleverness

Once again I was disappointed, possibly because I expected too much from Stitt. I felt there was too much cleverness in the endless cascade of notes, or there was none of the loose-jointed relaxation of his recent recordings.

On day Stitt is one of the most exciting sounds on the current jazz scene, and he will certainly be heard to better advantage during the tour.

Winding-up the first half of the show was the Great Krupa Quartet.

Looking like Victor Mature playing a jazz drummer in a super, colossal movie, Krupa's confident command made a big hit with the paying customers—particularly his finale of the old Bob Crosby bass and drums feature, "Big Noise from Winnetka."

Ronnie Ball

He played with admirable control and certainly swung, albeit rather tight and stiffly when compared with Gus Johnson and Thigpen.

Bassist Jimmy Cannon played his part effectively. But Eddie Wasserman was unimpressive on tenor and frankly dull on flute in the lengthy "September Song."

"Ronnie Ball, the first Briton in a JATP unit, provided most of the musical kicks with the group, and I would have liked to hear much more of him.

BOB DAWBARN reviews JAZZ at the PHIL

After the interval came Ella with a set of standards—"Witchcraft," "Peggy Day in London Town," "They Can't Take That Away From Me," "Mountain Greenery" and "Whatever Lola Wants"—this last hardly ideal material.

Behind her, and for the whole of the second half of the show, we heard one of the best rhythm sections to sit on an English stage—Lou Levy (pno.), Herb Ellis (str.), Wilford Miedbrook (bass) and Gus Johnson (dr.).

Fine rhythm

Johnson, who disappointed me on the last tour, was the jazz drummer par excellence. Always tasteful and only obtrusive by intention, he provided just the right basis for both Ella and Roy Eldridge. Eldridge started off in fine style with hot, muted trumpet on a 12-bar riff theme. Unfortunately, he fell into the inevitable attempts to show off his technique and the number ended in a flurry of tasteless nonsense.

Following with a somewhat restrained "The Man I Love," Eldridge ended with "The Good Thing I."

Resisting the obvious invitation to be witty, I merely report that again he was fine muted, but had me gnawing my nails in anticipation of the dangers when playing open. Herb Ellis scored in his solos.

For the final 20 minutes it was back to Ella, who demonstrated her vast range—from the haunting poignancy of "Peggy" to the scathing humour of "How High the Moon."

With Ella it all sounds so easy. The breathtaking technique is almost unnoticed as that flubby, expressive voice seeps into every pore.

Breathtaking

Here is the apparent simplicity of the great artist. Is she a jazz singer or the world's greatest "pop" star? Who cares, she gets my vote in the polls every time.

How does this JATP compare with the last one? The substitution of the Krupa Quartet for Dizzy Gillespie Coleman Hawkins and Stan Getz has lessened the musical content, but increased the general entertainment value.



Ella Fitzgerald dominates the show. She alone would always be worth a pound of anybody's money—with any great moments from the other artists thrown in as a bonus, says Bob Dawbarn.

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BUISSON OBOE

Standard 15 key, 4 ring. Artist's model with improved thumb plate and speaker mechanism. Air dried ebony body, with nickel silver keys heavily silver plated.

43
GNS.

BUISSON PICCOLO

Built to the same high standard as the Buisson flute. Nickel silver heavily silver plated.

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GNS.

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Record your discs

IT is just ten years since Ditchburn Equipment Ltd., of Lytham, near Blackpool, installed their first 'Music Maker' jukebox in Blackpool.

The firm now operates 2,000 machines over the length and breadth of the British Isles—literally from Wick in the North of Scotland to Penzance on the south-west coast of England.

It is impossible to give an accurate figure but it is reliably estimated that in all there are some 10,000 boxes now operating in this country—the majority controlled by 20 or so operators, most of whom have between 200 and 500 machines under their control.

'Phonographs'

Mr. Norman Lever, general manager of Ditchburn Equipment Ltd., says: "Although 10 years ago we had only to choose 16 tunes for the first phonographs—they then like the pirates jukeboxes—it is quite a problem to build up a representative selection.

The MM won't stop me from sitting in

"THAT was great—I haven't done that for years!" said Buck Clayton after a jam-session with my band and the Alex Welsh band at Dusseldorf a week or two back.

Back had got out of the "sitting-in" habit, not through choice but because there is a very strict Musicians Union rule against it in the States.

We have a ban on "sitting-in" here, too, and it has been made clear that the Union is going to apply it more strictly.

At face value it seems quite ludicrous that there should be a rule forbidding a musician from joining his colleagues on the bandstand for an informal bout of improvisation. A great deal of creative enterprise has emerged from such collaboration.

Indeed, bebop and much of modern jazz probably owe its existence to the jam session. But, as in a great many harmless and beautiful pastimes, commercial enterprise intruded. Club promoters, finding that in the course of nature, their bandstands became crowded with musicians for the night, already decided to dispense with a regular band altogether.

FOR KICKS

Booking a trio to serve as a basic rhythm section, they set back and let nature take its course.

Sure enough every night they were furnished free of charge with anything up to a dozen musicians all sitting-in for kicks. Blatant exploitation, of course!

So the Unions, which exist primarily to protect musicians from themselves, clamped down.

In the States they do these things more thoroughly, and a musician who breaks the rule is in trouble. In Britain, we cherish the

MM's JUKEBOX TOP 20

This week, on page 6, the MELODY MAKER presents its first-ever list of the ten most-played records in Britain's jukeboxes. The list, which will appear weekly, is culled from an analysis of the 2,000 MUSIC MAKER jukeboxes operated throughout Britain by Ditchburn Equipment, Ltd. This is another MM service to its record-buying readers and gives a cross-section of record taste and preference over the whole country.

"Now that we have 2,000 machines, many of which offer up to 200 tunes, our problems are multiplied even further because we have a much wider audience to satisfy.

"One cannot trust to luck. Nor can one build up a list of records for just one section of the public, as users today cover several categories.

"Any large-scale operator must find out what people want to hear. There are thousands of records to choose from and he must take into consideration a dozen different elements when choosing a programme for any one machine.

He must first classify the locations which fall under one of half-a-dozen headings—snack and coffee bars, restaurants, public houses, canteens, clubs and amusement arcades—each with its differing patronage.

Having classified the locations, the patrons themselves

come under review—teenagers, businessmen, housewives, manual workers.

"Sex comes into consideration, too. Some canteens can be all-female, some clubs all-male.

Ask patrons

"Having got to know your patrons, there is only one way of discovering their latest in records—ask them! Then we can start to build up a list of records for any one machine.

"Along with the preferences now ascertained, we include top, pops, standards, C&W, jazz, rhythm-and-blues, old favourites and semi-classics.

"And in the larger selection machines, we even cater for people of foreign extraction—they abound in the big cities.

"One of our major problems now becomes that of dealing with new records of tunes that the public has not yet heard. So we have to back our judgment as pickers of future

"Record manufacturers help by sending us advance pressings to consider. We study American charts to find out U.S. records have fared over

"This highlights the useful philosophy that rules are made to be broken.

And this rule has been consistently ignored ever since it was introduced. Indeed, I doubt if many musicians even know of it until they read the Union's announcement last week that it was going to tighten up.

With the deepest respect, I must give notice that, as far as I am concerned, it can tighten up until it bursts a blood-vessel.

In company with most jazz musicians, I shall continue to exercise the right of refusal or not to sit-in as I choose.

It is also an unnecessary "BAD RULE." In suppressing freedom of expression, in putting a curb on creativity, it creates evil far greater than that which it is designed to prevent.

It is also an unnecessary "BAD RULE." The musician finds that his casual "sitting-in" is being exploited when the remedy is in his own hands.

'JAZZ PARTY'

Most of us at some time have had the experience of accepting an invitation to a "jazz party" only to find our appearance advertised in advance. If this chicanery offends us, we can stay away. I always do.

At the very club in Dusseldorf in which we jammed with Buck, the management kept buzzing around us in agitation. "When are you going to play?" The people, they are impatient.

We made it clear, in no uncertain terms, that it was our own affair and that it was no concern of management or customers whether we played or not.

Then we waited until most of the people had gone home and had ourselves a ball.

If any promoter ever tries to influence my free choice in the matter of sitting-in, I am ready to assert my independence with the toe of my boot. And that goes for Union officials, too.

Des of popularity charts in helping us to discover the right mixture.

"And we soon find out if we are wrong. The popularity meters on our boxes quickly tell us if a record is being regularly played. They are checked either weekly or fortnightly to keep us right up to date.

"In the past, there have been complaints of the noise nuisance from phonographs; that doesn't apply today as all modern machines are equipped with automatic volume control—by means of which all records are played at the same volume.

"What we have to remember is that the public which pays the piper expects to call the tune. For this reason alone, we move heaven and earth to ensure that our 'Music Makers' give the widest selection of records to the greatest possible audience."

All classes

The modern jukebox—or phonograph, whichever title you prefer—is no longer a polka, raucous, noise-making machine.

The latest type operates extended play as well as single discs, is equipped for stereophonic sound and, according to its location, can be programmed with all types of record—from pops to classics.

The number of locations is increasing every day, and more and more fans are able to hear a greater number of records than they could ever hope to buy—which can't be a bad thing.

JERRY DAWSON



Kenny Dorham

AMERICAN musicians are still flooding into Paris (except Henry Kahn from Paris).

The "Blue Note" and the "Club St. Germain," among others, generally have a jazz star on the stand.

Latest big name to play the "St. Germain" is trumpeter Kenny Dorham, who has played with Dizzy Gillespie—his first real job, he told me—Billy Eckstine, Coleman Hawkins, Louis Armstrong and Charlie Parker.

In 1949 he figured at the Paris Festival and has wanted to come back to Europe. He added he would like to settle in Sweden. "I don't know what you folks have, but jazz music seems to mean more to you than it does to American fans."

FIRST TIME IN THIS COUNTRY

EXCITING EVEN MUSICAL INSTRUMENT Everybody can Play!

The musical novelty that has swept the Continent—the sensation of 1959—the HOHNER MELODICA—now available through BELL ACCORDIONS.

Played like a woodwind, it has the versatility, power and beautiful tone of a high-class Harmonica. Simple piano-type keyboard. Perfect tuning.

The MELODICA makes a second instrument for the Pianist or Accordionist in the small group or orchestra at a fantastically low cost. Can be played through microphone if desired. Plays melody, harmony, and chord accompaniment. When you have heard it you will want to buy one, and they can be obtained post free direct from the address below.

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'FOR ME IT MUST BE JAZZ'—'IT MUST BE JAZZ'—'IT MUST BE JAZZ'

RONNIE BALL, Birmingham-born piano player with the Gene Krupa Quartet, looks much the same as last time I saw him. That is to say, rather more like a keen mathematician than a jazzman.

In fact, he is about eight years older and a trifle more American in speech habits. And his piano playing, at the Festival Hall and Gaumont State last weekend, sounded different from what I could recall.

But his demeanour at the piano was as serious and unassuming as ever. Indeed, it contrasted so sharply with Krupa's smiling animation that I found myself wondering what the super-sunburst drummer thought of it all. It turned out that he approved.

Ronnie followed a tough man in... Teddy Napoleon. He was a showman, Krupa said. "But by virtue of his rerevnesence, Ronnie's a showman that way."

Ball, who has been with Krupa about six months, said he was enjoying the experience and learning something. Most of the people I've spoken to believe he adds value to the quartet's music.

Good chance

WHAT does Ball think are the best chances for a British pianist in the United States today?

"I'd say good, though it depends whether you do, or if he wants to accompany, okay, it's a safe job. And there are others to be had."

Ball is not so sure it is not easy to still in one town and play jazz. It has to be other than that for long. And, of course, you cannot expect to lead your own group right away.

This World of Jazz

By MAX JONES

"Personally, I don't want to go into accompaniment or studio work. It can be financially attractive, but once you get into that field, you're liable to get stuck in it."

Tristano

IN his own case, said Ronnie Ball, it seemed that in the first year he would have to work with anyone he could.

He had begun studying with Lennie Tristano during his "Queen Mary" days, and when he emigrated the studies continued—"until about four years ago."

"I was working a day thing for a while," said Ball. "Then I got a union card and began playing in the evenings, with Charlie Parker, Kai Winding and Bill Harris among others."

Working like this till five, then club dates from 10 till four, did my good. I had no good after a few months of that, when I spent 10 months in hospital. Yes, I'm completely recovered. Rightly after hospital I joined Lee Konitz, and stayed maybe a year and a half. Since then I've done a lot of recording. I've played with Warren Marsh in Los Angeles with Jay and Kay Bludny Rich and Gene.

"The time with Warner—it was a co-operative group really—turned out to be one of the most enjoyable of my life."

Creativity

ON his first return visit since he had departed in January, 1952, Ball had had much to say about the current British scene.

"I don't see a lot of touch with what's happening here," he explained. "I've only heard a couple of things like Feld-

man played me, so I'd rather not say anything about jazz in Britain. I can tell you that Yuck's done well in America."

I asked him what he thought were the main changes in his own playing since he left here.

He said: "Well, I hope I have a great deal more technique than I did then. But the main difference, I would say, is that I've improved in creativity. That has come from studying with Tristano and working with so many inspiring musicians."

"If any credit is due, I must give it to Lennie. He really broadened my outlook about lots of things. Of course, working with American drummers and bass players did no harm."

"I wouldn't give an opinion today, but when I was here rhythm sections were something else."

Ambitions

AMBITIONS? Ball said he would like to have a trio again, or preferably a quartet.

"I've had two trios," he said. "One in New York, one on the coast—with Red Mitchell and Jim Hall. That was great, but I like to play with a horn as well."

"The interplay is fascinating, the intermingling of ideas, like when I was with Warner, we could improvise together. We'd often use the piano as a loud horn."

"That's what I'd like to do—have a group with one or two horns."

Improvisation

THROUGHOUT the conversation, Ronnie Ball emphasised his intention to stay in jazz.

There was plenty of scope for pianists in other fields, he said, for him it had to be jazz. And he doesn't care too much what kind of jazz.

"I don't believe in styles," he said. "Not less a basis for evaluation. I learned tolerance from Lennie, studying with him. He goes right back to



● Ronnie Ball

Louis Morton and so on, then on through Roy and the rest. . . .
When I was with Konitz, we played at the Bisceryville in Boston. The room downstairs had a very good band which included Buck Clayton, Vic Dickenson and Pee Wee Russell. I enjoyed listening to them.

Schism

"**T**HERE'S been such a schism between modern jazzmen and others," said Ronnie Ball. "I don't see any sense in it. Improvisation is important wherever it's found."

"Naturally I admire brilliant musicianship on any plane, but it's creative musicianship that inspires me. That is why I enjoy Lennie so much. Improvising is all he tries to do."

"When you go for that creative streak, sometimes your ideas fall apart. But when it does happen, it's a unique thing."

Whom did Ronnie Ball consider to be creators on this exalted level? Tristano, Bird, Bud Powell, Lester.

Jazz on the air

(Times: EST/EST)

SATURDAY, MAY 9:

- 12:17-12:40 p.m. A: 11:20pm. Gannett
- 1:15-1:40 C: 2: Down Town Jazz
- 3:53-3:57 Z: Swing Serenade
- 5:30-6:00 H: Hollywood Music Views
- 6:25-6:30 C: 7: Pom. Jazz Trio
- 8:35-9:00 M: Steve Kane
- 9:15-9:45 T: James Flanagan, Carl, M.G., Mathis
- 9:55-10:15 W: Unusual Saturday Night
- 9:58-10:30 W: Jazz Time
- 10:15-10:45 H: 11: America's Pop Music
- 11:15-11:45 T: Dix-Gate-Reach, Peter-Herb, Herb, Ray Brown, Knott, Louis
- 11:45-12:15 P: 1: Jazz Microprogress
- 12:30-12:35 P: 2: Jazz Salon
- 12:45-1:15 Y: Jazz Gallery
- 1:30-2:00 a.m. J: Dancing On Two Continents
- 12:59-1:30 a.m. T: Report of 5:13
- 1:30-2:00 H: Hollywood-New York

SUNDAY, MAY 10:

- 8:15-9:00 p.m. T: Shaw, James, Julie Leamon, Sinatra
- 9:15-9:30 T: 8:4. Garner, Du. T. B. G. Puff. Gordon, Hank
- 10:15-10:30 P: 1: Jazz Microprogress
- 10:30-10:35 P: 2: Jazz Salon
- 10:45-11:15 P: 3: Jazz Gallery
- 11:30-12:15 a.m. T: Report of 5:13
- 12:30-1:00 H: Hollywood-New York

MONDAY, MAY 11:

- 11:15-11:45 a.m. B: Jazz Requests
- 12:15-12:30 p.m. C: Pia. Bach Trio
- 1:30-2:00 T: 1: Swing Love, Sweet
- 2:00-2:30 T: 2: Jazz
- 8:00-8:30 T: Y. and J.D. Jackie Davis, James, Mattaly
- 9:15-10:15 T: New Zealand Annie Hous-Mulligan, Tyrone Glenn, Luvy Jacobs, and re-entrance of Luvy Housday, Ella, Joseph J. Heywood
- 10:15-10:30 A: 1: Jazz Corner-Dianah
- 10:30-11:00 A: 2: Jazz Hour
- 11:00-11:30 A: 3: Jazz Corner-Dianah
- 11:30-12:15 T: 4: Jazz Corner-Dianah
- 12:15-12:30 A: 5: Jazz Corner-Dianah
- 12:30-1:15 a.m. T: Report of 5:13

TUESDAY, MAY 12:

- 1:30-2:00 a.m. C: 2: Jazz
- 6:00-6:30 X: Jazz Programme
- 6:30-7:00 X: Show, McKinley, Billy May's re-created Luvy Gordon
- 7:00-7:30 T: Holiday-Howard 1944
- 8:00-8:30 M: Miles D. Kenitz, Louis
- 10:15-10:30 A: 1: Jazz In The Night
- 10:30-10:45 A: 2: Jazz In The Night
- 11:00-11:15 A: 3: Jazz In The Night
- 11:15-12:15 P: 4: Jazz In The Night
- 12:15-12:30 a.m. T: Report of 5:13

WEDNESDAY, MAY 13:

- 5:00-5:30 p.m. Y: For Jazz Fans
- 5:30-6:00 T: Jazz Session
- 8:15-9:00 T: Market, Antonio, Quincy J., Y.D.

- 8:15-9:00 T: James Brothers Of
- 9:00-9:30 T: Where Or When? Variations, Krupa, Urbus Green, Matt Gary, Peterson
- 9:30-10:00 A: 1: Jazz In The Night
- 10:00-10:15 A: 2: Jazz News and News
- 10:15-10:30 A: 3: Jazz News and News
- 10:30-10:45 A: 4: Jazz News and News
- 10:45-11:00 A: 5: Jazz News and News
- 11:00-11:15 A: 6: Jazz News and News
- 11:15-11:30 A: 7: Jazz News and News
- 11:30-11:45 A: 8: Jazz News and News
- 11:45-12:00 A: 9: Jazz News and News
- 12:00-12:15 A: 10: Jazz News and News
- 12:15-12:30 A: 11: Jazz News and News
- 12:30-12:45 A: 12: Jazz News and News

THURSDAY, MAY 14:

- 9:30-9:45 p.m. C: 2: Herbst and T.
- 9:45-10:00 P: 3: Eita, Quincy J. Vachal, Bass
- 10:00-10:15 P: 4: Bass with Mulligan
- 10:15-10:30 P: 5: Traditional (28)
- 10:30-10:45 P: 6: Jazz In The Night
- 10:45-11:00 P: 7: New Sounds
- 11:00-11:15 P: 8: Jazz Club
- 11:15-11:30 P: 9: Bechet, Kenton
- 11:30-11:45 P: 10: Report of 5:13
- 11:45-12:00 A.M. T: Report of 5:13

FRIDAY, MAY 15:

- 5:00-5:30 p.m. K: Jazz by Haska
- 5:30-6:00 P: 1: Birkhead Ork
- 6:00-6:30 P: 2: Jazz Session
- 6:30-7:00 P: 3: T. & G. Yarn, Sinatra, Gus Bunn, Crosby-Gibson
- 7:00-7:30 P: 4: Jazz mit Joe
- 7:30-8:00 P: 5: Louis, Tyrone Glenn, Andrew-Edison, Paddy Lee
- 8:00-8:30 P: 6: The Real Jazz
- 8:30-9:00 A: 7: Jazz In The Night
- 9:00-9:30 A: 8: Jazz Programme
- 9:30-10:00 A: 9: Jazz Programme
- 10:00-10:30 A: 10: Jazz Programme
- 10:30-11:00 A: 11: Jazz Programme
- 11:00-11:30 A: 12: Jazz Programme
- 11:30-12:00 A.M. T: Report of 5:13
- Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METERS

- A: WFF France 1: 1-1923- 48.33
- 2-102
- B: KLF France 2: 293- 216- 300
- 273- 483
- C: HLF France 1- 402- 2- 286
- D: BBC 1- 484- 1- 200- 247
- F: Belgian Radio: 1- 484- 3- 274- 2- 286
- G: Radio Eireann: 308
- H: ABC Australia: 300
- I: APTN: 344- 271- 542
- K: ABC Australia: 3371- 305- 240- 306- 300- 40 band
- L: NR Ohio: 270- 327- 230- 471- 16
- 2- 21 band
- M: RDR Australia: 322- 475
- N: BBC France: 306
- O: Duple 1: 502
- P: WMA 1: 484- 815- 18- 31- 41- 48m bands, 12:30- 17:24 U.S.W.
- U: U.S. 1: 484- 815- 18- 31- 41- 48m bands, 12:30- 17:24 U.S.W.
- V: DANFORSK: 211
- W: ABC Australia: 300- 40
- X: BBC Birmingham: 307
- Y: BBC London: 308
- Z: BBC Opera London: 303- 31- 2 band

by F. W. STREET

What is the **AVEDIS ZILDJIAN** cymbal set-up of your favorite drum star?



Above (1/2 actual size) is a sample page of the new 48 piece "Cymbal Set-Ups of Famous Drummers" book which is just off the press.

Write for your free copy to—

AVEDIS ZILDJIAN COMPANY
89 FAYETTE STREET • NORTH QUINCY, MASS., U.S.A.

NEWSBOX

Jerry Dawson
A PETITION is being sent by local jazz fan Dennis Ferrett to Impresario Harold Davison asking why the American bands coming to England never play Leamington.

At one time, they all appeared at the Leamington Ballroom—Stan Kenton and Lionel Hampton among them. But no similar visits have been arranged since, he said.

On May 10, Cuddihy Dudley will be the attraction to lead a tour of Germany. The new Unicorn Club opens in Liverpool. Residents will be invited to the club on Tuesday and Wednesday.

Music Shop
DUMMER Sheehan, Pearlwood and bossa Miriam Wood have left Dinah Lee's band to start their own confectionery shop in Sheehan's native Torridge.

AIR DATES... The Jimmy Henderson Trio (on Jimmy Royal), Cec Davies (bass) and Ken Gledhill (drums) are touring the region on dates on May 23 at the Leamington Ballroom.

SINGERS... Glamorous Yana appears tomorrow (Saturday) at the Plaza and on Sunday at the Leamington Ballroom.

On tour
BERNARD DELFONT has David Brighton, Hippodrome M1 Syd Sharpe to conduct for Harry Secombe's two weeks at Leamington Empire (June 1) and two at Birmingham (14th), prior to the above opening at Brighton for the summer.

TOPS—Teddy Johnson and the Tops return to Variety for one week only to appear at the Leamington Ballroom on May 11. They will summer at Torquay, Plymouth and Leamington.

Selmer ACCESSORIES AT YOUR LOCAL DEALER

Hofner GUITAR PICK-UP
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Adjustable for Alto or Bass
patented 1/2 year. Complete with travel case.

Selmer 114 CHARING CROSS ROAD, W.C.2

Acker Bilk will follow Barber to EMI

ANGRY YOUNG BANDLEADER

CHRIS BARBER was an angry young bandleader this week. Someone tied the front of his new Lotus car.
While Chris and the band were playing at Leamington on Tuesday night, he was annoyed to find the front of his new Lotus car tied.

EMF leader Acker Bilk is to follow Chris Barber to EMI's Columbia label.
This is one of the biggest label switches in the Hit Parade market, and is just part of a big-money deal negotiated by EMI's Preston, boss of Record Supervision, Ltd.

AMERICAN folk singer Burl Ives, awarded an Oscar for his acting performance in "The Big Country" film, is due in Britain on June 4.
Ives, who is celebrating his 50th birthday here—on June 14. At present, negotiations were proceeding for Burl to appear in a stage play in London and also to appear on TV.

IDO MARTIN BAND AT EL TORO
An American Band open at El Toro, Swiss Cottage, N.W., on Tuesday after a long spell at the Club de la Cote d'Azur.

Disc sessions
Final sessions for this picture will be shot at Shepperton Studios, Uxbridge, on Tuesday. Plans are also under way to record two in London on Tuesday and Wednesday.

A BAND GAMBLE THAT PAID OFF
A summer season in Cornwall, or risk free-lancing in Town? The British Herald Orchestra (right) have been chosen to play at Julie Anderson's wedding reception at the Royal Albert Hall, London, on Tuesday.

ON PARADE
Frank Weir and his band have been booked for the USAF base at Leamington for the months of June and July.

ROSEMARY SQUIRES in "Army Game"
SINGER Rosemary Squires will spend the summer season with television's Army Game show at Blackpool Hippodrome, opening on June 29.

EIGHT BANDS AT MUSIC BALL
Eight bands played at the 12th annual Musicians' Ball on Wednesday the Royal, Tottenham. They were the London Students Orchestra, Bobby Arnold's Quintet, the Colin Brooks Band, Ron Christ and the Latimers, Jimmy Hancock & Sapphire, Buddy Kaye and the Kentons, Shirley Boney, Eddy Oliver, Benjamin Franklin, the Three Monarchs, the Peter Crawford Trio, and pianist Roy Stevens are at the Queen's in Ruby Murray, Tommy Price, Audrey Jean and the Three Monarchs.

Cricket stars v...



On May 11 further boost the Columbia label.
Chris Barter Bandbox, to be based in June, will be touring Ottilie Patterson.

Compensation
As compensation for the loss of these two artists, EMI have signed up Mick Mulligan through Record Supervision. His first LP will be a Diamond label.

Pye sign Colpix
Pye Records' first week took over the British distribution for Columbia Pictures last year. The new signings include a film LP starring Billy DeWolfe and Fred Astaire, and Sonny King. For Letters Only.

Jazz artist wins Beaulieu award

POSTERS submitted from all over Britain for display in connection with the Beaulieu Jazz Festival were judged this week by a committee comprising Lord and Lady Montagu Sir Hugh Casson, Barry Barron, Director of Television for McCann-Erickson Advertising, Ltd. and Pat Brand.

THE UPPER RANKS
Wulf Hay and his Orchestra, who recently concluded a season for the Bank Organization at the Majestic Ballroom, Newcastle, have been asked to return there at the beginning of June, despite an alternative offer to play in Germany.

Well done!
The management of the Blue Lagoon, Curlewby Street, W, has acknowledged the success of the recently installed Jimmy Grindley 110 by augmenting the group with the popular Dick Heckstall-Smith, who returns to form after two years absence.

DISC FIRM FOR PAUL ROBESON
Paul Robeson, agent Harold Davison and Record Supervision Ltd. have signed a three-year contract with EMI's Columbia label. Paul will record Paul and we shall sell the records to different companies throughout the world.

All roads lead...
Plans for an far ahead as Cornwall, Hampshire, Dorset and South Wales have already arranged to visit the Colston Arms, Bristol, on May 18.

LUCKY HORSESHOE
When the Ted Heath Annual three-week holiday on May 18 found Les Gilbert will commence "doubling" with the band.

Deputy
Mr. Sir was brought up in the Beaulieu music scene. He told the Melody Maker this week that he is still capable of running the place whenever Mr. playing.

Gala opening
A number of star musicians are expected to attend their opening night.

TERRY DENE
There's no fool like a young fool
F 1138

I SURRENDER SHIRLEY SANDS
F 1134

The KALIN TWINS COOL
05797

PLATTERS BACK FOR NINE-WEEK VARIETY

The Platters, America's hit-selling disc team, return to Britain next week for a nine-week variety tour.
It opens at the Leeds Empire on Monday, May 13. The follow-up dates are: Empire, Finsbury Park (25th), Empire, Chiswick (June 1), Theatre Royal, Hanley (8th), Empire, Glasgow (22nd), Hippodrome, Birmingham (29th), Empire, Newcastle (July 6), and Hippodrome, Manchester (13th).

STARS FETED BY VARIETY CLUB
FOURTEEN leading Show Bus new personalities will be the guests of honour at the Variety Club of Great Britain's annual luncheon at the Grosvenor Hotel, W, on Wednesday.

DAVID HUGHES FOR 'CARISSIMA' ROLE
DAVID HUGHES on Wednesday was chosen to replace Matthew Goniwe as the lead role in the BBC-TV's White Monday production of "Carissima" which stars Cissy Houston.

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Star Spotlight

ROY CASTLE, the Dennis Coleman Singers, Jackie Rae, Louise Trail and the Sydney Simons Orchestra are among stars appearing in a charity concert at the London Hippodrome on Sunday, May 31.

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Steve Race to MD Hallé Orchestra

PIANIST, MD and MM columnist Steve Race is to conduct the Manchester's famous Hallé Orchestra on May 26, as part of the first Brighton International Festival of Music. Steve will conduct the Orchestra for "Variations on a Shostakovich Theme," his arrangement of the "Shostakovich Eyes," as it might have been written by various classical composers.

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RECORDS MAGAZINE: There's a new colour portrait of Max Bygraves on the front cover of the May issue. 16 pages of pictures and features to interest all record enthusiasts; details of all Decca-group discs and mono releases; a monthly guide to the best of the new records. Slipcase from your dealer or newsagent. THE DECCA RECORD COMPANY LTD. DECCA HOUSE, ALBERT EMBANKMENT, LONDON SE1

Advertisement for Decca Records featuring Shirley Sands, Terry Dene, The Kalin Twins, and Billy Williams. Includes album covers and promotional text.

Advertisement for Film Cameras Focus on Jazz Shuffle. Promotes a floating festival of jazz from Tower Bridge to Margate on June 21.

Advertisement for Bert Weedon at his best on a Hofner guitar. Features a photo of Bert Weedon playing a Hofner guitar.

Advertisement for Selmer 114 Charing Cross Road, W.C.2. Promotes Selmer guitars and accessories, featuring a photo of a Selmer guitar.

You Can't Beat it with



If only for the sake of completeness, I should have liked to report that an enterprising manufacturer is launching a battery-operated TV set.

This is not scheduled, so the new season's lightweight portable equipment cannot encompass sound and vision. A pity. Next year perhaps. Yet I can't help noting that during the run of the 1958 Radio Show, Vidor exhibited a working model of a transistor TV receiver which proved a regular eye-stopper.

From laboratory

It effectively demonstrated that could be accomplished by batteries and transistors in the laboratory. An experimental prototype last year... maybe a commercial proposition a few years hence. Ecco's transportable TV set.

ALFRED SORKIN

Advice Bureau Manager, 'Electrical and Radio Trading'

presents a new-season's guide to portable equipment

not transistorised, is no longer in production. This, you may recall, could be operated via car batteries or mains supply, and had a 9-inch tube.

The set was a popular installation in Rolls-Royce cars. Only last week I saw a chauffeur viewing an afternoon BBC offering while comfortably ensconced in the plush upholstery of his master's wagon.

There are now nearly 50 makers of "personal" and portable radio sets and audio equipment. As the design tendency is to call for transistors, a few words of explanation on the development of this diminutive component seem to be called for.

Electronic science is being transformed by the transistor. Remembering that its applica-

tions in the field of guided missiles and computers are immense, the intriguing thing is that it is an indirect descendant of the crystal and catwhisker with which many men, smitten by the radio bug, played in the ' twenties.

And in point of fact, the very first transistors were simply two catwhiskers a few thousandths of an inch apart making contact with a piece of germanium or silicon crystal.

The rest of the story is one of unremitting development. This baby, of hybrid origin and one-time indeterminate future, has become the radio trader's biggest potential money spinner.

Certain extras

The British radio industry is now on the look-out for sets which perform impressively and, in my opinion, at least as well as anything made elsewhere.

For our purposes, it is sufficient to observe that the transistor is similar to a valve but with certain plusses.

Mainly one is that the power supply is obtained at very low voltages and currents. Another is that, being very small and light, the component is mechanically robust and needs no evacuated container.

Disadvantages include limitation of frequency range, sensitivity to temperature, and greater first cost six-o-six the valve. But these problems are insoluble.

Versatility is the theme of today's transistor sets. All the large, middle, and a few of the not-so-large, are now claimed to give "big-set" performance.

Competitive

This is an achievement because to think that a transistorised product is more economical to run than the valve counter-part—and just the consideration which makes it competitive, despite the higher initial outlay.

A useful feature noticed in an increasing number of models is the fitting of standard car radio aerial sockets, saving the purchaser the extra licence needed for a car radio.

And so far as reliability goes, both valve and transistor types generally share the ruggedness

of a series circuit in tried and proved designs. Taking a look at what the makers are offering, we are all right first on Soundwave, a young firm with up-to-date ideas. Brand new is model SP600/1 at 30 gns., a battery-operated stereo record player.

Turntable has four speeds, and two amplifiers and speaker units are employed—the latter detachable from the player unit. Pickup is a hi-fi turnover to play all discs.

Two more players are the 144 gns. Dians for 45 rpm only and a four-speed version at 181 gns. Running times are 180 and 150 hours respectively.

Another four-speed mono transistorised player, also equipped with quick-change U2 torch batteries, is the Four Seasons by Electric Audio Reproducers. This uses a printed circuit amplifier and a low noise, low consumption motor. Weight less than 10 lb. Price? A keen 155 gns.

For imminent release is Champion's lightweight (8 lb.) four-speed record player typed as model 802, giving 100-150 hours' playing time from a 6-volt battery. Four transistors are employed and the cabinet is covered in washable Rexine. Price quoted is 181 gns.

Over to radio and to the Ultra TR100, a transistor "in-door and out-door" set designed to meet virtually every requirement. Cabinet is polished wood with carrying handle. The circuit utilises six transistors and battery life is claimed to top 700 hours. A car aerial socket

and a 5-inch speaker are in the specification. Price is 21 gns. Perdio is a pioneering name in all-transistor midset radios. The current range includes the Super 7, a handling-type case model finished in ivory, red or blue.

Two warbands are covered and there are aerial, earphone and tape sockets. Optional accessories comprise a bracket for car fixing, car aerial, earphone, tape plug and plastic carrier. Basic price £18 10s.

The Five models, comprehensive as can be, range from the 274 gns. luxury international for mains/battery operation to the 12 gns. Travel Case.

Emerson's transistor set, 18 gns., is made in this country under licence from the American company of the same name. Two band coverage, built-in aerial, socket for personal listening, a "Newbreak" plastic case, and pen-light batteries are a few of its features.

Value for money

An imported transistorised tape recorder is the Clarion, marketed by GBC Electronic Industries at the remarkable price of 25 gns., mike included. The machine takes 3-inch spools and provides twin track operation.

AM FM battery sets of the valve variety are made by Bere and Ever Ready, marketed by GBC Electronic Industries at the remarkable price of 25 gns., mike included. The machine takes 3-inch spools and provides twin track operation.

TO BE STRICTLY ACCURATE RECORD WITH THE Regentone RT 51

You can build up a lasting family album in sound with the wonderful Regentone RT 51... capture memorable occasions and keep them permanently recorded on tape. The RT 51 has all the features to look for in a tape recorder, and at a remarkably low price, it's been specially designed to give you virtually a recording studio in your own home.

RT 51
Three playing speeds: 1 1/2", 3" and 7 1/2" per second. Six hours playing time. Pause lever to simplify editing. Printed circuit with all its reliability. Separate bass and treble tone controls. Large speaker gives true fidelity sound. Microphone and radio or gram inputs can be mixed. Minimum noise three-motor operation.

49 Gns. Microphone, tape and turntable supplied.



Ask your dealer about the H.P. and Retail facilities

Please send me full details of your new Tape Recorder RT51

NAME _____

ADDRESS _____

Dept. M.M., Regentone Radio & Television Ltd., Ramford, Essex

You'd better get a Regentone by the sound of it!

And for those records

A NEW conception in record storage systems, made by Alpha Plastic Products and in the shops gets my vote. Imaginatively styled and bound in a choice of six compelling colours, these discs are not only kept discs in mint condition but will adorn any shelf or bookcase.

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* **WANTED—A NEW LOOK FOR TV MUSICALS: SEE PAGE 14**

ITV PARADE

Edited by TONY BROWN

Will machines control our TV viewing?

The future of television in Britain is in the hands of machines—robots of the electronic age masquerading under the title of "viewer research." The danger is that the ratings they produce may be taken too seriously by ITV programme companies.

One research organisation, Nielsen, Ltd. claims to offer the most advanced audience-measurement service yet.

This is how it works: a number of homes are selected as samples. Electrical equipment is installed and connected via a GPO line to a control mechanism.

From there, a reading is sent by teleprinter to the company's Oxford headquarters, where it is automatically decoded and processed by sorters, calculators, computers and printers. The rating of a show can be produced in minutes. Another system, Instam, records the channel being received in sample homes, when viewers switch to another channel and when they switch off. It also provides comparative viewing figures for both the ITV and BBC transmissions.

The snag is that the machines can't think. Programme planners are given ratings—but only in figures. Those figures show merely that a TV set is in use and what programme is being received.

What they do not reveal is whether the show is being watched by any member of the family. And, if so, whether any interest is being shown. In many homes, a particular programme may be kept on merely to ensure that the following one isn't missed.

SHOWS MIGHT BE AXED

The BBC system, with all its weaknesses, may give a more accurate guide. Investigators make personal contact with every member of the family. And, if so, whether but also which particular programmes gave the most enjoyment.

And according to a BBC spokesman, this method is not likely to be changed, even with the advent of automatic assessors.

The consequences of any slavish following of the Ratings Books could be dire for jazz fans. ITV bigwigs hypnotised by figures would "kill" any minority subject.

Many excellent shows might be axed before they were given the chance of wooing viewers away from a top show on the rival channel. TV standards could very speedily be lowered that way.

asks
MICHAEL THOMAS

'West Side Story' on TV



An excerpt from the musical stage hit, *'West Side Story'*, will be televised by **ATV** on May 24. Transmission will come from Her Majesty's Theatre, Regent Street, London. American composer of *'West Side Story'* and the librettist, Leonard Bernstein, appears in "Monitor" (BBC-TV) on Sunday, May 22, in London to see the British productions of both. Pictures above show Maria Waters and Don McKay, stars of *'West Side Story'* and the librettist, Leonard Bernstein.

TV names in the news

JOE (Mr. Piano) Henderson is featured in BBC-TV's "A to Z" best Wednesday, introduced by Alan Melville, "A to Z for Piano." Joe also features in ATV's "Music Shop" on May 24.



Joe Henderson

GUESTS on "Vera Lynn Sings" May 23, are the London One Quartet and the Playboys.

FRANK CORDELL has arranged the *Hans May* music for BBC-TV's *Wall Monday* production of "Carnegie, starring Ginger Rogers. Book for the show was written by BBC-TV Lights Entertainment chief Eric Hinchey. Musical Director is Eric Robinson.

SOPHIE TUCKER—the last of the *Red Hot Mamas*—sings the hit on ATV's "Sunday Night At The London Palladium" this weekend, May 24.

BRUCE FORSYTH, the *Rope* Sisters' Cherry Walker, Al Saxon and Shane Rimmer are the guest stars on ATV's "Jack London Show" on Wednesday (11 P.M.).

"IT'S ONLY MAKE BELIEVE" did star Conway Twitty arrived on Tuesday. His first TV appearance on ABC-TV's "On Bay" show this Saturday and on May 24.

THE *Hi-Fi's* are brought to the home screens this Sunday in a three-part series on ITV. Another American importer, *Yus Dennis*, also shares the bill. *Yus Dennis* and Southern railway must miss them. The *Monty Python* show is deemed only on the Midlands and North.

SINGER Jim Dale widens his scope as an entertainer in a three-part series on TV, "Yus Dennis" starting on June 22 for at least 13 weeks. Starting in the show with Jim will be the *Monty Python* show. Jim Dale, a singer, one of whom will be resident.

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WHEN is someone going to present a summer series of jazz concerts—say once or twice a week—in one of London's parks?

The idea has proved popular in New York's Central Park, so why not here?

I am sure many people would prefer an open-air show on a warm summer evening to being crammed into a small, overcrowded cellar.—J. C. Adams, Leeds.

♣ LP WINNER.

Jazz fans, unite!

GRANDMA BBC is at it again! Nearly one-tenth of our precious hour of recorded jazz has been lopped off to make way on Saturdays for the English National Game.

This reduction in recorded jazz air time is made year after year. For once let's do something about it. There are about 100,000 of us who take jazz seriously. If we write one letter each, the BBC might—just might—change the time of the Saturday programme.—L. Perry, Edgware, Middlesex.

MAILBAG

No subsidy

THE arts are to be subsidised to the tune of £1,000,000 a year for the next 10 years. This is not included (though it has proved itself an art after performance by such artists as Ella, Sinatra, Ellington and Basie.

This must make jazz the only art form which is standing on its own feet, without subsidy.—A. Frankham, Liverpool.

Another 6d.

HOW mean can you get? On a 6d. saying 35s. each for two LPs, I was asked to pay an extra 6d. each for Polythene covers, in place of paper ones supplied by the maker.

I notice that most companies manage to supply Polythene covers—with no extra charge.—C. R. Holmes, Basildon.

Cheap discs

I AM sick of complaints about the high cost of jazz records. Connoisseurs of other art forms sometimes have to

Help for Jimmy

I AM sorry to report that Jimmy has had his records and LPs stolen. I have had his records and LPs stolen in a street in the area of the school. I have had his records and LPs stolen in a street in the area of the school. I have had his records and LPs stolen in a street in the area of the school.

On their Ellington Plays Ellington—EP the boys swing all the way. I've only one complaint—should have been an LP.—J. Wilks, Cheam, Surrey.

More Ray, please

The Ray Ellington Quartet must be one of the most underrated groups in the country.

On their Ellington Plays Ellington—EP the boys swing all the way. I've only one complaint—should have been an LP.—J. Wilks, Cheam, Surrey.

Latecomers

CANNOT something be done about the habitual latecomers to jazz concerts? The annoyance they caused to those unfortunate enough to have arrived early for the excellent second JATP concert at Kings was out of all proportion.

These people should be made to wait until the end of the set, as they would have to at a "normal" concert.

It's only good manners, after all.—L. F. Todd, Oxford.

♣ LP WINNER.

CLASSIFIED ADS (See also Pages 17, 18 & 19)

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Piano novelties are a complete idiom in themselves. One of the best was Edward White's "Runaway Rocking Horse," which conveyed, in the music, the character of the title. The patterns for the novelty piano solos usually consist of three separate movements—A, B, and C. The A movement must be outstanding, and it may be used three times in the full work. The B and C sections are introduced between each repetition of the main theme.

Rhythmic

It is as well to show direct contrast in B and C. If the A movement is staccato, for instance, then either B or C should be languid or smooth, while not destroying the rhythm. And it is important to remember that these solos are written with a rhythmic background, for modern use. The piano novelty needs a really good eight-bar theme. This will form the backbone of the composition. Occasionally, a piano solo has been turned into a pop song. But this severely limits the composer, for most commercial songs are written within a range of 10 notes which usually lie between Middle C and octave above.

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with Ronnie Ross, Allan Garner, Art Ellison

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SATURDAY (9th) at 7.30:
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Melody Maker TO SEE PORT STARS

MAY 9, 1959

EVERY FRIDAY 6d.

Ella wins double Hollywood award

HOLLYWOOD, Wednesday. — Domenico Modugno's "Volare" was acclaimed Record of the Year and Song of the Year during the first annual awards from the National Academy of Recording Arts and Sciences on Monday.

David Seville's "Chimnunk Song" took three awards—Best Comedy Performance, Best Engineering on a Pop Record and Best Children's Recording.

Ella Fitzgerald's "Irving Berlin Songbook" won her the top Female Singer spot and she took the Best Individual Jazz Performance with "Ella sings Duke Ellington." Ella was voted top Dance Band and top Jazz Group.

The award for the best album of the year went to Henry Mancini's "Peter Gunn" which also won as the Top Arrangement.

Other winners were: Perry Como's "Garden of Fantasy" (Male Vocal); Billy May's "Big Top" (Best Orchestra Performance); "That Old Black Magic" by Louis Prima and Keely Smith (Best Vocal Group); the Kingston Trio's "Tom Dooley" (Best Country and Western); "Tequila" by The Champs (Rhythm and Blues); Nelson Riddle's "Cross Country Suite" (Best Composition of Over Five Minutes); "Gigi" (Best Sound Track); "Just O'Clock" (Best Foreign Show); "Spoken Word and Music Man" (Original Cast Album).

PERSONAL CALL

Trumpeter Dickie Hawdon will present a personal choice of records at the ICA, Dover Street, W.1 on Wednesday.

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SPANISH GUITAR THE NEW **SID PHILLIPS** GRADUATED CORRESPONDENCE COURSE FOR **CLARINET**

Write now to: **THE SID PHILLIPS MUSIC SCHOOL**, Flat 2, 42 Shepherd Rd., London, W.3

NEW YORK, Wednesday. — Britain is to hear stars from the Newport Jazz Festival in a "Newport Jazz" package show in September.

U.S. DISC CHIEF SLAMS BRITAIN

JAG Holmsh, president of America's Elektra Records, arrived in London on Monday. He is here to find a suitable British outlet for his artists, who include jazz stars Bill Mainwaring (alto), Herbie Mann (saxophone), Fats Domino (piano), the Jazz Messengers, Art Blakey (drums), and folk singer Joan Baez.

"I think that the non-U.K. market is potentially greater than that in the States," he said.

So far as Britain is concerned, distribution will be improved, and that purchase here will be easier, he says, going around, and hope to fix a deal for the rest of my records here in the very near future."

ROCK & RIOT

From Page 1

Plans from storming the theatre during rehearsals. The happened at Birmingham Hippodrome.

But tonight managers are on edge. At Chiswick Empire, manager Terry Jones was added to a list of those who have been visiting patrons ever since the "Cool, Cool" incident. It has been a real headache, he said.

The M.M. on Tuesday, but he says Terry Jones was added to a list of those who have been visiting patrons ever since the "Cool, Cool" incident. It has been a real headache, he said.

These rock-'n'-roll shows are being scored on a scale of 1 to 5. Says Dickie Valentine: "Rehearsals for the show were a bit of mine at only three days notice. I had never met the fellow and he was nothing against him. But I had known what I would be getting into. I had a rock star on my bill again. I don't know if it is to bother artists."

"They attract different types of audience. The girl who goes to see the rockers just seem to scream. The Tweddy Boys boogie the adults tell them to shut up. It was all good for me. Adds Joan Regan: "I have been in audience for a rock show. The mob hysteria is positively frightening."

"I have nothing against the rock 'n' roll business. It is the kind in the audience act so out of hand. I would have to do some serious thinking before I accepted an offer to appear on the same bill. Terry Bennett, husband and manager of Ezzie Bennett, says: "I never allow my wife to be associated with a rock-'n'-roll show. Her audiences are not for her."

Surprise

One artist, who asked the Major Mikes to withhold his name, announced his intention to appear.

"What do these theatres expect? They book shows expressly designed to show the audience possible taste—and when the audience bores him, he goes to delinquent patrons, they profess surprise and indignation."

"They have the answer in their own hands. Keep these shows going, but do not let the audience to artists of genuine merit."

Says Fred C. Brooks, manager of the Chiswick Hippodrome: "This type of show does more harm than good. The audience frightens away our regular patrons. It is not fair to the artist to get him back and then to get him back again. I have found that when I knew Terry Jones had been added to the list of those who have been visiting patrons, I would make a big thing out of it."

"In future, I shall see that the personal artists do not appear on the same bill at rock stars."

—including Hamilton?

Wein is negotiating with London's Harold Davison office for a galaxy of star names to open a tour at the Royal Festival Hall on September 19.

Strong possibilities for the show are the Dazy Quintette Quartet, Chico Hamilton Quintet, Dave Brubeck Quartet, the Buck Clayton All-Stars and the Sarah Vaughan Trio.

Asked to comment in London.

Jack Higgins, of the Davison office, told the M.M.: "It is certainly true that we are negotiating for the Newport package but no names have yet been finalised."

Rumours

Asked about rumours that trumpeter Miles Davis and soprano Sonny Rollins were also in line for the tour, Higgins replied: "No comment!"

During his recent visit to London, Buck Clayton told the M.M. that he hoped to be back in September. Negotiations for the Chico Hamilton group to play Britain with the "Jazz From Carnegie Hall" show last year fell through at the last minute.

NEXT WEEK
MEET ANTHONY NEWLEY
FIRST FELIX KING LP
Pianist-leader Felix King starts work on his first LP for Top Rank on May 26. Felix leaves the Colosseum Restaurant on May 16 after a nine-year residency. Talking over will be Paul Adam.

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APRIL 1959

Is this the jazz of the future?

RECORD collectors never had it so good. Month after month, among the welter of indifferent and downright bad material, there is plenty of worthwhile music issued by the record companies.

I am old enough to remember the days when we were lucky to get one good jazz single a month. Today, choosing a "Record of the Month" involves the rejection of a lot of highly satisfactory albums.

The April winner, by a short head, is "Sonny Rollins and the Big Brass" which was reviewed in the *Melody Maker* of April 18.

Three settings

To precede the review, the LP presents Rollins in three different settings. Side One features the tenorist—in a big band setting for the first time—with arrangements specially written for the occasion by ex-Coultie Basic arranger Ernie Wilkins.

That the session was a great success is due to Rollins, in the fine, brassy ensemble and the

BOB DAWBARN reviews the record picked by the MM as the LP of the Month

ingenious arrangements by Wilkins—the parallel scoring for tenor and tuba is particularly effective.

Side Two presents Rollins with his current favourite combination of bass and drums for three tracks, and with no accompaniment at all on "Body And Soul"—an experiment the tenorist has been toying with for some time and which has been previously tried by Lucky Thompson and Coleman Hawkins.

I have heard Rollins accused of trying to start a cult of ugliness in his phrasing and an austere attraction in his stark tone.

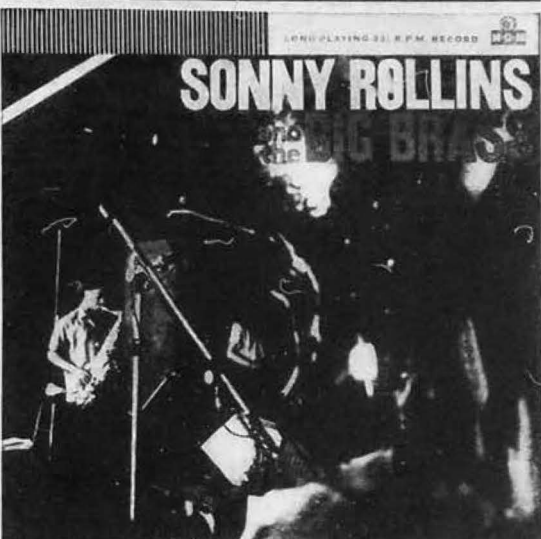
Listening to any Rollins solo, one gets the feeling that there is nothing accidental in his improvising. Every melodic twist has been carefully chosen for its effect on the solo as a whole.

The American critic, Martin Williams, has commented that a Rollins solo should always be judged as a whole, not each chorus as a separate entity as with so many jazz musicians.

A painter

Rollins's importance, both as an influence on his contemporaries and as an experimenter, continues to grow.

Little of importance has happened in jazz since the revolutionary upheaval of the early forties. The music has remained static apart from the toying with European forms by such men as John Lewis, Dave Brubeck, and Charlie Mingus.



Rollins, however, has continued to experiment on purely jazz lines and, I am sure, gives a pointer to the most likely direction for jazz to follow.

He is one of the few jazzmen who seems more concerned with the content of his work rather than dealing in sound and effect.

Not all his experiments have succeeded, of course. "Body And Soul" for example, with its unaccompanied tenor, would seem to be something of a blind alley.

But it does serve to demonstrate his fantastic chord sense and discipline. Few players would have managed more than to doodle effect in similar circumstances.

Despite the obvious influences of Charlie Parker, Lester Young and, particularly on ballads, Coleman Hawkins, Rollins remains a highly original jazz voice.

He has his imitators who come near to reproducing his tone, but never his unique phrasing or his mastery of contrast.

SONNY ROLLINS

the first of his own small groups.

At 30, Rollins is already assured of a high place in the jazz Hall of Fame and is, it seems, not yet at the full height of his powers.

It may be coincidence but in much in the ascendant over the past two or three years.

It may be coincidence but in that time the general trend in modern jazz has been away from the introspective musings of the cool school back towards the heat and dynamism of the

basic jazz tradition—and that includes Parker and Gillespie as well as Armstrong and Morton.

Much as I enjoy such groups as the Modern Jazz Quartet, I feel that there is only a fascinating backwater of jazz—as Bix Beiderbecke's was 30 years ago.

The real future of jazz lies with the inventive experiments of such as Rollins, concentrating on increasing the content of its improvisations without overbending its basic principles.

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Details

SONNY ROLLINS
"Sonny Rollins And The Big Brass"
Grand Street (45): Par Dot
45: Who Cares (45): Love Is A Simple Thing (45): What's My Name? (45) You Were The Only Girl In The World (45):
Manchester (45): Body And Soul (45)
10CM 11 in. 5778-346, 1143
10A - Rollins (107.7), 10.7.58
(10A) Memphis
10B - Rollins (107.7)
Henry Grames (108.2) Merry Go Round (108.2)
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DAVIDSON, Ltd., 65, Market Street, Stoke-on-Trent.
- ★ **THEODORE WALTER ROLLINS** was born in New York on July 9, 1929, and took piano lessons from the age of nine. He took up alto sax at school and also studied the instrument at the New York School of Music.
- ★ He switched to tenor in 1946 and first came to the notice of record collectors with *Take Gonzales* in 1948.
- ★ Among other groups, he played with Art Blakey, Tadd Davis, Bud Powell and Miles Davis before joining the ill-fated Clifford Brown-Billy Roach Quintet in 1956.
- ★ For Rollins, even a quintet proved too confining, and in the summer of 1957 he quit to form
- ★ **Highly recommended**
- ★ Here are five of the month's best LPs:
- ★ **GEORGE SHEARING QUINTETS**, Unpublished Brass (Capitol 12 in. T2038).
- ★ **HERB ELAN**, Nothing But Her Blues (Columbia, Cap 12 in. 32CX10139).
- ★ **JELLY ROLL MORTON**, BIRD HOT FIFTY (Capitol, Cap 12 in. 32CX10139).
- ★ **ELLA FITZGERALD**, Ella Sings Lightly (RCAV 12 in. CLP 397-344, 14).
- ★ **COUNT BASIE** with Joe Williams, Dave Lambert, Jan Hibberd, Annie Ross, Sing 12 with Bill Basie (Columbia 32CX1191).

Mixed bag from Stanley Black

***STANLEY BLACK ORCHESTRA**
 •Top instrumental hits 7—*Head-
 dat For Mingers*; *Bob Tate*; *Patricia*;
Canadian Sunset; *Delaide*; *Twelfth*
Street; *May*; *April*; *Paris*;
Lullaby Of Birdland; *Merry Lane*;
Texas; *Blue Tango*; *Melody Of Love*;
Cliffy Pick; *And Apple Blossom*
Waltz. (Decca Monaural LK426,
 Stere 5KL1863.)

Stanley Black, one of Britain's
 best accomplished pianists,
 shows his keyboard versatility by
 also playing celeste and
 "jangle" piano in this varied
 selection.

JOE "FINGERS" GARR ("Joe
 Goes Continental")—Four People
 Of Paris; "Moussu" House; "Theme,
 Where Is Your Heart"; *Moritat*;
Brazilian Rhyth; *Under Paris Skies*;
Sophia; *Portuguese Washwoman*;
Dominique; *Third Man Theme*; *Anna*;
Lucky Petrol; *LA LA Collette*.
 (Capitol 1158.)

A Continental musical band
 is nicely directed pianist Joe
 Garr's "Chiff". A cooling choir
 is added for extra measure.

JOHNNY GARR ("The Fabulous
 Johnny Garr")—Run Baby, Run
 Baby; Frank's Man; Johnny;
 This Is Over; The "Troubadour";
 One More Ride; That's Enough; I

Pops— instrumental

Bill Me Some; Don't Take Your
 Case To Town; I'd Rather Be Young;
 Pickin' Time; Sleighed by My Heart;
 Super-Time. (Folbigg BBL783.)

More C&W offering by that
 band boy.

***FRANK CHACKFIELD** And His
 Orchestra ("Anatomy Award Song
 1")—The Continental; Lullaby Of
 Broadway; The Way You Look To-
 night; Sweet Leland; Thanks For
 The Memory; Over The Rainbow;
 When You Walk Upon A Star; The
 Last Time I Saw Paris; White Christ-
 mas; You'll Never Know; Swinging
 On A Star; It Might As Well Be
 Spring. (Decca Monaural LK420,
 Stere 5KL483.)

Twelve Oscar-winning songs
 from 1934 to 1945 packaged in the
 lush and listenable Chack-
 field manner.

RUS CONWAY ("Seems To Ring
 In Your Bath")—I've Got A Lovely



Stanley Black, a prolific composer, plays over some film music for "Group 3" producer Donald Taylor and recording director Ken Cameron.

South Of Oceanina; Beer Barrel
 Polka; Pennie From Heaven; Lily Of
 Laguna; Don't Fence Me In; Easter
 Parade; Comed Round The Mountain;
 It's A Sin To Tell A Lie; The Music
 Goes Round And Around; I'm Per-
 ever Knowing You; On The Banks
 Of The Wash; April Showers; Is
 Of Course; You Made Me Love You
 Silver Dollar; Bird Bath In The Sun-
 ny Mood; Galway Bay. (Columbia
 33K1146.)

Metronomic piano playing that
 offers an instant invitation to

"Join in and sing." Ideal for
 that festive occasion.

***TOMMY DORSEY ORCHESTRA**
 ("Yes For Yes One One")—Yes
 For Two Cha Cha; For Favor;
 Favorite; I Still Get Jealous Cha Cha;
 Canyon De Melon; Dandelion Cha
 Cha; One Favorite; I Want To Be
 Happy Cha Cha; Together 1-2-3;
 Trapped Cha Cha; Deah Cha Cha;
 Cha Cha For Cha. (Brunswick
 14738.)

Warren Covington and the
 TD Orchestra, who put the char-
 acter of the music map with
 "Yes For Two Cha Cha," are
 really in the hip-twisting groove
 here. And their best-seller is
 the outstanding track.

ITED HEATH MUSIC ("All Time
 Top Ten")—Bigh The Begonia;
 April In Paris; "Wunderful"; Ten-
 nenti; Autumn Leaves; Remember;
 Love Me September Song; Hardly
 Tea For Two; On The Sunny Side Of
 The Street; I've Got The World On
 A String; My Blue Heaven. (Decca
 Stere 5KL483.)

The swinging Heath band
 gives a stereo interpretation of
 the 12 most played standards on
 American radio stations as com-
 piled in "The Sound" magazine.
 Path will certainly echo Nat
 King Cole's statement that this
 is a great outfit.

JOE "MR. PIANO" HENDERSON
 ("Dancing Chango To Choo")—
 Choo Choo; I've Got A Lovely
 Day; I Won't Dance; They Can't
 Take This Away From Me; A Fine
 Morning; Let's Call The Whole
 Thing Off; Let's Pers The Music And

Dance; Lovely To Look At; Change
 Partners; They All Laughed; The Way
 You Look Tonight; Top Hat. (Decca
 5KL1863.)

Joe "Mr. Piano" Henderson
 offers a useful, unpretentious
 piano selection of songs made
 famous in the Fred Astaire-
 Ginger Rogers films of the
 Thirties.

**RUDDY HOLLY AND THE GRIG-
 KETS** ("Buddy Holly Story")—
 Running In My Heart; Early In The
 Morning; Pretty Boy; Maybe Baby;
 Forever; Rave On; Shout Be The
 Day; Heartbeat; Think It Over; Oh
 Boy; It's So Easy; I Don't Mean
 Anymore. (Capitol 11586.)

(Previously issued January
 1959, on mono Capitol T1064.)

STAN KENTON ORCHESTRA
 ("Busted Baby Of Love Action")—
 Then It'll Be Time Of You; More
 Than You Know; Where Stars Looked
 Down; The End Of A Love Affair;
 Boneyard Kind Of Love; Moonlight
 Baby; Autumn; How Am I To Know;
 When We Did Last Summer;
 We'll Be Together Again; How Deep
 Is The Ocean? The Night We Called
 It A Day. (Capitol 11586.)

LECUONA CUBAN BOYS ("The
 Famous Lecuona Cuban Boys")—La
 Oca; Los Mochos; Mochos; Para-
 guita; Chevere; Catanes; En La
 Plantacion; Maria Beira Chacon; La
 Compadre De Los Campos Locum;
 Rumbosa; Mera. (Columbia 33K1150.)

Three offerings sound a little
 dated, but, lovers of Latin
 Americans should go for them.
continued overleaf

Jazz instrumental (CONTINUED FROM PREVIOUS PAGE)

La Marea; Summer Night; Afro-
 nica; You And The Night And The
 Music; Ozzie; Bees; Spring Is
 Here; Maddy; Every Gittin' To Be
 A Hand With You; You're My Thrill;
 Fosse. (Contemporary LAG 1134.)

All these tracks except "Grass-
 hopper," issued on "Spring
 and a Habit," have been
 previously included on a Vogue
 16 in. LP. Three separate Mann
 groups are presented, featuring
 such as Art Pepper, Bob Cooper,
 Jimmy Guiffre, Bud Shank, Hue
 Freeman and Bill Holman. West
 Coast jazz at its best.

THE MASTERSONS ("Kismet")
 Overture; No. Nine Nines; Olive
 Tree; Stranger In Paradise; And This
 Is My Beloved; Night Of My Nights;
 Bunk Of Time; Cestoniste; Rhymes

Have I; Olive Tree; Not Since
 Nineteen; Babies; Bangs And
 Breaks; Pate; And This Is My Beloved;
 Stranger In Paradise. (Vogue LAG
 11718.)

Was Montgomery's guitar is
 the one redefining feature of the
 Mastersounds. It is all rather
 wily-wily and fails to hold the
 interest for more than a minute
 or two. 2/5/59.

**JELLY ROLL MORTON RED HOT
 PEPPERS** ("The King Of New
 Orleans Jazz")—Black Bottom Stomp;
 The Chair; Bones House Blues;
 Steamboat Blues; Sawdust Blues;
 Dead Man Blues; Common Ball Blues;
 Grandpa's Speck; Doctor Jazz; Jelly
 Roll Blues; Jungle Blues; The Pearls;
 Beah Street Blues; Kansas City

Blues; Blue Shaker Drag; Georgia
 Swing. (RCA RD57113.)

Here are 16 of the best band
 titles Morton ever made released
 on one glorious LP. Dating from
 1926-8, all but the last three were
 cut in Chicago, and all but five
 are Morton compositions. Won-
 derful period jazz which still
 sounds fine.

SAM MEYER ("Sam Meier Play
 Bird, Buck Monk and Miles")—
 Stripped Confident; Half Moon;
 Round Midnight; In Walked
 Serpent's Tooth; Ovia; Contradition;
 Bluebird. (Parlophone PMS102.)

SAM MEYER fronts a big band
 and a sextet for eight arrange-
 ments which have a somewhat
 old-fashioned air about them.
continued overleaf

8 NEW E.P.s FEATURING THE GREATS OF JAZZ



- The first releases in a new, exciting jazz series:
- LOUIS ARMSTRONG**
 Mahogany Hall Blues Stomp; Dallas Blues;
 You're Driving Me Crazy (What did I do?); After You've Gone
TFE 17073
 - THE DAVE BRUBECK QUARTET**
 Some Day My Prince Will Come;
 Give A Little Whistle
TFE 17074
 - EDMOND HALL IN BUENOS AIRES**
 Sweet Georgia Brown; 5 Wonderful;
 You Made Me Love You; Sting on the Wings
TFE 17076
 - BUD FREEMAN** and his Orchestra
 Chicago-style
 Shim-Ma-Sha-Wabble; At the Jazz Band Ball;
 That Da-Da Strain; After Awhile
TFE 17082
 - THE AHMAD JAMAL TRIO**
 Perfidia; Something to Remember You By;
 Black Beauty; Don't Blame Me
TFE 17114
 - COUNT BASIE** and his Orchestra
 Stay Cool; Patience and Fortitude;
 Ride On; Little Pony
TFE 17115
 - DUKE ELLINGTON**
 with Lonnie Johnson's Harlem Footwarmers
 Harlem Twist (East St. Louis Tootle-oo); Move Over
 with the Chicago Footwarmers: vocal by Adelaide Hall
 Goin' to Town; Chicago Stomp Down
TFE 17117
 - MILES DAVIS**
 Springfield; The Maids of Cadiz;
 Blues for Pablo
TFE 17119

