SEPTEMBER 13, 1958

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EVERY FRIDAY 6d.

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PLUS

Exclusive (P.8)

In Anglo-U.S Carnegie Jazz draws 9,000 fans Show 'battle'

T will be 'Britain versus America' when Michael Holliday and the Kalin Twins meet at the Prince of Wales Theatre, W., to share top billing for two weeks starting on September 22.

The Mudlarks . . .

And Britain's Mudlarks, who recently made the best-seller lists with their recording of "Book Of Love," are also on the all-star bill presented by Bernard Delfont.

. . . and Florian Zabach

Another American attraction is violinist Florian Zabach, who will double with a fortnight's cabaret at the Savoy Hotel, W.

The Kalin Twins, who will be making their bow in Britain, are being rushed over specially by agents Lew and Leslie Grade, to tie in with their current disc hit.

'When' holds firm

The Twins' recording of "When" climbed to No. 1 spot in the MM bestseller list in five weeks. It

Negotiations are proceeding for them to make ATV and one-night-stand pearances while in country.

has held the spot for the last three weeks.

The second fortnight of Variety at the Prince of Wales stars Hollywood singer Kathryn Grayson, with Britain's King Brothers second top from

Comedian Frankle Howerd then goes in with his own "Mr. Venus" show.

LLNESS has prevented pianist Red Garland from appearing with the "Jazz from Carnegie Hall" unit during its 16-day British

Nine thousand jazz enthuslasts who packed the open-

ing concerts at London's New | Victoria Theatre last weekend heard that Garland had been compelled to stay in the States under doctor's orders.

Instead, planist Phineas Newborn played throughout the concerts with co-stars Lee Konitz, J. J. Johnson, Kai Winding. Zoot Sims. Oscar Pettiford and Kenny Clarke.

No break

The original billing would have featured Newborn with British bassist Jack Fallon and drummer Don Lawson in some

£250,000 bill for 'Talk of the Town'

London's £250.000 theatre-estaurant, "Talk Of The own," opened yesterday restaurant, Town," (Thursday).

Artists in the Robert Nesbitt
"Spectacular" include Steve
Arlen, Maggie Fitzgibbon,
Valerie Walsh, Jean Muir, Harrison and Fisher, the Ballet Trianas, the Charlivels and the Cliff Adams Singers.

There are two resident bands provided by Geraldo. One is conducted by Raymond Gordon and the other is the Hermanos Deniz Cuban Rhythm Band.

of the sets. But, owing to Gar-land's absence. Fallon and Lawson stepped out to permit Phineas Newborn to play with the all-American rhythm sec-tion—a routine that continues

throughout the tour.
Today (Friday) the package appears at the City Hall, Newcastle, and at St. Andrew's Hall, Glasgow, tomorrow (Saturday). The final concerts take place at the Gaumont State, Kilburn,

WILDE-KENNEY -FILM STARS

on Sunday, September 21.

Two of Britain's modern-age singers are to team up for

a British film which starts pro-duction in November. They are teenage idol Marty Wilde and "Expresso Bongo" star James Kenney.

This news was announced on Wednesday by Wilde's manager, Larry Parnes. "The picture is being produced by TV person-ality, Hughie Green," he said, "and I expect to sign the con-tracts next week."

Wilde is fully booked with television and Variety until November.

PHILIPS IN 3-D

Philips Records will issue their est stereo discs on October 1. Details are not yet available.

Seen in action during Sun-day's concerts at the New Victoria are planist Phineas Newborn, bassist Oscar Petti-ford and drummer Kenny Clarke, 9,000 fans attended the shows. See also Steve Race's review on pages 4 and 5.

HI-LO'S ARRIVE TO READY FOR 22-DAY TOUR

THE Hi-Lo's, America's senational singing group, flew into Britain this week for a 22day nationwide tour.

The quartet makes its British debut with Ted Heath at the Free Trade Hall, Manchester, tomorrow (Saturday). The occasion marks a reunion with Ted, for it was with the Heath band that the Hi-Lo's barnstormed the States last year.

Vic Lewis backing

Vic Lewis and his Orchestra will be featured with the Hi-Lo's on all their remaining dates.

A "Chelsea At Nine"
Granada TV spot has been fixed for the group on Oct. 7.
Their latest Philips recording couples "Whistlin Down The Lane" with "When I Persented." " Chelsea Remember."

Saturday Stars

The Johnny Dankworth Club starts Saturday-night sessions at its Oxford Street headquarters this week-end.

Stars appearing will include Johnny Dankworth, George Chisholm, Eddie Harvey, Ken Moule, Ken Wray, Dave Gold-berg, Lennie Bush and Buildy Featherstonhaugh.

TED HEATH ADVISES HIS 'NEW GIRL'



Ted Heath is pictured on Saturday giving a spot of fatherly advice to his new 23-year-old singing discovery Tricia Payne.

Tricia was making her broadcasting debut with the band in

"The Ted Heath Show" on the Light Programme.

PRESLEY MAKING RELIGIO-LP The HI-Lo's

NEW YORK HOLLYWOOD

HOLLYWOOD, Wednesday.—Elvis Presley will record an album of hymns, in memory of his record an album of hymns, in memory of his mother.... Louis Armstrong left the cast of "Night of the Quarter Moon" because he's wanted almost immediately for "The Red Nichols Story."

Tony Martin gets to sing the title song in "Party Girl" that stars his wife Cyd Charisse. . . . The new Ray Ventura LP, "La Belle Bardot," presents Brigitte's favourite themes from her picture. FRANK SINATRA

FRANK SINATRA cut an

PRANK SINATRA cut another disc with Keely Smith. . . Domenico ("Nel Blu") Modugno is booked into the Moulin Rouge here for December. . . British composer Malcolm Arnold has been signed to write the musical score for the Ingrid Bergman-Robert Donat starrer, "The Inn Of The Sixth Happiness."

MAMIE VAN DOREN told Los Angeles re-porters: "A few hours before I flew in from Rome, Ray

MAMIE VAN DOREN

Rockingham disc is a 'gasser'

From REN GREVATT

Both sides are funky, down Paul Anka with "Just Young" to earth, honking, rock instrumentals and both feature some very wild type feminine voices in the back-

The record was picked as a

A BIGGER group of hit poten-tial discs was released this week than at any other time since last Spring.

Every one of these should be watched. Each has what it takes:

O Jerry Lee Lewis with "Break groups have formed, composed of members of the old unit, plus new singers. Both of the groups have formed composed of members of the old unit, plus new singers. Both of the groups have all the stars of Faith—have been signed by Savoy Records, longtime top-notch outfit in the spiritual field.

LONDON Records has turned out what has been called a gasser of a record. It's a British product and the artist is one Lord Rockingham and his XI.

Beth sides are funky down.

Beth sides are funky down.

Paul Anka with "Just Young"

Damone v. Angeli

Anthony) moved out of the house taking both TV sets, his bed and the coffee pot, but it's okay, he can have them."... Nat "King" Cole was told that the crew of the Nautilus played his records while going under the North Pole. VIC DAMONE, recently re-turned from England, and his wife, Pier Angeli, are feuding. The record was picked as a spotlight of the week by sieved to set along with his mother-in-law.

Miss Angell was quoted as saying, "I still love him." which led some to believe the break-up spotlight of the week by spotli The pair have moved apart for the time being. Trouble is be-lieved to stem from Damone's in-PEARL BAILEY

Ward Singers end

commences

sensational

Summer Road, Southses

Millbay Road, Plymouth

- Duke of Cornwall Hotel.

Broad Street, Bristo

Curzon Street, Derby

Bridge St., Bolton

Albion Place, Leeds

Newcastle-on-Tyne

Deansgate, Manchester

Shandwick Place, Edinburgh

Sauchiehall St., Glasgow

Paradise St., Birmingham

Holyhead Road, Coventry

his

- Grand Hotel,

- Churchill Hall,

-- Pier Pavilion

- Holdsworth Hall,

- West End Cafe,

- Midland Institute.

- Y.M.C.A.,

- City Hall,

Congregational Hall,

- Central Hall, Liverpool

- Bolton Co-operative Hall,

一 tour ...

September 16th - Courtney & Walker - St. Peter's Hall,

September 19th - Minns of Bournemouth - 68 Poole Road,

- Wiggs, South Shields

- R. S. Kitchen, Ltd.

- Clem Millard &

Gordon Simpson

THE SELMER COMPANY IS HONOURED TO BE

September 26th - Fraser, Son & McKenzie - Guild Hall, Northampton

Max Share

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September 17th - Browns of Bristol

September 18th - Clarke & Chinn

September 22nd - Jim Beckett,

September 24th - Leslie Law

September 30th - Frank Hessy

October 3rd

October 4th

October 5th

October 6th

October 7th

October 8th

October 9th

September 25th - Brentnalls, Derby

September 29th - H. Crane, Coventry

October 1st - Harker & Howarth

- Concert

THE DISTRIBUTORS of SETTIMIO SOPRANI

Marcosignori will be appearing at the following:-

THE Hi-Lo's preferred working in Stockholm to Cannes.

The crowd in that amusement park was definitely more appreciative," said Bob Morse to me in London this week when the boys arrived for their first British tour.

Road manager Bill Jones doesn't agree, "It may have seemed that way to the

"In Cannes, they sang out on a terrace overlooking the Mediterranean. There were romantic couples enjoying a ball of their own. You couldn't expect them to get up and jive.

"But the music suited their mood all right. You know what the Hi-Lo's dobeautiful standards, class songs with a modern sound

"In the evening the boys worked inside the Casino. Same sort of crowd—but a completely different atmosphere and

Jazz-strictly for the kids . . .

NEW YORK, Wednesday.— American youngsters are getting rhythm in their nursery rhymes these days.

PEARL BAILEY

A T the insistence of Pearl Bailey, all old-time Negro dialect has been deleted from the "Porgy and Bess" movie.

. Paul Weston is back with Capitol Records after an absence of eight years.

Both Charlie Chaplin, Jr., and his bride, Susan Magness, appear in "Beat Generation."

Thymes these days.

A jazz line-up headed by plantist Buddy Weed has made an alturn for the RCA Victor Bluebird label featuring beat versions of Mother Goose nursery rhymes.

Also being made is a Golden Records package entitled "A Child's Introduction To Jazz."

The Honeydreamers supply the explanatory material, and a jazz group led by Don Elliott provides authentic examples of various jazz etyles.—Burt Korall.

TONY BROWN

interviews road manager BILL JONES —the man who's covered Europe with the world's top stars

Bill Jones is not all one would expect of the tour-ing custodian of a top-line American vocal group. He's English, spent most of his working life on the musical comedy stage—Jack Buch-anan, Bea Lillie and all Started as a chorus boy and proud of it.

"How did I get into this?
Give something up before
it gives you up, I say. I
started with Danny
Thomas. And I've worked
for Judy Garland, Frank Frankie Laine, Guy Mitchell, Dorothy Lamour, Bob Hope, Alan King, The Four Aces and The Crew Cuts."

Deep River Boys to sing The great accordion virtuoso THE Deep River Boys tele-recorded a programme of spirituals for the BBC yester-day (Thursday) for transmis-sion on September 28.

The programme was requested by BBC-TV's Rev. Oliver Hunkin as a result of the interest created when the Deeps sang at churches in Newcastle and Manchester during their last visit to Britain buring their current tour

which opened at Pinsbury Park Empire on Monday, the Deeps will again visit churches in many owns, including Newcastle, Manhester and Glasgow. PRESENTED BY THE NATION'S DEALERS

There was a capacity crowd at Cardiff's Capitol Cinema on Monday when the "Jazz From Carnegle" unit provincial tour. unit started its

BIRMINGHAM .- The University's Carnival starts on October 14 with a Jazz Band Ball featurng the Mick Mulligan Band. On October 27, a jazz concert at the Town Hall will feature the Alex Velsh and Merseysippi Bands.

Bournemouth W.

Bournemouth W.

Banister Hall, Southampton

Corn Market Hall, Kettering

DURLEY.—Planist Dick Chisholm has left Syd Dean's Band at the Orchid Ballroom to join cameron are among stars appearing in "The Green Pastures" on opened at the Regent Ballroom, Brighton, on Sunday,

Brighton, on Sunday,

Brighton, on Sunday,

Brighton, on Sunday,

Brighton, on Sunday, Southampton - Banister Hall, Southampton

Stargazing

A late-night 20-minute TV show built around The Star-gazers will be put out from this week-end by ATV every Sunday at 11 10 nm for six week-11.10 p.m. for six weeks. It will be entitled "Night Cap."

MANCHESTER, - Pianist - MD Roy Lowe is leading a 10-piece band for the musical drama "Chrysanthemum," which opened last week at the Opera House.

MIDLANDS. - A new club, Jazz at the Adroits," is meeting every Monday at the Adroits Sports and Social Club, Droit-wich. The George Cummings Five and the Severn City Jazz-men shared the stand at the opening session last week opening session last week.

The Sam Costa-Pete Murray ABC-TV series scheduled to start tomorrow (Saturday) has been postponed. Tomorrow's spot from 10.50 to 11.30 p.m. has been taken over by Barbara Lyon, the Chas McDevitt Group with Shirley Douglas, and pianist Jeremy Lubbock.

BATH.—Appearing at the Pavi-lion Ballroom, on Saturday, Octo-ber 4, will be the Sid Phillips Band.



ing in "The Green Pastures" on BBC Television on Sunday from 8-9.45 p.m. The production has been written by American playwright Marc Connelly.

BRIGHTON.—Frankie Vaughan show closes tomorrow (Satur-day). The Hippodrome resumes Variety with Jill Day Robert Earl (Monday). Shirley Bassey (29th), Diana Dors (October 13).

Guitarist Terry Donaghue-brother of Tommy Steele's fiancee, Anne-has joined the Betty Smith Quintet in place of Pete Williams. Terry has just finished a three-month season with the Sidney Simone Band in Gothenburg, Sweden.

WORTHING, - Alan Venner, 22-year-old tailor's cutter living at Hassocks, has been signed as vocalist by the new Danny Teas dale Orchestra, at the Assembly LEICESTER. — Paul Robeson will appear for one night at the De Montfort Hall on Thursday.

VINCE ON 'OH BOY!'

Beat singer Vince Eager has been signed for Jack Good's ABC-TV "Oh Boy!" show on October



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confetti. I wasn't with Frankle Any sign of squealing, I

then. They tried shinning up a told them, and you've had water pipe. Then someone it. There wasn't a peep." threw a bottle up to the window and it hurt someone coming arguments with the Hi-

They do it so well, gymnastics are completely unnecessary!

He won't hear a word said Quite astonishingly in view in jeans and grubby sweaters. > HOWLING against any of them. But his of his background, Jones gets Performers? In the old days, > on a solid foundation of absolute respect.

GENE PUERLING

GENTLEMEN

know what I mean? They're not the least bit brash. Never

ence with the local exchange.

values to confer

with an exchange

operator who

neither knows nor

cares whether the

cost of a call is six

shillings, seven

shillings or six and

ninepence (I paid

all three for an

Amidst all the

about sputniks and Zeta and trips to

the moon, what

balm to the soul to

travel 200 miles

packed tight in an

driven by a rotund

ianitor of erratic

temperament who

locks the doors

and will go no further.

and turns a deaf

talk

Volks-

omnibus

springs.

ear to the demands of nature.

identical call).

▶ PACKED

technical

elderly

wagen

without

other way

I'VE found it—the recipe for oblivion, for putting out of mind all thoughts of H-bombs, race riots, Quemoy and

John Foster Dulles. And it's so simple-a two-way ticket

At a time when world leaders are exchanging threat and

counter-threat across continents in a matter of a few hours, it's refreshing to find oneself unable to ring from

Waterford to London without a lengthy summit confer-

every halfpenny, how it reaffirms one's faith in human

SAYS

And what triumphant evidence of the ascendancy of

It's a country of majestic contradictions-of £10,000

mind over machinery when, in response to the concen-

trated willing of its passengers, the car splutters to a halt

ballrooms with £10 planos, of super, ultra-modern garages

with no tyres in stock, of beautiful roads and homicidal

And now that I am safely home, I wouldn't have it any

JAZZ FROM CARNEGIE HALL

see STEVE RACE's review on pages 4 and 5

With income tax officials taking meticulous account of

I've discovered

how to get

away from

everything!

to Ireland and a string of dates in that fabulous island.

the Hi-Lo's musical message, they wouldn't have got past the "Those discords. Fantastic, doorkeeper." The way the harmony moves. Gene Puerling is a brilliant arranger.

"And, of course, the big dif- charges, the Hi-Lo's.
"They're gentlemen. You ference is that all these boys "Can you see the are singers.'

not the least bit brash. Never a word of argument or scandal. Off-stage, they go their separate may day, we knew how to con-Walking through the stage door

dignity and real presence.

wavs quietly. They are artists duct ourselves. But to see some that fan exhibitionism You and real pros.—and that's of these performers today! should have seen what they did walking through the stage door to Frank Sinatra when he came to Frank Sinatra when he came to the Palladium.

Ripped his bow-tie off and goodness knows what. should have heard him when we got back to the hotel. Told me-with great force-that he could do without those so-andsos. And he's proved it.

Jones insists that the fans And while he sighs for the lost dignities of the past, Bill you know how.

wouldn't dare. These boys have

"I never did agree with all

▶ MISTAKE

Laine went to Glasgow! I an orderly fashion. knew it was a mistake "And he did. Then I gave theatrewise since the war, showering photographs out him his pen and told him to the confidently expects of an upper window like go ahead and sign autographs. The Hi-Lo's to stop the rot.

are easy enough to handle if "Frankie Laine showed me

smiles benevolently on his charges, the Hi-Lo's.

"Can you see the fans mobbing them?" he asks. "They he went through them like

ON TOUR

The Hi-Lo's start a 22-town tour of Britain on Saturday at the Free Trade Hall, Manchester.

I've learned that a real

"And when Frankie to line up against the wall in

down. That cost Frankie £40. Lo's.

"I warned Guy Mitchell theme about it. Made myself unpopular in some quarters. But there is such a thing as bad publicity." "I always listen to the group, so they are ready for me when I come rushing round to complain.

arguments with the Hi-Lo's. Always on the same

theme. They leave out my favourite number, 'Mam'-

"Sorry and all that," they say, 'But it's not our job to entertain only Bill they say.

DISTINCTION

Without drawing unflattering comparisons. Jones makes the fair distinction between the Hi-Lo's and the other vocal groups he nursed so con-

"The others were appealing largely to the rock-'n'-rollers. Did all the hand movements and the rest of the showmanship. The Hi-Lo's just stand there and sing-and they do it so well that gymnastics are completely unnecessary.

"Of course, they'll bring artist can always keep them in a more knowledgeable hand. Ask Dickie Valentine, audience in to see them."
'Dickie,' I said. 'You tell them It goes without saying that Bill disapproves of so much that has happened

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Jay and Kai-a

A^S my taxi drew up outside the New Victoria Theatre, London, last Saturday at 8.30 p.m., the driver leaned out of his window and addressed a young jazz-conscious policeman. "Who's on tonight?" he demanded.

"Jazz concert," replied the copper. "Jay and Kai." "Ah," said the taxi driver.
"Chinese rock-'n'-roll. It had to come."

If the music played that night was indeed Chinese rock-n'-roll,

not a single interruption.

have been steeled for racial chattering comedians — and demonstrations, we gave them the sort of welcome that would while away whole minutes that the concert worth while. Every

Jazz from Carnegie Hall

REVIEWED BY STEVE RACE

warm any performer's heart, could otherwise have been reader should visit at least one From start to finish there was devoted to music. of the group's 31 concerts, if only to hear this young giant of jazz.

was indeed Chinese rock-n'-roll, then you can put me down as a convert. On the whole, it was one of the best jazz concerts I have ever attended.

Perfect

For one thing we were the perfect audience. Conscious that the musicians might, perhaps,

The down as a single interruption.

Jack Higgins, of the Davison office, introduced the first set (Newborn, Pettiford, Clarke), apologising briefly for the absence through illness of Red Garland. (Carlo Krahmer, of Esquire Records, looked particularly dejected.)

For one thing we were the perfect audience. Conscious that the musicians might, perhaps,

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For one thing we were the perfect audience. Conscious that the musicians might, perhaps, the musicians might, perhaps, the drive in pleasant contrast to those not-so-far-off days when the first set (Newborn, Pettiford, Clarke). Newborn went into "Da-Ud" (rather slower than on his LP) and began an evening's piano work which can only be described by the overworked word "fabulous." The inventive- and technical command he is the finest bass player on earth. Ten minutes later, Lee Konitz had been added to the group, and the stage was set for an ness of his playing, the drive and technical command he is the finest bass player on earth. Ten minutes later, Lee Konitz had been added to the group, and the stage was set for an ness of his playing, the drive and technical command he is the finest bass player on earth. Ten minutes later, Lee Konitz had been added to the group, and the finest bass player on earth. Ten minutes later, Lee Konitz had been added to the group, and the finest bass player on earth. Ten minutes later, Lee Konitz had been added to the group and technical command he is the finest bass player on earth. Ten minutes later, Lee Konitz had been added to the gr



MAKE SURE YOU DON'T MISS THE **FAREWELL APPEARANCE OF** HAROLD DAVISON'S

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THE tabs of brown come tumbling down-remember? must have star attractions to top the bill. And the show must have good supporting acts and that. Some people are blaming it for the worst summer be well produced.

"And it must be slotted into the right theatre."

Back to the Alley for a few days—before dashing off to Spain and Italy for a glimpse of the sun prior to pantomime rehearsals come the summer season Many with tales of heartbreaking houses, washed-out matinées, de-pressingly disappointing

What's the reason? Weather? Lack of money? Easier foreign travel? What? What say George and Alfred Black, who present the shows for Blackpool Tower Company?

Fantastic Over the whole season," on holiday is any less interested in star names and good shows. does not appear to have been the same number of visitors as

with

played to fantastic business." Likewise, claims impresario Harold Fielding: "In three

resorts - Southsea, Llandudno

Inconsistent AYS Bernard Delfont (some

of whose shows have taken as much as £1,000 a night at

the peak of the season);
"Records were broken at
Brighton, Blackpool and Wey-

happy about my first show at Morecambe."

Harold Fielding added: "Only

one of my summer shows failed

to come up to expectations, but we have noticed a certain

be jam-packed with holiday-

makers. The next, there would

And, echoes Deliont: "I

must confess that one of my

shows has been disappointing.

Discrimination

There is no doubt that

ment to make:

One week, a resort would

amount of inconsistency.

be a noticeable falling-off."

And I'm extremely

mouth.

as black as some people have painted it. Given the right attraction, the public will go for it, come rain or come shine. But there is no doubt that it is taking more to pull them in than in the days before com-mercial TV. Familiarity with the same

Next?

DERHAPS the picture is not

old names and faces that they see on their home screens throughout the year indeed previously. It could be the weather-three bad summers in breeds contempt.

I can see this winter being a row-or the economic situa-

spent in a desperate search for new names to top next sum-But I don't think the public mer's shows. on holiday is any less interested "Names" that are more than ust "names" on a record " And two of our shows have

Welcome!

THERE are few American visitors I've been happier and Bournemouth—we have to welcome to Britain than the established all-time records." Hi-Lo's. Few whose discs over Hi-Lo's. Few whose discs over past years I've been happier to And when I met Clark Burroughs, that man of the strato-

spheric "shake," what did he

alk about? The group's pianist, This man is one of the most fabulous piano players and musicians in the business. One of these days we're

going to sponsor him in an album of his own. I'm telling you! He's just loaded with This is typical of the genuine musicianship and musical "attitude" of these four sensa-

Excelsion

tional singers

THE Hi-Lo's are not a quartet "But so far as the others are concerned. I hope never to have a worse season."

I prepared to rest on their laurels. They have an interest in finding out new things that can be achieved with four voices. "We are interested in vocal music as such," said Clark.

DELFONT, however, does "We want to sing cool jazz, We have this pertinent com- want to do things that are in a kind of chamber music style."

And—a hint to so many holidaymakers are becoming British vocal groups-"We have more discriminating. Any sort never been concerned with re-of show just will not do." peating the things that have And Fielding amplifies: "You been successful in the past."



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OFF BEAT THEN there's the story (per-

say) of the skiffle group at the Birmingham TV Studios. The producer decided they needed But, alas! The show was over- Jerry. "Let's hear it." running and the group was They did. "You're in B flat," running and the group was asked to come back another

A few weeks later, sure A few weeks later, sure "I can't understand it. We enough they were booked again, always play this number. It's "Right, boys! OK, Jerry, Lead in as before."

Four bars intro. In came the group. Ouch!

"You didn't," protested Jerry, "tell me you'd changed the bought. They're in a different

"Eh? But we haven't!"
"But you played it in C last ime. What are you in now?" Birmingham TV Studios. The producer decided they needed an intro, from the Jerry Allen Trio—and Jerry obligingly wrote one.

But you played it in C last time. What are you in now?"

"Er... well... it's just the same. We always play it the same," the leader insisted, skilingly wrote one.

But always play it in C last time. What are you in now?"

> said Jerry.
> The leader was flabbergasted. our biggest hit. We always play

yelled. "Well, you ain't done much To page 7

great

Unfortunately, it didn't happen. The fluent, defiantly original phrasing which at one time carried Konitz into the top flight, seems now to have given place to a kind of imaginative despair. To put it bluntly, his playing never once left the ground.

hip gentlemen manipulating the spotlights.

Oscar Pettiford opened the second half of the show, playing a solo bass version of "Stardust" with such facility that he might have been figure in a solo bass version of cumbersome grandfather.

In "Lover Man" (which every alto player since Parker seems foolishly to undertake) he was frankly a bore; in "Some Of These Days" his phrases were angular and unswinging. As he left the stage he made a wry face at the rhythm section and shrugged his shoulders, as if to say: "I could have done better." In succeeding concerts one hopes he will.

Zoot Sims, looking like veteran actor Charles Bickford in a drape suit, came on stage to a great ovation, and plunged into a swinging session which was far more to the audience's taste. This was booting, non-period stuff, marred only by occa-sionally meddlesome drum-ming from Kenny Clarke.

Gentle

"Willow Weep For Me," starting as a gentle ballad with beautiful background chording from Newborn, Clarke here) which ought to and of satisfactory stage have been recorded for jazz grouping.

posterity.
To close the second half,
Lee Konitz returned, once again banishing the pianist. Immediately, Zoot's playing seemed to lose its fire, and the set was notable mainly

mantelpiece. In the corner, a tenor case.

Mrs. Sims brought me a glass

of water and a large peach.

Then Zoot returned from the chemist's. He shot me a sharp

look: gave me a brief nod, said

he was tired, and settled down

Don't usually,' he growled

"but over here the French reeds aren't so good as they were. America makes the best now."

I saw the Benny Goodman

TV show from Brussels," I said. "Goodman featured you quite a

"Most people complained he didn't feature me enough. He had some good talent, but he

didn't use it," he said. "That's an old trick of his," he added morosely. He kept his head down all the time while he

spoke. "What players do you like?"

A GRIN

can mention Al Cohn.

Coltrane.'

he speaks.

are tired.

There are so many. But you

"Oh! I live him and Jack

canny countryman who whittles at a piece of wood as

On TV," I said, " you looked very blond and very handsome."
And in person?" he

Well, as you said before, you

He broke into a grin; took a sip of the water and a bite out

of the peach.
"Hey! They're mine!"

He was now fiddling about

with a lighter. Not once had he smiled. He reminded me of

to sort out some reeds.
"Having reed trouble?"

ventured to ask.

cumbersome grandfather.

Terrific

Not to be outdone, Phineas Newborn countered with a terrific "All The Things You Are," grinning in mock con-sternation when an involved contrary-motion figure just would not go right. (The delighted chuckle in Row C at this point came from Johnny this point came from Johnny Dankworth.)

Then, at last, Jack Higgins brought on J. J. Johnson and Kai Winding, to demonstrate four of the greatest qualities in concert jazz: instrumental command, inventiveness, faultless teamwork and good presentation.

It isn't until one sees a real jazz showman that one realises how seldom musicians know how to please the eye as well as the ear. Without making the slightest musical concessions, Jay and Kai have developed first-class stage per-sonalities, visibly enjoying each other's solos instead of developed into a really kick-ing affair: a rare listening and ensuring that the eye has pleasure (excellent Kenny a feeling both of movement

Tremendous

Musically, they were tremendous. Their mutual artistic respect, so apparent to the audience, encourages the best for the closing 4-bar in each, and in "Bags' Groove" exchanges, which utterly one felt that the beat they descated the willing but un-created had become almost a



immediately followed by another highspot, "Mad About The Boy," a superb arrangement in the notoriously difficult and unrewarding field of 2-part writing.

Historic

Irresistibly, one sensed at times the struggle which Kai Winding has in order to keep technical pace with J. J., but the fact remains that this is one of the historic jazz partnerships of all time.

Harold Davison should be a proud man during the present

proud man during the present fortnight. Instead of booking an existing package, he has created one. The result is one of the most exciting jazz evenings in the brief but remarkable history of Anglo-American Exchange.



our bands at home.

September 13, 1958. MELODY MAKER-Page 5

CARNEGIE HALL

Send for

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devoted to the stars of JAZZ FROM CARNEGIE HALL

To list the complete line-ups on this 10" disc, would read like a "Who's Who" in modern jazz. Suffice to say that each of the tracks features at least one of the visiting jazzmen (excepting Phineas Newborn).

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Side One: Zoot Swings The Blues - Zoot Sims Quartet Makin' Whoopee - The Red Garland Trio Reiteration - Lee Konitz Quintet

Chasin' The Bass — Oscar Pettiford with the Herdsmen La Ronde — Kenny Clarke with the M.J.Q. Blue Mode — J. J. Johnson Quintet Sid's Bounce — Kai Winding Sextet Don't Argue — Jay and Kai Quintet

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Modugno's 'Volare' Melody TO Maker TO

MODUGNO

CHIEF interest this week is the hotting up of the "Volare" sales war. Domenico Modugno's original version has soared into thirteenth place and looks set to

overtake the Dean Martin disc, now at number five.

Other newcomers are the Everly Brothers with the unlikely sounding number, Bird Dog, Pat Boone with If Dreams Came True, and Bernard Bresslaw warming up the chart with his

Mad Passionate Love,
And it's hello again to Connie Francis's Who's Sorry Now.
The sales of this one have risen again to bring it to fifteenth.
Out of the chart go Harry Belafonte's Little Bernadette and
Bobby Darin's Splish Splash.
And it's a triple disaster for Buddy Holly. His Think It Over—
with the Crickets—and two solo efforts, Rave On and Early In
The Morning, have all lost their places.
At the top it's still When, by the Kalin Twins, with Connie
Francis following up with Stupid Cupid/Carolina Moon.

FOOTNOTE: Recent talk of a disc sales slump doesn't register with Paish and Company, the Torquay dealers. They report that August was one of their best-ever months for records sales.

America's top discs

As insted by "Variety"—issue dated September 10, 1958 1. (1) VOLARE (NEL BLU DIPINTO

DI BLU) Domenico Modugno (Decca)
(2) LITTLE STAR

(2) LITTLE STAR
Elegante (ABC-Paramount)
(3) BIRD DOG
Everly Brothers (Cadence)
(10) IT'S ALL IN THE GAME
Temmy Edwards (MGM)

(5) JUST A DREAM

(6) PATRICIA

(7) FEVER Pepsy Lee (Capitol)
(4) POOR LITTLE FOOL

(8) MY TRUE LOVE
Jack Scott (Cariton)
(15) VOLARE (NEL BLU DIPINTO

DI BLU)
Dean Martin (Capitol)

11. (19) ROCKIN' ROBIN
Beboy Day (Class)
(—) SUSIE DARLIN'

Room Luke (Dot)

13. (14) DEVOTED TO YOU

Everly Brothers (Cadence)

14. (17) KING CREOLE

Evis Presicy (RCA Victor)

15. (12) WESTERN MOVIES

Olympics (Demon)
(9) EVERYBODY LOVES A

LOVER Doris Day (Columbia) 17. (12) BORN TOO LATE

Pon!-Tatis (ABC-Paramount)
18. (11) TEARS ON MY PILLOW

Imperials (End)
(16) TOPSY Cory Cole (Love)
(-) TEA FOR TWO CHA CHA

Tommy Dorsey (Decea) (-) REBEL ROUSER

Britain's top

1. (1) MY FAIR LADY (LP) Shelly Manne (Vogue)

3. (2) DAVE DIGS DISNEY (LP) Dave Brubeck (Fontana)

(Pye-Nixa) 5. (6) GERRY MULLICAN-PAUL

6. (7) ELLA SINGS THE IRVING BERLIN SONG BOOK-Vol.

7. (8) CHRIS BARBER IN CON-CERT-Vol. II (LP) (Pyc-Nixa)

8. (-) WAY OUT WEST (LP) Sonny Rollins (Vogue)

9. (5) SOUTH PACIFIC IN HI-FI Chico Hamilton (Vogue)

10. (-) THEY ALL PLAYED RAC-TIME (EP) Ken Colyer (Decca)

TOO LATE

sils (ABC-Paramount)

ON MY PILLOW

Imperials (End)
Cozy Cole (Love)
OR TWO CHA CHA
commy Dorsey (Decea)

ROUSER

Duane Eddy (Jamie)

FOR SAZE 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. NEWCASTLE—J. G. Windows, Ltd., 1. CARDIFF—City Radio (Cardiff), Ltd.

jazz discs

Week ended September 6, 1958

(3) THE ATOMIC MR. BASIE

(LP) Count Basie (Columbia)

4. (4) MR. ACKER BILK RE-QUESTS (LP)

DESMOND QUARTET (LP)

i (LP) Ella Fitzgerald (HMV-Verve)

STORES SUPPLYING INFORMATION POR JAZZ RECORD CHART.

Two weeks ago, MM writer Tony Brown sparked off a controversy by asking 'What Is A Square? Below, MM readers give their own definitions of the creature.

A SQUARE is some-body who has never

been A-ROUND! -

S. Rebak, London, E.18

and B. W. Oldland,

We reckon that neatly describes the species. As both definitions arrived

at the same time, two LPs are on the way, lads.

Brockrell, Berks.

A TEENAGER'S 1958 idel an exotic dish.—Jacqueline in 1959.— C. Ramsay, Kenney, Croydon. Plymouth.

Wright, London,

SOMEONE who is as broad One who would address as he is long.—Alec Burke,—T. McLeer, London.

three-four t i m e . - R. Plant, Pelsall.

S o M EONE who thinks Lady Day is Doris. — Leslie S. Perry, Edg-

HE thinks
rock-'n'roll are two
kinds of cakes.
Geoffrey
Drake, Abertillery

tillery. SOMEONE who is in-

tellectually

A BIRD imitator who uses "In A Monastery Gar-den" as his background music. — Brian Hartness, Newcastle.

PERSON who thinks A "Cornet Chop Suey" is

FIVE-BY-FIVE in A PERSON who doesn't dig jazz and does everything possible to spoil it for those who do. — J. Molgreen,

M o Wigan. S OMEONE who doesn't know some-thing you've just found out, —E. May, Ash-

HE doesn't appreciate good music of any kind.—Bop or Bach.—J. W. Ply-Miller, mouth.

A BIRD imitator who uses

"In A Monastery Gar-

HE thinks a "blues" number.—E. Mason, Kingston-on-Thames.

MORE LETTERS-PAGE 11

WEEK ENDED SEPTEMBER 6, 1958

This week	Last	Title	Artist	Labe
1	(I) WE	IEN	Kalin Twins	Brunswick
	BOUTE	Other discs-Barry Barnett (HMV) ; Joh	nny Worth (Emb).	
2		IPID CUPID/CAROLINA	Connie Francis	MGM
	ALDON/	AWRENCE WRIGHT Carolina Moon—Billy Vaughan (Lon); G	uv Luypaers (Bruns) : George Han	uilton IV (HMV).
3	(3) RET	TURN TO ME	Dean Martin	Capitol
4		REAM PELL Barry Barnett (HMV); Paul Rich (Emb).	Everly Brothers	London
5		LARE (NEL BLU IPINTO DI BLU)	Dean Martin	Capitol
	ROBBI	Ronald Chesney (HMV); Alan Dale (MG	M); Rikki Henderson (Emb); Jo Domenico Modugno (Ori); Nels	e Loss (HMV); Marino on Riddle (Cap); Lita

Marini (Dur); McGaire Sisters (V-Cor); Domenico Modogno (Ori); Nesson III Roza (P-Nix); Anne Shelton (Phi); Cyril Stapleton (Dec); Jimmy Young (Col). Marty Wilde Philips

0	(2) EMDIESS STEEL	marcy winde	rumps
	ABERBACH Jody Reynolds (Lon); Gene Rose	(Par); Paul Rich (Emb),	
7	(6) SPLISH SPLASH GOOD MUSIC Bobby Darin (Lon); Johnny Worth	Charlie Drake	Parlophone
8	(9) POOR LITTLE FOOL COPYRIGHT CONTROL	Ricky Nelson	London
9	(7) FEVER PREUSS Little Willie John (Par).	Peggy Lee	Capitol

(II) YAKETY YAK Coasters London PROGRESSIVE Paul Rich (Emb). (10) HARD HEADED WOMAN **Elvis Presley** RCA

BELINDA Paul Rich (Emb). (14) TULIPS FROM AMSTER-**Max Bygraves** Decca DAM/YOU NEED HANDS Tulips from Amsterdam—Rikki Henderson (Emb). You Need Hands—Eydie Gorme (HMV); Rikki Henderson (Emb). CINEPHONIC/LAKEVIEW

Domenico Modugno Oriole **VOLARE (NEL BLU** DIPINTO DI BLU) **Everly Brothers** London BIRD DOG

ACUFF-ROSE MGM WHO'S SORRY NOW Connie Francis

FELDMAN

Betty Smith (Dec); Johnnie Ray (Phi); Eric Rogers (Dec.); Victor Silvester (Col); Nat "King"
Cole (Cap); Teldy Wilson (HMV); Sid Phillips (HMV); George Lewis (Lon); Andre Previn (Dec); Gloria De Haven (MGM); Preacher Rollo (MGM); Joe Loss (HMV); Eddie Barclay (HMV);
Benny Carter (Par); Lisa Notsle (Dec); Beryl Templeman (Emb). (17) GIRL OF MY DREAMS **Tony Brent** Columbia

(12) PATRICIA Perez Prado RCA SOUTHERN Geoff Love (Col); Gordon Franks (Emb). (16) BIG MAN Four Preps Capitol GROSVENOR Stargagers (Dec); Five Dallas Boys (Col); Hal Burton (Emb). Pat Boone London

IF DREAMS CAME TRUE KORWIN MAD PASSIONATE LOVE **Bernard Bresslaw** 20 DUCHESS

LAWRENCE WRIGHT Gerry Granahan (Lon).

STORES SUPPLYING INFORMATION FOR RECORD CHART LONDON—Imhots, W.C.1: Leading Lighting, N.1: W. A. Clarke, S.W.6: A. R. Tipple, S.E.15: Popular Music Stores, E.6: Role For Records, E.10. MANCHESTER—Duwe Wholesale, Ltd., 1: H. J. Carroll, 18. BOURNEMOUTH—Beales, LIVERPOOL—Nems, Ltd., 1: PLYMOUTH—C. H. Yardley and Co. PORTEMOUTH—Weston Hart, Ltd. MIDDLESEROUGH—Syres Record Shop. BIRMINGHAM—R. C. Mansell, Ltd., 5. GLASGOW—McCormack's, Ltd., C.2. WORTHING—J. W. Mansfield, Ltd. BLACKWOOD—Glyn Lewis, Ltd., LEEDS—R. S. Ritchen, Ltd., 1. NEWCASTLE—J. G. Windows, Ltd., 1. SLOUGH—Hickes, TORQUAY—Painh and Co., Ltd., BOLTON—Engineering Service Co. EDINBURGH—Bandparts Music Stores, Ltd., 1. SOUTH SHIELDS—Saville Brothers, Ltd., SOUTHAMPTON—The Record Shop. CRAWLEY—S. C. Withers, HULL—Sydney Scarborough, Ltd.

Britain's 20 top tunes

THIS copyright list of the 20 best-selling songs for the week ended September 6, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses)

1. (2) TRUDIE (B) (2 -) Henderson 2. (1) TULIPS FROM AMSTER-DAM (P) (2/+) Oinephonic (3) ALL I HAVE TO DO IS DREAM (A) (2 -) Acuff-Rose

(4) RETURN TO ME (A) (2 -) Southern (7) WHEN (A) (2/4) .. Southern (6) YOU NEED HANDS (B) (2 -) Lakeview

7. (14) VOLARE (NEL BLU DIPINTO OI BLU) (P) (2-6) Roobins 8. (5) ON THE STREET WHERE YOU LIVE (A) (2-6) Chappell

9. (8) THE ONLY MAN ON THE ISLAND (A) (2'-) .. Bron 18. (9) I COULD HAVE DANCED ALL NIGHT (A) (2/6) Chappell

11. (12) WHO'S SORRY NOW (A) 12, (10) BIG MAN (A) (2 -) Grosvenor ... Feldman

13. (11) J MAY NEVER PASS THIS WAY AGAIN (A) (2.6) Chappell 14. (20) LITTLE BERNADETTE (B) (2/6) Berry

15. (--) GAROLINA MOON (A) (2/-) Lawrence Wright 16. (13) PATRICIA (A) (2/-) Latin-American

17. (19) SUGAR MOON (A) (2'-) Prank 18. (18) TWILIGHT TIME (A) (2-) Victoria

19. (17) ENDLESS SLEEP (A) (2/-) Aberbach 26. (15) STAIRWAY OF LOVE (A) (2/-) Leeds A-American; B-British; P-Others (All rights reserved)

NEW SHOW

PAT REVELS IN HER RIDICULOUS' ROLE

IT was in 1910 that Chrysanthemum Brown went out to get the milk. Three years after, having danced the tango in Buenos Aires and sampled the wickedness of Paris, she returns to her family bosom in Greenwich-and finds mystery and romance.

Or so Pat Kirkwood would have us believe in the new musical melodrama "Chrysanthemum," which opened at the Opera House, Manchester, last Monday.

Amusingly impossible

Preposterous? Of course—but the whole thing is most amusingly impossible. If you refuse to take it seriously, if you can forget the deliberately dated musical score and if you can appreciate pre-World War Cne comedy as typified by a Mack Sennett fire brigade, you will enjoy it as much as I did.

Behind me, two women laughed until they cried.

Pat Kirkwood revels in her ridiculous role with great support

Pat Kirkwood revels in her ridiculous rôle with great support from her husband. Hubert Gregg, in his first musical. After four weeks in the provinces, the show will open in London's West End .- Jerry Dawson.

ON THE AIR

ON this first-ever BBC "package show" from Hammersmith Palais, aired every Saturday night, we heard the bands of Lou Preager, the Johnny Clarke Group, Cyril Tate and the Cubaneros. It was an ambitious programme which catered successfully for everything from strict tempo to modern jazz.

I liked the swingy backings behind Don Cameron's vecals, the playing of Terry Walsh (guitar), Jimmy Paxton (alto) and Johnny Clarke (piano), as well as the good balance.—Maurice Burman.

Burman.

Pop Discs-by Laurie Henshaw

Sinatra



This was the Frank Sinatra of 15 years ago.

by Hubert W. David

EVERY songwriter must have a central theme
—relating to both words
and music — before he
begins the actual development of a song.

For instance he

For instance he may feel a good title is: "I Feel So Down In The Mouth." But somewhere in the song he must find a rhyme for "mouth" — and after "south" what have you

Again, nothing stamps a bad song quicker than a melody cluttered up with extraneous words. So keep simple. An remembered melody allied to a good title is already halfway on the road to

success. May I make a point I have made before—but which, apparently, needs making again: always keep a copy of your song when you submit a manuscript and always add your name and address—you would be surprised at the number of songs I get without an

Songbroking

You will recall that I have advocated a bigger remuneration for songbrokers than 10 per cent. I am reminded by the Songwriters Guild that their standard contract already allows for 20 per cent, on all proceeds from

a song. But I still say payment must eventually be worked out on a sliding scale according to the popularity gained by a number.

Services

MY recent reference to Musical Services drew some 400 inquiries, and director Eddie Rogers asks me to say there will be some delay in replying to everyone. But inquiries are being dealt with in strict rotation, so be strict rotation, patient,

Songwriters

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

an answer to a songwriting query.

MS must bear name and address of the sender, and must be ascompanied 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 September 27, 1958, for readers in Britain; until Octoher 27, 1958, for foreign and Colonial 1958, for foreign and Colonial

and low

"[ISTEN my children" goodoonoonoonoonoonoonoong (to quote the immortal words of Jimmy Rushing) and Uncle Laurie

will tell you a story... Once upon a time there were two guys, Frankie some pretty good records together. Songs like Our Love Affair, Oh! Look At Me Now, I Guess I'll Have To Dream The Rest, and How About You?

If you're under 21 you recreainly would be some the set of the set of

If you're under 21 you certainly won't remember them. But they meant a lot to millions of civilians and members of the Forces.

QUALITY TUNES

The songs were tunes of quality, and they were sung and played by a singer (as opposed to a shouter) and a band that set a high standard of musicianship.

band that set a high standard of musicianship.

The Frankle was Frank Sinatra. And Tommy? Tommy Dorsey—the leader with whom "The Voice" took his first steps along the road to fame.

RCA have now released an LP that evokes nostalgic memories of a historic partnership. Entitled "Frankle And Tommy" (RD-27069) it features 12 tracks made by Sinatra and Dorsey between 1940 and 1942.

And, for the record, the Dorsey Band includes such jazzmen as the late Bunny Berigan, Buddy Rich, Joe Bushkin, Ziggy Elman and Johnny Mince.

To bring us bang up to the present, Capitol have also released an LP that gives a latterday facet of Sinatra—"Come Fly With Me."

MORE DRIVE

MORE DRIVE

And all the accompaniments, except one, are this time provided by Billy May.

How then, do the two voices of Sinatra measure up over the intervening span of some 15

Technically, he has improved a lot. Tonally? I would say—as I have said before—that his voice has coarsened somewhat.

But this factor will be apparent only to those who knew the early Sinatra. Certainly he sings with more assurance and rhythmical drive today.

Titles on "Come Fly With Me" are Come Fly With Me; Around The World; Isle Of Capri; Moonlight In Vermont; Autumn In New York; It Happened In Montercy/Let's Get Away From It rock setting by Little Willie

SPEAKING of Vera Lynn's accuracy of pitch.
Toots Camarata, ace American arranger and one-time Benny Goodman trumpet player, once said: "She hits em right on the nose."

I have no quarrel with that statement. Whether you like her style or not. Vera was always a good singer. Moreover, she sings with sincerity.

Lynn devotees will need no prodding to get "Vera Lynn No. 2," an EP conprising If I Were You; Say/Across The Bridge; Goodnight, God Bless.
(Decca DFE6506)

All; April In Paris; London By Night; Brazil; Blue Hawaii; It's Nice To Go Trav'ling. Monterey (from "Songs For Swingin' Lovers") was sub-stituted for the original track— on the U.S. release—of Read To Mandalay. The Kipling Estate objected to Sinatra's treatment of this poem (see MM 8/3/58). (Capitol LCT6154)

Teddy Johnson

TEDDY JOHNSON offers engagingly beaty treatments of Merci Beaucoup and A Great Big Piece Of Chalk. Credits, too for the supporting work by the Polka Dots and Laurie Johnson's Orchestra. (Nixa 7N15153)

Tin Pan Alley is still raking up the oldies. By The Light Of The Silvery Moon—which dates from 1909—is given a danceable rock setting by Jimmy Bowen. The Two Step is on a rock-cum-C&W kick. Both are plea-sant.

(Columbia 45-DB4184)

John. The tune? You're A Sweet-

John. The tune? You're A Sweetheart.

A good one—but Little Willie commits mayhem by pitching as wide of the mark as a myopic baseball player.

Let's Rock While The Rocking's Good sounds about two years behind the times.

(Parlophone 45-R4472)

Cliff Richard

CLIFF RICHARD makes a pro-mising disc debut with Schoolboy Crush. This follows the tortured vocal pattern that seems to be the vogue these days. Move It is in the Presley idiom

-but it lives up to the title (Columbia 45-DB4178)

The Upbeats
THE Upbeats sing with an easy beat in Just Like in The Movies and My Foolish Heart. These are definitely worth a spin. Recommended also to givers who take their pleasure in a relaxed fashion.

(London W. USSEN)

(London HLU8688)

Lonnie Donegan

CAN just see Lonnie Donegan shutting his eyes and getting "real gone" on Lonesome Travel-ier. This is in the best dedicated

Lonnie's projection of Times
Are Getting Hard Boys is quite
appealing. The simple sentiments
of this song, coupled with the
relaxed delivery of all concerned,
could result in another Donegan

(Pye-Nixa 7N15158)

Andrews Sisters

THE Andrews Sisters are effectively partnered with Billy May's Orchestra for a riotous interpretation of hit songs from "The Dancing 20s."

If I had to make a short list of top arrangers, Billy May would inevitably have to be included—if only because of his impish sense of humour which is highlighted in orchestrations of this nature. The backing alone to the catchy Don't Bring Lulu is a gem, it had me jogging the pick-up arm with laughter.

Titles: Don't Bring Lulu; Me

Titles: Don't Bring Lulu; Me Too: That Naughty Waltz; A Smile Will Go A Long, Long Way; Barney Google; Collegiate/Last Night On The Back Porch: When Francis Dances With Me; Back In

Your Own Back Yard; Keep Your Skirts Down, Mary Ann; Japanese Sandman; Show Me The Way To Go Home. (Capitol T973)

Gordon MacRae

THE SECRET, a coy song about a fellow who falls in love with his best friend's girl, is wistfully projected by Gordon MacRae against a whoo-whoo choir and clanking guitar accompaniment.

This one could click with the teen element.

Gordon is in similar soulful mood on the backing A Man Once Said.

(Capitol 45-CL14920)



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Contd. from

with 'em," he answered as he He

with 'em," he answered as he went on eating.

"You know," he said suddenly, speaking for the first time without answering a question,
"I think British musicians are the best in Europe. I like Tubby Hayes, Ronnie Scott and Dankworth. I listen to British bands at home as well."

"Of all the bands you have worked with, which one do you like most?"

"Woody's band. We were all

"Woody's band. We were all very young and we thought the same. We ought to. We did 63 one-nighters in a row. Then there was Goodman. I worked with him '43, '46, '47 and recently." "Was Mel Powell in the "Was Mel Powell in the

"Yes, recently. He is great but he is still searching for what he wants." "Are you?"
"Not in the same way as Me.

He knows much more about music than I do. I'm trying to improve and listening to records. Things like Duke, Miles, Rollins, singer Ray Charles and the modern French composers."

He got up and showed me some He got up and showed me some

LPs. "I don't practise," he went on. "It bores me. But sometimes with another player we go through some studies."

He sat down; stopped fiddling and offered me a French cigar-

Goodman

"I've got five brothers." he said, "all musicians, and my parents were in show business. When I was about 10, in 1936, I played clarinet with my brother's band, and for a kid I think I must have been good. A professional heard me and he was impressed enough to take me along

to hear Benny Goodman at the Palamar Ballroom.
"Well, I stood by that stand with my mouth open, Benny dropped a reed on the floor. I grabbed it and put it in my top pocket. I remember it fell into the lining and I couldn't get hold of it.

the lining and I couldn't get hold of it.

"My greatest ambition was to get into this band. I used to dream of it.

"Well, later, Benny heard me on the radio and his brother called me and asked me to come to rehearsal. I came, but nobody took any notice of me. So I went home. The next day, however, he called again and then I joined the band. That was seven years the band. That was seven years to realise an ambition, after I'd

irst heard the band."

I rose to go and Doot stood up as well. He looked at me.

"Well." he said. "I guess I'd better get ready for our first"... he paused... "and only rehearsal."

MAIL TODAY

Please send me the new Osmiroid '65' Music Pen. (Mark colour preference). Black [] Maroon [] Grey [] Pearl White [] I enclose a Postal Order for 4/3d.

(Block letters, please)

NAME.....

Send to E. S. PERRY LYD. FAREHAM ROAD, GOSPORT, HANTS. Offer closes 23/9/58

Brigitte Bardot set to wed TV Close-Up (No. 1) Paris jazz star Wedding of the year?

From HENRY KAHN

PARIS, Wednesday.—French guitarist Sacha Distel—hailed as a successor to Django Reinhardt—is the most envied man in Paris.

Reason: He is named as "most likely" to marry sex - kitten Brigitte Bardot. I say "most likely" because, with Brigitte, one never knows. But if the romance comes off the wedding will certainly produce the biggest jazz

turnout in recent years.

Sacha and Brigitte met six months ago. JAZZ COUPLE The guitarist, a nephew of French bandleader Ray Ventura, was recording on one of Brigitte's biggest film successes-"And God Created Woman.'

During the past few weeks, Brigitte and Sacha have been seen together at La Madrague, near St. Tropez, the jazz stronghold of the South where tenorman Don Byas reigns king.

PETE WELLS (31), trombon-ist with Leicester's Brian Woolley's Jazzmen, and his wife were killed in a car crash in Love at first sight? Not quite. Sacha met Brigitte again when he took a film test. The part was given to someone else-but it served Bedfordshire early on Sunday. to bring the couple together again. Sacha is anxious to announce their engage-Pete was returning from an engagement with the Woolley Band at Twickenham Jazz Club, when the friend's car he was ment. But Brigitte has countered with: "I must

But it seems to be all lined up, by all accounts.
Sacha has recorded four discs and has made
a name as a jazz guitarist. He is featured at
the Club St. Germain. travelling in struck a grass verge and crashed into a telegraph pole. His age? 25-the same as Brigitte's.

A MERICAN singer Trudy Richards, who made her LP debut here last November with "Crazy In Love!" arrives in London next "Crazy In Love!" arrives in London next week-end for cabaret and television.

She opens on September 22 for a two-week season at the Astor Club, W., and an appearance on ATV's "Saturday Spectacular" is being lived up.

has been featured with the Freddy Slack and Charlie Barnet Orchestras. She was asso-ciated with the "Horn And Hardart Hour" New York radio show for more than three

Russ Hamilton in package series

Russ Hamilton, Glen Mason, Nancy Whiskey and Wee Willie Harris are among the stars booked for a new package series opening tomorrow (Friday).

KILLED IN

CAR SMASH

Own band

amateur band—the Leicester Jazz Group. He had been playing with Brian Woolley since 1949. They had also played together in Mick Gill's Imperial Jazz Band and Leicester's Sonny Monk Dixlelanders.

For many years he ran his own

Some farewell!

Programme's "Guitar Club" a fresh series last Salurday
nd two of the star guests on
g show were Latin-American

MM contramen were round and about the tele-vision studies this weekend. The picture, above, was label at ATV's Wood Green studies and shows thekie Valentine and Lorrae Desmond in a sene from "Saturday Spectacular."

PIN-UP PARADE FOR TV Close-Up (No. 2)

'NEW LOOK' SIX-FIVE

"HE new look "Six-Five Special" is going glamorous.

When producer Russell Turner presents the first of his revamped programmes tomorrow (Saturday), he will introduce six glamour girls to the televiewers.

"Six-Five Dates"

Billed as "The Six-Five Dates," they will appear in all future programmes,

Their rôle? "We haven't finally decided," said Russell Turner on Monday. "But we shall employ them for continuity in some way.

DILL JONES FOR SUNDAY BREAK

policy will introduce about 10 bands between now and Christmas. These are in addition to the new "Six-Five" resident bands fronted by Tito Burns and Tony Osborne. THE Dill Jones Trio will be the resident band on ABC-TV's religious series, "The Sunday Break," from September 28. The trio takes over from the Alex Welsh Band, which has been on the show since it started seven months ago.

Star visits

Dill will feature guest stars each week, starting with trum-peter Dickie Hawdon and altoist Mike Senn on September 28. Dill augments his trio with bass-trombonist Ray Premru and saxist Duncan Lamont for a broadcast in the Light Pro-gramme's "Music In The Modern Manner" on October 31.

They include Ronnie Keene (tomorrow), Reg Owen (September 20 and 27), Ron Clark, from Aylesbury (October 4 and 11), Ronnie Aldrich and the Squadronaires (October 18), Ken Mackintosh (25th), Eric Delaney (November 1), Johnny Dankworth (8th), Ted Heath (15th), Delaney (29th), Dankworth (December 6), Heath (13th), Delaney (20th) and Heath (27th), Russell Turner has also signed a new vocal discovery for six a new vocal discovery for six consecutive "Six-Five" pro-grammes from October 11. He is Craig Douglas, a 17-year-old former milk roundsmar. Irom the Isle of Wight.

ORCHESTRA-LEADER and composer Phil Green has joined the Rank Organisation

as musical adviser.

He will be closely associated with production at Pinewood Studios, but his services will also be available to Rank Records and the firm's music-publishing venture with David Toff, Filmusic.

Film hits

(Week commencing Sept. 14) Shirley BASSEY Week: New Theatre, Cardiff

Werk: Empire, Newcastle

Week: Winter Gardens.

Max BYGRAVES

Eddie CALVERT

The HI-LO'S

Kilburn

meham

TANNER Sisters

Jimmy YOUNG

Dickie VALENTINE

Sunday: Opera

Week: Royalty Theatre

"I have been interviewing show girls, models and actresses all the week. After about 60 interviews you begin

Russell Turner's new big-band

Guest bands

to get a bit dizzy!"

club operation.

This shot was taken at ABC-TV's Birmingham studios, where "The Shirley Bassey Show" was filmed last Sun-day. Shirley is pictured with Gary Miller during rehear-sals. The Reg Owen Septet and the Sidekicks were also seen.

SHOW BAND PLUS THE KENTONES

THE Kentones have been THE Kentones have been signed as featured vocal group with Cyril Stapleton and the Show Band throughout the band's 15-week ballroom tour, starting on October 3 at the Civic Hall, Wolverhampton.

Yesterday (Thursday) they were heard in three broadcasts—" Workers' Playtime," "On Tour" and "Variety Ahoy"—and tomorrow make their debut in "Six-Pive Special." They are in ATV's "Music Shop" on Sunday.

for entering the gramophone record business by means of a 'Between Times' "Further investigation sug-gests that such an approach might not allow scope commen-surate with the organisation's standing in the entertainment for Casino Four

"The Square Peg" and "Operation Amsterdam."

Rank's appear to have had second thoughts about their proposed gramophone record club. This week they issued this state-



Brigitte Bardot and Sacha Distel cought by an MM-cameraman at the recent Paris wedding of French jazz drummer Moustache.

BIRTHDAY PARTY

-THE JAZZ WAY

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AND TROMBONES UMPHREY LYTTELTON Leader of England's most versatile Jazz group of Broadcast, Television and Recording fame plays Rudy Mück

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FREE ! " B-page book, "Perfection in Brass" art coloured illustrations of the latest kudy Muck range of instruments and

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

This week's guests will be planist Eddie Thompson, the Polka Dots. Jill Day and new discovery Shella Rose.

Michael Holliday signed for first film rivalry between two circus owners.

The film goes on the set at Shepperton on September 21, a day before Michael reaches upother miles.

Worcester Gaumont (November 1, a day before Michael reaches upother miles)

Worcester Gaumont (November 1, a day before Michael reaches upother miles)

Worcester Gaumont (November 10th) and Chesterfield Regal (17th).

The Croydon Jazz Club cele-brates its ninth birthday this week-end with three sessions at its Star Hotel headquarters.

He will play opposite Shir-ley Eaton in a circus story titled "Clowns In Clover." Featured tonight (Friday) and Eaturday will be the Mike Daniels Delta Jazzmen and on Sunday, Acker Bilk's Paramount Jazzmen and the Apex Jazzband.

The stars will include the Crazy Gang.

Crazy Gang.

Directed by Val Guest, the picture will revolve around another milestone in his career. Directed by Val Guest, the picture will revolve around For on September 22 he makes his first stage appearance in Lon-don's West End.

He will top an international bill when Variety returns to the Prince of Wales Theatre (see

Relaxed

The same evening the BBC will televise the last of his 11-week series, "Relax With Michael Holliday."

Michael will play at the Prince of Wales for two weeks and then start a six-week provincial tour, supported by Hai Monty. Dates are Doncaster Gaumont (October 6). Taunton Gaumont (13th), Coventry Theatre (20th).

TWO-WAVE SHOWS FOR WINSTONE

THE Eric Winstone Orchestra A starts two radio series after finishing its season at Butlin's, Clacton, on September 26. Starting on September 29, it will be heard in the BBC Light Programme from 10.40 to 11.30 every Monday night for three

months in a programme titled "Monday Night Melody." For six months, commencing on October 10, the band will broadcast on Radio Luxembourg every Friday from 7 to 7.30 p.m. Eric's ankle injury, resulting from a fall at Clacton, has proved to be more serious than at first thought. He is still off work, but hopes to be fronting the band again by tomorrow (Saturday).

ATV 'shopkeeper

Teddy Johnson will be the singing compère of ATV's "Music Shop' when it returns this Sunday. It will be screened at 2.50 p.m. each weekend.

Malcolm once recorded one of Malcolm once recorded one of Austin's compositions, "Heart Of A Child," flip-side to "My Special Angel."

Now Austin is working with Kenneth Earle on another song for Malcolm. "We are hoping we will pull something out of the bag with our first effort together," he says.

Some Tarewell:

During Friday's storm, the Embassy Ballroom, Welling, was flooded. It was to have been farewell night for saxist-leader Bill Collins. Instead, Bill and members of his band helped staff to clear up the hall.

Mike Austin joins

Earle & Vaughan

neth Earle have signed planist (October 3).

Michael Austin as their accompanist.

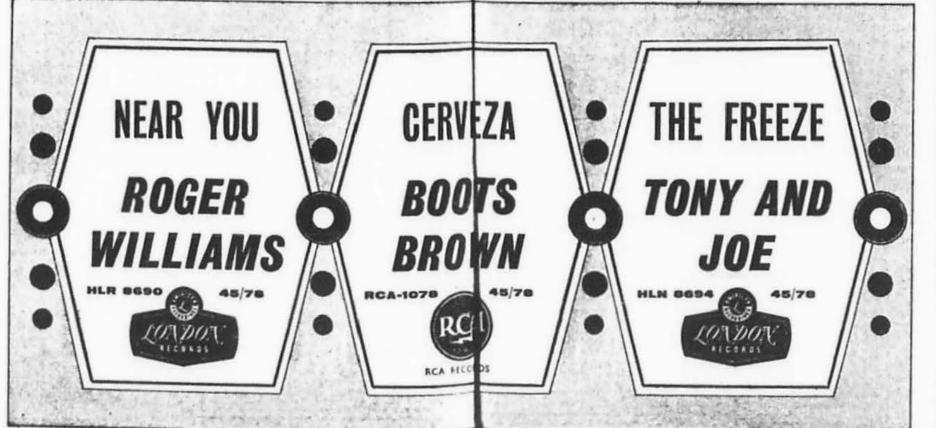
The Woolley Band was scheduled to make an LP for Esquire this month. The band already has two EPs on the market.

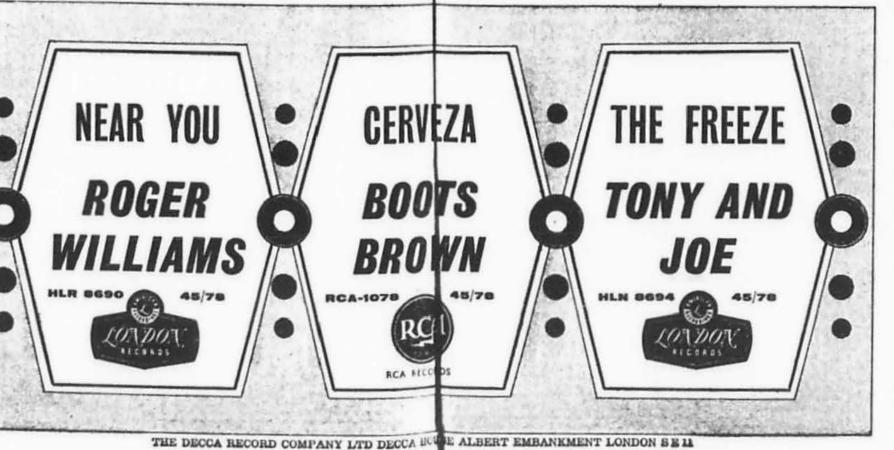
Also on the bill are the Saxons vocal group, the Denny Holland modern jazz combo, and the Steamrollers rock-'n'-roll group. Future Friday-night shows at these venues will star Glen Mason (19th), Nancy Whiskey

BBC GUITAR CLUB RE-OPENS

The Light returned

singers-guitarists Dorita y Pepe, pictured (above) during the session. Other stars on the show included Ken Sykora, the Ike Isaacs Group and Nancy Whiskey.





Week: Hippodrome, Brighton A sensation in the Week: Hippodrome, Brighto
DEEP RIVER Boys
Sunday: Opera House
Blackpool
Week: Empire, Liverpool
Johnny DUNCAN musical world! Week: Empire, Chiswick Sunday: Gaumont State, is the Black Monday: Regal Edmonton Tuesday: Odeon, Romford Wednesday: Odeon, Birmingham Thursday: Odeon, Glasgow Priday: New Victoria, Edinburgh alurday: Odeon, Newcastle Baturday: Odeon, Newcastle iday: Empire, Laverpeol iday: Colston Hall Tuesday: Brangwyn Hall Wednesday: Oaumont. Bournemouth Priday: Town Hall, Birm Saturday: Pree Trade Hall, Manchester Audrey JEANS incham
Hedley WARD Trio
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'Melody Maker' Book Page

PH AN SECOND CHORUS, by HUM-PHREY LYTTELTON (MacGibbon

and Kee, 15s.) COR so long Britain's top jazzman, Humphrey

Lyttelton's views on his own music and that of his contemporaries is bound to be of interest to the majority of British Jazz

In addition to his musical prowess he is, as MM readers will know, a highly readable writer with a knack of making an anecdote retain its humour in print—the most difficult of all journal-

istic tricks. reviewed by

808

DAWBARN

His new book, "Second Chorus," is crammed with anecdotes concerning mem-bers of his band

and the American stars he has played with, as well as intelligent appraisal of such diverse matters as "jazz and eggheads," "the practice of editing tape recordings" and "the attitude of Mr. Lyttelton's erstwhile followersthe traditionalists."

As a whole, the book contains far more for the reader whose main interest is jazz than did its predecessor, "I Play As I

Humph's views on his col-leagues are kindly but pene-trating. Of Bruce Turner he

about him. One is that underneath a vague and absent-minded exterior there is a hard-headed, practical fellow who knows just what's what and upon whom there are no flies. The other, to which I subscribe, is that underneath a vague, absent-minded exterior lurks that rare being, a genuine eccentric."

Tony Col

Of Turner's successor in the Lyttelton Band—Tony Coe—Humph refers to his "bewildered expression of a youthful Stan Laurel" and continues:

"Though we never despaired of finding a replacement for

of finding a replacement for Bruce Turner, we hardly ex-pected to find someone who so completely filled his shoes, even

down to the eccentricities.

"Like Bruce, Tony speaks in a normal conversational voice

heard two inches away.

"Like Bruce, he has an almost studied incapacity for coping with the irrelevant practicalities of life, like catching trains or remembering where he last saw his saxophone.

" And like Bruce, he conceals beneath the general vagueness astute capabilities in surprising

Humph's detailed advice to ociety hostesses intrepid society enough to book a jazz band is riotously funny and some of the Lyttelton club dancers will no

Lyttelton club dancers will no doubt recognise themselves as "Rubber Legs," "Charlie the Pointer" or "The Cyclist."
On a more serious level, Humph spends a fair proportion of his space in justifying what he calls "Lyttelton's experiment," Why he should need to justify his deviations from

which can, on a clear day, be the traditional line I am not heard two inches away. quite sure, unless the barbs "Like Bruce, he has an from his purist critics rankle more than he would have us believe.

As one might expect, the book contains a full and interesting appreciation of Louis Armstrong-Humph being more concerned in answering attacks on Louis the Man than adding to the immense volume of words on Louis the Musician.

Armstrong

His recording of his personal impressions of Louis are among the high-spots of the book.

Humph has equally relevant tales to tell of Eddie Condon, Sidney Bechet, Lionel Hamp-ton and Jimmy Rushing, among others.

The book contains some 20 photographs and a number of those strange but instantly identifiable drawings by Humph



Bruce Turner

. . practical or eccentric?

himself. It is completed by a full Lyttelton discography compiled by Humph and Dr. Norman

saxophone tutors reviewed by F. O ('Dana')

THE KEN MACKINTOSH SAXO-PHONE METHOD (Francis, Day and Hunter, Ltd., 15s.).

SAM DONAHUE'S HIGH NOTE BOOK FOR SAXOPHONE (Charles Perritt, Ltd., 8s. 6d.).

KEN MACKINTOSH is famous mainly as an alto player. He made his

finally, he became a band-leader and a militant soloist.

In his tutor, he immediately gets on to chatty terms with his pupil. The preface says the saxophone is one of the easiest

Wilfrid Thomas tells his story

SINCE he was a child—when his family left Wales to settle in Australia—Wilfrid Thomas has spent much of his life travelling. So his auto-biography, "Living On Air" (Frederick Muller, Ltd., 168.) is

in a sense a travel book. With a basic difference, however: he has never been out of the entertainment business since he first began broadcasting in the earliest days of Australian radio. And to that ex-tent it is also a brief history of broadcasting and television. He landed his first regular

singing job, as a teenager, with an English choir ("Ten men, half a dozen boy sopranos and two or three wives") and his account of this group's travels through the Far and Middle East would have made a satisfying book in itself.

The springhad bornard with the far and Donahue's High It is enriched, however, with

stories of his early days British radio and music-halls before he quit singing to become a disc jockey and commentator. In short, the book has everything necessary for an interest-

ing autobiography.-J. N. S.

reviewed by E. O. ('Poggy') Pogson

His advice on mouthpieces and lays is good and he stresses the correct method of breathing. I would add that if a player does not use his diaphragm, not only will his tone be wheezy and thin but he may injure himself.

The book contains the usual exercises and a section on dance band usage. Here Mackintosh points out that unless you have a flair for improvising you will never learn it. This may be true, but rhythmic phrasing can be learned, especially with the help of such instructive examples as these.

By the way, in "It Had To Be You," the pupil should be warned that once the "Bostic growl" had been acquired, it is difficult to lose. So it should be used sparingly be used sparingly,

The section on harmonics gives the fingerings which, no doubt. Mackintosh has found best for the alto with his mouthpiece and his make of instrument.

It is up to the student, bearing in mind that the embouchure for this register is a good deal tighter than normal, to experiment for himself.

"SAM DONAHUE'S High in phone" is for advanced students only, and deals exclusively with harmonics. Like Ken Mackintosh, he is

well-known bandleader and player-no doubt many will remember his British visit during

Where's the jazz?

PENQUIN offer a 5s.
"New Dictionary Of
Music" compiled by Arthur
Jacobs. The value of such

a work of reference is in direct ratio to its comprehen-siveness and in this the book

must be regarded as unsatis-

factory by those who see jazz

way in the profession the hard way, practising until he had sufficient command to enter a small local band.

He progressed to bigger and better bands until, finally, he became a band-leader and a militant soloist.

His advice on mouthpieces and lays is good and he stresses the correct method of breathing. I would add that if a player the correct method of breathing. I would add that if a player.

The fingerings given are again.

The fingerings given are again obviously the best he has found for his own instrument and mouthpiece. There are exercises incorporating the new notes—but only up to High C.

If the chart is studied, it will be realised that for many of the higher sounds the hands will be simulating two enraged octopi. One personal piece of advice:

One personal piece of advice: harmonics will not sound on a tired old reed—a springy fresh one is required.

There seems to have been some careless editing in this book, as the fingering for the object note on page 10 (High A) does not coincide with the obviously correct fingering on page 15 for this note. This applies too to the notes B flat page 15 for this note. This applies, too, to the notes B flat on page 11 and C on page 13.

THE DECCA

The Melody Maker called this volume 'indispensable' and, as an all round reference book, so it is. Ken Sykora, said that it was one of the best books on jazz to be published in this country. There are twenty-five chapters on all aspects of jazz each written by an expert and a comprehensive discography covering each chapter.

The Decca Book of Jams, edited by Peter Gammond, published by Frederick Mullen Ltd. Price 40/- from booksellers and record

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OWNERS of Grundig tape Easier, perhaps, but not artistically sound .- T. B.

recorders (and many others, I fancy) would profit from reading The Grundig Book (The Focal Press, 12s. 6d.)

It explains in simple language the possibilities of the home recorder, with a wealth of data on recording techniques, notes on Grun-dig designs, their care and operation.

'RIGHT BALANCE'

Only on the recording of a solo singer or instrumentalist is author Frederick Purves's touch uncertain. It is easy to get the right balance, he writes . . "by asking the accompanist to play louder or softer. . ."

as a legitimate part of the musical world. Armstrong is listed, but not Basie, Hawkins, Parker, Gillespie, Kenton or Ted Heath. There is a brief definition of jazz but little else to throw any light on the subject .- T. B.

THIS WORLD OF JAZZ

STARS COMBINE TO FIGHT RACE BIAS

LAST week's appeal for reason by 27 entertainers was a move in the right direction. And there are signs that it may lead to the hoped-for organisation devoted to the improvement of race relations here.

Letters, telephone messages, even telegrams and personal callers offering support have come into this office from all directions since last Friday.

They confirm that in the jazz world there is a lot of racial tolerance and, at present, indignation about the whipped-up outbursts of anti-colour feeling waiting to be tapped. The difficulty is knowing just how to put these sentiments to work.

Fred Dallas, whose name I mentioned last week, is working with Johnny Dankworth and others to build some kind of lasting committee out of the 27 entertainers, now swelled by the addition of Winifred Atwell, Ken Colyer, George Melly, Russell Quaye and Hylda Sims.

The result, so far, is a group called "The Stars' Campaign for Inter-Racial Friendship." The campaigners have produced the "appeal" as a leaflet and propose to distribute it in Notting Hill and elsewhere. I wish them well. wish them well.

They have ideas for the future, too. Readers wanting to help are advised to write to SCIF at 4. Denmark Street, London, W.C.2.

Trials night

DESPITE the emphasis on Notting Hill and Notting-ham, South Africa's virulent form of race prejudice is not forgotten.

One reader, H. R. Mitchell, of Bromley, Kent, asks if it would be possible for the jazz public to do something more to help the victims of the Treason Trials which, he says, are now getting back in full swing.

"I suggest a 'Treason Trials Night' at all the jazz clubs," he writes. "If entrance charges were increased by a shilling.
these shillings would add up to
a substantial sum towards the
defence of people accused of

AND heard he certainly was, one of these days. Prior to
that, though, I hope to see offmusician. He plays full, true
the-beaten-track reports appearnotes which are worth hearing, ing in this column.



advocating the equality of all men, regardless of colour."

Graham, too

This looks like a workable idea for raising cash—for the Treason Trials Defence Fund or any other cause that has the backing of a majority of local jazz supporters.

Which brings to mind the subject of tonight's (Friday) Kenny Graham Benefit Ball at Hampstead Town Hall, Graham, though getting better, will not be able to earn his living for a long while yet. His case should not be overlooked in the natural concern over colour clashes.

Carnegie contrasts

EVERYBODY I've spoken to found something to grumble about and something to enjoy at the "Jazz From Carnegie Hall" concerts.

On balance, the show was reckoned a success. But there was heavy disappointment, shared by me, over the absence of Red Garland.

Another planist should have

Another pianist should have taken over from the accomplished Newborn for band duty, and I thought the presentation would have benefited from the services of a second, entirely different rhythm team.

If you measure success by audience response, Jay and Kai were unquestionably the hits of the show. Pettiford ran them

Amplified

and he doesn't intend that the audience should miss anything of his solos or masterly foundation parts.

He believes in the value of the amplified bass for concert work, explaining that he prefers having the control in his own hands to being at the mercy of engineers and such who turn down volume at Wrong moments.

That's logical enough. The only doubt in my mind was whether there was not a little too much bass in evidence, superbly though it was played. At times the sound of the piano trio—heavily-miked piano, amplified bass and exuberant drumming—was quite unlike what you expect from so "intimate" an instrumentation.

Unconvincing

ONITZ seemed to me, on Kontra seemed to me, sunday's second performance, an unconvincing soloist.

Perhaps the setting was wrong for him; perhaps he loathes concerts. His personality on-stage is nondescript, and I wasn't conscious of much

and I wasn't conscious of much swing during this episode.

When Zoot Sims followed him, the contrast was striking Sims tame out swinging, as they say, and the effect on Clarke's drumming was noticeable. Among the evening's pleasures, for me as well as for Steve Race, were Sims's "Willow Weep" and Jay and Kai's "Bag's Groove."

Departure

O'N Wednesday night, a trans-atlantic 'plane bore away a well-known British jazz writer, discographer and collec-tor in the mild, slightly sur-prised-looking person of Albert

J. McCarthy. Mac. as he is known to friend and enemy alike (and he has

few permanent enemies), is off in search of material about Harlem musicians.

One outcome of the two-months visit will be a book—one of these days. Prior to



On September 4, Sarah Vaughan married Clyde D. Atkins, a former professional football player who now owns a fleet of taxicabs. They were married in Chicago. Sarah was previously married to her manager, George Treadwell.

Whose turn tomorrow?

ALL decent people will be enthusiastic about the idea of an organisation to combat colour prejudice ("World of Jazz" last week).

However, while public opinion is aroused, the MM could take a bigger step and form an association to oppose all forms of racial prejudice.

This time mob violence has turned on coloured people. Next time it may be directed against Jewish or Irish people, Eurasians or any other minority. — B. Silver, London, E.6.

O LP WINNER.

Great debt

... the people responsible for creating the trouble can have no idea of the coloured people's great ability in artistic and architect fields. Law followers technical fields. Jazz followers must realise the great debt they owe to Negro artists.—A. Deubold, Ashby-de-la-Zouch,

Jazz fans?

gans concerned in the race riots are jazz fans and that none of them has ever paid to see or hear coloured British or musicians.-R. American Palmer, Poole, Dorset.

Interest

greater interest in jazz there would be fewer Little Rocks in the world today.—M. D. Baker. Coventry.

New look

. . . showbusiness folk are often said to have big hearts and a small moral quota. The signatories of last week's state-

THOUGH I am in com-PHOUGH I am in complete agreement with
last week's letter on the
high purchase tax on
records, I feel the answer
does not he entirely in
writing to local MPs.
The time has come for
the ternance who to the

the the record-the bulk of the record-buying public, to unite to stop buying records. We would then soon see

the difference in record prices.-T. Edwards, London, N.15.

ment gave the public a new look at Tin Pan Alley.—M. Mitchell, London, S.W.5.

Non-existent

the musical world, especially the jazz scene, is that the colour bar is practically non-existent. — B. Pryce-Jones, Cheltenham.

Browned off?

... it seems silly that those people who delight in terrorising coloured people go to the seaside every year to get brown.

—A. Penningion. Golborne, nr. Warrington. Warrington.

Same respect

musician visits Britain, he is not humiliated. So why should fellow countrymen not be treated with the same respect?

—D. Salmon, Ilford.

These are just a few of the letters "Mailbag" has received on this subject.

SATCHMO

WHY can't Brunswick issue the Satchmo autobiography as separate records? As a schoolboy I can only afford an LP every seven or eight weeks and would very much like this album. But £8 is beyond my reach and, I am sure, that of many others.—R. Pinder, Consett, Durham.

• LP WINNER.

BRUBECK

RONNIE SCOTT objects to British critics who are not enthusiastic about local musienthusiastic about local musicians (MM 23/8/58). He can content himself with the fact that when they were appearing on the same bill, the music of his group was infinitely more rewarding than that of the greatly boosted Dave Brubeck, the "Harpo Marx of Jazz."—

Graham Boatfield, Little Wenham, Nr. Colchester, Essex. Black "Marx" for Brubeck!

Each week we give away 12 in. LPs for interesting letters. Send them to the "Melody Maker,"

189 High Holborn, WC1

(Times: BST/GMT)

SATURDAY, SEPTEMBER 13: 12.19-12.45 p.m. A 1: Jazz Awards

1958, 1,20-1,40 A 1 2: Spirituals. 5,10-5,40 Z: Swing Serenade. 6,25-7.0 DL: Paris Jazz. 8 0 10.0 T: (1) Popular. (2) Jazz. 9,0-9,30 W: Jazz Time. 9,50-10.0 U: Spanier, Nichols, Con-den.

don. 16 5-10 30 J: Dixie Beat. 10 10-10-10 J: Dixle Beat.
10 10-10-40 B: Panassie on Basie.
11 0-11-55 F 1: Carlos de Radzitzky.
11.5-12 0: 12 10-20 n.m. 1: Dance
Music from AFN, BFN, RIAS, etc.
11.10-11-30 Y: Jazz Gallery.
11.30-1.0 a.m. J: D-J Shows. 1.0-2.0 E-Q: Dr. Jazz's Library. 2.5-3.0 H-Q: Hollywood-New York

SUNDAY, SEPTEMBER 14:

1.10-1.30 p.m. C 2: Goodman Ork. 2.45-3.15 A 1 2: American Folklore. 4.15-4.30 C 1: Pia Beck Trio. 4.17-5.15 A 1 2: Newport Festival. 6.20-6.30 A 1 2: Meade Lux Lewis. 8.0-10.0 T: (1) Popular. (2) Jazz. 8 0-10.0 T: (1) Popular. (2) Jazz. 10 10-11.0 S: For Jazz Fans (news break 10 30). 10 30-11 0 W: Chris Barber.

10 30-11 0 W: Chris Barber. 11 0-11.55 P 1: Jazz Microgrooves.

MONDAY, SEPTEMBER 15:

2.35-2.45 p.m. C 2: Jazz Discs. 8.0-10.0 T: (1) Popular. (2) Jazz. 10.10-11.0 S: As Sunday. 10.10-11.0 E: Jazz Programme. 10.30-11.30 app. K: Jazz Hour. 11.5-1.0 a.m. J: D-J Shows (nightly).

TUESDAY, SEPTEMBER 16: 4.5-4.30 p.m. P 1: Carlos de Rad-

zitzky.

8,0-10.0 T: (1) Popular. (2) Jazz.
10.10-10.37 B-258m: The Real Jazz.
10.10-11.0 S; As Sunday.
8,0-10.0 T: (1) Popular. (2) Jazz.
10.30-11.0 N: Jazz Programme.
10.30-11.15 I: International Discography, 10.45-11.0 U: Ian Henry Quartet, 11.5-12.0 P: Erwin Lehn Ork.

WEDNESDAY, SEPTEMBER 17:

#EDNESDAY, SEPTEMBER 17:
4.40-5.0 p.m. R; Small Jazz.
6.15-6.45 DL: Jazz Session.
7.10-7.30 C 2: Jazz Music.
8.0-10.0 T: (1) Popular. (2) Jazz.
9.30-10.30 P 3: Jazz for Everyone.
10.10-11.0 S: As Sunday.
10.20-11.0 Q: Studio Hamp.
10.50-11.12 Z: Jazz a la Carte.
11.0-12.0 1: Rhythm Rendezvous.
11.5-12.0 O: Jazz Journal.
12.10-1.0 a.m. I: Swing Serenade.

THURSDAY, SEPTEMBER 18: 5 45 60 p.m. C 1: Bita Reys Trio. 8 0-10 0 T: (1) Popular- (2) Jazz. 9 30-10 0 F 1: White Notes . . . Biack Musicians.

Musicians.
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: Bessie Smith, Charlie T: Parker, MJQ.

FRIDAY, SEPTEMBER 19: 12.0-12.20 p.m. O 1: Dixieland

Pipers.
3.15-3.45 I: Dixie by Hackett.
5.25-5.55 L: Jazz.
8.0-10.0 T: (1) Popular. (2) Jazz.
10.10-10.40 C 1: Jazz Musie.
10.10-11.0 S: As Sunday.

10.15-10.45 N: dazz Programme.
10.30-10.55 J: Stars of dazz.
11.15-12.0 C2: dazz Music.
Programmes subject to change.
The 8.5-10.0 VOA Transmission is repeated rightly between 11.0 and 1.0 a.m. The latter (Jazz) hour bring additionally broadcast on Long Wayr.

KEY TO STATIONS AND WAVELENGTHS IN METRES. A: RTP Prance 1: 1-1829, 48.39.

2—193. RTF France 2: 280, 218, 318, 359, 379, 445, 498. Hilbertum: 1—402, 2—298, BBC: E—464, L—1500, 247, NDR WDR: 309, 189, 49.38. Belgian Radio: 1—484, 3—267, 4198. -198 4-198.
RIAS Berlin: 303.
SWF B-Baden: 295, 363, 195, 41 29.
APN: 344, 271, 547.
SBC Steckholm: 1571, 255, 245, 306 506, 49 band.
NR Oslo: 1376, 337, 228, 477, 19.
25 or 31 bands.
Monte Carlo: 205, 49.71, 40.82.
BR Munich: 375, 187, 48.7,
SDE Sutteent: 522, 49.75.

BR Munich: 375, 187, 48.7, SDE Stuttgart: 522, 49.75. HR Frankfurt: 506. RAI Rome: 355, 290, 269, 41.81. Europe 1: 1622. VOA: 8.0 p.m.: 13, 16, 19, 25, 31 bands 11.0 p.m.: 25, 31, 41 bands

hands 11.0 p.m.: 25, 31, 41 bands plus 1734 from midnight. Radio Eireann: 530. Lusembourg: 208, 49,26. SEC Lugano: 568.6, SEC Geneva Lausanne: 293, 31 band.

F. W. Street

HUMPHREY LYTTELTON CLUB

Mack's, 100 Oxford St., W.1 Friday, September 12th FAIRWEATHER-BROWN

ALL STARS Saturday, September 13th

HUMPHREY LYTTELTON AND HIS BAND DIZ DISLEY'S SONO STRING QUINTET

Sunday, September 14th Playing the music of 'King' Oliver MICKY ASHMAN'S JAZZ BAND Monday, September 15th MR. ACKER BILK'S PARAMOUNT JAZZ BAND

Tuesday, September 16th ALEX WELSH AND HIS BAND

Wednesday, September 17th HUMPHREY LYTTELTON AND HIS BAND Thursday, September 18th GRAHAM STEWART'S SEVEN

Sessions com. 7.30 p.m. Suns. 7.15 p.m. Details of Club and SessionsfromH.L.C. Office, 8 Great Chapel Street, W.1. Gerrard 7494

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WEDNESDAY THE STORYVILLE JAZZMEN Apply now for membership-5/- P.A. till

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MODERN JAZZ Every Saturday TED POTTER'S ALL STARS

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Traditional Jazz Every FRIDAY & SUNDAY Dick Charlesworth and Brian Taylor Jazzhands



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JAZZ CLUB CALENDAR ::: •

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underneath the Mapleton
Restaurant. 39. Coventry St., W.1.
Extra! Extra! Extra!

* FRIDAY (tonight).
10.30 p.m.—5 a.m.:
Another exciting Friday all-nighter
tonight featuring the music of CHACHA-CHA / MAMBO / MODERN JAZZ.
Name bands, guest artists. Thanks,

tonight featuring the music of CHACHA-CHA / MAMBO / MODERN JAZZ.
Name bands, guest artists. Thanks,
Tubby Hayes, Ronnis Scott, etc., for
dropping in last week.

* SATURDAY ALL-NIGHT SESSION:
WOW! Thank you, the TUBBY
HAYES ALL-STARS, for such a
tremendous session last week. Thanks
also to Jimmy Deuchar, Cerek
Humble, Ronnie Ross, Les Cendon,
Ray Dempsey, Bill leSage. Eddle
Harvey, etc., for dropping in. Also,
salaams to the "Carnesie Jazz
Stars" for coming to say helio! For
extra comfort this week (we know
it was hot last Saturday), the
restaurant will be open for our
patrons. SAYE MONEY, TOO! Send
application for free membership to
the Secretary, Club "M," Mapleton
Restaurant. Your card will be waiting for you when you call. This
wook's special attraction: The return
of the ALLAN GANLEY QUARTET.
Doors open 11.30 p.m. until I a.m. A
REAL VALUE FOR MONEY SESSION.

* SUNDAY AFTERNOON, 3-6 p.m.:
Week-and jam session starring "Lo
Oon's Swinglog Five and many guest
or attracts. Rhythm "I Blues, jazz. This
session swings."

artists. Rhythm 'n' Blues, jazz. This session swings.

"Better than Birdland," say visiting American musicians. Thanks, OSCAR PETTIFORD, PHINEAS NEWBORN, KENNY CLARKE, ZOOT SIMS, for looking in at Jeff Kruger's "JAZZ at the FLAMINGO."

33-37, Wardour Street, W.1.
Dance or listen from balconies. *TONIGHT (FRIDAY) at 7:
It's guest night! With TONY KIN-SEY'S POLL-WINNERS tonight: on tenor and ALTO. TUBBY HAYES! Plus great trumpeter DIZZY REECE GROUP featuring a fabulous rhythm team: Terry Shamon, Lloyd Thompson, Phil Seamen.
*SATURDAY (13th) at 7:
It's the 13th—and you're lucky! A great bill! Britain's jazz "giagts": Ronnie SCOTT. Tubby HAYES and exciting JAZZ COURIERS. Plus ultratasteful ALLAN (just married!) GAN-LEY QUARTET, with tenor ace Art Ellerson. Two great groups! Come early!

carly!

*SUNDAY (14th) at 7:
Again! Again! The best bands in
Britain! TONY KINSEY'S QUINTET,
with all the gang, plus "THE JAZZ
COURIERS," with Seott, Hayes. Plus
guest star: KATHIE STOBART. It'll
be a bail! PLUS! FREE MEMBERSHIP FOR ALL LADIES before \$.30!
Girls, here's your opportunity!

SHIP FOR ALL LADIES before 8.30: Girls, here's your opportunity! *WEDNESDAY (17th) at 7: Dig that crazy CHA-GHA heat! Something for everyone! Harry White's exciting FLAMINGO CHA-CHA SEVEN, with all-star cast. Plus jazz by top tener TOMMY WHITTLE QUINTET, with Harry Klein. Eddie Thompson Trio. Value for money. Be early!

Comperes: Tony Hall, Bix Curtis.

Comperes: Tony Hall, Bix Curtis.
SPECIAL MEMBERSHIP OFFER:
Only 5/- for all Planningo-Florida
sessions till January, 1959 John now!
P.O. and s.a.e. to 9, Woodlands. North
Harrow, Middx

A great night for jazz and cha-cha fans! The best of both can be heard this Saturday at the intimate club: Jeff Kruger's FLORIDA CLUB, beneath Mapleton Restaurant, corner Coventry Whitcomb Sts., W.1. #THIS SATURDAY (13th) at 7: Back again! TONY KINSEY'S exciting QUINTET with guest star KATHIE STOBART, Bill leSage, etc. Plus! By public demand: CHA-CHA JAZZ! Featuring tenorist JACKIE SHARPE'S DOWNBEATERS. We're giving you what you want. So come along early and hear it all. Emceed tonight by Tony Hail.

AT LAST, a really new club! THE

AT LAST, a really new club! THE NEW MIAMI GLUB, beneath the Kaledoscope, 20 Gerrard Street toff Wardour Street!, W.l. Presenting every Saturday and Sunday: Europe's most exciting jazz unit, BRIAN BENTLEY'S ALL-STARS, with French jazz sensation Henri Gellet and featuring the Chas, Skelton Jazz Six and the Cha-Cha Quintet. You mustn't miss the fabulous opening sessions offered by these exciting musicians. Jazz, swing, Cha-Chamambo—originals and standards—will be offered to the patrons of this lush new night spot! Extra! Extra! Extra! Extra! Extra! Extra! Extra! Extra! Extra! GROUP direct from Paris! Prizes for amartest lady and gent! All asssions 7.30-11.30 Pree memberahip before 8.15. AT LAST, a really new club! THE NEW MIAMI CLUB, beneath the

FRIDAY (TODAY) ALL CHEAM memberships valid,
THAMES HOTEL, Hampton Court:
Prom the North,
JOCK HENDERSON'S
DIXIELAND BAND,
Isten, Jive. Licensed, 8-11 p.m.

AT STREATHAM: DAVE CAREY

AT THE CELLAR: BRYAN NEWEY GROUP and the ROMSIDERS SKIFFLE.

BATTERSEA JAZZ CLUB. aven Hotel, 45. Lavender Hill; MR. ACKER BILK'S PARAMOUNT JAZZBAND.

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FRIDAY, 12th SEPT., 8 p.m.

LEWISHAM TOWN HALL

STORYVILLE ALL-STARS.

MAMBO

Annual Membership: Ladies - 5/-

e FRIDAY-contd.

Denglow Studios, Chadwell Heath, 7.30. This week: RONNIE SCOTT, EDDIE THOMPSON.

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

CROYDON JAZZ CLUB, Star Hotel, London Road, 8 p.m.—MIDNIGHT: MIKE DANIELS DELTA JAZZMEN,

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

DARTFORD: CHRIS WILLIAMS DICK CHARLESWORTH.

ERIO SILK'S SOUTHERN JAZZ-BAND, Southern Jazz Club, Masonic Hall, 640, High Road, Leytonstone.

EVERY NON-SQUARE digs where LUNCHTIME JAZZ is found: ROYAL SCOTTISH CORPORATION, FETTER LANE-FLEET STREET'S all-star sound. Next FRIDAY we open 12.45, hoping you'll be around.—RAY WHITTAM.

GRAYESEND: DAUPHIN STREET

"GREYHOUND," REDHILL: PETE STEWART JAZZMEN.

HUMPH has been, BARBER, too! BAKER, DANKWORTH, maybe you. FLEET STREET greets all once more when we coen the Royal Scottish door NEXT FRIDAY LUNCHTIME.

OLD TIGER'S HEAD, Lee: ERIC HITCHCOCK Modern Jazz Quintet, guests, 7.30. Admission free.

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: Alex, Welsh. Next week: Mick Mulligan.

VIPERS PACKAGE Show, Lewisham Town Hall, 8 p.m.

. SATURDAY .

A BALL IN A BARN, the Old Barn Hall, Great Bookham, Surrey: JOHN WEST GROUP and guests, 7.30, Admission 2.8.

A BARN DAW plain fact, there are swinging modern sessions at RICH-MOND Community Centre. Thanks, FRANK NOBLE, PETE KING, VICKY MAIN.

AT CHISLEHURST CAVES (next to Chislehurst Station), 7.30; FIRST AGAIN! FIRST AGAIN!

Pirst with the unique Eureka Jazzband, first with the Brian Woolley
Band and now, first again, with the
TOP BAND OF THE NORTH,
FROM BARROW, LANCASHIRE.
JOCK HENDERSON'S
DIXIELAND JAZZBAND.

Don't miss this chance to hear this
truly great band in London's most
unusual setting Plus usual supporting groups.

AT COOK'S FERRY INN: TERRY LICHTFOOT JAZZMEN with KENNY BALL, etc. N.B.: 7.30 'til 11.30!!!

AT THE CELLAR, 49. Creek Street.
W.I.: THE GITY RAMBLERS and the
STORYVILLE CROUP.
And another great all-night
session, midnight till 6.30 a.m.:
MIKE PETERS' JAZZBAND,
JUNCTION JAZZBAND,
JUNCTION JAZZBAND,
JOHNNY JOHNSON JAZZMEN
and guest musicians.
Beskenham Recogning Tonishts

Beckenham Reopening Tonight;
ALEX. WELSH
and his DIXIELANDERS.

p.m. Come early. Licensed bar.
Harvey Hall, Fairfield Road
(off High Street), Beckenham.

"CAULIFLOWER," 553, High Road, ford: TERRY LOVELOCK QUIN-

CROYDON JAZZ CLUB: MIKE DANIELS DELTA JAZZMEN.

CY LAURIE Club, Great Windmill Street, 7.15-10.45: Cy Laurie Band. DAUPHIN STREET SIX, BBC/TV

DICK CHARLESWORTH, RUDY MARSALIS, Cow.ey. HARRINGAY JAZZ CLUB

GRAHAM STEWART'S SEVEN
with ALAN ELSDON.
EVERYBODY WELCOME,—See Wednesday club for address.
SAT. Sept. 27 and SAT., Oct 4:
"Mr. Harringay Jazz Club, '55"
Mr. Acker Bilk plays, judges,
presents silver cup. 2 "trad." balls,
Watch this column.

MERSTHAM JAZZ CLUB: TIM HEALING'S JAZZMEN.

PINNER, Whittington Hotel: No meeting this week due to prior booking of hall. Next session. Sep-tember 27.

WOOD GREEN: MR. ACKER BILK!! e SUNDAY

ABOUT 7.15. "S. and G." Putney: BOBBY WELLINS (pluno-less) Group and DON MIDDLETON (vibes) Quar-tet.

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

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 SUNDAY—contd. AGAIN AT the Hambrough, the fabulous "CLUB OCTAVE" featuring GORDON BECK TRIO.

AT COOK'S FERRY INN: TERRY LIGHTFOOT JAZZMEN WITH KENNY BALL, etc.

AT THE CELLAR: THE CITY RAM-BLERS and STEVE BENBOW. Musicians open session,

BALLADS AND BLUES, "KING AND QUEEN," Paddington Green, W.2 (Edgware Road Tube): Ewan McColl, Pitzroy Coleman, Rory McEwan, Stan Kelly. 7.15.

COLEHERNE, Earls Court: HARRY WALTON'S BAND.

CROYDON JAZZ CLUB, Star Hotel, London Road, 7.30: MR, ACKER BILK'S PARAMOUNT JAZZBAND, plus Apex Jazzband.

DICK CHARLESWORTH. Derby Arms, E. Sheen. JOCK HENDERSON'S Dixieland Band from Lancashire. "Cock o' the North," 7.30 p.m. 2/6.

HOT CLUB OF LONDON, 7 p.m.:
MIKE DANIELS DELTA JAZZMEN
featuring DOREEN BEATTY.—
Shakespeare Hotel, Powis Street,
Woolwich.

OLD TIGER'S HEAD, Lee: SID MARSH Quintet, Eric Hitchcock, guests. 7 p.m. Admission free,—See Friday.

QUEEN VICTORIA, North Cheam: GRAHAM STEWART SEVEN
with ALAN ELSOON.
Listen. Jive Licensed. 7-10 p.m.
wood GREEN: THE FAIRWEATHER-BROWN BANDII

MONDAY .

AT THE CELLAR: Britain's greatest! BRUCE TURNER JUMP BAND and guests. BOATHOUSE, KEW BRIDGE: MICK MULLIGAN and GEORGE MELLY.

CY LAURIE Club: Graham Stewart Seven, Alan Elsdon.

DOBELL'S RECORD Recital Club: John Cross. "My Kinda Jazz."—

"White Bear." Lisle Street, W.C.2,
7,30. Admission 2".

DOWNBEAT CLUB,
Manor House (1 min. Tube):
2 BANDS 2
Modern Jazz:
"THE JAZZ COURIERS"

Cha-Cha, mambo:
THE DOWNBEATERS
HAMPTON COURT: ALBERT HALL
Quintet.—Thames Hotel, 8 p.m.

. TUESDAY . AGAIN, SOUTHALL, "White Hart": ALLAN GANLEY QUARTET. AT THE CELLAR: BENBOW FOUR, MARGARET BARRY, MICHAEL GORDON HYLDA GIMS, JIMMY MACGREGOR, SHIRLEY BLAND AND

BARNET, Assembly Hall. Union Street; Acker Bilk Paramount Jazz-band.

BROMLEY, KENT, "White Hart."
7.30-10.30: KEN COLVER'S Jazzmen. CY LAURIE Club: Cy Laurie Band, HARROW JAZZ CLUB, British Legion Hall, South Harrow; Terry Lightfoot Jazzmen.

SOUTH ESSEX RHYTHM CLUB, "King Harold," Harold Wood: GEORGE PERRY JAZZMEN.

TIG'S - TIG'S - TIG'S-TIG'S-TIG'S-TIG'S-TIG'S-TIG'S-TIG'S. WOOD GREEN: FROM LANCA-SHIRE, JOCK HENDERSON'S JAZZ-MEN!

WEDNESDAY AT CHERTSEY: LEO GRAY JAZZ-MEN.—CRICKETERS HOTEL.

AT THE CELLAR: ERIC ALLAN-DALE JAZZBAND and the METRO-POLITANS.

" CAULIFLOWER," 553. High Road, Ilford: MICHAEL GARRICK QUAR-TET. CHRIS BARBER'S White Hart." Southall.

CY LAURIE Club: Graham Stewart even, Alan Elsdon, 7.15-10-45, DAGENHAM JAZZ CLUB, Royal bak Hotel: Pairweather-Brown Ali-

CHARLESWORTH Jazzband, Puriey Hall.

ERIC HITCHCOCK'S MODERN JAZZ GUINTET. - "Fox and Hounds," Kirkdale, Sydenham,

Hounds," Kirkdsie, Sydennam,

HARRINGAY JAZZ CLUB
proudly presents the fabulous

MR. ACKER BILK and his
PARAMOUNT JAZZBAND.

EVERYBODY WELCOME! Doors
open at 7 p.m. Avoid disappointment,
BE EARLY! At "Russell-Vale"
Dancing School Willingdon Road,
N.22 (3 minutes' walk from Turnoike
Lane, then first turning left), Buses
144, 217, 231, 41.

PALM COURT, PURLEY: KEN

PALM COURT, PURLEY: KEN COLYER'S JAZZMEN, SEPTEMBER 24

ST. ALBANS, Market Hall; Mick Mulligan Jazzband with Melly. "TIGER'S HEAD," Bromley Road, Catford: From Barrow, Lancashire, "The Cocks of the North," JOCK HENDERSON'S DIXIELAND JAZZ-BAND,

• THURSDAY AT THE CELLAR: THE CITY RAMBLERS and the CANAL STREET

BLUES AND BARRELHOUSE.
"Roundhouse" Wardour Street:
Alex Korner, Cyril Davis and guests. CAMBERWELL TOWN HALL: KEN

COOK'S FERRY INN: Ballroom dancing, Amateur competition. Licensed bar -- Edm. 5115,

CROWN, TWICKENHAM: Modern Jazz with the JOHN WEST Group. Many thanks. JOHNNY HODGES

CY LAURIE Club: Brian Taylor GUILDFORD, Wooden Bridge Hotel; MR. ACKER BILK'S Paramount Jazz-band.

SAN JACINTO Jazz Club, New Or-leans Jazz, 7:30-10,30; Resident band, George Perry Jazzband. THE MONKS JAZZBAND, "The Master Robert," Great West Road,

Hounslo' .. WATFORD JAZZ CLUB, United Ex-Servicemen's Cisb, St. Albana Road: Pairweather-Brown All-Stars.

CONCERTS 11- per word CIVIC HALL, Croyden, Priday, Sept. 19: KEN COLYER JAZZMEN, Book now: 5/-, 4/-, 3/-.—Cro. 3336.



JAZZ AT THE TA HI GETGED STRILT A . N. CHECKS CHECKS

This Saturday and Sunday * Back from holiday Fresh and exciting

JOE HARRIOTT QUINTET featuring Hank Shaw, Harry South, Bobby Orr and Coleridge Goode

* plus the saxophone colossus RONNIE ROSS

* and on Saturday, 13th Sept. BRUCE TURNER SEXTET featuring Terry Brown, Al Mead, John Mumford, Tommy Jones

* Sunday, 14th September LENNIE BEST QUARTET ADMISSION: 5/- (Members) (N.B. Students, Nurses and

H.M. Forces only 2/6 on Sundays) Membership only 216 Coffee Lounge. London's most comfortable Modern Jazz Club Sessions - 7.30 p.m. to 11 p.m.

JAZZ AT THE

DOLPHIN HOTEL UXBAIDCE AD MONEY BUCKS * Opening night Monday, 15th September at 7.30 p.s

with the exciting JOE HARRIOTT QUINTET

RONNIE ROSS

and the CLIFF HALL QUINTET ADMISSION 4/- (Members) H.M. Forces and Nurses 2/6; Guests 5/-

Membership 2/6 NATIONAL JAZZ FEDERATION

"Blues By Leadbelly" is an outstanding example of the singer's powerful style, and ranks

with the great sides which formed his first commercial recordings

Leadbelly at his best

"Blues By Leadbelly "

See See Rider: Pig Meat; T.B.
Blues: Man Going Around Taking
Names.
Huddie Ledbetter (gtr., vocal).

(Melodisc EPM17-82-12s. 10id.)

IT is hard to pin down the exact date and origins of these Leadbelly titles, but they correspond with four tracks from Folkways sets (FP24 and 34).

"See See" is the version

correspond with four tracks from Folkways sets (FP24 and 34).

"See See" is the version originally recorded as "C. C. Rider" for the American Record Company in 1935. A prime example of early countrified Leadbelly, it is unusual for the fact that he plays Hawaiian guitar—and not too cloyingly, as you might guess.

With "Pig Meat"—also recorded for ARC in 1935—we come to one of the singer's outstanding blues—the same record as the "Pig Meat Papa" released here long ago on Tempo R11.

The raw voice is full of regional accent, the story thick with private and racial meaning. The guitar style is as remarkable as the singing, and the whole performance ranks with "Black Snake Moan," "Roberta," and the few other early Ledbetters that reached the market.

"T.B. Blues" may have been recorded in 1940 or '41—it is not precisely the same as the Bluebird version, though similar in sound and layout.

"Man Going Around," which the singer tells us is "an old spiritual, one of the first spiritual songs ever was sung," is a good folk song, but nothing more than that.

The EP is worth buying just for "T.B." and "Pig Meat."—Max Jones.

for "T.B." Max Jones.

Solos

"ARRANGED BY MONTROSE" (LP) Bob Gordon Quintet: Love Is Here To Stay: Meet Mr. Gordon; Onion Bottom; For Sue: What A Differ-ence A Day Made; Tea For Two.

ence A Day Made; lea For Iwo.
All (a).
lifford Brown Ensemble: Gone
With The Wind (b); Tiny Capers
(b): Joy Spring (c): Blueberry
Hill (b); Da(a)houd (d).

(Vogue 12 in. LAE12111-38s. 3d.)

(a) — Gordon (bari); Jack Montrose (tnr.); Paul Moer (pno.); Joe Mondragon (bass); Billy Schneider (drs.). 6/5/54. Hellywood. (Am. Pacific Jazz.)

(b) — Brown (tpt.); Zoot Sims (tnr.); Bob Gordon (bari.); Stu Williamson (valve-tmb.); Russ Freeman (pno.); Carson Smith (bass); Shelly Manne (drs.) 12/8/54. Do. (Do.)

(b). (d) — Personnel as for (b). except Joe Mondragon (bass) replaces Smith. Do. Do. (Do.). Previous releases: (b). (c). (d) Vogue LDE:58; (b). (c) also EPV1119.

DESPITE the title, these arrangements count for very little. It is the series of solos which take up the majority of the playing time and almost all of the record's interest.

As a whole, the record serves

to remind us of the great loss to jazz caused by the deaths of Clif-

All jazz record personnel details are supplied by EDGAR JACKSON

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ford Brown and Bob Gordon, Both stand head and shoulders above their colleagues here.

Side one is devoted to the Gordon Quintet. The leader's baritone swings all the way, and on "For Sue," the only really slow number, he wrings the last drops of pathos from a pleasant little tune.

Side two presents the Clifford

Side two presents the Clifford Brown group, and the arrangements fade even further into the background. Gordon gives excellent support to Brown, who plays superbly—particularly on "Wind," "Capers" and "Joy," all of which have been issued before.—Bob Dawbarn.

Monotony

MESSENGERS (LP)

Woodyn' You; Sakeena; Shorty; Dawn On The Desert.

(London 12in. LTZ-J15110-37s, 6|d.) Blakey (drs.); Johnny Griffin (tnr.); Bill Hardman (tpt.); Sam Dockery (pho.); Spanky De Brest (bass); Sabu Martinez (conga drs.), 13/5/57. New York. (Am. Jubilee.)

THE gimmick here is supplied by one Sabu Martinez playing two conga drums at once, tuned an octave apart. I can't imagine why he bothered. What additional colour it lends to the Messengers is more than offset by the added monotony.

This horrifying album contains four numbers, two of them—"Sakeena" and "Desert"—of inordinate length and containing long stretches of Blakey hitting everything, including, it sounds, the kitchen sink.

The too-short passages for the lazz fan are wrecked by busy intrusions on the two horns. Johnny Griffin sounds sufficiently interesting for me to long to hear him in other company, but Hardman's trumpet is best heard with overpowering drums.

man's trumpet is best heard with overpowering drums.
On the few chances given to Sam Dockery he sounds a sensi-tive and pleasing planist.—Bob

Acrobatics

JONAH JONES (EP)
"Muted Trumpet"

Undecided (a); St. James Infirmary

(Capitol EAP3-839-12s. 10|d.)

Jones (tpt.); George Rhodes (pno.); John Browne (bass); Howard Austin (drs.) (a) 22/2/57, (b) 25/2,57, USA. (Am. Capitol.)

Ballin' The Jack/Slowly But Surely. (Capitol 45-CL14801-6s. 71d.) Probably same personnel. 1958.

ATE in life (he is nearing 50)
Jonah Jones is enjoying
marked success with his own
combo at clubs and on records.
This third EP, which completes
the release here of his American
LP, "Muted Jazz" is the weakest
of the three, perhaps because one
tune occupies the whole of a
side.

On "St. James," Jones plays the theme through muted trumpet before telling the story in his hoarse voice with stabbing, trumpet-like phrases. He finishes

trumpet-like phrases. He finishes on trumpet again, growling and dramatising without creating anything moving.

Charlie Shavera's "Undecided," back in favour as a jazz vehicle, is taken briskly. Jonah displays his pugnacious attack and technical agility, but after several quite good choruses the performance develops into an acrobatic show—boisterous but boring.

Preferable, on balance, is the bright trumpet on "Slowly But Surely."—Max Jones

Irresistible

"ZOOT SIMS (LP)

Quicker Blues: Slower Blues: Let's Not Waltz Tenight: The Last Day Of Fall: J'Espere Enfin: See, A Key Of "C"?: I Await Thee. Love. (All George Handy.)

(HMV 12 in. CLP 1188-35s. 10d) Sims (alto); George Handy (pnc.). Knobby Totah (bash); Nick Stabulis (drs.). February 1957 USA (Am idrs.). February ABC-Paramount.;

NOT content with playing one alto on this record. Zoot Sims plays four. At least, that is the effect he achieves through multi-recording.

Usually such stunts can be passed over as worth little more than their value as gimmicks, but this one is different.

Though Zoot — originally a tenor player, of course—took up alto only about a year before he made the record, he has on it everything he ever had on tenor, and that means just about everything a jazz saxist could have — tone, technique, ideas, style and an irresistible swing. swing.

Purthermore, the synchronisa-tion is perfect. Zoot really sounds like four top-line altoists perfectly rehearsed as a team.

Without wishing to rob him of an lota of the praise that undoubtedly belongs to him. I think it must be admitted that even he could probably not have produced such an impressive re-

sult were it not for George Handy, who, as well as playing plano, thought up and arranged all the numbers.

Composing them probably wasn't a Herculean feat, for Handy admits that he merely set melodies to familiar chord sequences. (You'll probably recognise "Slower Blues" as coming from "Summertime." "Last Day Of Fall " from Benny Carter's "When Lights Are Low." "J'Espere " from "Great Day.") But if you think writing the

But if you think writing the second, third and fourth lines to Zoot's original improvisations was easy read what Handy has to say about it in his sleeve note.—Edgar Jackson.

Gimmicks

OONALD BYRD—GIGI GRYCE JAZZ LAB (LP) "Modern Jazz Perspective"

Early Morning Blues (V) (bl); Elgy (V) (b); Stablemates (c); Steppin' Out (c); Social Call (a); An Evening In Casablanca (a); Satellite (a)

(Philips 12 in. BBL7244-37s. 6[d.)

(a), (b)—Gryce (alto); Byrd (tpt.).

Wynion Kelly (pno.); Wendell Marshall (buss); Arthur Taylor (drs.);
Jackie Paris (voc.); in (bl.) unidentified gtr. (a) 30 8 37, (b) 3 9 57 USA.

(Am. Columbia.)

(e)—Same personnel, plus Sahib Shihab (bar.); Jimmy Gleveland (tmb.); Julius Watkins (French horn); omit Paris, 5/9/57, Do. (Do.)

MY "Raspberry of 1958" is awarded to whoever thought of including Jackie Paris on this session. He suc-cessfully ruins what would otherwise have been an excellent disc by continually bobbing up with the worst "scat" singing in

years.

Another gimmick that goes astray is the banjo in the opening choruses of "Early Morning Blues." The result is utterly out of character with the rest of the album and if the intention was to introduce a little humour it failed dismally.

The pity of it all is that both Byrd and Gryce have rarely played better—Byrd in particular seems to have matured rapidly over the past two years. A touch of Dizzy Gillespie has crept into his phrasing and his tone Jeems

his phrasing and his tone seems to have more "edge."

I can only recommend the record to those athletic enough to remove the needle every time Mr. Paris appears. — Bob Daw-

Emotion

SONNY ROLLINS (LP)

"Way Out West"

m An Old Cowhand; Solitude;
Come, Gone; Wagen Wheels;
There Is No Greater Love; Way
Out West.

(Contemporary 12 in. LAC12118-

Rollins (tnr.); Ray Brown (bass); Shelly Manne (drs.), 7/3/57. Los Angeles. (Am. Contemporary.) CAN well understand that the

Rollins style of tenor playing, with its misshapen and angular phrasing, is not to everyone's taste. Yet his growing reputation as an important jazz voice is fully justified.

His work is littered with technical imperfections several of his

His work is littered with technical imperfections, several of his runs on this album just fade into nothingness and his tone at times is over-shrill, but the emotional impact of a Rollins solo has rarely been equalled since the death of Charlle Parker.

There is ample opportunity to study his approach here as he is backed only by bass and drums. The obvious disadvantages of the line-up are never shown up, due

The obvious disadvantages of the line-up are never shown up, due mainly to the superb playing of Ray Brown, who uses his instrument both rhythmically and as a complement to Rollins's melody lines, and to the fine, careful drumming of Manne.

"Cowhand" and "Wagon

Wheels " are unlikely choices for a jazz group, but their treatment by the trio makes one wonder why nobody thought of it before.

—Bob Dawbarn.

Lacks bite

TOM STEWART QUINTET (EP) Rosetta; Out Of Nowhere; Fidgety Feet; Potatoes.

(HMV 7EG8368-11s. 1id.)

Stewart (tenor horn); Sieve Lacey (sop.); Dave McKenena (pno.); Whitey Mitchell (bass); A. Levitt (drs.), May 1957 USA. (Am. ABC-Peramount.)

THE tenor horn, according to Tom Stewart's sleeve note. "is a small edition of the bari-tone horn or euphonium. It

has an identical range, is keyed in B-flat and retains the mellow, non-biting quality of the larger horn." On this record it sounds like a valve trombone with its teeth extracted.

Stewart's work lacks dynamics and his phrasing remains all on one level, without climaxes and producing monotony.

His front-line colleague, Steve Lacey, is a one-time pupil of Lee Konitz, but it is not apparent in his playing. Most of his solo work is too prissy and sentimental for my tastes.

The record's best moments come from planist McKenna. to though he doesn't manage to the save boredom from creeping in tri- long before the end of the EP.—
It Bob Dawbarn.



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SEPTEMBER 13, 1958

EVERY FRIDAY 6d.

Vaughan is switching **U.S** labels

FRANKIE VAUGHAN is to move from the Epic disc label to Columbia in the States at the request of star-maker Mitch Miller, who expressed great admira-tion for the British singer on his last visit to the States.

Frankie's trip to America, scheduled for October, has been postponed until November. This will enable him to make a 10-day tour of Boys' Clubs throughout Britain.

Film shots

He will stay about three weeks in the States, starting with a major television show. He may also appear in Miami and Montreal

Montreal.

His summer show at Brighton
Hippodrome ends tomorrow
(Saturday), and next week
Frankie will complete his third
film, "The Lady Is A Square,"
with shots in London's new
"Talk Of The Town" theatrerestaurant.

Ha is due to start his next film

He is due to start his next film on January 1 and efforts are being made to arrange a trip to Australia before Christmas.

U.S TRIPS FOR JACKIE DENNIS

SCOTTISH rock - 'n' - roller Jackie Dennis is to make two trips to the States this

two trips to the States this autumn.

The kilted 15-year-old goes over on September 26 for personal appearances connected with his record "For The First Time" and "Lintonaddi."

Jackie will guest on the Perry Como Show on October 4. He flies back on October 6 to appear in ATV's "Jack Jackson Show" on October 8 and BBC-TV's "Six-Pive Special" on October 18.

He plays Finsbury Park Empire in the week commencing October 13 and Liverpool Empire the following week.

following week.

Jackie returns to America on October 26 for a three-week one-night-stand tour.

Yana picked as co-star



Traditionally. "Cinderella" should be looking doleful in this garb. But not Yana, who has been chosen from 200 ospirants by Harold Fielding and Sydney Grace as Tommy Steele's co-star in "Cinderella." The pantomine is being presented by Harold Fielding this Christmas at the London Coliseum. Jimmy Edwards plays "The King."

QUICK RETURN FOR LAURIE LONDON

days ago, makes a quick return there on September booked for eight days in Copenhagen, with an option for further dates in October and November.

The Mudlarks will appear on ATV's "Sunday Night At The London Palladium" the day before they open at the Prince

of Wales. of Wales.
They also star in the "Jack Jackson Show" on ATV on September 24, and appear with Ted Heath at the Regal, Colchester, on the 28th A "Six-Pive Special" spot follows on Oct. 4.

Mudiarks on TV

The Mudiarks will appear on TV's "Sunday Night At The ondon Pailadium" the day

audience of 8,000 at Copenhagen's giant Tivoli during his recent trip, which included an appearance in Jutland and two apots on TV.

On Wednesday, his father cabled Australia in reply to an offer for Laurie.

His recording of his own song.

"He's Got The Whole World In
His Hands." has been No. 1 in
Australia for the past four weeks. Laurie appears at Lowestoft tomorrow (Saturday) and at Buxton on October 13. He tele-vises in "Six-Five Special" on October 11.

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September, 1959.

"Because of this we are trying to cover most parts of the country on this tour so that Provincial fans will will be able to catch him," says his manager John Kennedy.

OMMY STEELE'S long-awaited one-night-stand trek, which starts on September 21, is likely to be his last tour for a year. Reason:

These are the first four dates

of the tour:
Civic Hall, Wolverhampton
(September 21);
St. George's Hall, Bradford
(22nd);

Ocity Hall, Hull (23rd); Victoria Hall, Hanley (24th).

First time

This will be the first time

Harry Stafford-'a fine pianist'

Pianist and arranger Harry Stafford died on Friday, aged 68. He had worked for Herman Darewski, Lawrence Wright and Campbell Connelly for long periods, but paralysis badly disabled him three years ago. Tin Pan Alley friends said: "He was a fine pianist and an outstanding arranger with a special flair for piano copies and pit orchestrations."

6.5 dispute over Rushing fee

PLANS to present former Count Basie blues singer Jimmy Rushing on "Six-Five Special" have fallen through

owing to a dispute over fees. Rushing is due to start a one-night-stand tour with Hum-phrey Lyttelton's Band on Octo-ber 2.

it was cancelled this week.

No contract

"Six-Five" producer Russell Turner told the MM: "We had a verbal arrangement for the singer to appear—but no contract had been signed."

Comments agent Lyn Dutton. who is bringing Rushing to Britain: "We could not get together with the BBC on the fee. They wanted to pay him the same figure he received last year. This was not acceptable."

German tour

Instead, Jimmy Rushing will be making a personal appearance on September 27 for the Lanca-shire Society of Jazz Music at the Bodega Restaurant, Man-

Rushing arrives in London on Tuesday, but will leave two days later for a tour of Germany with the Humphrey Lyttelton Band.

Jeff Kruger to wed

Agent Jeff Kruger marries Rene Pifer at Walm Lane Synagogue, Willesden Green, on October 12.

LONNIE DONEGAN He was to appear on "Six-Five TO TOUR EUROPE

ONNIE DONEGAN will make a tour of Europe next week.
He will play Stockholm, Copenhagen, Hamburg and Berlin.
His cinema tour ends tonight (Friday) at Dover and he leaves for the Continent on Monday.
When he returns he has a Jack

for the Continent on Monday.

When he returns he has a Jack
Jackson ATV spot on September
24 and Variety weeks at Liverpool
Empire (October 6). Birmingham
Hippodrome (20th) and Glasgow

Empire (27th).
Guitarist Jimmy Currie has left the group to freelance and is replaced by guitarist Lesile Bennetts, a former member of Les Hobeaux Skiffle Group. Drummer Nick Nicholls is now

the only remaining member of the original Donegan group.

Fleeters re-opens

Pleet Street Jazz Club re-opens for its fourth winter season on September 19. Priday meetings will feature a

new version of the Press Gang, led by Australian trumpet-player Tony Newstead. There will also Tony Newstead. There will be a number of guest stars.

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