Melody Maker

APRIL 5, 1958 World's Largest Sale EVERY FRIDAY 6d.

4-Page LP Supplement FREE INSIDE

THE EASTER PARADE

CHARLIE GRACIE PAGE 4
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PAT BOONE PAGE 1
LIBERACE PAGE 1



PAT BOONE—the teenage film idol—will give two concerts at the Elephant and Castle's Trocadero on Saturday backed by the Ken Mackintosh Orchestra.



JUNE CHRISTY.—America's queen of "cool" singing, makes her British bow on Easter Sunday with an afternoon concert at the Royal Festival Hall. In the evening she stars in ATV's Palladium show. The next day she flies to Holland to resume her European tour.

Back Page, Col. 2

Honeymoon express!

AN Easter Parade of U.S. stars will take place on the tarmac of London Airport this weekend.

Co-passengers on BOAC Flight 550 arriving from New York at 3.30 p.m. on Good Friday are Pat Boone and Charlie Gracie. Both will bring their wives—Gracie was married secretly only a week or two ago.

'Cool Girl' here

On Saturday morning, at 8.40, "Cool Queen" June Christy arrives from Rome with her husband, Bob Cooper. And two hours later Liberace is due in from New York on BOAC Flight 510.

Pat Boone appears at the Trocadero, Elephant and Castle, for two concerts on the Saturday evening with the Ken Mackintosh Orchestra. He stars in "Sunday Night At The London Palladium" the following day.

Jazz premiere of Armstrong film

A GALAXY of jazz stars will shine at the Cameo-Royal, Charing Cross Road, on Thursday (April 10).

The big occasion is the Midnight Premiere of the Louis Armstrong film, "Satchmo The Great," which starts its run at the cinema the next day.

Scores of musicians and jazz personalities will be there to give the long-awaited film a musical send-off.

The film will be introduced by Humphrey Lyttelton, Kenny Baker and Nat Gonella. They will play "St. Louis Blues" on stage, backed by the Lyttelton rhythm section.

Tour shots

Released by United Artists, "Satchmo The Great" was produced by Ed Murrow and Fred Friendly. It is the story of his European and West African tours of 1955 and 1956—including a long sequence filmed during concerts at London's Empress Hall.

Featured with Louis are his All-Stars — Trummy Young (tmb.), Edmond Hall (clt.), Billy Kyle (pno.), Barrett Deems (drs.), Velma Middleton and three bassists, Arvell Shaw, Jack Lesberg and Dale Jones.

Barber kicks off series



The front-line of the Chris Barber Band is pictured on Monday during the first programme of its first ever radio series. Titled "The Chris Barber Bandbox," the show is heard at 1 p.m. every Monday. Seen (L-r.) are Chris, Sandy Brown (clt.) and Pat Halcox (tpt.).

6.5 IS SLASHED TO 15 MINUTES —COMICS OUT!

THE "Six-Five Special" time-table will be drastically cut from Saturday, May 17. From that date—and for several weeks after—the BBC-TV show will be reduced from its usual 65 minutes to 15 minutes.

"A viewer's digest" is how producer Dennis Main Wilson describes the new policy, which is being introduced shortly before the England and New Zealand Test Matches.

Test break

The programme cut follows a similar pattern to that made during last year's Test Matches. Mike and Bernie Winters will not be seen in "Six-Five Special" after May 10—the date when commère Josephine Douglas quits the programme. As previously reported, Pete Murray and Freddie Mills have also left the series.

Nancy in 'Tonight'

Singer Nancy Whiskey has been signed for a week on BBC-TV's "Tonight" programme, starting on April 14.

Cleo Laine in ATV 'Startime' tonight

Cleo Laine appears in ATV's "Startime" tonight (Thursday), and tomorrow stars in AR-TV's "Cool For Cats."

On Easter Monday she starts rehearsals for the thriller-play "Della." The production starts a two-week provincial run on May 5 before its opening at London's Royal Court Theatre.

the Stars'





the bill for the Songwriters' nds The Stars" concert at Victoria

PRESLEY HAS CREWCUT— ARMY STYLE!

ELVIS PRESLEY on Monday became a Private of the U.S. Army—with a salary of 78 dollars a month.

After an all-night party, the 23-year-old king of rock-'n-roll reported to Army Headquarters in Memphis.

Fifteen policemen stood by to control the expected mob of fans, but only a small crowd stood in the rain at 7 a.m. to watch The Pelvis arrive.

His only comment was: "I'm nervous."

He was posted to Fort Chaffee, Arkansas, where the famous hair gave way to an Army barber's version of the crewcut.

Laurie London has U.S TV guest spot

Laurie London's appearance on Ed Sullivan's New York TV show has now been fixed for April 13.

As reported last week, Laurie leaves Britain on April 7 for a ten-day trip to promote his disc "He's Got The Whole World In His Hands." The disc is this week No. 10 in America.

FIRST LONDON SHOW

American Negro song star Al Hibbler plays his first London date with Ted Heath and his Music at the Davis Theatre, Croydon, this Sunday (30th).

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LETTERS

No, No, No Dr. Soper!

DR. SOPER'S comments on sexy songs (MM 29/3/58) are pure and utter trash. Songs of today contain fewer suggestive lyrics than those which were sung by the so-called "greats" of the music hall some 50 years ago.

Songs which were simple in construction with crude and revolting lyrics were sung throughout the county.

I don't recall these songs leading to artistic suicide.—*Wayne Saxon, Crewkerne, Somerset.*

Disappointed

I HAVE never attended such a disappointing show as the Buddy Holly concert at the Hammersmith Gaumont on March 25.

The show lasted 95 minutes, with a 10-minute interval.

Buddy Holly and the Crickets departed after a bare 10 minutes without even announcing or warning us of the last number, leaving the audience amazed, astonished and astounded.—*Miss E. Shuttleworth, London, W.6.*

Standards

I HEARTILY agree with reader Watson (MM 22/3/58) when he says we have several drummers up to American standard.

On the opposite page was the report of "Down Beat" blindfold test when George Wettling thought the drummer in "Toccate For Percussion" was Shelly Manne, when it was, in fact, Ronnie Verrell.

To me this indicates that Ronnie is at least as good as Manne.

Three other British drummers spring immediately to mind as being as good as any in America, namely Allan Ganley, Phil Seamen and Eric Delaney.—*John T. Ricketts, Gravesend, Kent.*

Talented

LETTERS like F. Horman's (MM 29/3/58) make my blood boil. He calls all British jazzmen inferior with the exception of Dankworth, Rendell, Ross and Skidmore.

At least the Americans realise talent when they see it. Ronnie Scott has a place in the Woody Herman Band whenever he might want to take it.

Dizzy Reece had similar invitations from Miles Davis and Lionel Hampton has raved over Jimmy Deuchar.

The much - publicised Dave Brubeck has stated how much he would like to see the Jazz Couriers at the Newport Jazz Festival.

Incidentally, Victor Feldman seems to be making out very successfully for a mere British subject.—*Brian L. Kirby, London, E.3.*

Defence

I FEEL impelled to leap to Mr. Lyttelton's defence against Mr. Lawson's letter (MM 29/3/58). Mr. Lawson was obviously touched on the raw by Humph's attack on Tin Pan Alley which seemed pretty fair to me apart from the classic mixed metaphor of the "sterile compost heap" — a biological white elephant if ever I heard of one.

It was rather unkind of Mr. Lawson to drag in a personal attack on the Lyttelton psyche which from his works (musical and literary) I should say was reasonably well adjusted.—*Dave Houlden, Maidenhead, Berks.*

RONNIE ROSS PICKED FOR NEWPORT



Ronnie Ross

In International band

RONNIE ROSS will represent Britain at the 1958 Newport Festival—America's top jazz fete.

The 24-year-old baritone and alto saxist has been chosen for the Newport International Band after British auditions. The band is made up of the most promising young musicians from some 13 countries.

Ronnie told the MM that he understands he will play lead alto with the 20-piece band and will also take the jazz baritone solos.

"It's marvellous," he said. "It will be a wonderful opportunity for me to get first-hand knowledge. I should certainly learn a lot over there."

John Lewis protege

Ronnie recently flew to Germany to record with John Lewis — who was impressed by his playing during the Modern Jazz Quartet's British tour.

"There is some talk of Lewis trying to fix me up with other work while I am in America," Ronnie told the MM. "It is all in the wind at the moment."

Ronnie, currently with the Don Rendell Sextet, will arrive in New York with the other musicians on June 15. They will rehearse for three weeks before going to Newport.

THIS WASN'T THE STAR I REMEMBERED

says REN GREVATT

NEW YORK, Tuesday.—For years, I've been a fan of Judy Garland.

This week, I saw Judy Garland perform at the elaborate Town and Country night club in Brooklyn.

I was shocked by what I saw. Judy had been suffering from a "cold," they said.

But the Judy I saw was an uncertain performer, one who seemed to get across to the packed house by sheer instinct of showmanship.

Mind you, the audience was respectful. They hung on every note. It seems to be an adage that to her fans—and this includes the bulk of the critics' corps—no matter what happens, Judy is still the greatest.

It can only be said, that one who enjoys such loyal, even fanatical, fandom, owes much more to her audience than Judy is giving.

It's a tragedy when someone who was once so great can slip like this.

● Last Sunday night, Judy walked out on a full house after singing only one number. "My laryngitis is terrible, but I wish I could carry on," she sobbed. "It doesn't really matter, though, as I have just been fired." Then she ran off and hid in her dressing-room.

COUNT BASIE

Still prepared

THE great Count Basie Band will hit the international trail again, come next fall.

The crew starts a 23-day tour of Latin-America on October 3.

Discussions are still being held on the matter of Basie's appearance at the Brussels World's Fair. If this occurs there is strong likelihood of another appearance in Britain.

ELVIS PRESLEY

Another Gold Disc?

ELVIS is safely in the Armed Forces—but not forgotten.

In fact, to keep him very much alive on the disc front, RCA Victor is releasing a new single next week as well as an LP containing 14 of his greatest sellers.

Sides of the single are "Wear My Ring Around Your Neck" and "Dontcha Think It's Time?"

BENNY GOODMAN

Star line-up

BENNY GOODMAN will reunite with 17 of his famous alumni on the NBC-TV "Swing into Spring" show next Wednesday.

The entourage will include Harry James, Teddy Wilson, Hymie Shertzer, Red Norvo, Zoot Sims, Billy Butterfield, Lou McGarrity and Eddie Bert, Buck Clayton, Hank Jones, Urbie Green and many others.

The following month, Goodman will do a full set at the Brussels Fair and, early in July, he makes his bow at the Newport Jazz Festival.

'We want Jim' screamed the teenagers

THE Bradford Gaumont crowd scenes that have followed concerts by several rock-'n-roll stars at the cinema recently continued last week when Jim Dale and the Vipers played a week's Variety.

Throughout the week crowds of teenagers filled Quebec Street (which runs behind the cinema) and the stage door) screaming: "We want Jim." Others chose to batter at doors in an attempt to get inside the theatre.

Wherever Wally Whyton and the Vipers went they were followed by crowds. Several times Jim had to be ejected from near-by hostelries to let the group have a break.

• • •

BRADFORD. — Yorkshire's White Eagle Jazz Band will be seen and heard in the J. B. Priestley BBC-TV documentary film based on the author's home town.

Filming is in progress at present and will include scenes shot at the band's jazz club.

• • •

LUTON.—Lined up for dates at the Delta Jazz Club are the Bourbon Street Ramblers (April 9), the Fress Gang (16th), the Don Steele Jazzmen (22nd) and Ray Galliers' Prelude Six Jazzmen (30th).

• • •

IRELAND.—Laurie London is to appear in Derry, Belfast, Dublin, Omagh, Ballymena, Cookstown and Portadown from May 29 to 30. He will adjudicate in these towns in an All-Ireland skiffle competition. The final, in aid of the Northern Ireland Empire Games Fund, is at Belfast's Ulster Hall on May 31.

• • •

LANCASHIRE.—Johnny Dankworth is to play for Burr Hound Dale at the Drill Hall on April 18. . . . The Jackson Bradshaw Band of Accrington has signed Jamaican Blues singer Blanche Finaley.

• • •

MANCHESTER. — The Saints Jazz Band is to appear in the Jack Jackson ATV show this Saturday miming to their new Pariophone recording "I've Found A New Baby."

• • •

MIDLANDS.—Bandleader Hedley Ward is confined to bed with pneumonia after collapsing on the stand at the Matrix Ballroom, Coventry, where his orchestra is resident.

• • •

YORKSHIRE.—Sister Rosetta Tharpe pays a return visit to St. George's Hall, Bradford, on the afternoon of Sunday, April 13, and then moves to Leeds for another evening concert.

• • •

DEVON.—Chris Mantell (tpt.) and George Dolton (pno.) take over at Easter as leaders of quintets at the Brixham Dolphin and St. Mary's Bay holiday camps.

• • •

NORFOLK. — The Johnny Dankworth Orchestra, supported by the local Paul Chris Music Makers, play at the War Memorial Hall, East Dereham, tomorrow (Saturday) . . . King's Lynn Town Council agreed at their meeting last week to take no action on a request from the local Trades Council that organisers of dances at the town's Corn Exchange should be asked to employ MU bands only.

• • •

BRIGHTON. — MELODY MAKER Southern Representative, Chris Hayes, will be on the adjudicating panel for next week's "6.5 Special Talent Contest" at the Regent Ballroom.

NEWSBOX . . . by Jerry Dawson

Storyville coming to Britain

By Burt Korall

AN all-star jazz package show that will feature Ruby Braff, Vic Dickenson, Pee Wee Russell, Sonny Rollins, Horace Silver, Art Farmer and others, is being lined up for Britain in the latter part of November.

Called "An Evening At Storyville," the package is being put together by the Willard Alexander Office and will run the gamut of jazz styles. Willis Conover, of the Voice of America, will be the MC for the unit.

• • •

MOTION pictures concerned with jazz musicians are attracting Hollywood. "St. Louis Blues," the story of the late W. C. Handy, has already been released and "Five Pennies"—the screen biography of Red Nichols—is about to be made. The Gene Krupa and Muggsy Spanier pictures are in the planning stage.

The property stirring up most interest is the colourful story of Jelly Roll Morton. Paramount's Robert Smith, who produced "St. Louis Blues," is said to have an option on the story, and Harold Hecht, of Hecht-Hill-Lancaster, is reported to be interested.

DETAILS are still being worked out for Duke Ellington's visit to Britain and the Continent in the fall. During the Newport Festival, the Ellington Band will play the critics at baseball.

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'Father of the Blues'

W. C. HANDY—the 84-year-old "Father Of The Blues"—died last week in New York.

His death came, ironically enough, almost coincidentally with the release of his biopic "St. Louis Blues." The premiere had originally been set for yesterday (Wednesday), then called off, and finally re-scheduled despite his pneumonia illness.

But plans for the premiere went off as scheduled, because, as Mrs. Handy said, "He would have wanted it that way."

Handy, who had been seriously ill for two weeks, had already survived two previous critical illnesses. He had been blind for the past 20 years.

Handy was born in Florence, Alabama, and studied music at the Kentucky Musical College.

After several years at the College he became bandmaster of the Mahara Coloured Minstrels who toured through the States, Canada, Cuba and Mexico.

Famous blues

He led his own orchestra on and off during the following 25 years and recorded for the Columbia, Paramount, Okeh and Lyraphone labels.

But it was as a blues composer that Handy earned fame. His first composition—"Memphis Blues"—was written in 1912 and Handy found difficulty in getting it published.

Two years later, he published his masterpiece, "St. Louis Blues," which netted him £12,000 a year on royalties.

The number achieved such a success that Handy was able to move to New York and set up his own publishing concern. His other famous compositions include: "Yellow Dog," "Joe Turner," "Beale Street," "Careless Love," "Aunt Hagar's," "Atlanta," "Hesitating," "Old Miss" and "Long Gone."

See also "This World Of Jazz" on page 13.

Petula Clark is ordered to rest

OWING to a throat ailment, Petula Clark was unable to open on Monday in "The Jimmy Edwards Show" at the Odeon, Southend. The illness also forced her to cancel several engagements last week.

The Tanner Sisters took over at the Odeon on Monday at a moment's notice and will remain in the show until tonight (Thursday). The theatre is shut on Good Friday.

Because of a concert at Margate on Saturday, the Tanners will be unable to carry on for Pet, who has been advised by her doctor to rest for the time being.

'Not serious'

Her father, Leslie Clark, said it was unlikely that she would be fit enough to resume in the show on Saturday.

"Pet contracted the infection shortly after returning from her recent holiday in Austria," he said. "It's nothing serious, but the doctor strongly advises us not to take any chances."

Pet is scheduled to fly to Paris on Tuesday for a pre-recording at the Olympia Theatre.

Eric Delaney is invited back

Eric Delaney has been invited to make a second tour of Germany in October or November.

The band is booked for Sunday concerts with Winifred Atwell at Exeter (April 20) and Gloucester (27th).

SIX-FIVE SHOWS GO INTO BATTLE

By Chris Hayes

BRIGHTON is likely to be a "Six-Five Special" battleground at Easter.

Two road-shows and the film will hit the seaside town on successive days within a few hundred yards.

Promoters are muttering and blaming each other for careless booking. The surprise surfeit is bound to affect attendances.

London agent Will Collins has a two-performance proposition at the Astoria on Sunday, with Kenny Baker's Half Dozen, Mike and Bernie Winters, Don Lang's Frantic Five, Joe Henderson, Carl Barriteau, Jimmy Jackson's Skiffle Group and Rosemary Squires.

Rival shows

For one performance at the Dome on Saturday, Peterborough promoter Arthur Howes offers teenager favourite Terry Dene, just back from his breakdown, with schoolboy rocker Laurie Lush, supported by up-and-coming singer Bill Kent and tenorist Betty Smith and her Quintet.

At the Regent Cinema, where the "Six-Five" film opened on Thursday, fans can wallow in a celluloid feast which includes Lonnie Donegan, Jim Dale, Dickie Valentine, Petula Clark, Russ Hamilton, Joan Regan, Don Lang, the Kentones, the King Brothers and the Dankworth Orchestra.

Ridiculous

Will Collins declares: "It's ridiculous. We've been booked in for a long time. We got there first."

But Arthur Howes contests: "We've had the Dome booked for about two months. First I knew about the Astoria was when I saw local paper advertisements a fortnight before Easter."

Disastrous

These clashes are, according to Arthur Howes, far too prevalent.

"It happened several times with Paul Anka and the Crickets," he pointed out. "The consequences can be disastrous for all concerned."

Regent general manager Ray Taylor was not perturbed. "We're bound to do well with the film," he prophesied.

VIC LEWIS MAY RETURN TO U.S IN THE AUTUMN

BANDLEADER Vic Lewis, who toured the States as Spring broke over last week, may be returning to America in the autumn.

Vic told the MM: "We had a great three-week tour of college dates, but Willard Alexander office in New York has since asked me to return in September.

"My agent, Harold Davison, is hoping to line an exchange date with an American band."

Singer stays

Lewis vocalist Irma Logan stayed behind in New York to record some titles at the special request of Bill Haley, of Comets fame. Bill heard she was travelling over with us, and phoned from New York to arrange the date. Irma arrived back in London on Tuesday.

This Saturday, the Lewis Orchestra appears at the Festival Hall, East Kirkby.

HILLTOPPERS RETURN

The Hilltoppers—the American vocal group—arrived in Britain yesterday (Wednesday) for their second British tour.

The group's first show will be on ATV's "Saturday Spectacular" this week-end and starts its tour on Easter Monday at Newcastle Empire.

NEW JAZZ CENTRE

THE National Jazz Federation's 10,000 members will have a new HQ from April 12, when the NJF takes over London's Marquee Jazz Club.

The Marquee's present modern-mainstream policy will continue and Peter Burman will remain in charge.

For the present, the club will be open on Saturdays and Sundays only. The April 12 session will feature the Kenny Baker's Half Dozen and the Michael Garrick Quartet. Billed for April 13 are the Johnny Dankworth Seven, the Dill Jones Trio and Cab Kaye.

Blues stars

Press receptions for NJF tours will also be held at the club in future.

The NJF, on behalf of Chris Barber, will be handling the British tour by blues singers Sonny Terry and Brownie McGhee with the Barber Band, which opens at Birmingham Town Hall on April 22.

Weekly TV & radio for Sheila Buxton

From next week, singer Sheila Buxton will be resident in three radio and one TV shows every week.

She is already heard in the Light Programme's "Make Way For Music" on Mondays and "Saturday Night On The Light."

This week she starts a new Light Programme series "On Tour," with the BBC Northern Dance Orchestra and the new ATV series "Rainbow Room" on Thursdays.

'Come Dancing' is published by Dash

"Come Dancing," the BBC-TV series signature tune composed by MM "Songsheet" columnist Hubert W. David, is being published by Dash Music.

A recording of the number has been made by Joe Loss on HMV and is due for issue next week.

Dash Music are issuing 2,000 sets of "Come Dancing" band parts to ensure that the number will be extensively featured in ballrooms throughout the country.

THERE WAS NO STOPPING WEE WILLIE

HERBERT (Wee Willie) HARRIS (27), described as a professional entertainer, was fined £5 at Otley Court last week for using a car with inefficient brakes.

He did not appear but wrote to the court saying that, although he did not admit the offence, he could not be present owing to being contracted to a touring show.

P.C. McCarthy said that on January 26, on the moor road at Blubberhouses (Yorks), he found a sports car in a ditch. There was no one in it. When he tried the handbrake, it pulled back to the stop mark with no resistance.

Harris, he said, called at the police station the following morning and claimed the car.

NEW DISC STORE

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Charlie Gracie still has plenty of fans

says Bill Halden

A PINT-SIZED American guitarist will fly into London Airport on Good Friday. Except for a few odd paragraphs his arrival is not likely to attract much attention in the Press.

It was different seven months ago when he arrived at the same airport. Then he was greeted with his name in headlines because singer Dorothy Squires had stalked out of the London Hippodrome in protest at his name being top of the bill.

A fluke

And she had plenty of sympathisers. Because at the time Gracie was an unknown. In fact it was something of a fluke that he had been given the Hippodrome job.

But his enthusiasm and keenness won over the critics. MM Editor Pat Brand, who was at the opening night last August Bank Holiday, reported that he worked like a real trouper, and praised his genuine talent at the guitar.

Gracie also won over the British record buyers. In his seven-week tour he built up a huge fan following which sent two of his records into the MM's Hit Parade

And even though Gracie hasn't been clicking so well with his discs since he returned to the States, judging by the bookings for his Variety weeks and Sunday concerts, British fans are still ready to give him a cheering welcome.

His "plug" record this time will be "Crazy Girl" and "Dressin' Up," which London Records are issuing today.

Anyway, Saturday-night stay-at-homes this week-end can see Gracie on their ITV screens in Val Parnell's "Saturday Spectacular."

This Easter edition will be nearly all musical. Appearing with him will be cool girl June Christy, here for a concert with the Ted Heath outfit at the Festival Hall, and American singer James Melton.

Also on the bill will be another American Hit Parade act —The Hilltoppers.

'Only You'

It's two years since they were here, but they will best be remembered by record buyers for their "Only You" and "Marianne" recordings.

Well, there it is. There's never been so much American talent in this country at once. And every one of the acts will be bidding for your ticket and record money.

Happy holidaygoing!



Charlie Gracie's not only a hit with the teenagers. Here he entertains cleaners at the London Hippodrome.



Humphrey Lyttelton's column

"WHAT happens when you run out of things to write about?" This is the most familiar question asked of the journalist by the non-journalist.

Up to now I have always treated it as an academic question. Every writer has stored away in the musty box-room of his mind a drawerful of odd, fragmentary ideas from which he can run up a few hundred words, if pushed. It's when the drawer sticks that he's really in trouble

Too much fuss

No American tours to discuss—there's not another word to be wrung out of the Brubeck affair and, anyway, I find, not entirely to my surprise, that while I still recall vividly the sound of Armstrong, Hampton, Basie, Condon and the MJQ, the music drummed into one ear by the iron Brubeckian fists has gone straight out of the other.

Joe Morello was such an excellent drummer that it's really not worth mentioning that I thought there was altogether too much fuss about him. Many people, including colleague Steve, seem to imagine that until he came along no other drummer existed.

I can only say that they should have heard Sid Catlett for one—it's quite clear that Morello did.

Not a titter

Catlett's breaks followed the same casual pattern, with plenty of humour—until the moment came for him to turn on the heat.

He had a dominating personality to suit his giant physique. I remember once at the Nice Festival when he threw up a stick and dropped it. Before the audience had time to react, he had an admonitory finger up to his lips, cautioning silence.

And there wasn't a titter from the audience until he had taken up another stick and repeated the throw successfully. A true giant. One day, when the ideas are flowing, I'll do a piece about him. Now I must confess that I'm stuck. Even the fruity controversies have dried up. The "6.5 Special" is in a state of flux, and we await breathlessly to see what new form it may take now that the gym-mistress, the band prefect and the odd-job man have all left.

As for Tin Pan Alley—well, it's still there. So I'm sorry, gentle reader—there will be no piece this week.

SONGSHEET

by HUBERT W. DAVID

IN the last six months pop songs seem to have settled down into two main classes—rock-'n'-roll and serious songs.

Any analysis of record and sheet music hits during this period brings out one main point.

Rock numbers come in with a terrific burst and individual records flash up the frame in a couple of weeks.

However, they can fall out just as quickly, for competition in this field is pretty strong—a new number introduced in "6.5 Special" this Saturday can oust a top spot song the following week.

Albums

Sheet music sales are negligible compared with the terrific record appeal. But publishers have realised that if they cannot sell the separate editions of these songs, there is quite a market for them in album form.

These are usually produced with some well-known recording star's name attached, and the contents include half a dozen of his best-known songs, his life story and photographs.

Often priced around 3s. or 3s. 6d., these albums find a ready market with the fans, and Elvis Presley, Lonnie Donegan, Tommy Steele and others have cashed in on this extra income and publicity.

Our other class, the serious song, is just as good a proposition for the publisher as the rock idiom, for these numbers have great staying power.

By a serious song I mean the sort of material used by Pat Boone, Perry Como or Frank Sinatra. "Magic Moments," "Catch A Falling Star," "April Love" and "All The Way" come into this category.

But remember that today *every* song must be served up in an attractive setting.

For instance, how about the "gimmick" phrase which opens up Perry Como's versions of "Magic Moments" and "Catch A Falling Star." A similar trick was used 25 years ago—it was then called "vamp till ready"! But it certainly helped to get many a song a good hearing.

However good or bad songs may be today, they are all helped by some trick introduced into the musical accompaniment—a personal gimmick of the artist who sings the song, or some sort of new atmosphere created on a record (often the brain-child of an enthusiastic A&R man).

HAROLD DAVISON presents
NORMAN GRANZ'
"JAZZ AT THE PHILHARMONIC"
featuring ELLA FITZGERALD
THE OSCAR PETERSON TRIO
DIZZY GILLESPIE · STAN GETZ · COLEMAN HAWKINS
SONNY STITT · ROY ELDRIDGE · HERB ELLIS · Etc.
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MARIO LANZA
in his Triumphant European Recital Programme
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Dynamic JOHNNIE RAY
KEN MACKINTOSH and his ORCHESTRA
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APRIL 15. HANLEY, VICTORIA HALL. 6.15 & 8.45
Booking Agents: Sherkins, Market Place, Hanley. Tel. 21621
APRIL 16. BIRMINGHAM, TOWN HALL. 6.30 & 8.45
Booking Agents: Civic Radio Services, Paradise St. Tel. MID 1728
APRIL 18. NEWCASTLE, CITY HALL. 6.20 & 8.40
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LAURIE LONDON & BIG SHOW
SATURDAY, APRIL 5: BRIGHTON, DOME. Tel. 29337

Songwriters

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

MS must bear name and address of the sender, and must be accompanied by s.a.e. Post to Songwriters' Advice Bureau, "Melody Maker," 188, High Holborn, London, W.C.1.

The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until April 19, 1958, for readers in Britain; until May 19, 1958, for foreign and Colonial readers.

MANY THANKS
to the Variety Club of Gt. Britain
for electing me the
Show Business Personality
of the Year
This is a great honour
FRANKIE VAUGHAN

I won't record rubbish!

I'M calling this my first visit to London. I hesitate to even mention the one hour spent in London in 1953, when I was with the Kenton orchestra.

It's especially thrilling to be working again with Ted Heath and the boys—this time on *their* home ground.

Ted has a great band. It's commercial, but all his music is in fine taste. Most of the present-day popular music is so horrible that it really shouldn't be called music. It's actually just some kind of a product.

However, I'm very optimistic for the future. I think they've finally reached the bottom of the barrel. A short while ago I couldn't even contemplate the Top Ten. Now there are often one or two quite good things.

A while back I did some things I didn't believe in. I thought it my duty to go along with the suggestions at Capitol. Truthfully, no one was more glad than I that they didn't sell.

I've been so fortunate at Capitol to have Bill Miller for my recordings. I'm allowed complete freedom.

No one expected the "Something Cool" LP to sell outside the jazz field. But it did—extensively. Our subsequent albums have been in the same vein.

Now, I'm not looking for any single hits and I wouldn't lower my musical standards to get one.

Sarah and Ella are in the jazz field, too, of course, but they sell to the pop market just the same. Ella has always been my idol. Every singer just has to admit that.

In the earliest days Anita O'Day influenced me a lot, too. I was often accused of copying her. I didn't consciously. However, when I listen to my old records I think I may have done. I have always wanted to sound like myself, but sometimes, in the beginning, that's very difficult.

Talking of my favourites, I must mention Chris Connor, too—I think she's wonderful.

People have often asked me if it was difficult singing with Kenton because the vocal backgrounds were often loud and involved. You know, I never even thought about it. I was such a fan of Stan's and the music. I was young and inexperienced and so utterly thrilled to be with the band.

Pete Rugolo has done the writing for all my albums so far. Pete, I respect and love dearly. We feel so much the same musically. I never even make suggestions to Pete.

However, "Coop" (husband Bob Cooper) will do the arrangements for my next album. I'm a fan of his, too!

I'm always being told there are so few new jazz singers. It seems most potential jazz vocalists go into the ultra-commercial field where there's more money. Johnny Mathis is a good example. Furthermore, with so few big bands in the States these days there are no training grounds.

While in England I'm hoping to hear some of the British singers and musicians. If there are other musicians as great as those in the Ted Heath band, I'm in for a treat.

JUNE CHRISTY
. . . over here for a Festival Hall concert on April 6, tells the MM what she expects from popular music



JUNE CHRISTY—"it's thrilling to be working again with Ted Heath."

Rosetta's secret is sincerity

RELIGION in popular song, with its phoney sentiment and doubtful theology, invariably makes me squirm with embarrassment. Why, then, can I listen to gospel singers with unqualified pleasure?

On renewing acquaintance with the art of Sister Rosetta Tharpe at the Royal Festival Hall on Sunday, I feel the answer is a mixture of authenticity and sincerity.

The philosophy may sound odd to European ears, but Sister Rosetta so obviously believes in what she is doing that one accepts it without question.

Her performance at the second house on Sunday was the most satisfying to date. Much of the credit must be shared with the excellent rhythm section of the Mick Mulligan Band.

Despite scanty rehearsal Messrs. Pete Appleby (drs.), Alan Duddington (bass) and Neville Skrimshire (gtr.), followed her vocal flights of fancy quietly and with a swinging beat.

Sister Rosetta sang three numbers with this trio, four solo, one with the Ken Colyer Band and three with the full Mulligan Band.

Took over

A pleasant surprise was her piano playing, which held more than a hint of ragtime. She obviously enjoyed her excursions to the stool and took over from Mulligan pianist, Bix Duff, on several numbers.

Her breath control and vocal flexibility is phenomenal and she injected a swinging beat into everything she sang.

After its excellent performance at the recent Broonzy Benefit, the Colyer band played at its worst. The drummer, sounding like an effects man with a thunderer machine, drowned most of the solo work—the banjo taking over for him in the piano solos.

A marathon "Tishomingo Blues" contained the longest sour note from Ken himself that I have ever heard. The penultimate number was greeted with boos from the cheaper seats—rare on such an occasion.

The Mulligan band, fortunately, was at its best, with neat arrangements and excellent internal balance.

George Melly was a first-rate compere. He also featured a new coiffure and old songs.

by BOB DAWBARN

EASTER QUIZ

1. A year ago this week, what was the top-selling (a) pop record; (b) pop song?
2. Name four bandleaders who have written regular columns in the MELODY MAKER.
3. Are these names correctly spelt? (a) Glen Miller; (b) Muggsy Spanier; (c) Errol Garner; (d) Paul Quinchette; (e) Barney Kessell; (f) Jimmy Guiffre.
4. Who is Andy Marsala?; (b) is he related to Joe Marsala?
5. Who led (a) the Clouds of Joy; (b) The Stokers of Hades; (c) the Mound City Blue Blowers?
6. Who is William James Claxton?
7. What have coloured musicians Teddy Buckner, Trummy Young and Omer Simeon in common?
8. In which American cities are (a) The Blackhawk; (b) The Blue Note; (c) The Lighthouse; (d) The Metropole?
9. Who wrote (a) "We Called It Music"; (b) "Mister Jelly Roll"; (c) "The Stardust Road"?
10. What had Chippie Hill, Stan Hasselgard, Bob Gordon and Bessie Smith in common?
11. A recent record was called "Charts." What does the word mean in Am.?

ODD MAN

12. Sweets, Diz, Rabbit, Bunny, Lips and Brownie. Who's the odd man out?
13. Which top British bandleader was once a street busker?
14. Who said: "People say you've got to see Johnnie Ray—with the accent on the see—to appreciate him. It doesn't seem to make sense. It's like saying 'Let's go and hear a man running at White City'."
15. True or False? (a) "Holliday For Strings" composer David Rose was born in London. (b) Gary Miller, Billy Cotton and Ted Ray have all been professional footballers.
16. Who composed (a) "Tea For Two"; (b) "The Continental"; (c) "Liza"?
17. Who might be said to have graduated from the Red Barn to the Cowshed?
18. In the (unlikely) event of Tubby, Tubby, Chubby, Fatha, Papa and Pops forming a sextet, what would be its line-up?
19. Who accompanies Paul Breitenfeld on the piano?
20. Four well-known jazz recordings — but on which labels? (a) "Django"; (b) Ella Sings Rodgers and Hart"; (c) "Jazz at Oberlin"; (d) "Satchmo: A Musical Autobiography."

Steve Race

Answers: See page 10.

BAKER'S DOZEN OFF THE AIR
"LET'S SETTLE FOR MUSIC"
—Kenny Baker's Dozen

A LARGE number of listeners look forward to this blowing exhibition of jazz each Friday. From now on there will be a void in their lives. This was the last show until autumn. One of the best things on the Light, it simply must return. It may be back in autumn.—Maurice Burman.

BIG NAMES OF JAZZ ON
DAVIS BRUBECK HAMBRO






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Laurie London gets Gold Disc

LONDONER Laurie London will be greeted with a gold disc when he visits the States next week.

His first record, "He's Got The Whole World In His Hands"—released in the States six weeks ago—has suddenly boomed into the big time, leaping straight to tenth place in the U.S. Top Twenty. Dealers from coast to coast are unable to meet the tremendous demand.

This week it notched a million copies, and Laurie will receive his gold disc when he appears on Ed Sullivan's New York TV show on April 13.

Laurie, accompanied by his father and mother, arrives in New York on April 8 for a nationwide tour to plug the recording.

Deejay slots

In addition to starring on the Sullivan show, he appears on Dick Clark's TV spot, in deejay slots and will make personal appearances.

Laurie's father told the MM: "This trip has put me in a tremendous whirl. It's like winning the pools."

Laurie returns to Britain on April 19, and a week later stars in a concert at Sheffield.

On May 23 he starts a four-day tour of Northern and Southern Ireland.

SORRY, WRONG CINEMA!

THE reaction of filmgoers to Elvis Presley's latest rock-'n'-roll epic was described by Lord Auckland in the House of Lords last week during a debate on the cinema industry.

In one cinema, he said, regular patrons, after seeing the film, told the manager: "Why the blazes do you show this kind of stuff here? I have been patronising this cinema for many years and I shall think twice about coming again."

Lord Auckland pointed out that the cinema manager replied that his circuit ordered him to show the film.

"Here, I think, is a case where circuits should arrange for a public poll to be taken so that the right kind of film is shown in the area," he added.

Marie Benson date on the Light

SINGER Marie Benson and the Polka Dots vocal group started a seven-week Light Programme series on Monday.

Titled "Evening Star," the show will be heard on Mondays from 10.30 p.m.

Malcolm Lockyer conducts the accompanying orchestra.

LANZA'S FAREWELL

MARIO LANZA will say goodbye to Britain for at least a year after the final concert of his present tour—at the Royal Albert Hall on Sunday, April 27.

Two films—to be shot in Europe—and recording commitments will keep him busy for at least a year, according to John Coast, Lanza's concert agent, who spoke to the MM soon after the singer's arrival on Monday.

But Lanza will leave behind a memento in the form of an LP of "The Student Prince," which he will record in Britain for Decca's RCA label in May.

'Good rest'

Added Coast: "Mario's voice is in excellent shape, but we must not overwork him. I am hoping he will have a good rest before he starts work on the first of two films on June 16.

"It is set in Capri. You can describe it as a 'hilarious comedy.' The second will also be set in Europe. Both are being released by MGM."

Following his final appearance in Britain, Mario Lanza will give eight concerts in three weeks on the Continent. He visits Paris, Holland and Germany.

At the ball

The Joe Loss Orchestra have been booked for a Film and Arts Ball at the Regency Ballroom, Bath, on May 29—the opening day of the Bath Arts Festival.

This week's Selmer OSCAR



STOP PRESS!

CONGRATULATIONS TO

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NEWPORT JAZZ FESTIVAL

Heard at all the jazz spots on baritone, tenor, or alto Ronnie always plays a Selmer. "Catalogue S.W.8" free on request is your first step to stardom.

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Easter edition...

Melody Maker TOP TWENTY

This week	Last week	Title	Artist	Label
1	(1)	**MAGIC MOMENTS/ CATCH A FALLING STAR** Other disc—Ronnie Hilton (HMV). (Par) ; Wally Stott (Phi)	Perry Como — Catch a Falling Star—Other discs—Jeremy Lubbock	RCA
2	(2)	**DON'T/I BEG OF YOU**	Elvis Presley	RCA
3	(9)	**WHOLE LOTTA WOMAN** Mont Brothers (Doc)	Marvin Rainwater	MGM
4	(3)	**NAIROBI** Bob Merrill (Col)	Tommy Steele	Decca
5	(10)	**MAYBE BABY**	Crickets	Vogue-Coral
6	(6)	**LA DEE DAH** Colin Hicks (P-Nix) ; Billy and Lillie (Lon) ; Ronnie and Rusty (Par)	Jackie Dennis	Decca
7	(4)	**THE STORY OF MY LIFE** Dave King (Dec) ; Alma Cogan (HMV) ; Marty Robbins (Fon)	Michael Holliday — Gary Miller (P-Nix)	Columbia
8	(11)	**SWINGIN' SHEPHERD BLUES** Johnny Pate (Par) ; Moe Koffman (Lon) ; Ken Mackintosh (HMV)	Ted Heath	Decca
9	(5)	**AT THE HOP** Nick Todd (Lon)	Danny and Juniors	HMV
10	(12)	**GOOD GOLLY, MISS MOLLY**	Little Richard	London
11	(7)	**JAILHOUSE ROCK** Ray Anthony (Cap)	Elvis Presley	RCA
12	(16)	**APRIL LOVE** Ronnie Carroll (Phi)	Pat Boone	London
13	(—)	**TEQUILA** Eddie Platt (Col) ; Don Lang (HMV) ; Stan Kenton (Cap) ; Bill Shepherd (P-Nix) ; Ted Heath (Dec) ; Johnny Gray (Fon)	Champs	London
14	(19)	**MANDY** Joe Henderson (P-Nix). As The Panes—Edmundo Ros (Dec) ; Russ Conway (Col). As La Pause—Marino Marini (Dur) ; Roberto Murolo (Dur) ; Eddie Barclay (Feb) ; Les Baxter (Cap)	Eddie Calvert	Columbia
15	(14)	**TO BE LOVED** Jackie Wilson (V-Cor) ; Ronnie Carroll (Phi)	Malcolm Vaughan	HMV
16	(18)	**ALL THE WAY** Five Dallas Boys (Col) ; Victor Silvester (Col)	Frank Sinatra	Capitol
17	(—)	**THE CLOUDS WILL SOON ROLL BY**	Tony Brent	Columbia
18	(8)	**YOU ARE MY DESTINY**	Paul Anka	Columbia
19	(—)	**A WONDERFUL TIME UP THERE**	Pat Boone	London
20	(—)	**THE BIG BEAT**	Fats Domino	London

STORES SUPPLYING INFORMATION FOR RECORD CHART

LONDON—Imhofs, W.C.1 ; W. A. Clarke, S.W.8 ; Leading Lights, N. 1 ; Popular Music Stores, E.6 ; A. R. Tipple, S.E.15 ; Rock For Records, E.10. MANCHESTER—Dawe Wholesale, Ltd. ; J. Carroll, 18. MIDDLESBROUGH—Sykes Record Shop. NEWCASTLE—T. G. Winters, Ltd., 1. WEST HARTLEPOOL—Hoggett's, Ltd. HULL—Sydney Scarborough, Ltd. BOURNEMOUTH—Beales. EDINBURGH—Bruce Music Stores, Ltd. SOUTH SHIELDS—Saville Brothers, Ltd. CRAWLEY—S. C. Withers. GLASGOW—McCormack's, Ltd., C.S. LIVERPOOL—Nems, Ltd. 1. WORTHING—T. W. Mansfield, Ltd. LEEDS—R. S. Rimmer, Ltd., 1. BOLTON—Entwistle Service Co. BLACKWOOD—Glyn Lewis. PLYMOUTH—C. H. Yardley and Co. PORTSMOUTH—Weston Hart, Ltd. SLOUGH—Hickies. BRIGHTON—Dobell's Record Shop, 1.

News about the Stars

STOCKHOLM, Tuesday.—"The biggest musical event in the Swedish capital for years" is the description given to the booking of Tommy Steele for a week's concert starting on April 19. He will open with four concerts at the Stockholm Royal Lawn Tennis Hall and is sold-out at this 4,000-seater is anticipated.

Steele, voted "King of Rock-'n-Roll" in a recent evening paper poll (beating Presley by some 50 votes), will be accompanied by the John Barry Seven, the Ken-Tones and Desmond Lane.

* * *

Johnny Duncan has called off his projected trip to New York because of his tour with American country and Western singer Marvin Rainwater, which starts in Manchester on April 21. Johnny will be making a holiday-cum-business trip to the States in July.

* * *

Harry Secombe opens his new London Palladium show on May 24. Terry-Thomas, Eric Sykes and Adele Leigh are also in the show.

* * *

Winifred Atwell starts a week's Variety at the Coventry Theatre on May 26.

* * *

Julie Dawn stars in ATV's "Lunch Box" for the week of April 28.

* * *

Max Geldray will be the guest star in the first of three Ray Ellington Granada TV shows on April 11 at 6.10 p.m. Kenny Baker will guest in the second programme

* * *

Sarah Vaughan is to give a concert at the Sale Pieyel, Paris, on April 11.

* * *

Marion Ryan has signed a new contract with Granada Television which guarantees her one TV appearance every week up to June, 1959.

* * *

Janie Marden appears with Cyril Stapleton and the Show Band on BBC-TV tomorrow (Good Friday) and on April 19 stars in ATV's "Saturday Spectacular."

* * *

Lisa Neble whose first Decca disc, "Maggie's Yes Ma'," "Who's Sorry Now," is just released, appears in ATV's "Jack Jackson Show" on Saturday and in BBC-TV's "Six-Five Special" on April 19.

TOP TUNES

THIS copyright list of the 24 best-selling songs for the week ended March 29, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Least week's placings in parentheses.)

1. (1) MAGIC MOMENTS (A) (2/-) ..... Chappell
2. (2) CATCH A FALLING STAR (A) (2/-) ..... Feldman
3. (4) SUGARTIME (A) (2/-) ..... Southern
4. (3) THE STORY OF MY LIFE (A) (2/-) ..... Sterling
5. (5) APRIL LOVE (A) (2/-) ..... Robbins
6. (6) LOVE ME FOREVER (A) (2/-) ..... Kassner
7. (10) NAIROBI (A) (2/-) ..... Leeds
8. (8) MANDY (THE PANSY) (A) (2/-) ..... World Wide
9. (9) AT THE HOP (A) (2/-) ..... Birch
10. (7) ALL THE WAY (A) (2/-) ..... Barton
11. (11) RAUNCHY (A) (2/-) ..... Aberbach
12. (14) SWINGIN' SHEPHERD BLUES (A) (2/-) ..... Sherwin
13. (—) I MAY NEVER PASS THIS WAY AGAIN (A) (2/6) ..... Chappell
14. (12) FORGOTTEN DREAMS (A) (2/6) ..... Mills Music
15. (15) YOU ARE MY DESTINY (A) (2/-) ..... Robert Mellin
16. (16) JAILHOUSE ROCK (A) (2/-) ..... Belinda Music
17. (22) TO BE LOVED (A) (2/-) ..... Duchess
18. (16) PUT A LIGHT IN THE WINDOW (A) (2/-) ..... Dominion
19. (—) OH-OH I'M FALLING IN LOVE AGAIN (A) (2/-) ..... Sterling
20. (20) WHY DON'T THEY UNDERSTAND (B) (2/-) ..... Henderson
21. (18) MY SPECIAL ANGEL (A) (2/-) ..... Bron
22. (19) BABY LOVER (A) (2/-) ..... Cromwell
23. (20) OH, BOY! (A) (2/-) ..... Southern
24. (23) DON'T (A) (2/-) ..... Belinda Music

A—American; B—British; E—Others.

(All rights reserved.)

DATES WITH THE STARS

Gracie sets out

(Week commencing April 6)

BEVERLEY Sisters Week: Gaumont, Wolverhampton
Eddie CALVERT Week: Theatre Royal, Hanley
Murray CAMPBELL Week: Hippodrome, Manchester
June CHRISTY Sunday: Royal Festival Hall
Alma COGAN Week: Empire, Chiswick
Lorrae DESMOND Week: Metropolitan, W.
Johnny DUNCAN Week: Empire, Sheffield
Charlie GRACIE Sunday: Colston Hall, Bristol Week: Empire, Liverpool
Russ HAMILTON Week: Hippodrome, Brighton
Fraser HAYES Four Week: Hippodrome, Birmingham
Al HIBBLER Week: Empire, Glasgow
HILLTOPPERS Week: Empire, Newcastle
Ronnie HILTON Week: Empire, Leeds
Edmund HOCKRIDGE Week: Savoy, Exeter
Michael HOLLIDAY Week: Empire, Sunderland
David HUGHES Week: Empire, Nottingham
KING Brothers Week: Palace, Leicester
LIBERACE Season: Palladium, W.
Dennis LOTIS Week: Grand Spa, Bristol
Janie MARDEN Week: Hippodrome, Brighton
Malcolm MITCHELL Trio Week: Royalty, Chester
Johnnie RAY Saturday: Free Trade Hall, Manchester
Tommy ROGERS Season: Palladium, W.
Edna SAVAGE Week: King's Theatre, Southsea
Anne SHELTON Week: Royalty, Chester
SOUTHLANDERS Week: Empire, Sheffield
TANNER Sisters Week: Empire, Finsbury Park
Sister SURPRISE Sunday: Empire, Liverpool Tuesday: Town Hall, Birmingham Wednesday: City Hall, Newcastle Thursday: Royal Hall, Harrogate Friday: City Hall, Sheffield
THREE MONARCHS Season: Prince of Wales, W.
Dickie VALENTINE Week: New Theatre, Cardiff
Malcolm VAUGHAN Week: Empire, Finsbury Park
Sarah VAUGHAN Saturday: Odeon, Leicester Square
VIPERS Week: Palace, Plymouth
Hedley WARD Trio Week: Empire, Chiswick
Marty WILDE Week: King's Theatre, Southsea
YANA Week: Savoy, Exeter
Jimmy YOUNG Week: Metropolitan, W.

...of Pop Special

I'm not a pop singer



"STRANGE," I said to Rosemary Squires, as I opened the door. "We've never met before."

"Oh! We have, we have, at a MELODY MAKER Contest two years ago at Cheltenham. I was in the resident band."

"Please forgive me, but then you've changed somewhat. I think you've had a nose bob."

'Stuck out'

"Yes, and my hair is blonded now."

"What was wrong with nose No. 1?"

"It stuck out."

"What difference has the puny proboscis made?"

"A great deal. I am much more photogenic. I televise better and I can take a profile. I look more glamorous, yet I don't consider myself a glamorous person. I was always sure that I couldn't be pretty so never really tried. But my manager made me."

The manager, David Moss, nodded in sober agreement.

"Can't any girl with intelligence be glamorous?"

"All sorts of things go to make glamour. Personality, intelligence, bearing, knowledge of dress and making the most of your features."

"Rosemary," I said, "I heard you for the first time on 'Jazz Saturday' and I think you are extraordinarily good."

"That's very kind. Why did you like it?"

"I liked your material and style. In fact, together with Cleo, you are the best British singer since Beryl Davis."

"You were saying before you don't like to be classed as a 'pop' singer. Why not?"

"Because being a 'pop' singer today means singing uninteresting material, melodically and rhythmically. I like singing standards."

At this point my wife brought in some tea and the conversation drifted to how women look much more colourful than men, and how women are more easily noticeable.

Tomboy

"When do you notice men, then?" I asked.

"I don't. Men are just there and that's that."

"Have you ever courted?"

"No."

"Don't you ever want to get married?"

"No. Boys are daft. At school they used to hit me on the head with rulers and, anyway, I'm a tomboy and I love singing."

She was wearing a mink marmot coat and a plain blue jersey dress. No rings or brooches. She has an outwardly simple appeal which conflicts strongly with her unexpected and original sense of humour.

"Who's your favourite singer?"

"Ella. I first heard her in a cinema during the intermission. They put on a record of her singing 'Please Be Kind,' and I sat spellbound. I was nine years old. I did my first broadcast when I was twelve."

"How old are you now?"

"I'm 29, and I don't care who knows it."

"Why did you turn down the Heath job?"

"The contract would have have tied me for too long."

We were interrupted by the photographer.

"I like pictures to be different," said Rosemary.

"The other day I had one taken scrubbing the floor. It came out very well."

She disappeared into the bathroom and came out looking delightful in a blue velvet strapless dress with sequins.

The sun streaming through the windows glinted on her hair. The smile was wide: the nose poised daintily. She looked beautiful and glamorous enough to be a successful pop singer.

ROSEMARY SQUIRES *tells Maurice Burman*

HEY, MAN! Don't miss out on your ticket — BOOK TODAY! for the

FLOATING FESTIVAL OF JAZZ

SUNDAY, 15th JUNE, 1958

London to Margate and back

Following the tremendous success of our second Floating Festival of Jazz, we have pleasure in announcing that we have again chartered both the "Royal Daffodil" and the "Royal Sovereign" for this year's event. To ensure that there will be plenty of room we are restricting the number of passengers so that everyone will be comfortable. Each boat is designed to give the maximum protection and you can be sure of a wonderful outing whatever the weather.

These artistes definitely booked to appear:

CHRIS BARBER'S JAZZ BAND • KEN COLYER'S JAZZMEN
CY LAURIE'S JAZZ BAND • MICK MULLIGAN & HIS BAND
AVON CITIES JAZZ BAND • THE SAINTS JAZZ BAND
THE MERSEYSIPPI JAZZ BAND • THE GRAHAM STEWART SEVEN
MIKE DANIELS DELTA JAZZMEN • AL FAIRWEATHER & HIS BAND
DICK CARLESWORTH'S JAZZ BAND • ACKER BILK'S PARAMOUNT JAZZ BAND • DICK BISHOP & HIS SIDEKICKS • KEN COLYER'S SKIFFLE GROUP • LES HOBEAUX • THE SONO SKIFFLE GROUP
THE CITY RAMBLERS • RAY BUSH SKIFFLE GROUP

The artistes who travel down on the "Royal Daffodil" will return on the "Royal Sovereign" and vice versa so that you will be able to see and hear all the bands and artistes at some time during the day

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HEATH'S DOZEN

NAT "KING" COLE may have been guilty of overstatement when he says as reported in the sleeve note of the new Ted Heath LP, "All Time Top Twelve," "All British bands are great." But he was close to the mark when he added: "Especially this one."

The Heath orchestra is featured here on the 12 most played standards" as compiled by America's "Billboard" magazine. That it's musicianship is right up to the mark.

Judge for yourself. Titles: "Begin The Beguine"; "April In Paris"; "Stardust"; "Autumn Leaves"; "Somebody Loves Me"; "September Song"; "Stardust"; "Tea For Two"; "On The Sunny Side Of The Street"; "I've Got The World On A String"; "My Blue Heaven" (Decca LK4208).

Andy Williams

ANDY WILLIAMS has a better voice than many of his contemporaries. His "Are You Sincere" should click with the romantics (London HLA8321).

"Be Mine Tonight" is sung to a novel rock-tango beat. This could score, too.

Jerry Lee Lewis

WITH Jerry Lee Lewis's tour imminent, you can expect more discs by the "Great Balls Of Fire" boy. Here's one for a start — "Breathless" (Lon. HLN8392).

Two for the rockers: there's plenty of whooping and hollering on the reverse, "Down The Line."

Ricky Nelson

"MY Bucket's Got A Hole In It" and "Believe What You Say" (Lon. HLP8394) by Ricky Nelson are two more rockers with a primitive beat. Nothing new here.

Kaye Sisters

"ARE You Ready, Freddy?" is the novelty number sung by the Kaye Sisters on last week's 6.5 Special" (Phi. 45-PB806). Backing is the Neapolitan-styled "The Pansy."

Mal Fitch

SAYS the sleeve note to the Mal Fitch LP (Emarcy EJL1212): It is hard to categorise Mal's vocal and style or his piano work. Although he has been compared pianistically with Shearing, Cole and Brubeck, there are moments when toe sophisticated break in his voice (notably at the beginning of "The More I See You") is a style of Bobby Troup."

Which I can categorise his singing and playing. His vocalising (I cannot put it higher than such) is nauseatingly affected; his piano is notable for a good tone.

Oh—and the songs are very good, indeed.

POP DISCS *by Laurie Henshaw*

Take your choice

THREE more versions of "I'll May Never Pass This Way Again"—by Robert Earl (Philips PB806), Glen Mason (Parlophone 45-R4415) and Ronnie Hilton (HMV 45-POP468). Take your pick.

Respective backings: "Someone" (a religious-sounding piece), "A Moment Ago" (ballad), "Love Walked In" (the ballad oldie)

Johnny Cash

AMERICA'S Johnny Cash delivers in Country and Western style on "Ballad Of A Teenage Queen" and "Big River" (London HLN8356). Nothing to stand the jivers on their heads.

Chuck Berry

BUT these rockers might. Titles: "Sweet Little Sixteen" and "Reelin' And Rockin'" (London HLN8385).

Lisa Noble

LISA NOBLE, described as "a female Tommy Steele," makes her recorded bow on Decca F11606 with a souped-up version of "Maggie"! Yes Ma'! The old music-hall favourite—and the styling of "Who's Sorry Now?" another oldie.

I suspect one has to see Lisa in action to appreciate her so the full; but for a first record she delivers her material with conviction and confidence—particularly the less inhibited "Maggie"!

Mal Fitch

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Oh—and the songs are very good, indeed.

Tomorrow's hits

"NOBODY LOVES LIKE AN HAWAIIAN / "THE GRAND COOLIE DAM" (from "6-5 Special" film) by Don Cornell (Nixa N15129). Either side could be the Hit Parade. Released mid-April.

"THE MIDNIGHT HOUR" by Jim Sweeney (Phi. PB811). A wild rock number with a novel gimmick featuring a girl singer.

"STAIRWAY OF LOVE." This bouncy ballad will be fought out on the recording front by America's Marty Robbins (Fon.), and Britain's Michael Holliday (Col.), Terry Dene (Decca) and Marion Ryan (Nixa). Discs released May 2.

More pop discs are reviewed in the four-page LP Supplement.

Ricky Nelson

"MY Bucket's Got A Hole In It" and "Believe What You Say" (Lon. HLP8394) by Ricky Nelson are two more rockers with a primitive beat. Nothing new here.

Kaye Sisters

"ARE You Ready, Freddy?" is the novelty number sung by the Kaye Sisters on last week's 6.5 Special" (Phi. 45-PB806). Backing is the Neapolitan-styled "The Pansy."

Readers' queries

COULD you tell me who wrote the song "Moonlight Becomes You"?—K. F., London.

Jimmy Van Heusen.

WHAT is Doris Day's real name, when was she born and what was her first film?—J. N., Oldham.

She was born Doris Kappelhof on April 3, 1924. Her first film was "It's Magic."

COULD you tell me the name of the orchestra leader who is married to Jo Stafford?—M. P., Brighton.

Paul Weston.

WHAT was Pat Boone's first hit record in this country?—F. T., Cardiff.

"I'll Be Home" (London HL 8253).



● Mitzi Gaynor on the set of her latest film "South Pacific"

On the beat with PAT BRAND

I WONDER if it's about time recording artists looked at their contracts and asked themselves why they have agreed to receive only 85 per cent. of the royalties they are entitled. Why, in fact, if they make £2,000 royalties out of a moderately successful disc, they agree that the recording company keeps back £300.

Because that is what happens.

The contract they have signed stipulates that 15 per cent. of their royalties be deducted to cover records returned and/or damaged in transit and/or used for demonstration or advertising purposes."

Which means that, on a 100,000 sale, no fewer than *fifteen thousand* records are assumed to have been damaged or returned by dealers—or sent to disc-jockeys and record reviewers.

Which I can hardly believe.

Ham-handed?

I CANNOT believe that they are so ham-handed at the factories as to muck up that number of discs. Or that the despatch rooms have not by now learned to pack records efficiently. Or that the messenger boys are allowed to play quoits with them during the lunch break.

But how else to explain that number of breakages?

(And don't forget that this clause applies equally to 78s and "unbreakable" EPs and LPs!)

Puzzling

AS for the "demonstration and advertising" line—are there really that number of disc-jockeys and reviewers? On a million-sale record the percentage deducted for this and other purposes is a mere 150,000!

In fact, during recent months, the companies have been drastically reducing the number of review copies—and incidentally depriving the artist of valuable publicity.

No, the whole thing is puzzling.

Though I expect the companies themselves can produce very good reasons. . . .

P.S.

DO composers and music publishers suffer this reduction of their record royalties?

They do not.

Man-for-man

OFF to the States next Tuesday goes the NJF's Harold Pendleton—on a pioneering mission. Invited over by pianist-composer John Lewis, he is taking the opportunity to investigate the possibilities of a new kind of "exchange."

A man-for-man exchange.

It stems from John Lewis's suggestion that star instrumentalists like Ronnie Ross (with whom he recorded in Germany) might play concerts in America with the MJQ.

In exchange for which, men like Ruby Braff could play concerts here with specially chosen British musicians.

The first

IT is an inviting prospect—one which I think British musicians would welcome.

Harold will be away for some three weeks. During which time, I feel it safe to predict, his efforts will be towards the "export trade" of British jazzmen rather than the import of Americans.

The first Englishman to travel with that purpose.

The secret?

PERHAPS our Toronto Correspondent Helen McNamara has hit upon the answer to the old controversy as to "why British drummers don't swing."

Wrong shoes.

She reports that Jo Jones stalked off the job at the city's Town Tavern last Thursday—because he couldn't find his shoes.

"They're my drumming shoes," he protested. "I've had them 12 years!"

In vain did manager Sam Berger offer to buy him a new pair. In vain did he ultimately threaten: "Go on or go out!"

Jo went.

Difference

PATHETICALLY, he explained afterwards: "Shoes are like mouthpieces. You don't ask a trumpet player to play without his mouthpiece.

"You don't offer him a trombone mouthpiece or another trumpet mouthpiece. Because they're all different.

"It's like that with my drumming shoes."

Too late to save the day, the shoes were found in the checkroom.

Salute!

THERE'S a mystery man at Lime Grove whose hand I would like to shake. The man who cried "Enough!"

Enough of "6.5 Special"—with its incompetent comedians, second-rate skifflers, awkward amateurs, camera-hogging comperes.

He knows, and I know, the programme may lose viewers. Which is why I salute him all the more.

Eh?

A DENMARK STREET reader writes to me: "With reference to your article in last week's 'Beat' about the psychiatrist who was considering renting offices in the madhouse they call Tin Pan Alley, all I can say is this:

"He ought to have his head examined."

HOLLYWOOD headlines

IN the forthcoming "Twilight in Tokyo" film, **Doris Day** portrays a Japanese lovely. . . . Paralysed singing star **Ronnie Deauville** will play in Europe next month. . . . **Tony Bennett** is at the famous Cocoanut Grove. . . .

Ann Richards, singing better than ever before, was the star singer with the **Billy Taylor Trio** on our "Stars of Jazz" TV show . . . The new "Let's Rock" movie features **Paul Anka, Roy Hamilton, Julius La Rosa** and **Danny and the Juniors**. . . . **Micky Rooney** sings with the **Lancers** vocal group at the Hotel Riviera in Las Vegas. **John Lewis** just scored a big band LP. . . .

Moody

A Beverly Hills attorney charged: "In order to get your song played by the disc jockeys in Los Angeles you must pay cash—I know of disc jockeys making $360 to $500 a week above their salaries of $25,000 to $50,000 a year." . . . **Peacock Lane** gave up jazz for rock-'n'-roll dancing and has now gone out of business altogether! . . .

Steve Allen cut an LP for Mercury in **Joe Pasternak's** living room because a-and-r man **Pete Rugulo** wanted to get "a personal sound." . . . Quoth **Andre Kostelanetz**: "Soon they'll record a mood music LP for those not in the mood for mood music." . . .

Louis back

Louis Armstrong is back at the Crescendo. . . .

Famed songwriters **Jay Livingston** and **Ray Evans** have started a campaign here to stamp out rock-'n'-roll. . . . Film star **Andy Griffith** recorded an album for Capitol. . . . The next all-star jazz TV show will have **Armstrong, Hampton, Garner, Mulligan, Baker, Teagarden** and **Krupa**. . . . **Nat King Cole** will be present at the premiere of his "St. Louis Blues" film, in St. Louis, Missouri. . . .

Ray Anthony had the post Academy Awards gig but his missus, **Mamie Van Doren**, had to stay at home with their two-year-old son Perry, who had the measles. . . .

Folded

Benny Carter's Los Angeles Jazz Concert Hall folded for lack of support for the poetry-with-jazz thing. . . . **Danny Kaye** sings six new **Johnny Mercer** songs in the just released "Merry Andrew" picture. . . . **Shelly Manne and his Men** are starring at the new Jazz Cabaret. . . . The two hour and forty-five minutes plus intermission "South Pacific" film, starring **Mitzi Gaynor**, has received lukewarm trade reviews. . . .

Three members of the board of directors of the local Hollywood musicians' union have been relieved of their posts because of their association with **Cecil Read**, head of the newly formed Musicians' Guild of America. . . .

FROM HOWARD LUCRAFT



Doris Day with Lucraft



Pier Angeli and Danny Kaye in "Merry Andrew"

JAZZ IS THE BAT

I LISTENED to the Alex Welsh jazz band on a [illegible] programme last Sunday. Wish I could say they played really rightsously, but I've heard them play better. Something was wrong with the placing of the band for it boomed and reverberated. That being so, I don't be certain that the choice of notes was accurate. The cymbal tinging drummer seemed out of character, too.

On the face of it, it would seem that the Welsh band is being used as a resident-band bait to draw visitors toward deeper tonics. If that is so, then it would be more effective to publish the name of the band in the TV Times. For the information of MELODY MAKER readers, it is to be heard on Channel Nine in "The Break" (8.15 p.m.).

The same Steve

Steve Race handled another spot at the piano with the help of Alex Welsh, he demonstrated how the jazzman plays his chorus around the chords. A complicated matter, this, that needs far more than Steve was spared. But within the constriction there was, as always in these affairs, fine, The same subtle and mischievous flair with which he amuses us all.

HIBBLER HAS IT TOUGH

THE bills said "Al Hibbler the 'Unchained Melody' man plus Ted Heath and his Music." They lay around in little disconsolate piles on the box-office shelf at the Davis Theatre, Croydon, on a wet Sunday evening.

Inside, Ted's band was playing the first half of two concerts. And Al Hibbler, the man who sang with the great Duke Ellington, was preparing to face an audience of around 230 people.

This in a theatre that seats 3,700.

Reviewing Al's Variety debut at Liverpool Empire last Monday week, the MM's Jerry Dawson said: "Al Hibbler deserves a better break!"

Too late

Well, at Croydon Al was appearing with the band with which he toured the States. This time he had the type of backing demanded by his obvious talents as a jazz-conscious singer. But it seems it was too late.

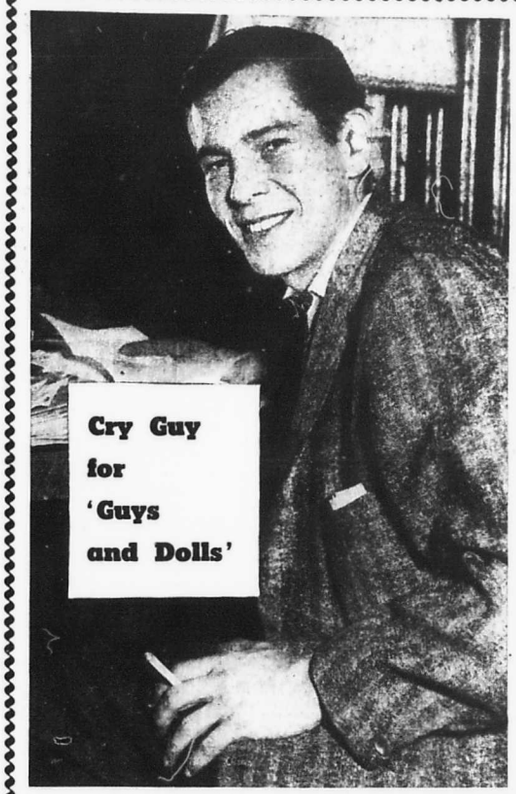
The bitter fact remains that Hibbler, even allied to Heath, failed to draw more than a handful of loyal fans. The attendance at the second house was better—400 odd.

One admires Hibbler's stoic attitude over the whole fiasco. He blamed no one. He merely said, "It's a tough thing when a man has nobody to sing to but himself"—and this more in the nature of a quip than a statement of reproach.

Humour

Al's sense of humour, in fact, is one of his most endearing qualities. Without it, the atmosphere in his dressing-room would have been unbearable.

One memory Hibbler can take back with him. The ringing applause from the few who obviously do endorse Jerry Dawson's statement that "Jazz-wise, Al is a fine singer." No one would quarrel, with that.—Laurie Henshaw.



Cry Guy for 'Guys and Dolls'

"I'm not content to rest on my laurels," says Johnnie Ray, now preparing for his first stage venture in "Guys And Dolls."

Johnnie Ray wants a stage career

JOHNNIE RAY is eager for a stage career, and he will have his first crack at it in "Guys and Dolls" this summer when the famous musical is lavishly produced at an outdoor festival in Dallas, Texas.

"This kind of production is often richer than the Broadway original," Johnnie told me as he sat sipping beer from a silver mug. He was fingering the script of "Guys and Dolls," which he had just received from America.

"I'll also be doing 'Kiss me Kate' in Kansas City," he said. "I am not content to rest on my laurels."

Johnnie now sings without his hearing aid, but wears it in town for sake of convenience. He told me he had to take it off when he went to see the show at the Lido. "It was too loud . . . but the show is certainly the best I have ever seen. I'm glad I saw it during this brief visit to Paris."

I asked him which of his new songs he expected to be particularly successful in Britain, and he gave them in this order —"Up Above My Head," "All The Way" and "Day By Day."

You will find that his voice has improved, too, since he no longer uses his hearing aid. "It gave me a shot in the arm," he said.

Johnnie told me he is looking forward to his British tour which starts in Manchester on April 12.

PARIS REPORT from HENRY KAHN

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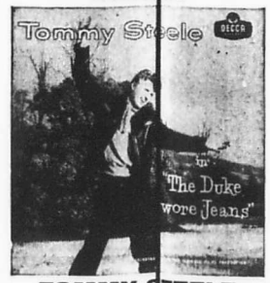
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This world of jazz



Jelly Roll Morton contested Handy's claim to be the "originator of jazz, blues and stomps."

by MAX JONES

LAST week saw the departure from the jazz scene of two real pioneers, Tom Brown and W. C. Handy. Handy, it's true, was never quite a jazzman. But he composed some of the most endearing songs in the jazz repertoire and played an important part as a populariser of Negro blues long before 1920.

Trombonist Tom Brown, much less famous, helped the spread of New Orleans jazz during the same period.

"Brown's Band From Dixieland," which opened at



● W. C. HANDY

Lambs' Café in Chicago in June, 1915, was probably the first white jazz group to travel North from New Orleans.

Brown were Ray Lopez on cornet, Gus Mueller (clt.), Arnold Loyocano (bass, pno.) and William Lambert (drs.).

This was the band, ironically described as "playing jass," involved in most of the tales about the origin of the name "Jazz." Later, Larry Shields took over on clarinet before joining Nick La Rocca.

The only recorded example I have heard of Brown is that rare junkshopper's item on Johnny Bayersdorffer's "Waffle Man's Call"/"Easy Rider" (Parlo. R3260), cut in March of 1924.

TOURED THE SOUTH

WORTH adding to the familiar facts about Handy's career is a mention of his association with Ike Hatch, the "Singing Minstrel" still to be seen in cabaret and on television screens in Britain.

Jeff Aldam, a seasoned man in these matters, says Handy's death takes him back 20 years to the time he interviewed Hatch for a paper called "Hot News."

"Ike was a veteran then, and knew most of the oldtimers in jazz and the music business," Aldam tells me. "He had toured the South in 1919 with Handy's orchestra, singing and playing banjoline. Handy had a 22-piece 'Symphonic' ensemble with Johnny Dunn—the daddy of the wa-wa—on trumpet.

"Ike said then: 'W. C. Handy himself was a fine trumpet player; straight but with a wonderfully smooth tone. He used to feature a number called "Evolution Of Dixie," with a lot of high notes that took him way up in the clouds. We also used to play a lot of his own compositions. He never rehearsed much, but got results all the same.'"

MORTON STEPS IN

IN December, 1939, somebody had the rum idea of recording Handy with such fast company as Edmond Hall, Jay Higginbotham and Pops Foster, "St. Louis," "Beale Street," "Loveless Love" and "Way Down South Where The Blues Begin" were the tunes concerned; the straight trumpet work, showing no trace of the jazz feeling, seemed to confirm Jelly Roll's statement that W. C. knew little about jass.

The Morton-Handy exchanges took place in 1938, after "Believe It or not" Ripley put forward Handy as the originator of jazz, stomps and blues. Morton, for one, did not believe it. His refutations were published under headlines like "W. C. Handy Is A Liar!"

He has possibly taken advantage of some unprotected material that sometimes floats around," was how Jelly dismissed Handy's composing. Then: "I would like to know how a person could be an originator of anything without being able to do at least some of what they created."

For a time it was common practice to write off Handy's works as arrangements of folk songs. Now it is widely recognised that his role in organising and writing down various folk strains was a creative one. He produced a not inbeatable string of blues classics.

BIG BILL: 'THANKS'

"HELLO, my dear friends," says Bill Broonzy in a letter this week. "I ain't so well right now, but better than I was. Please tell everyone in England I would like to write to each one of them, but I can't see too good and have a hard time writing letters.

"I have to have treatments every week, but the doctors say they can make me sing again. I will go in the hospital April 5, and as soon as I get out I will write to say what happened.

"If I can sing—I will have a tape of me singing and send it to you all. Tell everybody thank you and thank you and thank you again. I will be glad to get the money because I do need it because I just got seven dollars left in the bank.

"I do hope you like Brownie McGhee and Sonny Terry, they is two good boys and can really play and sing the blues."

I am told by Treasurer Dave Stevens that the Benefit Fund's bank is in the process of transferring £500, on account, to Big Bill in Chicago.

SONNY TERRY

I DON'T doubt that Terry and McGhee will enjoy their forthcoming British tour as much as Jimmy Rushing enjoyed his. Admirers of blues should need no prompting to turn out for these remarkable folk artists.

Terry, whose real name has been reported to be Sanders Terrell, and even Saunders Teddell, comes from Durham, North Carolina.

According to Chris Barber, Terry was 11 years old when a stick he was playing with blinded his left eye. He lost his sight completely five years later. A small boy hit him in the other eye with a piece of iron.

At the age of 23 he left home and worked as "harp-blower" for a patent medicine agent covering the North Carolina territory. Then he teamed up with the singer Blind Boy Fuller and accompanied him on some records made in '37.

During that year Alan Lomax met Sonny, was impressed by his harmonica virtuosity, and mentioned him to John Hammond, who brought Sonny to New York for the 1938 "Spirituals To Swing" concert at Carnegie Hall. There Terry met Sister Rosetta Tharpe and Brownie McGhee for the first time.

F. W. Street

JAZZ on the AIR

(Times: GMT/CET plus 1)

SATURDAY, APRIL 5:
1.15-2.15 p.m. C 2: **Dutch Swing College.**
4.15-4.30 C 2: **Modern Swing Combo.**
4.15-4.45 Z: **Swing Serenade.**
5.0 app.-5.30 B-218m.: **Kings of Jazz.**
6.30-7.0 DL: **Just Jazz.**
7.0-8.0 T: **(1) May, Thornhill, Phineas N. (2) Wilbur de P., Edison. Eldridge, Alla Ella, Alton, Peterson, Herman, Tatum, Louis.**
8.0-8.50 J: **Bandstand USA; Operation Entertainment.**
9.0-9.30 B: **King Oliver by Panassie.**
9.30-10.0 W: **Jazz Time.**
10.0-10.55 P 1: **Carlos de Radzitsky.**
10.0-10.30 T: **(1) Les Castle, in person. (2) Condon, Parrish-E, Hawkins, Barnet-May, Miles-Silver, Joe Timer and THE Ork. of Washington, Christian, Mooney, Graas, Getz in Swaden, Duke, Basie.**
10.30-10.55 S: **Life of Django.**
10.30-10.50 F 3: **Jazz for Everyone.**
10.30-10.55 F: **For Jazz Fans.**
9.20-10.0 Q: **John Lewis.**
9.30-10.0 F 4: **Jazz at 33.**
10.50-10.12 Z: **Jazz Actualities**
10.40-11.30 DL: **Dankworth**
11.10-12.0 I: **Generation Jazz.**

TUESDAY, APRIL 8:
7.0-9.0 p.m. T: **(1) Joe Mooney, Hi-Lo's, Raymond Scott. (2) Rasbura, Silver, Brad, Lanceford, Basie, Diz-Hawk-Getz, Dankworth. Stitt.**
9.0-9.30 J: **Modern Jaz, 1958.**
9.0-9.35 B-254m: **The Real Jazz.**
9.10-10.0 S: **For Jazz Fans.**
9.30-10.0 N: **Jazz Programme**
9.30-10.10 F: **Charlie Parker.**

WEDNESDAY, APRIL 9:
1.2-3.30 p.m. P 2: **Anthony, Django.**
5.30-5.55 P 1: **Modern Jazz, 1958.**
7.0-9.0 T: **(1) Les Castle, in person. (2) Condon, Parrish-E, Hawkins, Barnet-May, Miles-Silver, Joe Timer and THE Ork. of Washington, Christian, Mooney, Graas, Getz in Swaden, Duke, Basie.**
8.30-8.56 S: **Life of Django.**
8.30-9.30 F 3: **Jazz for Everyone.**
8.30-8.55 F: **For Jazz Fans.**
9.20-10.0 Q: **John Lewis.**
9.30-10.0 F 4: **Jazz at 33.**
9.50-10.12 Z: **Jazz Actualities**
10.40-11.30 DL: **Dankworth**
11.10-12.0 I: **Generation Jazz.**

THURSDAY, APRIL 10:
6.30-7.0 p.m. DE: **Jazz Session.**
7.0-9.0 T: **(1) T.D., S-F, Sherwood, Sarah V. (2) Hines-Hucko, Rasburn, Miles-Rollins-Silver, Duke and Co., Hamp, Partridge-Sims-Brookmeyer, Dankworth, Louis-Barney, J.D.-Charlie Teagarden, Wilson.**
7.55-8.40 M: **Programme by Ernest Borneman.**
8.0-8.30 W: **Harry James Show.**
8.30-9.0 F 1: **White Notes . . . Black Musicians.**
9.10-10.0 S: **For Jazz Fans.**
9.15-9.45 W: **Spanier, Condon.**
9.30-10.0 F 4: **Rex Stewart.**
10.0-11.0 P: **Erwin Lehn.**
10.20-11.0 A 1 2: **Belling, Attenour, Rewellioity, Luter, Barney Wilen, Bechet, Nichols, Coleman, Daly, LaBlitz, Grappelly, etc. (from Baile Wagram, Paris).**
10.40-11.15 DL: **Jazz Club.**

FRIDAY, APRIL 11:
11.0-11.20 a.m. C 2: **Rita Reys Trio.**
2.15-2.45 p.m. I: **Jam Session with Jimmy Smith, organ.**
3.20-3.50 Z: **Swiss Jazz.**
4.30-4.50 L: **Jazz.**
4.40-4.55 C 2: **Pete Schilperoort Quartet.**
7.0-9.0 T: **(1) Raymond Scott, Carmen McRae, T.D. (2) Joe Williams, Scott Joplin, Chu Berry, Hamp-Jacquet, Miles Davis. D.-Red Garland, etc.**
7.30-7.30 C 1: **Jazz Discs.**
7.45-8.5 Z: **Jazz à la Carte.**
8.55-9.35 C 2: **Radio Jazz Club**
9.0-9.25 J: **Stars of Jazz.**
9.10-10.0 S: **For Jazz Fans.**
9.10-10.0 N: **Jazz Programme.**
9.15-9.45 F 2: **The Living Jazz.**
Note: The YOA 7.0-9.0 transmission is repeated nightly between 10.0-12.0. All programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES
KTF France 1: 1—1935, 46.39. 5—193.
RTF France 2: 380, 318, 318, 350, 379, 445, 498.
10.5-12.0 J: **D-J Shows** (nightly).
C: Hilversum: 1—402, 2—298.
D: BBC: E—464, L—1500, 247.
F: Belgian Radio: 1—484. 2—324. 5—267, 4—196.
H: RIAS Berlin: 303.
I: SWF B-Baden: 205, 363, 193, 41.39
J: AFN: 344, 271, 547, 54.84.
K: SBC Stockholm: 1571, 255, 245 306, 506 et seq.
L: NR Oslo: 1376, 227, 226, 477, 19 25 or 31 bands.
M: Copenhagen: 283, 210.
N: Monte Carlo: 205.
P: DNR Stuttgart: 522, 49.75.
Q: HR Frankfurt: 506.
R: Europe 1: light.
T: VOA: 7.0 p.m.: 13, 16, 19, 31, 41 bands. 10.0 p.m.: 19, 25, 31 bands plus 1734 from 11.0 p.m.
W: Luxembourg: 208.
Y: SBC Lugano: 1458.6.
Z: SBC Geneva/Lausanne: 393, 31 band.

TOP JAZZ EPs, LPs

1. (1) **JAZZ AT THE BLACK HAWK** (LP) Dave Brubeck (Vogue)
2. (2) **GOTHAM JAZZ SCENE** (LP) Bobby Hackett (Capitol)
3. (6) **SUCH SWEET THUNDER** (LP) Duke Ellington (Philips)
4. (4) **NEWPORT JAZZ FESTIVAL** (LP) Ella Fitzgerald and Billie Holiday (Colombia-Clef)
5. (3) **JAZZ GOES TO JUNIOR COLLEGE** (LP) Dave Brubeck (Fontana)
6. (—) **THE LEGENDARY KID** (LP) Kid Ory (Vogue)
7. (7) **DJANGO** (LP) Django Reinhardt (Oriole)
8. (—) **AT THE STRATFORD SHAKESPEARE MEMORIAL** (LP) Oscar Peterson (Columbia-Clef)
9. (4) **BASIE WAS HERE** (EP) Count Basie (Columbia-Clef)
10. (—) **NEW ORLEANS JAZZ** (EP) Jimmy Noone and Jimmy Dodds (Brunswick)
(—) **ELLA SINGS "PAL JOEY"** (EP) Ella Fitzgerald (HMV-Verve)
(9) **ELLA AND LOUIS AGAIN—Vol. I** (LP) Ella Fitzgerald and Louis Armstrong (HMV-Verve)

Two records "tied" for 1st position. Three records "tied" for 10th position.

STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART:

LONDON — James Asman's Jazz Centre, W.C.2; GLASGOW—McCormack's, Ltd., C.2; BRIGHTON—Allmo and Addison, Ltd., and Record Rendezvous; BIRMINGHAM—The Diskery, 5; NEWCASTLE—J. G. Windows, Ltd., 1; LIVERPOOL—Beaver Radio, Ltd., 1.

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Terry Dene gives a great show

A HECTIC dash on the 6 p.m. from St. Pancras took Terry Dene to Leicester for his first provincial appearance since his illness and the "Teenage Show Of 1958" at the De Montfort Hall last Sunday.

In his dressing-room Terry seemed nervous, but on-stage he dispelled that conception that he is just another rock-'n'-roller. His show was neat and sonnies, his garb immaculate.

He deserves credit for a first-class performance which included ballads and which firmly re-established him on the road to success.

"Everything will be all right now. I'm going back to London for some TV dates," commented Terry.—Ray Coleman.

QUIZ ANSWERS

— see page 5 —

ANSWERS TO QUIZ.—(The figures in brackets denote the number of points for each question.)

1.—(a) Tab Hunter's "Young Love"; (b) "Young Love." (2)

2.—Humphrey Lyttelton, Jack Payne, Claude Bampton, Eric Winstone, Spike Hughes, Steve Race, Gerry Mulligan. (Maximum: four points only.)

3.—(a) No; (b) Yes; (c) No; (d) No; (e) No; (f) No. (6)

4.—Also sax solos, with the Parmiglide High School Dance Band; (b) No relation. (2)

5.—(a) Andy Kirk; (b) Fletcher Henderson; (c) Red McKenzie. (3)

6.—One of the leading West Coast jazz photographers. His name appears on countless LP covers. (1)

7.—All three worked for Jimmy Lunceford at one time or another. (1)

8.—(a) San Francisco; (b) Chicago; (c) Los Angeles; (d) New York. (4)

9.—(a) Eddie Condon; (b) Alan Lomax; (c) Hoagy Carmichael. (3)

10.—All died as the result of car accidents (1)

11.—Scores, or arrangements. (1)

12.—Rabbit (nicknames for Johnny Hodges). The rest are or were trumpet players. (3)

13.—Ted Heath. (1)

14.—Philip Milligan. (1)

15.—Both true. (2)

16.—(a) Vincent Youmans; (b) Herb Magidson; (c) George Gershwin (3)

17.—Humphrey Lyttelton: from the Red Barn (where he began with George Webb's Dixielanders) to the Cearsbad," which his new home in Hertfordshire is said to resemble. (1)

18.—Tenor Sax (Tubby Hayes); Drums (Tubby Hall); Bass (Chubby Jackson); Piano (Fatha Hines); Cornet (Papa Celestin); Bass (Pops Foster). Papa Laine (drums); Pops Bechet (soprano sax); or "Pops" Armstrong (trumpet) allowed. (6)

19.—Dave Brubeck. Breitenfeld is the real name of Paul Desmond. (1)

20.—(a) Rasputin; (b) HMV; (c) Vogue; (d) Brunswick. (4)

Maximum possible marks: 46. Many of the questions are difficult. 30 is a good score



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This is a different Chet Baker



CHET BAKER

He produces about his best album since his first LP nearly four years ago. His technique is better, his playing more virile and that admirable lyricism is as evident as ever.

CHET BAKER AND CREW (LP)

Mickey's Memory (b); **Slightly Above Moderate** (a); **Haloma** (a); **Revelation** (a); **Somebody's Waiting For Liza** (a); **Lucius Lu** (a); **Worrying The Life Out Of Me** (a); **Medium Rock** (a).

(Vogue 12 in. LAE12076—38s. 3d.)

(a)—Baker (tpt.); **Phil Urso** (tnr.); **Bobby Timmons** (pno.); **Jimmy Bond** (bass); **Peter Littman** (drs.). July, 1956. Forum Theatre, Los Angeles. (Am. Pacific Jazz.)

(b)—Same personnel, plus **Bill Loughborough** (pedal tymps.). Do. Do. (Do.)

THIS is about the best Chet Baker album we have had since his first LP came out here nearly four years ago.

The material—by pianist Harvey Leonard (track 1), Bob Zieff (2 and 8), Phil Urso (3 and 6), Gerry Mulligan (4), Al Cohn (5) and our old friend Miff Mole (7)—is full in the process of transferring £500, on account, to Big Bill in Chicago and moods, and many of the items are unusually catchy tunes.

Also some of the treatments have novel touches which add further variety to the set as a whole.

There's one in the very first track—a pedal tymps. played by Bill Loughborough.

Then there are those bars in "Slightly Above Moderate" where Baker and Urso play a chant-like phrase in close harmony with Jimmy Bond bowing his bass way down below, like the deep notes of some huge church organ. If this is a fair sample of the ideas Bob Zieff can think up, it's high time we heard more of him.

More to the point, however, is the improvement in Chet. His tone still tends to lack brilliance, but it is much less watery than it was. Furthermore, his technique is better, his playing more virile and convincing, and that lyricism which has always been one of his more admirable qualities is as evident as ever.

The rest of the cast also does well. And to make it all the more enjoyable, the recording is first-class.—Edgar Jackson.

Dance music

URBIE GREEN AND HIS BIG BAND (LP)

"All About Urbie Green"
Cherokee (c); **I Ain't Got Nobody** (b); **Stella By Starlight** (b); **Little John** (b); **With The Wind And The Rain In Your Hair** (a); **Round Midnight** (c); **Sleep** (a); **Soft Winds** (a); **Spring Is Here** (b); **Plain Bill From Bluesville** (c); **Home** (b).

(HMV 12 in. CLP1158—35s. 10d.)

(a)—**Green** (timb.); **Hal McKusick** (alto); **Ray Beckenstein, Al Cohn** (tnrs.); **Sol Schlinger** (bar.); **Johnny Carisi, Nick Travis, Joe Wilder** (tpts.); **Jack Satterfield, Chauncey Welsh** (tmbs.); **Bill Barber** (tuba); **Dave McKenna** (pno.); **Jack Lesberg** (bass); **Osie Johnson** (drs.). 31/7/56. USA. (Am. ABC-Paramount.)

(b)—Same personnel, except **Jack Green** (timb.) replaces Satterfield 2/8/56. Do. (Do.)

(c)—**Green** (timb.); **McKusick** (alto); **Beckenstein, Cohn** (tnrs.); **Danny Bank** (bar.); **Carisi, Doc Severinsen, Phil Sunkel** (tpts.); **Lou McGarity, Red Peer** (tmbs.); **Don Butterfield** (tba); **McKenna** (pno.); **Vinnie Burke** (bass); **Johnson** (drs.). 23/8/56. Do. (Do.)

All arrangements by **Johnny Carisi**, except "Round Midnight," which is by **Al Cohn.**

PLENTY of good Urbie. But the basic idea is mainly dance music for adults, and the record cannot be compared with others featuring the maestro, including his recently issued LP with Ruby Braff on Vanguard PFT12021.—Edgar Jackson.

Mainstream Al

AL FAIRWEATHER AND HIS BAND (LP)

"Fairweather Friends"
I Can't Give You Anything But Love (a); **Red For Go** (b); **September In The Rain** (a); **If I Had You** (b); **Coe-Pilet** (a); **Grapevine** (b).

(Nixa Jazz Today NJT511—27s. 10d.)

Fairweather (tpt.); **Tony Coe** (alto); **Red Price** (tnr.); **Tony Milliner** (timb, pno.); **Stan Greig** (pno.); **Al McPake** (gtr.); **Tim Mahn** (bass); **Graham Burbidge** (drs.). (a) 14/11/57, (b) 25/11/57. London. (Nixa.)

THE last few years have seen pronounced changes in the British traditional scene. Some jazz packs still follow a strict New Orleans course, but the general tendency is for bands to move towards the middle of the road, renouncing collective improvisation for a type of music inspired by Basie, the Hodges small bands, and the Clayton and Dickenson groups.

Al Fairweather, who has played and written a good deal of interesting music since he began recording with Sandy Brown, has lately overhauled his Armstrong-rooted style to take advantage of other methods.

On his new LP we hear a modernised Fairweather, still showing allegiance to Louis and retaining a generous measure of individualism, but also following the example of Buck Clayton, and, at times, Braff and Newman.

From first to last, the record is enjoyable. Al contributes largely and successfully to "I Can't Give You," plays excellent blues on "Grapevine," and is heard at his melodic best on "September In The Rain."

The first title has solos from all the front-line. Milliner and Coe play well (though the latter's choppy jump phrasing sounds a little too mannered to me) and Price's uncomplicated tenor strikes home both in the solo and the four-bar exchanges.

"If I Had You" features Coe on alto and clarinet, the latter firmly in the Brown-Pavwell British tradition, also solos by tenor, trumpet, trombone and piano. Stan Greig handles the piano duties with taste and a lovely percussive touch, his solo on this, "Red For Go" and "Grapevine," packing a powerful beat.

"September," "If I Had" and the three Fairweather tunes all have effectively voiced ensemble passages and the standard of soloing is agreeably high. Price plays confidently on "Red For Go," on which Milliner appears with bass trumpet, and Red Price is very relaxed in every number.

The attractive riffs on "Grapevine" are hit with just the right light swing and attack, and in the round the band can be congratulated on its unified, well-sprung sound.—Max Jones.

Deep swing

GUS MANCUSO (LP)

I'm Glad There Is You (a); **Brother Amtz** (c); **Evry Time** (b); **The Rebel And The Yen** (a); **By The Way** (b); **And Baby Makes Three** (c); **Goody Goody** (a); **How Do You Like Your Eggs In The Morning?** (b); **A Hattful Of Dandruff** (c); **Every Time We Say Goodbye** (c).

(Vogue 12 in. LAE12069—38s. 3d.)

(a)—**Mancuso** (trombone); **Gerald Wiggins** (pno.); **Gene Wright** (bass); **Bill Douglas** (drs.). June, 1956. Hollywood. (Am. Fantasy.)

(b)—**Mancuso** (do.); **Eddie Duran** (gtr.); **Red Mason** (bass); **Sal Tinder** (drs.). November, 1956. San Francisco. (Do.)

(c)—**Mancuso** (do.); **Richie Kamuca** (tnr.); **Vince Guaraldi** (pno.); **Wright** (bass); **Tinder** (drs.). Do. (Do.)

ON this record, Gus Mancuso brings the baritone horn to jazz as a solo instrument in its own right.

The instrument, pitched in B flat, looks like a euphonium, has the same range (normally B flat concert above middle C down to the B natural nearly three octaves below) and sounds very much like a euphonium.

Mancuso learned to play the instrument while in the Army band. Before that he was already no mean performer on trombone drums, trumpet, piano, bass and vibes, as well as being a singer, arranger and composer.

If you should think the baritone horn might be an unwieldy vehicle for jazz, hear Mr. Mancuso and you'll soon change your mind.

A modernist in style, he swings on his instrument in a heated way that is conspicuous for the flexibility of his manipulation at fast as well as slower tempos (note "Goody Goody"), and his ability to maintain the true, flowery tone of the horn without ever making it sound stodgy or woolly.

The sidemen, particularly pianists Gerald Wiggins and Vince Guaraldi, contribute good solos, and guitarist Eddie Duran supplies a delightfully relaxed lead to Gus in the lovely ballad "Evry Time."—Edgar Jackson.

Hermosa-style

HOWARD RUMSEY'S LIGHTHOUSE ALL-STARS (LP)

"Music For Lighthousekeeping"
Love Me Or Leave; Taxi War Dance; Delaunay's Dilemma; Las Vegas: Jubilation; I Deal; Latin For Lovers; Topsy.

(Contemporary 12 in. LAC12056—35s. 3d.)

Rumsey (bass); **Bob Cooper** (tnr.); **Gents Candoli** (tpt.); **Frank Rosolino** (tmb.); **Sonny Clark** (pno.); **Stan Levey** (drs.). October, 1956. Los Angeles. (Am. Contemporary.)

THIS is the music you will hear if any time you drop in at the Lighthouse jazz club at Hermosa Beach.

In fact, it was recorded in Contemporary's Los Angles studios.

This has the advantage of obviating those "crowd noises" which, though they are supposed to lend atmosphere to a record, have been annoying disturbances in some other Lighthouse Stars' records.



Al Fairweather moves towards the middle of the road.

The group certainly sounds cleaner, more closely integrated, but at times the music lacks the freshness of complete spontaneity. It is just a little too slick.

My only other complaint is that seven up-tempo items in an eight-track set are too many, though otherwise there is plenty of variety.

As regards the men, I can't say I thought Bob Cooper's emotionally wobbly vibrato added much to the appeal of his Octavio.

Apart from this, all the solo work is good.

Drummer Stan Levey, as well as being an agile soloist—with an astonishing ability to play in one tempo and rhythm with one hand while banging out entirely different ones with the other—is throughout a virile and propelling team man.—Edgar Jackson.

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Interval Pianist—JOHNNY PARKER

Tuesday, April 8th
ALEX WELSH AND HIS BAND
with BERYL BRYDEN

Wednesday, April 9th
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EASTER SUNDAY (6th) at 7.30:
★ TOMMY WHITTLE QUINTET
featuring the ALAN CLARE trio and the Eddie Thompson Trio.
★ KEITH CHRISTIE QUINTET,
Stan Tracy, Johnny Hawksworth, Ronnie Verrall, Red Price.
EASTER MONDAY (7th) at 7.30:
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" JAZZ IN THE CAPITOL."—what modern hays been cutting for!
" JAZZ IN THE CAPITOL"—means jazz at its very best!
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So watch this column for
" JAZZ IN THE CAPITOL."

THE SUTTERY CLUB,
Montpelier Row, Blackheath.
EASTER HOLIDAY SESSIONS:
GOOD FRIDAY: Trad. session.
ALL-STAR VANGUARD JAZZMEN, 8-11.30 p.m. Members 4/-, guests 5/-.
SATURDAY, April 5: Late night modern session with the band
BERNIE WATERMAN QUARTET and
HOWARD MORGAN ALL-STARS,
8.30-1.30 a.m. Members 4/-, guests 5/-.
SUNDAY, April 6: Mambo, cha-cha with DON SOLLASH Latin Rhythm.
8-12 p.m. Members 4/-, guests 5/-.
BANK HOLIDAY MON.: Latin Rain, 8-11.30 p.m. Members 3/6, guests 4/6.

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SEE DISPLAY THIS PAGE

CLUB "M"
underneath the Mapleton
Restaurant, 39, Coventry St., W.1.
EASTER ALL-NIGHT
JAZZ PARADE.
GOOD FRIDAY (4th p.m. till dawn):
A sensational all-night session to start the holiday ball rolling. ALEX WELSH'S Quartet will be swinging as always. Excellent snack bar. Members, come, bring your friends. BE A SENSATIONAL SESSION! You would be welcome! Join us for a night you'll remember.
SATURDAY ALL-NIGHT SESSION
(12 midnight-7 a.m.):
Another fabulous Saturday session at Britain's swingiest late-night jazz spot. Last week was tremendous. Why not make it this week? Ganley's Quartet as guest artiste. Plus Alex Welsh, Tubby Hayes, Henry Shaw, Johnny Scott, Tommy Pheen, Colin Purbrook, Ray Ellis, etc., for dropping in last week. YEP! IT'S A SEVEN DAY (value for money) SESSION.
CLUB M HALF-WAY IS OPEN
every Sunday, 3-6 p.m.
Le Don's Swinging Five.

● FRIDAY ●
ABOUT 8 till late: opening at Putney Ballroom, Lacy Road. Friday, 11th: Don Middleton Modernists.
ACKER BILK'S PARAMOUNT JAZZMEN presents KEITH CHRISTIE QUINTET featuring Ronnie Ross, Keith Christie, Alan Tracy and Red Price.—El Toro Club (1 min. Pinchley Rd Station).
ADDLESTONE, Co-op. Hall: Alex. Welsh.
A GOOD FRIDAY swinging session with the DAVE CAREY JAZZBAND.—7 p.m. Stephens Park Hotel, Mitcham Lane, S.W.16.
ALL CHEAM memberships valid. THAMES HOTEL, Hampton Court: MIKE DANIELS DELTA JAZZMEN. Listen. Join. Dance. 7.30-10.30. Bee also Sunday.
ATALANTA BALLROOM, WOKING: Kenny Baker with Alan Clare.
AT THE SKIFFLE CELLAR, 49, Greek Street, W.1. 7.30-11 p.m.: THE MARTIANS, plus the JOHN HAWLEANS SKIFFLE GROUP and guests.
BIRDLAND,
Denslow Road, Bracknell Heath. 7.30. This week: RONNIE ROSS, EDDIE THOMPSON TRIO, TOMMY JONES.
CLUB 17
CLUB 17
closed—reopening next week with ART CUMMINS.
CROYDON JAZZ CLUB,
Star Hotel, Croydon. 7.30 p.m.:
TERRY LIGHTFOOT JAZZMEN.
CY LAURIE JAZZ Club: CY LAURIE BAND, plus JOHNNY SHARPE SEXTET. 7.15-10.45
CY LAURIE JAZZ CLUB, TERRIFIC ALL-NIGHT SESSION. GOOD FRIDAY, APRIL 4, 12 MIDNIGHT-8 a.m. CY LAURIE BAND, CHRIS BARBER, STEWART SEVEN, BRIAN TAYLOR JAZZMEN plus MONDO SKIFFLE GROUP. MEMBERS 10/-. GUESTS 12/6. TICKETS ON SALE NOW.
DARTFORD: DON STEELE JAZZMEN.—Bull Hotel.
EALING—closed Good Friday—usual session Saturday.
ERIC SILK'S SOUTHERN JAZZ-BAND with EGGY LEY, Southern Area's Modern Jazz Quintette plus Johnstone.
GOOD FRIDAY AND EVERY FRIDAY GRAHAM STEWART SEVEN
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RAILWAY HOTEL, WEALDSTONE.
RAILWAY HOTEL, WEALDSTONE.
HERE'S HUNPH
From the North, Granada presents Humphrey Lyttelton and his Band
ITV FRIDAY AT 6.10
ROCKIN' AT THE MANOR (opposite Cricklewood station). Alex Welsh BEATER with Bobby Breen. Special Easter Session, 7.30-11.45. Licensed bar.
SOUTHALL: No session.—See Tuesday.

● SATURDAY ●
AT THE SKIFFLE CELLAR, 49, Greek Street, W.1. 7.30-11 p.m.: THE FABULOUS DIXIE RAMBLERS, plus THE MARTIANS and guests.
And another great all-night session of jazz and skiffle, midnight till 6.30 a.m.
JOHNNY PARKER'S JAZZBAND, MIKE PETERS' JAZZMEN,
Popular Bob Sandy Trio.
WEST END JAZZMEN
and guest musicians.
BECKENHAM: SENSATIONAL LEN DOUGHTY ALL-STARS, Harvey Hall, Fairfield Road.
CHISLEHURST CAVES
(next to Chislehurst Station), 7.30: THE NEW MODERN JAZZ QUINTET'S Easter presentation: London's most popular club band, DICK CHARLESWORTH'S JAZZBAND. Supporting groups, ultra-violet candles as usual.
CLUB 17
CLUB 17
closed—reopening next week.
COOK'S FERRY INN:
Another super trad. session!
MIKE DANIELS
DELTA JAZZMEN,
JOHNNY PARKER TRIO,
DOREEN BEATTY.
Easter Monday: Sandy Brown, etc. Every Thursday, starting 10th: Tommy Whittle Five, etc.
CY LAURIE JAZZ CLUB: Terry Windmill Street (opposite Windmill Tavern), 7.15-10.45. Lauriemen's BAND, plus SOHO SKIFFLE GROUP.
HARRINGAY JAZZ CLUB: Ex-Crane River stars SONNY MORRIS JAZZMEN. Free 12/6 record vouchers. Apply now for membership. Students free! See Wednesday's ad. for address and grand second anniversary presentations.
MALVERN JAZZMEN, Thames Hotel, Hampton Court.
MERSTHAM JAZZ CLUB, from 7.30 p.m. at Merstham Community Centre: TIM HEALING'S JAZZMEN.
RIDGEMANSWORTH: The famous SOUTHERN STOMPERS and PAM.—Oddfellows' Hall.
SOUTHALL: Note the truth when saying " the best is heard when Buddy's playing." Buddy Featherstonhaugh, Duncan Lamont, Bobby Johnson, Tony Fisher, Bob and O.' features DUNCAN LAMONT.

● SUNDAY—contd. ●
" ABOUT TIME," you visited the " TREE," Richmond: Alex Welsh for moderns.
ALL L.S.J.M. memberships valid. THAMES HOTEL, Hampton Court: GRAHAM STEWART SEVEN. 7.30-10.30. Bees maximum as Fri.
ALL TRAD, musicians, Sunday afternoons 3-6 p.m.: Bit-in with the Brush Trad. Quintet at Cy Laurie Jazz Club. Members 2/6, guests 3/6.
ASTORIA SUNDAY DANCE CLUB, 7.30-11 p.m. Members 3/-, guests 5/-. Dancing to the Fred Hedley Orch.
AT THE SKIFFLE CELLAR, 49, Greek Street, W.1. 7.30-11 p.m.: THE FABULOUS DITZY RAMBLERS, plus Tubby Hayes, Henry Shaw, Johnny Scott, Tommy Pheen, Colin Purbrook, etc., for dropping in last week. YEP! IT'S A SEVEN DAY (value for money) SESSION.
CLUB M HALF-WAY IS OPEN
every Sunday, 3-6 p.m.
Le Don's Swinging Five.

● MONDAY ●
AT THE SKIFFLE CELLAR, 49, Greek Street, W.1. 7.30-11 p.m.: THE GREAT JUBILEE SKIFFLE, plus the EZEPHYRS GROUP. Auditions 7-7.30 p.m.
COOK'S FERRY INN:
Super jamming session from 7 p.m.:
SANDY BROWN,
MIKE PETERS' STOMPERS.
First time here — North's blues star, JILL PARKER.
N.B.: Tommy Whittle Five—Thursday.
CY LAURIE Jazz Club: GRAHAM STEWART SEVEN with ALAN ELSDON, 7.15-10.45.
DOBELL'S RECORD Recital Club—closed this week.
EASTER MONDAY: MALVERN JAZZMEN, blues singer Benny Carter, Thames Hotel, Hampton Court.
MODERN JAZZ, Star Hotel, Broad Green, Croydon: Dave Jones Quintet.
NEW DOWNDEAT CLUB,
Manor House (opposite Tube, N.4: TOMMY WHITTLE QUINTET, HARRY KLAVAN, THE ELDERSHAW TRIO; plus JACKIE SHARPE SEXTET; plus TUBBY HAYES. 7.30-11. Licensed bar.
SOUTH ESSEX RHYTHM CLUB closed Easter Monday.

● TUESDAY ●
" ADAM AND EVE," PECKHAM: NORMAN DAY'S JAZZMEN.
AGAIN, SOUTHALL: " White Hart ": TONY KINSEY QUINTET.
AT THE SKIFFLE CELLAR, 49, Greek Street, W.1. 7.30-11 p.m.: THE SENSATIONAL BRYAN NEWEY GROUP, plus the JOHNNY SHIPPEN SKIFFLE. Auditions 7-7.30 p.m.
BARNET Assembly Hall, Union Street: Acker Bilk's Paramount Jazzband.
BROMLEY, KENT, " White Hart." 7.30-10.30 p.m.: KEN COLYER'S JAZZmen.
ERIC ALLANDALE JAZZ CLUB, Sven Starr, Goldhawk Rd. 8-10 p.m.
ERIC ALLANDALE JAZZBAND, Fri. See also Sunday.
CY LAURIE Jazz Club. CY LAURIE BAND, 7.15-10.45.
DALSTON, Middleton Arms, Queensbridge Road: Modern Jazz, 8-10.30.
HARROW JAZZ CLUB, British Legion Hall, Northumberland Road, South Harrow: KENNY BALL JAZZMEN.
WOOD GREEN: THE DOLPHIN JAZZBAND.

● WEDNESDAY ●
ACTON NEW JAZZ CLUB presents modern palais jazz: THE ALAN GANLEY QUARTET featuring Art Ellefson, Stan Jones and Allan Wattis, plus the Terry Davis Trio. From 7.30 at the " White Hart," Acton. Licensed bar.
AGAIN AT LUTON: By request, BOURBON STREET RAMBLERS with JILL SHEFFIELD,—Cresta Ballroom, 7.45. 3/6.
AGAIN AT PURLEY HALL: DICK CHARLESWORTH'S JAZZBAND.
ALAN DALE Band, " White Lion," Upper Bridge.
ART CUMMINS' PARKSIDE JAZZMEN. PATTI CLARKE, WOLVERTON.

● WEDNESDAY—contd. ●
AT THE SKIFFLE CELLAR, 49, Greek Street, W.1. 7.30-11 p.m.: THE FABULOUS DITZY RAMBLERS, plus THE MARTIANS and guests.
BALLADS AND BLUES, " PRINCESS LOUISE " (Holborn Tube): Ewan Kendall, Dean Gillett, A. L. Lloyd, Ralph Rinzler. 8 p.m.
CY LAURIE Jazz Club: BRIAN TAYLOR BAND, 7.15-10.45.
DAGENHAM JAZZ CLUB, Royal Oak Hotel, Green Lane: KENNY BALL JAZZMEN.
GRAND SECOND ANNIVERSARY presentations:
HARRINGAY JAZZ CLUB presents the DYNAMIC SOUTHERN JAZZBAND.
Admission 3/6. 7.30-10.30.
Dancing School, Willingdon Road, off Wood Green Avenue, next Turnpike Lane Station. Buses 217, 221, 144 (alight at Westbury Ave.).
Wed., April 9th: KEN COLYER.
Wed., April 23: CHRIS BARBER.
MODERN JAZZ at the " Eagle," Chesterfield Road, Tottenham. Admission 2/-.
MR. ACKER Bilk's Paramount Jazzband, " White Hart," Southall.
OAKWOOD JAZZ CLUB: MAINSTREAM JAZZ, BERNY STRINGLE SEVEN.
ROBIN'S NEST, MODERN JAZZ. Guest: KENNY GRAHAM.—Railway Hotel (next to Dagenham East Station—District Line).
ST. ALBANS, Market Hall: Terry Lightfoot Jazzmen.
SAVOY ROOMS, CATFORD, S.E.6, every Wednesday. Resident Group: The TOMMY WHITTLE quintet.
" TIGER'S HEAD," Catford: Fifth time here—KENNY GRAHAM'S JAZZBAND.
WOLVERTON J.C.: ART GUMMINS, PATTI CLARKE, GUEST. BRUCE TURNER.

● THURSDAY ●
ABOUT 7.30: Kenny Baker's swinging DOZENSMEN, Craven Hotel, Battersea. Bar.
ACTON'S MODERN Jazz Club. Bridge Hall, Acton. 8-10.30 p.m.
AGAIN, CREW'S CABIN, " S. and P." Putney: Swinging JUST JAZZ QUINTET.
ALFRED'S HEAD,
Manford Way, Hainault (Tube):
ACKER BILK'S
PARAMOUNT JAZZBAND.
8-10.30. Adm. 2/6 and 2/-.
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BLUES AND BARRELHOUSE, Roundhouse, Lordon Street: Guest, RORY McEWAN.
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EVERY THURSDAY—
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QUINTET,
HARRY KLEIN
EDDIE THOMPSON TRIO
Sub.: ONLY 3/6.
CY LAURIE Jazz Club: BRIAN TAYLOR BAND, 7.15-10.45.
DIG BRITAIN'S GRAZIEST PUB for Jazz. Thursday knights. No coaches or teddy groups served—Hounslow Heris. (London 22 A.A. miles). Happy Easter.
KENSINGTON, 45, High Street, 8-11: Modern jazz.
NORTHERN STAR JAZZ CLUB, " Northern Star," High Road, New Southgate, N.11: Crescent City Jazzmen. Late night session every Thursday.
STILL SWINGING: TIM GARNER'S JAZZMEN, " Fox and Hounds," Kirkdale, Sydenham.
THE MONKS JAZZBAND, " The Master Robert." Great West Road, Hounslow.
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Music Notes

FORMER Humphrey Lyttelton pianist, Johnny Parker is giving up his own band to join the Graham Stewart Seven.

He replaces Alan Roote, whose job as a technical designer has prevented him from turning fully professional with the rest of the group.

Going to sea

FORMER Sale Locarno bandleader Eddie Clair-hert, has signed a year's contract with Geraldo. He'll lead a quintet aboard the "Queen Mary," comprising Bazzy Mason (tpt.), Billy Lowe (alto, bari., vcls.), Ken Goodwin (gtr., vcls.), Bill Dean (drs., vcls.), with himself on bass and vocalising.

For the past three years, Eddie has worked with his own trio at the Vaudeville Club, Charing Cross Road, and has also played with such bands as Ronnie Keene, Paul Adam and Laurie Gold.

Shop owner

GEOFF WALKER, altoist with Cyril Grantham at the Dorchester Hotel, has opened a lingerie shop in Uxbridge Road, Ealing Common.

Contest winner

BANDLEADER FRED HEDLEY, who starts a 13-week season at Brighton's Regent Ballroom on Easter Monday, has won the Melody Maker dance-band contests since he began entering at Nottingham in 1928.

Out of his 49 contests, Fred has been in the first three 44 times. Despite six appearances in the final he has not won the All Britain Championship.

Fred will lead a 13-piece band, supported by the Pax Redmond Trio, which re-turns after an absence of three months.

Flying trip

BLUES singer Neva Raphael-lo left Britain for a Philips recording session in Holland last Monday, and is due back on Friday.

She flies to Copenhagen for a series of concerts on April 22.

Taking over

HARRY GRAY and his Orchestra have taken over at Dennistoun Palais, Glasgow.

Harry replaces Lauri Blandford, who has been MD at the Palais for the past 17 years. Lauri's future plans are not yet finalised.

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Vol. 33 No. 1274
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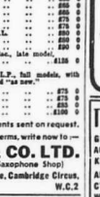
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JERRY LEE IN 35-TOWN TOUR

JERRY LEE LEWIS, "the wildest rockabilly of them all," starts his ball-of-fire blazing trail through 35 British towns from Saturday, May 24. And on his series of one-night cinema stands, he will be billed with the American group, The Treniers, and Britain's Hedley Ward Trio.

This will be the Ward Trio's first tour with a bill-topping American act.

Twenty-one-year-old Louisiana-born Lewis kicks off his tour with two shows at the Regal Cinema, Edmonton, on May 24.

On every other Saturday throughout the tour he will give three shows. The other dates will consist of two performances each day.

On Sunday (May 25) the singing-pianist will appear at the Kilburn State. There is another London date—at the Trocadero, Elephant and Castle—on Saturday, June 28.

Tour dates

Apart from a few dates being fixed at press time the remaining itinerary is as follows:

Odeon, Birmingham (May 27), Odeon, Glasgow (29th), New Victoria, Edinburgh (30th), Odeon, Newcastle (31st).

Odeon, Liverpool (June 1), Odeon, Manchester (2nd), Gaumont, Coventry (3rd), Gaumont, Worcester (4th), Capitol, Cardiff (5th), Gaumont, Cheltenham (6th), Gaumont, Wolverhampton (7th).

Gaumont, Bradford (8th), Odeon, Nottingham (9th), Odeon, Leeds (10th), Carlton, Norwich (12th), Gaumont, Ipswich (13th), Gaumont, Doncaster (17th), Gaumont, Hanley (18th), Gaumont, Chester (19th), Gaumont, Salisbury (21st).

Odeon, Plymouth (22nd), Gaumont, Taunton (23rd), Gaumont, Southampton (24th), Gaumont, Rochester (26th), Odeon, Southend (27th), Odeon, Guildford (29th).

Monica Lewis here for Granada TV

GLAMOROUS American singer Monica Lewis arrived in Britain on Monday to star in Granada-TV's "Chelsea At Nine" the following day.

Monica and her husband, Jerry Lewis, who is Vice-President of MCA in the United States, are on the first stage of a two-month European holiday.

They leave for Cannes tomorrow (Friday).



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X-rays helped by Eddie Calvert

A personal appearance by Eddie Calvert was part of Edinburgh's mass X-ray campaign last week.

Appearing in Variety at the Empire, Eddie attended one of the mobile units and gave his autograph to everyone who had X-ray.

Eddie's follow-up to his Columbia hit disc "Mandy" is "Little Serenade," out next Friday. Backing is "Fanfare Tango"—one of the tracks on an LP to be issued shortly.

EASTER PARADE

From Page 1

These will be his only appearances in this country. Charlie Gracie stars in ATV's "Saturday Spectacular" this Saturday, with June Christy and the Mills-toppers vocal group on the same bill. He opens his second British tour at the Colston Hall, Bristol, with a Sunday concert the following day.

June Christy also stars with Ted Heath and his music at the Royal Festival Hall concert on Easter Sunday.

Liberace opens for two weeks at the London Palladium on Easter Monday. He has a "Sunday Night At The London Palladium" spot on April 20.

READ ALL ABOUT THE STAR PARADE NEXT WEEK
Reviews and pictures of the stars

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Helping the Spastics



Sunday concerts for Rainwater

MARVIN RAINWATER will play three Sunday concerts during his British Variety tour with the Johnny Duncan Blue Grass Boys.

Already set are concerts at the London Coliseum (April 20) and the De Montfort Hall, Leicester (27th). The MM understands that the third concert will most probably be at Liverpool Empire on May 4.

Harry Gold Group at the Bagatelle

Harry Gold opens on Easter Monday at the New Bagatelle Restaurant, W., with a trio.

The group takes over from Scannell and his Music, resident for the past seven months.

The Confrey Phillips Trio remains in residency at the Restaurant.

On June 7, Harry and his New Beat Band start a 15-week season at Scarborough.

TV debut

British fans will have their first look at Marvin on April 13 in Val Parnell's ATV "Sunday Night At The London Palladium." He appears on ATV's "Saturday Spectacular" on April 19 and opens in Variety at Manchester Hippodrome on April 21.

Marvin's hit number "Whole Lotta Woman" is riding high at number three in the MM's Pop Discs chart this week.

'OSCAR' AWARDS FOR MUSIC



SUNDAY was Oscar Day for Britain's top tunesmiths when the Ivor Novello outstanding awards were announced at the Songwriters' Guild's annual Ivor Novello Awards presentations.

Russ Hamilton's "We Will Make Love" was judged the best-selling and most-performed British Song. He is pictured above receiving his award from Eric Maschwitz, the new head of BBC-TV Light entertainment and chairman of the Guild.

Winners in other categories were: Tommy Steele's "A Handful Of Songs" (Outstanding British Song); "Three Brothers" by Paddy Roberts (Outstanding British Novelty Song); "Overdrive" by Tommy Watt (Outstanding British Rhythm Composition) "Elizabethan Serenade" by Ronald Binge (Outstanding Light Orchestral Composition); and "Free As Air" by Julian Slade and Dorothy Reynolds (Outstanding Stage, TV or Film Score).

Heath honoured

The award for Outstanding Services to British Popular Music went to bandleader Ted Heath.

This year's awards were the gift of Billy Butlin. Judges were Henry Hall, Richard Attenborough, Pat Kirkwood, Frank Lee and Jim Davidson.

Skiffling to success

The Zephyrs skiffle group from Walsham on Friday became the champion skiffers of Suffolk. They won a 12-group contest at Bury St. Edmunds.

SEVEN thousand fans on Sunday packed the Empress Hall for the Stars' Organisation for Spastics' annual Record Star Show.

More than 20 top stars appeared in the concert and afterwards took collection boxes round the audience. Over £3,000 was raised.

Vera Lynn, pictured (above) during the interval, was busy taking a contribution from Michael Holliday, while Norrie Paramor waits his turn.

Other personalities on the bill included Terry Dene, Alma Cogan, Marion Ryan, Dickie Valentine, Dennis Lotis, Eddie Calvert, the Stargazers, Ronnie Hilton, Malcolm Vaughan and Kenneth Earle, Cyril Stapleton, Bob Sharples and Woolf Phillips.

VAUGHAN IS SET FOR MIAMI SPOT

FRANKIE VAUGHAN is now definitely set for a cabaret season at the Eden Roc Hotel in Miami. He starts a week in the top holiday spot on April 30.

Frankie announced this to the MELODY MAKER when he returned from his Stateside trip on Tuesday.

"I have also received offers for Perry Como's TV show and other top TV spots," he added. "But I shall not decide on these until I return to the States."

His only British stage date before he returns in three weeks' time will be at De Montfort Hall, Leicester, this Sunday. On Tuesday he receives a presentation as "Show Business Personality Of The Year" from the Variety Club Of Great Britain at the Savoy Hotel.

Eric Delaney to show teenagers

The J. Arthur Rank Organisation is launching a teenage talent contest at the Gaumont, Shepherd's Bush, this Saturday at 6.30 p.m.

A similar contest will be staged at the Gaumont, Southampton on April 12.

After a disc session of best-sellers, local performers will be able to take the stage before the showing of a feature film. There will also be a professional act.

Appearing at Shepherd's Bush on Saturday are Eric Delaney in a drum spot, the Eden Kane Skiffle Group, the Melphi Kids Skiffle Group, singer Pete Small and pianist Gerald Shaw. Film star Anne Heywood will introduce the show.

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L.P. Supplement

201 NEW LPs

THIS free supplement, like previous issues, is designed to refresh your memory about the number and type of long playing records issued by the various record companies over the past three months.

In it you will find 201 LPs arranged in alphabetical order under various categories.

In addition to the list of titles featured on each disc, you will find a brief description of the content and quality of the records.

As more and more long playing records appear on the market, the best way to keep track of what is being issued is to keep these MM supplements by you.

JAZZ — INSTRUMENTAL

LOUIS ARMSTRONG AND EARL HINES ("Louis Armstrong Story," Vol. 3)—Basin Street Blues; Weather Bird; Na Papa, No; Muggles; St. James Infirmary; Tight Like This; Wild Man Blues; Big Butter And Egg Man; Two Deuces; Sugar Foot Strut; Squeeze Me; Don't Jive Me. (Philips BBL7207.)

Some of the most beautiful and inspired solos ever put on record is contained in this third volume of "The Louis Armstrong Story" made up of 1928 classics with Hines on piano.

LOUIS ARMSTRONG HOT FIVE — Come Back, Sweet Papa; Georgia Grind; Oriental Strut; You're Next; Big Fat Ma And Skinny Pa; Sweet Sue Just You; I Want A Big Butter And Egg Man; Sunset Cafe Stomp; Yes Made Me Love You; Irish Black Bottom. (Fontana TFR6003.) 2/3/58.

Armstrong's incredible trumpet, the Dodds clarinet and much stirring New Orleans ensemble are timeless virtues of these 1926 Hot Five releases. The collection was previously out on Columbia.

CHET BAKER AND HIS CREW — Mickey's Memory; Slightly Above Moderate; Halema; Revelation; Someone For Us; Lonely Lu; Worrying The Life Out Of Me; Medium Rock. (Vogue LAE12007.)

Chet Baker playing with fuller tone, more vitality than usual, and retaining the lyrical approach that is always among his virtues. Phil Urso's tenor and a good rhythm section help to make this about the best Chet Baker LP to date.

"BASIE, BROWN AND BENNY."—COUNT BASIE ORCHESTRA—Fiesta In Blue; Taps Miller; Jimmy's Blues; One O'Clock Jump. **BROWN BAND OF RENOWN**—I've Got Mr. Love To Keep Me Warm; 'S Wonderful; Two Time; The Deevil. Devil. **BENNY GOODMAN ORCHESTRA** — How Brought A New Kind Of Love To Me; Jumpin' At The Woodside. **BENNY GOODMAN SEXTET**—After You've Gone. **GENE KRUPA ORCHESTRA**—After You've Gone.* (Fontana TFL5001.) 1/3/58.

*Erroneously labelled on first batch of records Let's Dance, by Benny Goodman Orchestra, but this may be corrected on subsequent pressings.

This curious compilation of big-band offerings from the Fontana has Basie stealing the show, with BG a distance behind. Brown's is skilfully played dance music.

ART BLAKEY PERCUSSION ENSEMBLE ("Drum Suite") — The Drum Suite, and, using a mixture of World Percussion, **JAZZ MESSENGERS**—Nica's Tempo; Dr. Dolomite; Just For Marty. (Philips BBL7196.) 1/2/58.

Five percussionists take part in the "Drum Suite," and, using a mixture of World Percussion, West Indian and Afro-Cuban rhythms, make this an exciting presentation as one would wish.

The Jazz Messengers swing hard, with Jackie McLean's brittle alto outstanding.

"THE BLUES."—BUD SHANK QUINTET—Royal Garden Blues. **BILL PERKINS-JOHN LEWIS QUINTET**—Les Doerres' Blues. **CHICO HAMILTON QUINTET**—Blues. **JACK SHELDON QUINTET**—Gerry's Blues. **RUSS FREEMAN QUARTET**—Blues In The Night. **GERRY MULLIGAN QUARTET**—Bless Going Up. **CHICO HAMILTON TRIO**—Blues On The Rocks. **JACK MONTROSE SEXTET**—Some Good Fun Blues. (Vogue LAE12063.)

Three new items and five reissues (Shank from LAE12020; Perkins-Lewis from LAE12065; Hamilton from LAE12039; Mulligan from LAE12000; Montrose from LAE12042) make up an interesting album of blues as played by modern groups. Pity the sleeve does not give complete personnels for each.

BUDDY BREGMAN AND HIS ORCHESTRA ("Themes From The Film 'Wild Party'")—Wild Party; Melody Room; Bada Blues; Kicks Swings; Melody Lane; Lost Keys; Go Kicks; Gone Flips; Derek's Blues; Mulliganville; Terror Ride; The Flight; Tom's Idea; Melodyville; Honey Child; End Of Party; Kicks In Love. (HMV CLP1154.)

Buddy Bregman adapts themes from the "Wild Party" film for the gramophone. Nine of the 17 are played by a 18-strong studio-loaded orchestra, the other eight by an illustrious nine-piece group. The tunes suffer by too many being crammed into one LP.

DAVE BRUBECK ("Jazz At The Black Hawk") — Jeepers Creepers; On A Little Street In Singapore; The Trolley Song; I May Be Wrong; Blue Moon; My Heart Stood Still. (Vogue LAE12004.) 8/3/58.

An interesting insight into the better and not always so good work of Brubeck and Paul Desmond between September, 1952, and December, 1953.

DAVE BRUBECK QUARTET ("Jazz Goes To Junior College") — Bru's Blues; These Foolish Things; I'm Afraid the Masquerade Is Over; One Moment Worth Years; In A Mist; Blues. (Fontana TFL5002.) 8/1/58.

The first Brubeck record issued here featuring the quartet's new drum wizard, Joe Morello. He gives the group the kick it previously lacked. Brubeck gets more down to earth than usual; alto Paul Desmond is slinky but inspired.

DONALD BYRD-GIGI GRYCE JAZZ LAB. — Speculation; Over The Rainbow; Nica's Tempo; Blue Concept; Little Niles; Sans Souci; I Remember Clifford. (Philips BBL7216.) 1/3/58.

Donald Byrd strikes top form, but Gigi Gryce's alto and lively arrangements are the highlights.

SERGE CHALOFF ("Tells The Fable Of Mabel")—The Fable Of Mabel; Cherry; Slam; A Salute To Tiny; Emle Meenie Minie Mode; Let's Jump; You Brought A New Kind Of Love To Me; Zoot; Oh, Baby; Love Is Just Around The Corner; Easy Street; I'll Do It Dream Of You. (Vogue LAE12065.)

Half the tracks display the late Serge Chaloff at the blind last August; at his best, well partnered by altoist Boots Musulli. The rest are more complex and Chaloff's baritone is less relaxed.

BUCK CLAYTON AND HIS ALL-STARS ("Buck Clayton Special")—Thou Swell; Love; You Brought A New You Can't Fight The Satellite Blues; Moonshine; I Hadn't Anyone Till You; Cookin' Joe C; Makin' Whoopee; Love At Five. (Philips BBL7217.) 22/2/58.

Fine, unassuming, melodic jazz by Clayton, Dickerson and Tate with the late lamented Walter Page strengthening the rhythm. Not the peak of Claytonism, but good.

AL COHN QUINTET ("Al And Zoot")—It's A Wonderful World; Brandy And Beer; Two Parts Prudge; Chasing The Blues; Hadley's Dance; You're A Lucky Guy; The Wailing Boat; Just You, Just Me. (Coral LVA9074.)

Tenorist (doubling clarinets) Al Cohn and Zoot Sims, well supported by an unpretentious but swinging section, work through six Cohn originals set to standard standards. Material is well varied in pace and generally good. Pianist Mose Allison, making his record debut to us in Britain, contributes ingratiating solos.

BUDDY COLLETTE (Vol. 1)—Circle; Makin' Whoopee; Ruby; Stairway To Paree Blues; Cheryl; Ann; Sunset Drive; Jazz City Blues; Sherry's Tune; Prenesi; Santa Monica; Jungle Pipe; Ian. (Contemporary LAC12000.) 15/2/58.

Alto, tenor, clarinet, flute—Buddy Collette plays them all and plays them all well. Tasteful, inventive jazz.

CURTIS COUNCE GROUP—Landslide; This Time; Sonor Mia; Barah; A Fifth For Frank. (Contemporary LAC12073.) 22/3/58.

Flute-clarinet-tenor Curtis Counce fronts a group of young and talented West Coast musicians. Tenorist Harold Land has improved considerably since his 1954 records with the late Bud Clifford Brown Quintet, but the most interesting performer is trumpet-player Jack Sheldon.

MILES DAVIS ("Miles Ahead")—Springville; The Maids Of Oudiz; The Duke; My Ship; Miles Ahead; Blues For Pablo; New Rhumba; The Meaning Of The Blues; Lament; I Don't Wanna Be Kissed. (Fontana TFL5007.)

Miles Davis and a 20-strong all-star orchestra play magnificently these brilliant arrangements by Gil Evans, thereby making one of the best-ever albums of modern music.

Responsible for most of the solo work, Miles proves that he really is miles ahead.

"DAZZLING JAZZ" ("Traditional")—LOUIS ARMSTRONG HOT FIVE: Put The Dog Up Here. **NEW ORLEANS WANDERERS**: Papa Dip. **BIX BEIDERBECKE GANG**: Goose Pimples. **MCKENZIE & CONDON CHICAGOANS**: China Boy. **BOBBY HACKETT ORCHESTRA**: Sister Kate. Strain. **BUD FREEMAN CHICAGOANS**: Jack Hits The Road. **SIDNEY BECHET**: Shake It And Break It. **MURPHY BAND**: Mandy, Make Up Your Mind. **GLENN MILLER JAZZ BAND**: Buckin' For Buck. **RAM-PART STREET PARADERS**: My Monday Date. **JIMMY DORSEY "DORSEYLAND" JAZZ BAND**: Dustin' Wild. **Bernie Barbecue.** (Philips BBL7207.)

"DAZZLING JAZZ" ("The Big Sound")—JIMMIE LUNCEFORD ORCHESTRA: Uptown Blues. **COUNT BASIE ORCHESTRA**: One O'clock Jump. **CHARLIE BARNET ORCHESTRA**: Skyliner. **GENE KRUPA ORCHESTRA**: After You've Gone. **WOODY HERMAN ORCHESTRA**: Four Brothers. **DUKE ELLINGTON ORCHESTRA**: How Could You Do A Thing Like That To Me? (Sultry Serenade). **LES BROWN ORCHESTRA**: I've Got My Love To Keep Me Warm. **LES ELGART ORCHESTRA**: Perdido. **NEAL HEFTI ORCHESTRA**: Little Pony. **JAI AND KAI TROMBONE OCTET**: The Continental. **PETE RUGOLO ORCHESTRA**: Come Back, Little Rocket. **RAY CONNIFF ORCHESTRA**: 'S Wonderful. (Philips BBL7209.)

* Erroneously labelled on first pressings: "Let's Dance" by Benny Goodman Orchestra.

"DAZZLING JAZZ" (Modern)—RUBY BRAFF ALL-STARS: Here's Freddy; **AL COHN-GENE QUILL**: Shasm; **J. J. JOHNSON QUINTET**: Undecided; **MILT JACKSON TRIO**: Well You Needn't. **SELDON POWELL-Stonie**; **JAZZ MESSENGERS**: It's You Or No One. **DAVE BRUBECK QUARTET**: I'm In A Dancing Mood. **COUNTE CANDOLI TENTET**: Horace Silver Quintet's Tune. **MILES DAVIS QUINTET**: Tadd's Delight. (Philips BBL7208.)

Of these three omnibuses, "Modern" has the best chance of success. Individually, most of the tracks are good, and as the period covered is only one year (1956), those to whom the style of one appeals should also like the style of the others.

There are some good tracks on "Traditional," even more on "The Big Sound." But each disc covers approximately 30 years, also mixes first-rate artists with those thought less highly of by discriminating jazz enthusiasts, and if one track happens to be your meat you could well find some of the others poison.

VIC DICKENSON SEPTET (Vol. 4)—Old-fashioned Love; Suspension Blues; Runnin' Wild. (Vanguard PPT12010.) 1/3/58.

A pleasantly restrained, relaxed set of mainstream performances. Braff features on "Love" only; Shad Collins, Ed Hall and the leader make up the front line on the others. Dickenson blows beautifully throughout.

JON EARDLEY SEVEN ("Down East")—Leap Year; There's No You; On The Minute; Ladders; Koo Koo; Eardley's Word. (Esquire 32-048.) 15/2/58.

Sounding more red-blooded than in his Mulligan days, Jon Eardley plays warm, virile trumpet. But it is Alolst Phil Woods who takes the solo honours, with tenorist Zoot Sims hard on his heels.

DUKE ELLINGTON AND HIS ORCHESTRA ("A Blues Serenade")—The Hawk Talks; Sultry Serenade; Smergasbord And Schnapps; Cotton Club Stomp; Prologue To The Back And Tan Fantasy; A Blues Serenade. (HMV DLP1172.) 15/2/58.

The value of this useful reissue of 10 Dukes from the late thirties is greatly lessened by shortlet production. Ill-fi enthusiasts beware.

DUKE ELLINGTON AND HIS ORCHESTRA ("Such Sweet Thunder")—Such Sweet Thunder; Sonnet For Hank Cinq; Lady Mac; Sonnet In Search Of A Muse; The Gypsy Goes Up And Down, Up And Down; Sonnet For Sister Kate; The Star Crossed Lovers; Madness In Great Ones; Half The Fun; Circle Of Fourths. (Philips BBL7203.) 2/2/58.

A superbly melodic and imaginative jazz suite, this will probably be classed with Ellington's finest achievements. Hear it at all costs.

FIREHOUSE FIVE PLUS TWO ("Pick Yourself Up Lovers")—What Is This Thing Called Love; Girl Of My Dreams; Don't Give Your Heart Away; Love; My Honey's Lovin' Arms; The Love Nest; I Can't Believe That You're In Love With Me; Love Is Just Around The Corner; My Cat's Due Two-Two-Two Today; I Love My Baby; Careless Love; I Love You Truly; Love Sends A Little Valentine. (Good Time Jazz LAGT2074.) 20/2/58.

George Probert, former Scobey and Clancy player, drops up on soprano in this rather rooty Dixieland re-hashes of venerable love songs by the furious FF Plus 2.

FIREHOUSE FIVE PLUS TWO ("Goes South")—Alabama Jubilee; Swanee River; Basin Street Blues; Birmingham Papa; Tuck Me To Sleep In My Old Kentucky Home; Memphis Joys; I'm Gonna Charleston Back To Charleston; At A Georgen Camp Meeting; Tishomingo Blues. Original Dixieland One-Step. (Good Time Jazz LAG12067.)

More lusty fire-lighting jazz, including group vocals and a touch of siren and ocarina, recorded at sessions between January 1954 and October 1956. Exhilarating for those that like it.

HERB GELLER ("Herb Geller Plays")—Love Is Like A Turtle; Sweet Vinegar; Sleigh Ride; Silver Rain; Alone Together; Happy Go Lucky; Days I Never Knew; Domestic Harmony; Breaking Through The Sound Barrier; Kahagon; You Stepped Out Of A Dream; A Room With A View. (EmArcy E4L1268.)

Flowing, inventive alto solos. The rhythm section includes Herb's wife, Lorraine, on piano.

TERRY GIBBS — Seven Come Eleven; Lonely Dreams; Dizzie's Dream; Imagination; King Cole Stomp; Pretty Face; The Continental; Kiss My Soles; Nutty Notes. (EmArcy E4L1260.) 15/2/58.

Lots of light-hearted vibes and a spell of one-fingered piano from Terry. Pleasantly casual.

DIZZY GILLESPIE-STAN GETZ-SONNY STITT ("For Musicians Only")—Be Bop; Wee; Dark Eyes; Lover, Come Back To Me. (Columbia Clef 33CX10095.) 15/2/58.

*Erroneously labelled on some copies Wee Dot; Honey And Rice.

Some wonderful Stitt alto, some good Gillespie trumpet, but the frantic tempos on these marathons make the going tough — especially for Getz.

KENNY GRAHAM AND HIS SATELLITES—Moondog Suite; One Four; 2 West 46th Street; Two Four; Under The Nose; Two Four; Dual; Lullaby; Five Four; Fog On The Headson Somerset; Bahia; Sunbeam; Tropical Sun; Sunstroke; Sunset; Sunday. (MGM C764.) 15/2/58.

Kenny Graham on an Oriental rather than a jazz kick, but it still intrigues. Both suites were inspired by Moondog, that musical denizen of the New York streets.

URBIE GREEN ("All About Urbie Green And His Big Band")—Cherokee; I Ain't Got Nobody; Stella By Starlight; Little John; With The Wind And The Rain In Your Hair; 'Round Midnight; Begin Soft Winds; Somewhere's Pain Bill From Russville; Home. (HMV CLP1155.)

Urbie's trombone dazzles from time to time, but his big band gets bogged down in dull, old-fashioned arrangements.

URBIE GREEN BAND—Old Time Modern; I Got It Bad And That Ain't Good; Lullaby Of Birdland; Mod's Tune. (Vanguard PPT12071.)

Urbie Green, Ruby Braff, Frank Wess (on tenor and flute) and Sir Charles Thompson help to make up an easy-on-the-ear, neatly swinging octet. Title of

continued on page iii

LATIN-AMERICAN

STANLEY BLACK ("For Latin Lovers")—Sweet And Gentle; Be Mine Tonight; Serenata; Blue Starr; Tenderly; Bem Ti Vi Atrevido; This Is Always; Yo Te Amo; Love To Spend An Evening; Again; Out Of Nowhere; It Happened In Monterey; Delicado. (Decca LK4223.)

Gentle L-A stylings ideally suited to cheek-to-cheek dancing.

STANLEY BLACK MUSIC Sophisticat ti Cuba—Of Love Time On My Hands; All Of You; Let This Be My Belovèd; I've Got You Under My Skin; You're The Top; Two, Button Your Shoe; Melancholy Baby; Yes, My Darling Daughter; Fools Rush In; Ooh That Kiss; It's All Right With Me. (Decca LK4231.)

Rather different from Stanley's usual albums, this one features a mixture of Jazz and Latin-American piano with rhythm. Full marks to Mr. Black.

EDMUNDO ROS AND HIS ORCHESTRA ("Perfect For Dancing") — The Scarlets Of You; La Vie En Rose; The Rose In Her Hair; Orchids In The Moonlight; Dolores; April In Portugal; National Emblem; Under The Bridges Of Paris; Ramona; Jealousy; La Rosita; Estrellita (Decca LK4236.) 8/2/58

* Perfect For Dancing " is right if you like your steps to be influenced by a Latin beat

TRIO LOS INDOS ("Los Indos")—Paraguay; Camino De Chacopa; Hatoria De Un Amor; Besame Morenita; Maria Chuchena; Me Voy Pa' Pueblo; La Ballarina; Minero Sapuca. (Pontana TFR6004.)

Agreeable exotic music by this Paraguayan trio and female singer Chinita Montiel — the group which played for Erroll Garner at his Philips reception in January.

JAZZ — VOCAL

PEARL BAILEY ("For Adults Only")—Bye Bye; To Go And Live It At The Astor; Josephine; To Keep My Love Alive; I Want A Man; Let's Do It (Let's Fall In Love); The Physician; Legalise My Name; You Brought Me More Sunshine Than You Can Be Replaced; I Wanna Get Married. (Columbia 33S1128.)

Pearl's comic artistry comes through on a few titles, but these performances too often lack the spark that has made Pearly Mae so great a cabaret favourite.

ILENE DAY ("Duke Calls The Tune")—Hey, Baby; Mood Indigo; In A Mellow Tone; Something To Live For; I Ain't Got Nothing But The Blues; I Don't Mean A Thing; Squeeze Me; I'm Beginning To See The Light. (Nixa NJT512.)

Ilene Day, 21-year-old South Carolina-born singer, made a big success at Churchill's Club and then a floor show at the Pigalle niterie in Piccadilly.

Her sepia, velvet voice, accompanied by Martin Slavin's Sextet with altoist Bruce Turner, should appeal to most of those who like a touch of the Deep South in their music.

ELLA FITZGERALD.—This Can't Be Love; I Got It Bad, And That Ain't Good; Body And Soul; April In Paris; I've Got A Crush On You; Airmail Special; I Can't Give You Anything But Love; Willow Weep For Me; My Man; Lover Come Back To Me; Lady Sings The Blues; What A Little Moonlight Can Do. (Coronet Clef 33CX10180.) 15/2/58.

Fitzgerald, suffering from the odd snags of concert presentation, is below peak here, although "Body" and "Crush" are a joy and others amuse. Lady Day had an off day.

ROY KRAL AND JACKIE CAIN ("Jackie and Roy")—Save My Heart; Let's Take A Walk Around The Block; Spring Can Really Hang You Up The Most; Mingo; Bill's Bill; Lover; Baby Told Me; You Smell So Good; Early Autumn; Diahond; Listen, Do You Care; I Wish I Were In Love Again. (Vogue VA16011.)

PATS WALLER AND HIS RHYTHM ("Pats 1935-42")—You Went To Me Head; There's Rhythm On The Moon Tonight; Fair And Square; Shame, Shame; I Can't Understand; Take Me With You, Baby. (Vanguard PPL11003.) 15/2/58.

Another notable album of Rushing's forthright jazz singing with consistently successful instrumental support. The guitar of Roy Gaines (from the R and B field) adds edge to an already fine session.

JIMMY RUSHING ("If This Ain't The Blues")—Oh, Lois; Sent For You Yesterday And Here You Come Today; Farewell To Storyville; Roll 'Em, Pete; Round Dog; This Train. (Decca LK4226.)

Melly delivers an interesting batch of blues and near-blues in deep sepulchral tones, but with great exuberance (when called for) and, on "Michigan," with sensitivity. Mulligan and company, including Betty Smith and male guests, give spirited support on Melly's best disc so far.

GEORGE MELLY with MICK MULLIGAN'S BAND and GUESTS ("Nothing Personal")—Sporting Life; Loveless Love; Ma Rainey's Black Bottom; Gulf Coast Blues; Michigan Water Blues; Aunt Hagar's Children's Blues; Spider Crawl; Sent For You Yesterday And Here You Come Today; Farewell To Storyville; Roll 'Em, Pete; Round Dog; This Train. (Decca LK4226.)

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Another notable album of Rushing's forthright jazz singing with consistently successful instrumental support. The guitar of Roy Gaines (from the R and B field) adds edge to an already fine session.

FATS WALLER AND HIS RHYTHM ("Fats 1935-42")—You Went To Me Head; There's Rhythm On The Moon Tonight; Fair And Square; Shame, Shame; I Can't Understand; Take Me With You, Baby. (Vanguard PPL11003.) 15/2/58.

Another notable album of Rushing's forthright jazz singing with consistently successful instrumental support. The guitar of Roy Gaines (from the R and B field) adds edge to an already fine session.

A tolerable set of Waller Rhythm titles, from 1935-'41 and '42, with flashes of pianistic brilliance, typical singing and scatting, and typical swing. Not top-drawer Fats, though.

JERRY LEE IN 35-TOWN TOUR

JERRY LEE LEWIS, "the wildest rockabilly of them all," starts his ball-of-fire blazing trail through 35 British towns from Saturday, May 24. And on his series of one-night cinema stands, he will be billed with the American group, The Treniers, and Britain's Hedley Ward Trio.

This will be the Ward Trio's first tour with a bill-topping American act.

Twenty-one-year-old Louisiana-born Lewis kicks off his tour with two shows at the Regal Cinema, Edmonton, on May 24.

On every other Saturday throughout the tour he will give three shows. The other dates will consist of two performances each day.

On Sunday (May 25) the singing-pianist will appear at the Kilburn State. There is another London date—at the Trocadero, Elephant and Castle—on Saturday, June 28.

Tour dates

Apart from a few dates being fixed at press time the remaining itinerary is as follows:

Odeon, Birmingham (May 27), Odeon, Glasgow (29th), New Victoria, Edinburgh (30th), Odeon, Newcastle (31st).

Odeon, Liverpool (June 1), Odeon, Manchester (2nd), Gaumont, Coventry (3rd), Gaumont, Worcester (4th), Capitol, Cardiff (5th), Gaumont, Cheltenham (6th), Gaumont, Wolverhampton (7th).

Gaumont, Bradford (8th), Odeon, Nottingham (9th), Odeon, Leeds (10th), Carlton, Norwich (12th), Gaumont, Ipswich (13th), Gaumont, Doncaster (17th), Gaumont, Hanley (18th), Gaumont, Chester (19th), Gaumont, Salisbury (21st).

Odeon, Plymouth (22nd), Gaumont, Taunton (23rd), Gaumont, Southampton (24th), Gaumont, Rochester (26th), Odeon, Southend (27th), Odeon, Guildford (29th).

Monica Lewis here for Granada TV

GLAMOROUS American singer Monica Lewis arrived in Britain on Monday to star in Granada-TV's "Chelsea At Nine" the following day.

Monica and her husband, Jennings Lange, who is Vice-President of MCA in the United States, are on the first stage of a two-month European holiday.

They leave for Cannes tomorrow (Friday).



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Sunday concerts for Rainwater

MARVIN RAINWATER will play three Sunday concerts during his British Variety tour with the Johnny Duncan Blue Grass Boys.

Already set are concerts at the London Coliseum (April 20) and the De Montfort Hall, Leicester (27th). The MM understands the third concert will most probably be at Liverpool Empire on May 4.

Harry Gold Group at the Bagatelle

Harry Gold opens on Easter Monday at the New Bagatelle Restaurant, W., with a trio.

The group takes over from Sonnelli and his Music, resident for the past seven months.

The Confrey Phillips Trio remain in residence at the Restaurant.

On June 7, Harry and his New Beat Band start a 15-week season at Scarborough.

X-rays helped by Eddie Calvert

A personal appearance by Eddie Calvert was part of Edinburgh's mass X-ray campaign last week.

Appearing in Variety at the Empire, Eddie attended one of the mobile units and gave his autograph to everyone who had an X-ray.

Eddie's follow-up to his Columbia hit disc "Mandy" is Little Serenade," released last Friday. Backing is "Fanfare Tango"—one of the tracks on an LP to be issued shortly.

EASTER PARADE

From Page 1

These will be his only appearance in this country. Billie Gracie stars in ATV's "Saturday Spectacular" this Saturday, with June Christy and Miller-

toppers vocal group on the same bill. He opens his second British tour at the Colston Hall, Bristol, with a Sunday concert the following day.

June Christy also stars with Ted Heath and his Music at a Royal Festival Hall concert on Easter Sunday.

Liberace opens for two weeks at the London Palladium on Easter Monday. He has a "Sunday Night At The London Palladium" spot on April 20.

READ ALL ABOUT THE STAR PARADE
NEXT WEEK
Reviews and pictures of the stars

LEW & LESLIE GRADE present
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SEVEN thousand fans on Sunday packed the Empress Hall for the Stars' Organisation for Spastics' annual Record Star Show.

More than 20 top stars appeared in the concert and afterwards took collection boxes round the audience. Over £3,000 was raised.

Vera Lynn, pictured (above) during the interval, was busy taking a contribution from Michael Holliday, while Norrie Paramor waits his turn.

Other personalities on the bill included Terry Dene, Alma Cogan, Marion Ryan, Dickie Valentine, Dennis Lotis, Eddie Calvert, the Stargazers, Ronnie Hilton, Malcolm Vaughan and Kenneth Earle, Cyril Stapleton, Bob Sharples and Woolf Phillips.

'OSCAR' AWARDS FOR MUSIC



SUNDAY was Oscar Day for Britain's top tunesmiths when the Songwriters' Guild's outstanding songs were announced at the Songwriters' Guild's annual Ivor Novello Awards presentations.

Russ Hamilton's "We Will Make Love" was judged the Best-selling and Most-performed British Song. He is pictured above receiving his award from Eric Maschwitz, the new head of BBC-TV Light entertainment and chairman of the Guild.

Winners in other categories were: Tommy Steele's "A Handful Of Songs" (Outstanding British Song); "Three Brothers" by Paddy Roberts (Outstanding British Novelty Song); "Overdrive" by Tommy Watt (Outstanding British Rhythm Composition) "Elizabethan Serenade" by Lionel Bingo (Outstanding Light Orchestral Composition); and "Free As The Air" by Julian Slade and Dorothy Reynolds (Outstanding Stage, TV or Film Score).

Heath honoured

The award for Outstanding Services to British Popular Music went to bandleader Ted Heath.

This year's awards were the gift of Billy Butlin. Judges were Henry Hall, Richard Attenborough, Pat Kirkwood, Frank Lee and Jim Davidson.

Skiffling to success

The Zephyrs skiffle group from Walsham on Friday became the champion skifflers of Suffolk. They won a 12-group contest at Bury St. Edmunds.

VAUGHAN IS SET FOR MIAMI SPOT

FRANKIE VAUGHAN is now definitely set for a cabaret season at the Eden Roc Hotel in Miami. He starts a week in the top holiday spot on April 30.

Frankie announced this to the MELODY MAKER when he returned from his Stateside trip on Tuesday.

"I have also received offers for Perry Como's TV show and other top TV spots," he added. "But I shall not decide on these until I return to the States."

His only British stage date before he returns in three weeks' time will be at the De Montfort Hall, Leicester, this Sunday. On Tuesday he receives a presentation as "Show Business Personality Of The Year" from the Variety Club Of Great Britain at the Savoy Hotel.

Eric Delaney to show teenagers

The J. Arthur Rank Organisation is arranging a teenage talent contest at the Gaumont, Shepherd's Bush, this Saturday at 10.30 a.m.

A similar contest will be staged at the Gaumont, Southampton, on April 12.

After a disc session of best-sellers, local performers will be able to take the stage before the showing of a feature film. There will be a non-paying audience.

Appearing at Shepherd's Bush on Saturday are Eric Delaney in the resident spot, the Eden Street Skiffle Group, the Melphi Kids Skiffle Group, singer Pete Smail and pianist Gerald Shaw. Film star Anne Heywood will introduce the show.

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Registered at the G.P.O. as a newspaper. Printed and published in Gt. Britain by Odhams Press Ltd., Long Acre, London, W.C.2. Postage on single copies: Inland 2½d., Abroad 1½d., Canada 1d.

L.P. Supplement

201 NEW LPs

THIS free supplement, like previous issues, is designed to refresh your memory about the number and type of long playing records issued by the various record companies over the past three months.

In it you will find 201 LPs arranged in alphabetical order under various categories.

In addition to the list of titles featured on each disc, you will find a brief description of the content and quality of the records.

As more and more long playing records appear on the market, the best way to keep track of what is being issued is to keep these MM supplements by you.

JAZZ—INSTRUMENTAL

LOUIS ARMSTRONG AND EARL HINES ("Louis Armstrong Story," Vol. 3)—Basin Street Blues; Weather Bird; No Papa, No; Muggles; St. James Infirmary; Tight Like This; Save It, Pretty Mama; Chelsea Bridge; Two Deuces; Sugar Foot Strut; Squeeze Me; Don't Jive Me. (Philips BBL7207.)

Some of the most beautiful and inventive music ever put on record is contained in this third volume of The Louis Armstrong Story—made up of 1928 classics with Hines on piano.

LOUIS ARMSTRONG HOT FIVE—Come Back, Sweet Papa; Georgia Grind; Oriental Strut; You're Next; Big Fat Ma And Skinny Pa; Sweet Little Papa; I Want A Big Butter And Egg Man; Sunset Cafe Stomp; I've Made My Love You; Irish Black Bottom. (Fontana TFR6003.) 3/3d.

Armstrong's incredible trumpet, the remarkable Dodds clarinet . . . and much stirring New Orleans ensemble are timeless virtues of these 1926 Hot Five releases. The collection was previously out on Columbia.

CHET BAKER AND HIS CREW—Mickey's Memory; Slightly Above Moderate; Halema; Revelation; Someday You'll Want Me To Want You; Worrying The Life Out Of Me; Medium Rock. (Vogue LAE12206.)

Chet Baker playing with fuller tone, more vitality than usual, and retaining the lyrical approach that is always among his virtues. Phil Urso's tenor and a good rhythm section help to make this about the best Chet Baker LP to date.

"BASIE, BROWN AND BENNY."—COUNT BASIE ORCHESTRA—Fiesta In Blue; Taps Miller; Jimmy's Blues; One O'clock Jump. **BROWN BAND OF RENOWN**—I've Got Me Love To Keep Me Warm; "S" Wonderful; Tico Tico; The Devil; Devil. **BENNY GOODMAN ORCHESTRA**—Now Brought A New Kind Of Love To Me; Jumpin' At The Woodside. **BENNY GOODMAN SEXTET**—After You've Gone. **GENE KRUPA ORCHESTRA**—After You've Gone. (Fontana TFL5001.) 1/3 5d.

*Erroneously labelled on first batch of releases Let's Dance, by Benny Goodman Orchestra, but this may be corrected on subsequent pressings.

This curious compilation of big-band offerings from the Parlophone has Basie stealing the show, with BG a distant second. Brown's is skilfully played dance stuff.

ART BLAKEY PERCUSSION ENSEMBLE ("Drum Suite") — The Chase; Cubano Chant; Oscalypso. **JAZZ MESSENGERS** — Nica's Tempo; Dr. Dolomite; Just For Marty. (Philips BBL7198.) 1/2 5d.

Five percussionists take part in the "Drum Suite," and, using a mixture of North American, West Indian and Afro-Cuban rhythms, make this an exciting a presentation as one could wish.

The Jazz Messengers swing hard, with Jackie McLean's little solo outstanding.

"THE BLUES."—BUD SHANK QUINTET—Coral Garden Blues. **BILL PERKINS-JOHN LEWIS QUINTET**—The Doerres Blues. **HOWARD RUMSEY** — West. **CHICO HAMILTON QUINTET**—Vernon Green Blues. **JACK SHELDON QUINTET. RUSS FREEMAN QUARTET**—Blues Way. **GERRY MULLIGAN QUARTET**—Blues Going Up. **CHICO HAMILTON TRIO**—Blues On The Rocks. **JACK MONTROSE SEXTET**—Some Good Fun Blues. (Vogue LAE12062.)

These new items and five reissues (Shank from LAE12020; Perkins-Lewis from LAE12065; Hamilton from LAE12039; Mulligan from LAE12006; Montrose from LAE12042) make up an interesting album of blues as played by modern groups. Pity the sleeve does not give complete personnels for each.

BUDDY BREGMAN AND HIS ORCHESTRA ("Jazz At The Film 'Wild Party'")—Wild Party; Melody Room; Bada Bues; Kicks Swings; Melody Lane; Lost Keys; Go Kicks; Chase Flips; Derek's Blues; Mulliganville; Terror Ride; The Flight; Tom's Idea; Melodyville; Honey Chile; End Of Party; Kicks In Love. (HMV CLP1154.)

Buddy Bregman adapts themes from the "Wild Party" film for the gramophone. Nine of the 17 are played by an 18-strong star-loaded orchestra, the other eight by an illustrious nine-piece group. The tunes suffer by too many being crammed into one LP.

DAVE BRUBECK ("Jazz At The Black Hawk") — Jeepers Creepers; On A Little Street In Singapore; The Trolley Song; I May Be Wrong; Blue Moon; My Heart Stood Still. (Vogue LAE12094.) 3/3d.

An interesting insight into the better and not always so good work of Brubeck and Paul Desmond between September, 1952, and December, 1953.

DAVE BRUBECK QUARTET ("Jazz Goes To Junior College") — Bru's Blues; These Foolish Things; I'm Afraid the Masquerade Is Over; One Moment Worth Years; St. Louis Blues. (Fontana TFL5002.) 8/1 5d.

The first Brubeck record issued here featuring the quartet's new drum wizard, Joe Morello. He gives the group the kick it previously lacked. Brubeck gets more down to earth than usual; alotist Paul Desmond is slinky but inspired.

DONALD BYRD-GIGI GRYCE JAZZ LAB—Speculation; Over The Rainbow; Nica's Tempo; Bits Concept; Little Niles; Sans Souci; I Remember Clifford. (Philips BBL7210.) 1/3 3d.

Donald Byrd strikes top form, but Gigi Gryce's alto and lively arrangements are the highlights.

SERGE CHALOFF ("Tails The Fable Of Mabel")—The Fable Of Mabel; Sherry; Siam; A Salute To Time; Eenie Meenie Minee Mode; Let's Jump; You Brought A New Kind Of Love To Me; Zoot On Baby; Love Is Just Around The Corner; Easy Street; All I Do Is Dream Of You. (Vogue LAE12055.)

Half the tracks display the late Serge Chaloff at the died last August) at his best, well partnered by altoist Boots Musulli. The rest are more complex and Chaloff's baritone is less relaxed.

BUCK CLAYTON AND HIS ALL-STARS ("Buck Clayton Special")—The Swells Come Out; At Sundown; You Can't Fight The Satellite Blues; Sweet-Shire; I Hadn't Anyone Till You; Cookin' Joe C; Makin' Whoopee; Jive At Five. (Philips BBL7217.) 22/3d.

Fine, unassuming, melodic jazz by Clayton, Dickenson and Tate with the late lamented Walter Page strengthening the rhythm. Not the peak of Claytonism, but good.

AL COHN QUINTET ("Al And Zoot")—Diz A Wonderful World; Brandy And Beer; Two Bones; Pre-Cog; Chasing The Blues; Hailey's Comet; You're A Lucky Guy; The Wailing Boat; Just You, Just Me. (Coral LVA9074.)

Tenorist (doubling clarinets) Al Cohn and Zoot Sims, well supported by an unpretentious but swinging rhythm section, well through six Cohn originals set between high standards. Material is well varied in pace and generally good. Pianist Mose Allison, making his record début to us in Britain, contributes ingratiating solos.

BUDDY COLLETTE (Vol. 1)—Cycle; Makin' Whoopee; Ruby; St. Andrew Place Blues. **Cheryl Ann; Sunset Drive; Jazz City Blues; Sleepy's Tune; Frenesi; Santa Monica; Jungle Pool; Zan.** (Contemporary LAC12000.) 12/3/58.

Alto, tenor, clarinet, flute—Buddy Collette plays them all and plays them well. Tasteful, inventive jazz.

CURTIS COUNCE GROUP—Landslide; This Time; Tenderly; Sonar Mts; Barsah; A Fifth For Frank. (Contemporary LAC12073.) 12/3/58.

Pianist Curtis Counce fronts a group of young and talented West Coast musicians. Tenorist Harold Land has improved considerably since his 1954 records with the Max Roach-Clifford Brown quintet, but the most interesting performer is trumpet-player Jack Sheldon.

MILES DAVIS ("Miles Ahead")—Springville; The Maids Of Cadiz; The Duke; My Ship; Miles Ahead; Blues For Pablo; New Rhumba; The Meaning Of The Blues; Lament; I Don't Wanna Be Kissed. (Fontana TFL5007.)

Miles Davis and a 20-strong studio star orchestra play magnificently in brilliant arrangements by Gil Evans, thereby making one of the best-ever albums of "mood" music.

Responsible for most of the solo work, Miles proves that he really is miles ahead.

"DAZZLING JAZZ" ("Traditional")—LOUIS ARMSTRONG HOT FIVE: Put 'Em Down Blues. **NEW ORLEANS WANDERERS:** Papa Dip. **BIX BEIDERBECKE GANG:** Goose Pimples. **McKENZIE-CONDON CHICAGOANS:** China Boy. **BOBBY HACKETT ORCHESTRA:** Tin Roof Blues. **Strain. BUD FREEMAN CHICAGOANS:** Jack Hits The Road. **SIDNEY BECHET:** What A To Do. **MUGGSY SPANIER-MURPHY BAND:** Mandy, Make Up Your Mind. **GEORGE LEWIS NEW JAZZ BAND:** Buckin' For Buck. **RAMPART STREET PARAGERS:** My Monday Date. **JIMMY DORSEY "DORSEYLAND" JAZZ BAND:** Dixie Rhythm With Some Barbecue. (Philips BBL7207.)

"DAZZLING JAZZ" ("The Big Sound")—JIMMIE LUNCEFORD ORCHESTRA: Osborn Breeze. **COUNT BASIE ORCHESTRA:** One O'clock Jump. **CHARLIE BARNET ORCHESTRA:** Skyliner. **GENE KRUPA ORCHESTRA:** After You've Gone. **WOODY HERMAN ORCHESTRA:** Four Brothers. **DUKE ELLINGTON ORCHESTRA:** How Could You Do A Thing Like That To Me. (Ember Serenade. **LES BROWN ORCHESTRA:** I've Got My Love To Keep Me Warm. **LES ELGART ORCHESTRA:** Perdido. **NEAL HEFTI ORCHESTRA:** Little Pony. **JAI AND KAI TROMBONE OCTET:** The Continental. **PETE RUGOLO ORCHESTRA:** Cumbo Beck, Little Rocket. **RAY CONNIFF ORCHESTRA:** 'S Wonderful. (Philips BBL7299.)

*Erroneously labelled on first pressings "It's Dance" by Benny Goodman Orchestra.

"DAZZLING JAZZ" (Modern)—RUBY BRAFF ALL-STARS: Here's Rudy. **AL COHN-GENE QUILL:** Shazam; **J. J. JOHNSON QUINTET:** Undecided; **RAY BRYANT TRIO:** Well You Needn't. **SELDON POWELL-Stomie; JAZZ MESSENGERS:** It's You Or No One; **DAVE BRUBECK QUARTET:** I'm In A Dancing Mood. **CONTE CANDOLI:** T.N.T.; **HORACE SILVER QUINTET:** Sweet Sue. **MILES DAVIS QUINTET:** Tadd's Delight. (Philips BBL7205.)

Of these three omnibuses, "Modern" has the best chance of success. Individually, most of the tracks are good, and as the period covered is only one year (1956), those to whom the style of one appeals should also like the style of the others.

There are some good tracks on "Traditional," even more on "The Big Sound." But each disc covers approximately 30 years, also mixes first-rate artists with those thought less highly of by discriminating jazz enthusiasts, and if one track happens to be your meat you could well find some of the others poison.

VIC DICKENSON SEPTET (Vol. 4)—Old-fashioned Love; Suspension Blues; Runnin' Wild. (Vanguard PPT12010.) 1/3 5d.

A pleasantly restrained, relaxed set of mainstream performances. Brief features on "Love" only; Shad Collins, Ed Hall and the leader make up the front line on the others. Dickenson blows beautifully throughout.

JON EARDLEY SEVEN ("Down East")—Leap Year; There's No You; On The Alamo; Ladders; Koo Koo; Earl's Word. (Esquire 32-040.) 15 2 5d.

Sounding more red-blooded than in his Mulligan days, Jon Eardley plays warm, virile trumpet. But it is altoist Phil Woods who takes the solo honours, with tenorist Zoot Sims hard on his heels.

DUKE ELLINGTON AND HIS ORCHESTRA ("A Blues Serenade")—The New East St. Louis Toodle-Oo; Portrait Of The Lion; A Drum Is A Woman; The Gal From Joe's; Sidewalks In Brass; Solid Old Man; Smorgasbord And Schnapps; Cotton Club Stomp; Prologue To The Black And Tan Fantasy; A Blues Serenade. (HMV DLP1172.) 15/2 5d.

The value of this useful reissue of 10 Dukes from the late 'thirties is greatly lessened by shortfall production. Hi-fi enthusiasts beware.

DUKE ELLINGTON AND HIS ORCHESTRA ("Such Sweet Thunder")—Such Sweet Thunder; Sonnet For Caesar; Sonnet For Hank Cinq; Lady Mac; Sonnet In Search Of A Moor; The Tressured Up And Down, Up And Down; Sonnet For Sister Kate; The Star Crossed Lovers; Madness In Great Ones; Half The Fun; Circle Of Fourths. (Philips BBL7203.) 15/2 5d.

A superbly melodic and imaginative jazz suite, this will probably be classed with Ellington's finest achievements. Hear it at all costs.

FIREHOUSE FIVE PLUS TWO ("Plays For Lovers")—What Is This Thing Called Love; Girl Of My Dreams; You Don't Give You Anything But Love; My Honey's Lovin' Arms; The Love Nest; I Can't Believe That You're In Love With Me; Love Is Just Around The Corner; My Cutie's Due To Two-Two Today; I Love My Baby; Careless Love; I Love You Truly; Love Songs Of The Nile. (Good Time Jazz LAG12074.) 20/2 5d.

George Probert, former Sosbey and Ory player, crops up on sopranino in these rather rooty Dixieland re-hashes of venerable love songs by the furious FF Plus 2.

FIREHOUSE FIVE PLUS TWO ("Goes South")—Alabama Jubilee; Swanee River; Basin Street Blues; Birmingham Papa; Tuck Me To Sleep In My Old Kentucky Home; Mlenberg Joys; I'm Gonna Charleston Back To Charleston; At A Georgia Camp Meeting; Tishomingo Blues. Original Dixieland One-Step. (Good Time Jazz LAG12087.)

More lusty fire-fighting jazz, including group vocals and a touch of siren and ocarina, recorded at sessions between January 1954 and October 1956. Exhilarating for those that like it.

HERB GELLER ("Herb Geller Plays")—Love Is Like A Turtle; Sweet Vinegar; Sleigh Ride; Silver Rain; Alone Together; Happy Go Lucky; Days I Never Knew; Domestic Harmony; Breaking Through The Sound Barrier; Kahagon. You Stepped Out Of A Dream; A Room With A View. (EmArcy EJL1208.)

Flowing, inventive alto solos on The rhythm section includes Herb's wife, Lorraine, on piano.

TERRY GIBBS—Seven Come Eleven; Lonely Dreams; Diddle's Dream; Imagination; King Of Stomp; Pretty Face; The Continental; Bliss My Soles; Nutty Noses. (Emarcy EJL1203.) 15 2 5d.

Lots of light-hearted vibes and a spell of one-fingered piano from Terry. Pleasantly casual.

DIZZY GILLESPIE-STAN GETZ-SONNY STITT ("For Musicians Only")—Be Bop; Wee; Dark Eyes; Lover, Come Back To Me. (Columbia Clef 33CX10095.) 15 2 5d.

*Erroneously labelled on some copies We Say Money And More.

Some wonderful Stitt alto, some good Gillespie trumpet, But the frantic tempos of these marathons make the going tough, especially for Getz.

KENNY GRAHAM AND HIS SATELLITES—Moondog Suite; One Four; 2 West 46th Street; Two Four; Closer; Three Four; Blue Four Four; Lullaby; Five Four; Fog On The Headlands; Sonata; Sunbosom; Tropical Sun; Sunstroke; Sunset Sunday. (MGM C764.) 15 2 5d.

Kenny Graham on an Oriental rather than a jazz kick, but it still intrigues. Both suites were inspired by Moondog, that musical denizen of the New York streets.

URBIE GREEN ("All About Urbie Green And His Big Band")—Cherokee; I Can't Get Nobody; Stella By Starlight; Little John; With The Wind And The Rain In Your Hair; 'Round Midnight; S'Leep Soft Winds; Somewhere; Pain Bill From Bluesville; Bone. (HMV CLP1158.)

Urbie's trombone dazzles from time to time, but his big band gets bogged down in dull, old-fashioned arrangements.

URBIE GREEN BAND—Old Time Modern; I Got It Bad And That Ain't Good; Lullaby Of Birdland; Mod's Tune. (Vanguard PPT12021.)

Urbie Green, Ruby Braff, Frank Wess (on tenor and flute) and Sir Charles Thompson help to make up an easy-on-the-ear neatly swinging octet. Title of

continued on page iii

LATIN-AMERICAN

STANLEY BLACK ("For Latin Lovers")—Sweet And Gentle; Be Mine Tonight; Serenata; Blue Skar; Tenderly; Bem Ti Vi Atrevido; Dos Gardenias; A Lovely Way To Spend An Evening; Again; Out Of Nowhere; It Happened In Monterey; Delicado. (Decca LK4223.)

Gentle L-A stylings ideally suited to cheek-to-cheek dancing.

STANLEY BLACK MUSIC Sophisticated In Cuba"—Should Fine On My Hands; All Of You; Is This The Way To Belovea; I've Got Under My Skin; Isn't It A Pity; The Two Button Your Shoe; Melancholy Baby; You, My Darling Daughter; Fools Rush In; Ooh That Kiss; It's All Right With Me. (Decca LK4231.)

Rather different from Stanley's usual albums, this one features a mixture of jazz and Latin-American piano with rhythm and bar backs to Mr. Black.

EDMUNDO ROS AND HIS ORCHESTRA ("Perfect For Dancing") — The Nearness Of You; La Vie En Rose; The Rose In Her Hair; Orchids In The Moonlight; Dolores; April In Portugal; National Emblem; Under The Bridges Of Paris; Ramona; Jealousy; La Rosita; Estrellita (Decca LK4236.) 8 2 5d

"Perfect For Dancing" is right if you like jive steps to be influenced by a Latin beat

TRIO LOS INDOS ("Los Indios")—Paraguay; Camino De Chalepe; Historia De Un Amor; Besame Mucho; Maria Chuchena; Me Voy Pa' Pueblo; La Ballerina; Minero Sapucai. (Fontana TFR6004.)

Agreeably exotic music by this Paraguayan trio and female singer Chinita Montiel — the group which played for Errol Garner at his Philtips reception in January.

JAZZ—VOCAL

PEARL BAILEY ("For Adults Only")—Give Me A Man; Just In Time; It At The Astor; Josephine; To Keep My Love Alive; I Want A Man; Let's Do It; Here's To Love; The Love Physician; Legalize My Name; You Brought Me More Sunshine Than You'll Be Replaced; I Wanna Get Married. (Columbia 33S1126.)

Pearl's comic artistry comes through on a few titles, but these performances too often lack the spark that has made Pearly Mae so great a cabaret favourite.

ILENE DAY ("Duke Calls The Tune")—Hey, Baby; Mood Indigo; In A Mellow Tone; Something To Live For; I Ain't Got Nothing But The Blues; It Don't Mean A Thing; Squeeze Me; I'm Beginning To See The Light. (Nixa NJT512.)

Ilene Day, 21-year-old South Carolina-born singer, did a big success at Churchill's Club and the floor show at the Pigalle niterie in Piccadilly.

Her sepia velvet voice, accompanied by Martin Slavin's backed with altoist Bruce Turner, should appeal to most of those who like a touch of the Deep South in their music.

ELLA FITZGERALD—This Can't Be Love; I Got It Bad, And That Ain't Good; Body And Soul; April In Paris; I've Got A Crush On You; Airmail Special; I Can't Give You Anything But Love; Let's Do It; Let's Get Lost; Work If You Can Get It; Willow, Weep For Me; My Man; Lover, Come Back To Me; Lady Sings The Blues; What A Little Moonlight Can Do. (Columbia Clef 33CX10100.) 15 3 5d.

Fitzgerald, suffering from the odd snags of concert presentation, is below peak here, although "Body" and "Crush" are a joy and others amuse. Lady Day had an off day.

ROY KRAL AND JACKIE CAIN ("Jackie and Roy")—Side's My Heart; Let's Take A Walk Around The Block; Sonar Can Really Hang You Up The Most; Mimo; Bill's Bit; Lover; They Told Me; You Smell So Good; Lazy Afternoon; Dotsad; Listen, Little Girl; I Wish I Were In Love Again. (Vogue VA160111.)

FATS WALLER AND HIS RHYTHM ("Fats 1935-42")—You Went To Me Head; There's Rain On The Moon Tonight; Fair And Square; Shame, Shame; I'll Be With You At Kisses; I'll Dance At Your Wedding; Come And Get It; Winter Weather; Cash For Your Trash; Dig It Baby; You With Love. (RCA RC21034.) 21 3 9d.

A tolerable set of Waller Rhythm titles from 1935, '41 and '42, with flashes of genius hidden in typical singing and playing, and typical swing. Sample the drawer Fats, though.

GEORGE MELLY with MICK MULLIGAN'S BAND and GUESTS ("Nothing Personal")—Sporting Life; Loveless Love; Ma Rainey's Black Bottom; Gulf Coast Blues; Michigan Water Blues; Aunt Hagar's Children's Blues; Spider Crawl; Sent For You Yesterday And Here You Come Today; Farewell To Storyville; Roll 'Em, Pete; Hound Dog; This Train. (Decca LK4226.)

Melly delivers an interesting batch of blues and near-blues in deep sepulchral tones but with great exuberance (when called for) and, on "Michigan," with sensitivity. Mulligan and company, including Bertie Smith and male guests, give spirited support on Melly's best disc so far.

JIMMY RUSHING ("If This Ain't The Blues")—Oh, Boy; I'll Somehow; Sometimes I Think I Do; Prelude From Heaven; My Friend, Mr. Blues; If This Ain't The Blues; I Can't Understand; Take Me With You, Baby. (Vanguard PPL11003.) 15 3 5d.

Another notable album of Rushing's forthright jazz singing with consistently excellent instrumental support. The guitar of Roy Gaines (from the R and B field) adds edge to an already fine session.

JIMMY RUSHING ("Mr. Five By Five")—Harlem Nocturne; Sometimes I Think I Do; Prelude From Heaven; My Friend, Mr. Blues; If This Ain't The Blues; I Can't Understand; Take Me With You, Baby. (Vanguard PPL11003.) 15 3 5d.

Another notable album of Rushing's forthright jazz singing with consistently excellent instrumental support. The guitar of Roy Gaines (from the R and B field) adds edge to an already fine session.

POPS — INSTRUMENTAL

ALYN AINSWORTH AND HIS ORCHESTRA ("Moonlight Becomes You")—Moonlight Becomes You; I'll Hold You; That Old Feeling; Wrap Your Troubles In Dreams; By The Fireside; Small Fry; Love's White Lies; Thanks For The Memory; East Of The Sun; You Must Have Been A Beautiful Baby; A Nightingale Sang In Berkeley Square; I'm Confessin'; Three Coins In The Fountain; Transatlantic Lullaby; Something To Remember You By. **(Parlophone PMC1040.)** 22/2 58.

A commendable LP début by one of the top bandleader-arrangers in the North.

SIL AUSTIN ("Slow Walk Rock")—Train Whistle; Shufflin' Home; Pink Elbows Of Blue; Walkin' And Talkin'; Cookie John; Birthday Party; The Last Time; One Plus Two Is Nine; Dogwood Junction; 'Bout Time; A Mother's Child; Fine Brown Frame. **(Mercury MPL6534.)** 29/3/58.

Ideal for the "Six-Five" jivers, but somewhat monotonous listening.

BANJO KINGS—The Burglar Buck; Stephen Foster Medley, Nos. 1 and 2; Banjo Bounce; Pickin' The Banjo; Alabama Bound; Hello, My Baby; That Banjo Rag. **(Good Time Jazz LDG 186.)**

If you are not allergic to banjo music you should find these duets refreshingly musical. Roberts and Downtree play with technical assurance and attack.

AL BELLETTO ("Whisper Not")—Falling In Love With Love; Whisper Not; Cross Your Heart; Lover Man; Need I Do; All For Bluies; Sunday; Body Tootie; What's New? **(Capitol T901.)**

Belletto's cool but commercial Jazz outfit and smooth vocal group make pleasant listening without getting very complex.

DAVID CARROLL ("Percussion In Hi Fi")—Hell's Bells; Bali Ha'i; The Chimes Of Spring; Malaguena; Discussion In Percussion; Quiet Talk; Chatter; Controversy; The Cricket; Jungle Drums; Spanish Symphonique (The Pyrenees); Madrid; Bull Fight; Finale; Flamenco. **(Mercury MPL6531.)**

A dream of heaven for the rhythm section and the hi-fi fanatic. Two pianos, harp, bass and two guitars produce an intriguing variety of tone colours—and swing when they want to!

CASANOVA AND HIS ORCHESTRA ("Midnight In Manhattan")—Alexander's Ragtime Band; Night And Day; Top Hat; Stardust; Tea For Two; The Continental; St. Louis Blues; Stormy Weather; Smoke Gets In Your Eyes; Begin The Beguine. **(Vox VX1120.)**

An undistinguished selection of standards.

RUSS CONWAY ("Piano Requests")—Good Morning; You'll Never Know; On The Sunny Side Of The Street; The Party; You Brought A New Kind Of Love To Me; Sentimental Journey; Maiden From Trinidad; The Glory Of Love; Jumping For Joy; Makin' Whoopee; South Of The Border; Buttons And Bows; The Whistling Cat; Moonlight Cocktail; Armen's Theme (Yesterday And You); September In The Rain; Chicago. **(Columbia 33SX1077.)**

A collection that will have every bar-room pianist in the country envy. Russ on the upright performs with the precision of a player-piano.

FRANK CORDELL ORCHESTRA ("The Melody Lingers On")—Fascinating Rhythm; Easy To Love; Lover; You Stepped Out Of A Dream; Dance Little Lady; The Man I Love; Nevertheless (I'm Glad You're Here); Continental; Yesterdays; Just One Of Those Things; The Song Is Ended. **(HMV CLP1153.)**

The "backroom boy" who accompanies Alma Cogan, Ronnie Hilton and Malcolm Vaughan takes the spotlight—and cements his reputation as one of Britain's top MD-arrangers.

PIERRE DORSEY ("Musique Pour Toi")—La Plus Belle Chose Au Monde (Love Is A Many Splendoured Thing); Concerto d'Automne; Amoureux de l'Amour; Voila; Si Tu Me Dis Que Oui (Falling In Love With Love); Vertvinque; Toi Seulement; Ballade Racontee; Personne Au Monde (No Arms Can Ever Hold You); Napoli (Napoli A Moonlight Night); Under The Cocoa (Forgive Mr Heart); Le Ciel Et Toi; Tendrement; Lousala. **(Nixa NPL18010.)**

Pleasant piano soloing with orchestra. Ideal for the romantic. Really inclined.

JOHNNY DOUGLAS AND HIS ORCHESTRA ("A Handful of Keys")—Polka Dots And Moonbeams; A Handful Of Stars; Like Someone In Love; It Could Happen To Monterey; Sunrise Serenade; A Cottage For Sale; Lullaby Of Birdland; But You Are Free; Stairway To The High The Moon?; Flamingo; I'll Be Seeing You; Begin The Beguine. **(Decca LK4211.)**

Well-played background music, with tunes and pleasant arrangements.

GEORGE EVANS AND HIS SYMPHONY OF SAXES ("Great For Dancing")—Cocktails For Two; Dream; Don't Blame Me; Long Ago; It Had To Be You; Love Is The Sweet Of Me; All The Things You Are; Once In A While; They Didn't Believe Me; Time On My Hands; You're Too Close; Embraceable You; Sweet And Lovely; Everything I Have Is Yours; Unforgettable, The Very Thought Of You; I'm Confessin'; I'm Yours; Body And Soul; I'm In The Mood For Love; The Nearness Of You; The Touch Of Your Lips; At Last; You Go To My Head. **(Decca LK4223.)** 22/2/58.

Impeccable playing tailored for the ballroom dancing element.

HARRY FARMER ("Capers On The Console")—Bach Goes To Town; Anneo Polka; At The Jazz Band Ball; Pizzicato Polka; Mexican Hat Dance; Zampa; Light Cavalry; Stumbling; Carduchis; Moby Dick; Danish Rhapsody; William Tell Overture; Get Happy. **(Decca LK4217.)**

Hammond organist Harry Farmer displays his versatility at the console in a pot-pourri of melodies.

MICHAEL FREEDMAN AND THE DEBUTANTES ("String Rhapsody")—Gipsy Rhapsody; Babette; Love Is Where You Find It; So In Love; Tango Bolero; Boutade Basque; Fiddler's Boogie; If I Loved You; Dardanella; Pretty Bride; Leap Year Wake; El Cumbanchero. **(Oriole MG30018.)**

Competent female fiddlers dispense light music.

JACKIE GLEASON ORCHESTRA ("Velvet Brass")—You're Driving Me Crazy; Skyliner; But Not For Me; The Man I Love; Cherokee; Me And My Shadow; Take The "A" Train; By The Beautiful Sea; Am I Blue; What's New; Girl Of My Dreams; My Buddy; I Can't Believe That You're In Love With Me; September Song; Out Of Nowhere; Chinatown, My Chinatown. **(Capitol LCT6153.)** 1/3/58.

Gleason, sans Bobby Hackett on trumpet, adds up to dull listening.

MORTON GOULD AND HIS ORCHESTRA ("Tenderly")—Tenderly; Temptation; Besame Mucho; I Get A Kick Out Of You; Speak Low; Body And Soul; What Is This Thing Called Love?; I've Got You Under My Skin; That Old Black Magic; The Very Thought Of You; Poinciana; You Are, The Night Has A Thousand Eyes; Night And Day. **(RCA RD27058.)**

Pretentious arranging spoils this tuneful selection of standards.

MORTON GOULD AND HIS ORCHESTRA ("Jungle Drums")—Jungle Drums; La Cumbanchera; Gitanerias; Andalucia; Malaguena; Danza a Lucumi; Corrobo; Rapsodia Negra; Hawaiian War Chant; Caravan; Ritual Fire Dance; Tropical; The Peanut Vendor; Adios; Frenesi; Tango Fire; Batuque. **(RCA RD27028.)**

More orchestral pretentions from America—and more tripe.

JOHNNY GREGORY ("Sables And Sepia")—Let's Face The Music And Dance; Easy To Love; I'll Be Around; A Room With A View; So Near, So Far; Tango Front; Jo-Ann; Sophisticated Lady; Mademoiselle De Paris; Lover Man; Washington Square; Alone; I Cried For You; I Don't Know Why; All Of You; Sunny. **(Parlophone PMC1042.)**

Pleasant writing for "lower strings" conjures up a musical atmosphere suited to a svelte mannequin parade.

STEPHANE GRAPPELLY ("Time For Romance")—The Very Thought Of You; Ronnie From Heaven; Once In A While; Day After Day; Ah, Que J'Aime Paris; Yesterdays; Time For Love; Look Tonight; Moonlight In Vermont; I've Got You Under My Skin; Darling, Je Vous Aime Beaucoup; Lazybones; Moonglow; Nuages; Please Be Kind. **(Felsted FDL50258.)**

Typically svelte playing by the swing violinist whose artistry has stood the test of two decades.

KEN GRIFFIN ("Hawaiian Magic")—Island Magic; Song Of The Islands; King's Serenade; Song Of Old Hawaii; Drifting And Dreaming; Now Is The Hour; Harbour Lights; Golden Sands And Silvery Sea; Sweet Leilani; Blue Hawaii; Red Sails In The Sunset; Ua Noa; Ori Oe. **(Philips BBL7316.)**

Griffin's organ and Andy Nelson's Hawaiian guitar produce electronic music of somewhat unsunny, fairground quality.

KENT HARIAN AND HIS ORCHESTRA ("Echoes Of Joy")—Carioca; You'd Be So Nice To Come Home To; Fernanda's Theme; I Got Out Of The Continental; Yesterdays; Just One Of Those Things; The Song Is Ended. **(HMV CLP1153.)**

The "backroom boy" who accompanies Alma Cogan, Ronnie Hilton and Malcolm Vaughan takes the spotlight—and cements his reputation as one of Britain's top MD-arrangers.

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More orchestral pretentions from America—and more tripe.

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Griffin's organ and Andy Nelson's Hawaiian guitar produce electronic music of somewhat unsunny, fairground quality.

KENT HARIAN AND HIS ORCHESTRA ("Echoes Of Joy")—Carioca; You'd Be So Nice To Come Home To; Fernanda's Theme; I Got Out Of The Continental; Yesterdays; Just One Of Those Things; The Song Is Ended. **(HMV CLP1153.)**

The "backroom boy" who accompanies Alma Cogan, Ronnie Hilton and Malcolm Vaughan takes the spotlight—and cements his reputation as one of Britain's top MD-arrangers.

LIBERACE ("At The Hollywood Bowl")—Cornish Rhapsody; Rhapsody By Candlelight; Alexander's Ragtime Band; Rhapsody (Liebestraum); De Lune; Cement Mixer; Beer Barrel Polka. **(Philips BBL7150.)**

Sugar coated for starry track. Liberace announces as well as meandering about the piano.

MONIA LITER AND HIS ORCHESTRA & CHORUS ("Lovers In Rome")—Cross Song; Lovers In Rome; Tango Tenerifia; Andalusian Girl; Anna (From The Heart); Love Screen; Canzone D'Amore; The Magic Fountains Of Rome; Soft Lights And Sweet Music; Te Casino; Sicilian Lullaby; Serenata Corsese; Guaglione; Marie Louise; The Girl I Left In Rome. **(Decca LK4185.)**

Mood music with an Italian flavour.

JOE LOSS ORCHESTRA ("Dancing Time For Dancers, No. 13")—I'm In A Dancing Mood; Dancing With Tears In My Cheek; Sh Wonderful; Pariez-Moi D'Amour; Diane; Love Letters In The Sand; Blue Moon; Pretend; Amour; April Love. **(HMV DLP1175.)**

A well-contrasted ballroom dancing selection tailored in the immaculate Loss manner.

NEW GLENN MILLER ORCHESTRA ("In Hi-Fi")—Don't Be That Way; The Thrilling Blues; Stairway To Paradise; Sunday; I Just Love Her So; Moonlight Serenade; Caravan; Deep Purple; Slumber Song; My Prayer; Accentuate The Positive; Man On The Street; Lullaby Of Broadland. **(RCA RD27084.)**

In place of Miller's orchestra, Ray McKinley offers a well-trained band and pleasant arrangements to hear dance music with only a few trumpets missing. Reminiscent GM vein. Not bad, but not Miller.

AL NEVINS AND HIS ORCHESTRA ("Latin And Lovely")—Besame Mucho; Concierto De Aranjuez; Whispering; Twilight Time; Concerto In Lights And Rhythm; Intermezzo; Tango Bolero; Musetta's Waltz (from "La Boheme"); Love, Your Magic Spell Is Everywhere; My Heart Sings; Ecstasy Waltz; All The Things You Are; Stairway To The Stars; Love Is So Beautiful; The Way You Look Tonight. **(HMV CLP1158.)**

Soothing strings for your more relaxed moments.

TONY OSBORNE AND HIS ORCHESTRA ("Lovers In The Dark")—Two Silhouettes; The Shadows; You And The Night And The Music; A Kiss In The Dark; When You Wish Upon A Star; Lovers On The Bridge; Dancing In The Dark; Whispers In The Dark; The Cigarettes In The Dark; Dancing In The Moonlight; Day Not Over; Love Is My Dreams. **(HMV CLP1151.)**

Pianist Osborne and Orchestra play a full medley of mood standards styled for the starry-eyed.

JOHNNY OTIS ORCHESTRA ("The Johnny Otis Show")—Shake It Lucy Baby; Get The Dark; Crazy, Crazy Lonely River; A Story Untold; Can't You Hear Me Callin'; Three; Good Golly; It's Too Soon To Know; Hum Ding A Ling; Livin' In Misery; Ma (He's Makin' Eyes At Me); Tell Me So. **(Capitol T904.)** 22/3/58.

Blues singer Marie Adams steals the limelight on this album. An America's "King of Rock-'n-Roll."

REG OWEN AND HIS ORCHESTRA ("The Best Of Irving Berlin")—Alexander's Ragtime Band; Puppy Love; Is The Ocean?; Blue Skies; You're Just In Love; Marie; Let's Face The Music And Dance; Easter Parade; Alexander's Ragtime Band; A Pretty Girl Is Like A Melody; What'll I Do; Medley: Oh! How I Hate To Get Up In The Morning; This Is The Army, Mr. Jones; Medley: All Alone; I've Got My Love To Keep Me Warm; Heat Wave; The Song Is Ended. **(RCA RD27058)** 15/3/58.

A representative selection of Irving Berlin by British arranger-MD Reg Owen. This is how they wrote songs before the rock set in!

NELSON RIDDLE ORCHESTRA ("C'mon . . . Get Happy!")—Jeannine (I Dream Of Lilac Time); Sinnerly; Song September In The Rain; Spoonful Ann (Blues); Rain; I'll Get By; Digs Digs Doo; For All We Know; Time Was; Something To Remember You; Get Happy. **(Capitol T893.)** 22/3/58.

An exercise in arranging from the man who puts the beat behind Sinatra.

ERIC ROGERS AND HIS ORCHESTRA ("Only Yesterday")—Bye Bye Blues; Nightingale Sang In Berkeley Square; Wonder Where My Baby Is Tonight; Tenderly; Dardanella; Ain't She Sweet; Medley (Margie; Japanese Sandman; The Sheik Of Araby); She's Funny That Way; Medley: Sweet Sue; Just Whispering; Crinoline Gown; My Blue Heaven; Only Yesterday; Once; Always; The Song Is Ended). **(Decca LK4225.)**

Songs of the flapper era delivered in evocative style by Britain's Eric Rogers.

HEINZ SANDAUER AND HIS ORCHESTRA ("Dance On")—Arrivederci Roma; Simonetta; El Paradiso; Lolita; River Of No Return; Banjo Boogie; Dance On; Intermezzo Serenade; O, Mama Maja; Three Coins In The Fountain; In Berlin Still Have One Trunk; Le Premer Rendezvous. **(Vox VX566.)**

Piano and orchestra play unistinguished café music.

BOB SHARPLES ORCHESTRA ("Contrasts In Hi-Fi")—On The Road To Mandalay; I'll Be Home Remember"; By The Bend Of The River; Lonely Man; A Sunday Kind Of Love; The Donkey Serenade; Sylvia; Sweet Hearts; Ghostly Coo; Sympathy; Trees; Allah's Holiday. **(Decca LK4213.)**

Superbly recorded orchestra, with occasional assistance from a vocal group, plays interesting arrangements of old favourites from the trumpet of Heath side-man Bobby Pratt to the world's finest horn player, the late Dennis Brain.

HANS SOMMER ("Dreamy Hans")—Dream A Little Dream Of Me; Stay Still Of The Night; All The Things You Are; Lover; Blue Room; People Will Say We're In Love; Begin The Beguine; In Your Eyes; A Pretty Girl Is Like A Melody; Every Little Moment; Love Is A Chance On Love; Deep Purple; Over The Rainbow. **(RCA RD27030.)**

Meandering piano versions of pop standards. Not for beat addicts.

CYRIL STAPLETON AND HIS ORCHESTRA ("Song Of The Golden West")—Indian Summer; High Noon; Home On The Range; Red Indian Love

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PIANO JAZZ

"PIANO JAZZ, Vol. 1."—MONTANA TAYLOR: Detroit Rocks; Tuxedo Junction; Sleepy Special. **RED (RUFUS PERRYMAN):** The Dirty Dozen (No. 1); The Dirty Dozen (No. 2). **HELSON:** Shuffle Head Rag Hop. **CLARENCE "PINETOP" SMITH:** Pinetop's Boogie Woogie; Pinetop's Blues; Jump Steady Blues; The Fooler Now. **CHARLES "SUM GOW" DAVENPORT:** Sum Cow Blues; State Street Jive. **(Coral LVA9004.)** 22/3/58.

A well-selected, historically important LP of boogie recordings from the period 1928-36. The Smiths, Taylors, and Nelsons of "Head Rag" are highspots.

EARL HINES ("Paris One Night Stand")—Perdido; Blues In It Pretty Mama; Muskrat Ramble; Moonlight In Vermont; Nice Work If You Can Get It; Blues In Bed; Rosetta; Tea For Two; You're Getting To Be A Habit With Me; Caravan; Indiana; Body And Soul; You; Walkin' My Baby Back Home; Makin' Whoopee; I Get It Bad And That Ain't Good; Stompin' At The Savoy. **(Vogue LAE12072.)**

Hines triumphs over indifferent accompaniment to drive out truly exciting performances of "Body And Soul," "Perdido," "Nice Work," "If I Could Be" and some mood with Hines' own chorus of invention. Made in Paris last June.

"JAZZ PIANISTS GALORE"—CARL PERKINS: Too Close For Comfort. **JIMMY ROWLES:** We'll Be Together Again. **Sonny Speeks. RUSS FREEMAN:** Laugh, Cry **RICHARD TWARDZIK:** Deep. You Is My Woman. **HAMPTON HAWES:** I Hear Music. **BOBBY TIMMONS:** Autumn In New York. **JOHN LEWIS:** Don't Get Started. **PETE JOLLY:** Younger Than Springtime. **AL HAIG:** Taking A Chance On Love. **(Vogue LAE12067.)**

continued opposite

POPS — VOCAL

ANNA MARIA ALBERGHETTI ("I Can't Resist You")—I'm Glad There Is You; I Didn't Believe Me; Tenderly; I Only Have Eyes For You; My One And Only Love; I Can't Resist You; I've Got A Crush On You; I Concentrate On You; Don't Blame Me; With Every Breath I Take; Too Young; I'll See You In My Dreams. **(Capitol T887.)** 1/3/58.

Syrupy, somewhat straight-song stylings by the girl who was trained as an operatic singer.

TONY BENNETT ("The Beautiful Strangers")—Just Say I Love Her; You Can Depend On Me; I'm Just A Luck So And So; Taking A Chance On Love; These Foolish Things; I Can't Give You Anything But Love; Don't Worry 'Bout Me; Blue Moon; I'll Be Seeing You; Always; Love Walked In; Lost In The Stars; Without A Song. **(Philips BBL7153.)** 22/2/58.

Rhythmical singing of some standards, with "Boulevard Of Broken Dreams" the highspot.

TONY BRENT ("Of Stage")—I Pecured My Heart Into A Song; You'll Never Know; I've Got A Feeling You're Falling; Secret Love; Don't Blame Me; Marie; Let's Fall In Love; But Not For Me; I'm Getting All My Love From You; Always; Wedding (Will Make It So); Time Waits For No One. **(Columbia 33S1148.)**

Singer Brent is in good voice on this varied collection of quaint songs.

TERESA BREWER ("For Teenagers In Love")—Why, Baby, Why?; Empty Arms; If I Were A Train; Ricochet Romance; Music, Music; Shy; Born To Love; Teardrops In My Heart; It's Time To Love; Old Lace; Love After School; Careless Caresses; On Treasure Island; Since I Met You Baby; Sweet Dreams; Ricky-Tick Song. **(Coral LVA9075.)** 8/3/58.

Novelty stylings by the "Music! Music! Music!" girl.

JUNE CHRISTY ("Gone For The Day")—It's So Peaceful In The Country; When The Sun Comes Out; It's A Most Unusual Day; Interlude; How Deep Is The Ocean; Gone For The Day; Just In Time; Summertime; You Awake; Lazy Afternoon; When The World Was Young; Gone For The Day; Just In Time; Summertime; You Go And I Keep And I'll Keep Smilin'; Early Autumn; Four Others; Blame Boehm; Mulligan Tawny; The Third Herd. **(Philips BBL7122.)**

Hectic, hard-hitting, wild but disciplined Jazz from Woody's three Herds. Covers period 1945 to 1955. One of the early tracks made jazz history.

JOHNNY HODGES AND THE ELLINGTON ALL STARS—Meet Mr. Rabbit; Jeep's Blues; Rockin' In Rhythm; Confab With Rab; Ah Oodle Oobie; Lullaby For Very Sad And Very Tired Lotus Eaters; It Had To Be You; Black And Tan Fantasy; Take Love Easy. **(Columbia Ge) 33CX10008.)** 29/3/58.

Absolutely first-class Jazz, "modern mainstream" in flavour with Ducal overtones, by a Hodges-Ellington-Strayhorn on piano, two trumpet stars to Hodges, but there is creative soloing all round.

"JAZZ AT THE HOLLYWOOD BOWL"—JAM SESSION GROUP: Honeysuckle Rose. **ROY ELDRIDGE:** I Can't Get Started. **HARRY EDISON:** If I Had You. **FLIP PHILLIPS:** You Can Depend On Me. **OSCAR PETERSON TRIO:** Indiana; How About You? **ELLA FITZGERALD AND HER ALL STAR BAND:** You Won't Be Satisfied; Undecided; Flying Home; Rockin' In Rhythm. **(Columbia Clef 33C9097.)** 22/2/58.

Ella and Louis were not at their best on this 1956 Grand Concert package. The jamming is routine stuff, Peterson rather mechanical, but Phillips scores on his Jam. A very mixed bag.

"JAZZ CONCERT—Skin Tight And Cymbal Wise"—Sweet Georgia Brown; Tain't What You Do; Undecided; Jeepers Creepers; Indiana; Blue Lou; Taft's Blues; What Have You Been Doing With The Key To Your Heart?; Every Time We Say Goodbye; Remember? **(Columbia 33SX1076.)**

Top solo honours are won by Vic Dickenson, Buddy Tate and Buddy Johnson in this swinging, easy-to-understand Basie-type Jazz programme, which has Arvell Shaw and Gus Johnson to ensure the beat. Contemporary hot Jazz.

OSCAR PETERSON TRIO ("At The Stratford (Canada) Shakespearean Festival")—Falling In Love With Love; How About You?; Flamingo; Swinging On A Star; Moreen; Nocturne; Gypsy In My Soul; How High The Moon; I Love You Madly; 52nd Street Theme. **(Columbia Clef 33CX10006.)** 15/2/58.

"I've never felt more relaxed," writes Oscar in the sleeve note. Certainly this is the nearest to in-the-flesh and probably the best Jazz piano that has yet been heard on record.

JOE SAYE ("Scotch On The Rocks")—Scotch Mist; I'll Know; Sweet Lorraine; Mr. Lucky; For Me And My Gal; Blue Turning Grey Over You; Bye Bye Blues; Ain't Misbehavin'; Orchestra Stop; Bitterbug Waltz; Keepin' Out Of Mischief Now; Ain't Cha Glad; Viper's Drag; Blue Turning Grey Over You; Alligator Crawl; Tea For Two; Clothes-Line Ballet. **(Fontana TFR6002.)** 15/3/58.

The accomplished Sutton pays tribute to his influence by interpreting ten Waller compositions with sympathy and a swinging left hand. Bass and drums lend a hand.

SIR CHARLES THOMPSON TRIO—Sometimes I'm Happy; Sweet Lorraine; Body And Soul; Blue Skies; Hey, There!; Love For Sale; Stomp, Stomp, Stomp; Sir Sandman. **(Vanguard PPT12020.)** 15/2/58.

Sir Charles displays plenty of technique and some versatility in this album of mainly modern piano. First title, a loping Basie-type Blues, is the exception. Skeeter Best's guitar is fair in support.

JAZZ — INTERNATIONAL

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the opening selection adequately explains the general character of the music, even though the old-time doesn't go any further back than the swing era.

BOBBY HACKETT JAZZ BAND ("Gotham Jazz Scene")—At The Jazz Band Ball; (Love's Got Me In A Lazy Mood; Wolverine Blues; The Continental; Rose Room; In A Little Spanish Town; Cornet Chop Suey; Caravan; Tin Roof Blues; Albatross; Henry Hudson. **(Capitol T857.)**

Hackett's regular group shows its technique and versatility in a Cary-arranged selection which covers the ground from well-organised Dixieland to "The Continental" with vibes. Ingenious small-band Jazz with unusual instrumentation and voicing.

JIM HALL TRIO ("Jazz Guitar")—Stella By Starlight; 9.20 Special; Deep In A Dream; Look For The Silver Lining; Seven Come Eleven; Stompin' At The Savoy; Things Ain't What They Used To Be; This Is Always; Thanks For The Memory; Tangerine. **(Vogue LAE12072.)**

Guitarist Jim Hall from the Jimmy Giuffre 3 (especially assisted by pianist Carl Perkins and bassist Red Mitchell, in an unassuming but neatly swinging and most acceptably tuneful set that proves him to be one of the most pleasing young plectrum-ists to appear on the Jazz scene.

HAMPTON HAWES TRIO (Vol. 2)—You And The Night And The Music; Stella By Starlight; Blues For Jacque; Yesterdays; The Continental; Almost Like Being In Love; Autumn Leaves; Autumn In New York; Section Blues. **(Contemporary LAC12067.)**

Considered one of the most brilliant of the Bud Powell-inspired modern-stylists, Hawes Hampton Hawes, sympathetically aided by Red Mitchell's bass and Chuck Thompson on drums, shows that his reputation is thoroughly deserved.

WOODY HERMAN AND HIS ORCHESTRA ("The Three Herds")—Non-Alcoholic; Caldonia; Sidewalks Of Cuba; The Good Earth; Four Brothers; The Good And I; Keen And Peachy; Early Autumn; Four Others; Blame Boehm; Mulligan Tawny; The Third Herd. **(Philips BBL7122.)**

Hectic, hard-hitting, wild but disciplined Jazz from Woody's three Herds. Covers period 1945 to 1955. One of the early tracks made jazz history.

ALMA COGAN ("I Love To Sing")—I Love To Sing; Let's Have A Bowl of Cherries; They Can't Take That Away From Me; Taking A Chance On Love; Ain't We Got Fun?; You Do Something To Me; Today I Love Love; Cheek To Cheek; What This Isn't Love. **(HMV CLP1152.)** 8/3/58.

Some of the best Cogan to date, with first-rate accompaniments by Ronnie Aldrich.

HAT "KING" COLE ("Just One Of Those Things")—When Your Lover Has Gone; A Cottage For Sale; Where Or When; Once In A While; These Foolish Things; Just For The Fun Of It; Don't Blame Around Mary Anymore; I Understand; Just One Of Those Things; The Song Is Ended; I Should Care; The Party's Over. **(Capitol LCT6148.)**

Nat Cole plus Billy May's Orchestra add up to grade A LP.

BING CROSBY ("Der Bingle")—Temptation; Just An Echo In The Valley; The Last Round-Up; Black Hills Of Dakota; Love Bends Get Around; Hidin' Around In The Rain; Let's Put Out The Lights. **(Fontana TFR6006.)** 25/1/58.

A Crosby from the "golden years" of 1932-34. One for the nostalgically inclined.

BILLY DANIELS ("You Go To My Head")—Blue Skies; Blue Prelude; Deep In The Dark; You Turned The Tables On Me; Comes Love; Just In Time; Just Like A Melody From Out Of

continued opposite

JAZZ — VOCAL

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The Sky; How Am I To Know?; You Go To My Head; Hallelujah. **(HMV DLP1174.)** 22/2/58.

A sample of Daniels' highly stylised singing against somewhat disappointing Benny Carter accompaniments.

DORIS DAY ("A Day In Hollywood")—Tea For Two; Lullaby Of Broadway; Cuddle Up A Little Closer; I May Be Wrong; Who's Sorry Now; Be My Little Baby Bumble Bee; Sweet Love; Till We Meet Again; Ain't We Got Fun; Just One Of Those Things; It Had To Be You; Love Me Or Leave Me. **(Philips BBL7175.)** 22/2/58.

A collection of songs from Doris' Hollywood films. The latterday Day is more stimulating.

TENNESSEE ERNIE FORD ("Ol' Rockin' Ern")—Milk 'Em In The Evening Blues; Catfish Boogie; Anticipation Blues; Country Junction; Shotgun Boogie; She's My Baby; Blackberry Boogie; Kiss Me Big; Ain't Nobody's Business But My Own; Smoky Mountain Boogie; I Ain't A Gonna Let It Happen No More; The Ballad Of Davy Crockett. **(HMV CLP1148.)**

Some song favourites delivered in the direct, forthright style that has won Tennessee a big following.

GENEVIEVE ("Pixie From Paris")—Sous Le Ciel De Paris; A Tendrement Je Vous Le Dis; Adieu, La Seine; Sur Ma Vie; Merci Mon Dieu; Sous Les Ponts De Paris; Faut Pas Qu'Ca Arrive A Paris; Mes Mains. **(Vox VX1115.)**

The voice of singer Geneviève has a gamin charm. Should please the Francophiles.

EYDIE GORME—I'll Take Romance; This Is No Laughing Matter; Pine And Dandy; Day By Day; The Gentleman Is a Dope; Too Close For Comfort; Guess Who I Saw Today; Be Careful, It's My Heart; Saturday Night; First Impression; How Little Has This Been Going On?; Gypsy In My Soul. **(HMV CLP1156.)** 29/3/58.

One of the best vocal LPs issued this year. Don't miss it!

LENA HORNE ("Stormy Weather")—Tomorrow Mountain; Out Of This World; Summertime; Mad About The Boy; Love Me Or Leave Me; Stormy Weather; Baby Won't You Please Come Home?; Any Place I Hang My Hat Is Home; I'll Be Around; I Wonder What Became Of Me?; Just One Of Those Things. **(RCA RD27057.)**

Typical Lena, with every syllable delivered with the force of a hammer-blow. Interesting that Lennie Hayton provides the skilful but unsympathetic accompaniments. "Things" really moves!

FERLIN HUSKY ("Boulevard Of Broken Dreams")—Boulevard Of Broken Dreams; But Where Are You; I'll Walk Alone; Stormy Weather; It Could Happen To Me Now; Among My Souvenirs; Me And My Shadow; It's The Talk Of The Town; I Left My Heart In San Francisco; I'll Never Smile Again; There Am I; Brokenhearted. **(Capitol T898.)** 22/3/58.

Country and Western singer Ferlin Husky tries his hand at some standards with only moderate success.

BARBARA LEA ("Nobody Else But Me")—Nobody Else But Me; Where Have You Been?; I'm Comin', Virginia; Blues In The Honeysuckle; Thursday's Child; I've Got A Pocket Full Of Dreams; My Honey's Lovin' Arms; I Love You Samantha; Let's Get Lost; Gee, Baby, Ain't I Good To You?; Don't Come Home A Drinkin' With Lovin' Onion; Blue Skies. **(Esquire 32-043.)**

The husky-voiced Barbara Lee is adroitly supported by a first-class group featuring standout solos by trumpeter Johnny Windhurst.

FRANKIE LYMON ("Frankie Is Looking For Love")—Let's Fall In Love; Goes My Love; Somebody Loves Me; Where Is Love; You Are Only Heaven; My Girl; Too Young; Little Girl; Ain't It Heaven; Just Cares For Me. **(Columbia 33S1127.)**

The Teenagers bow made these in London with Columbia's Norrie Paramor conducting arrangements by America's Rudy Traylor. Frankie shows an assured swing in the up-tempo numbers.

JOHNNY MATHIS ("Wonderful, Wonderful")—Will I Find My Love Today?; Looking At You; Let Me Love You All Tonight; Make Me Smile; It Could Happen To You; That Old Black Magic; Too Close For Comfort; In The

JAZZ—INSTRUMENTAL

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In trying to be too advanced, Orrell Taylor's group only manages to sound unnecessarily involved. Not even a mother could love Steve Lacy's tone on his soprano sax.

COLEMAN HAWKINS — ROY ELDRIDGE — PETE BROWN — JO JONES ALL STARS—I Can't Believe That You're In Love With Me; Day By Day; Embraceable You; Moonglow; Sweet Georgia Brown. (Columbia Clef 33CX10158.) 8/3 5d.

The Hawkins and Eldridge ballad features are fairly inventive, but their talents hardly survive the two jam sessions. A disappointing disc considering the names involved.

RUBY BRAFF OCTET — It Don't Mean A Thing; These Foolish Things; Oh, Lady Be Good. **BOBBY HENDERSON**—Jitterbug Waltz; Keepin' Out Of Mischief Now; Blues For Louis. Honeysuckle Rose. **(Columbia Clef 33CX 10104.)** 8/3 5d.

Braff shows his quality in those "live" recordings, blowing with taste, tone and a flow of ideas. His announcing, too, is good. Henderson has tempo trouble in his piano solo stint.

DIZZY GILLESPIE ORCHESTRA — Dizzi's Blues; School Days; Doodlin'; Manteca Theme; I Remember Clifford; Cool Breeze. **(Columbia Clef 33CX 10105.)** 8/3 5d.

Dizz, seemingly more intent on amusing the crowd than getting good music, doesn't appear to have bothered much about what his rather rough and ready band was up to—except in one track, the ballad in memory of the late Clifford Brown. This shows that the orchestra can give a really musicianly performance.

"NEW SENSATIONS IN JAZZ"—LARRY CLINTON ORCHESTRA: Rulers In Blue **ANDY KIRK CLOUDS OF JOY:** Boogie Woogie Cocktail. **TITO PUENTE ORCHESTRA:** Tipy-Not Obenqua **SHORTY ROGERS GIANTS:** I've Got Five Dollars; Theo Swell. **SAUTER - FINEGAN ORCHESTRA:** Avalon. **HAL McKUSICK GROUP:** Tommy Hawk. **DAVE PELL OCTET:** Across The Alley From The Alamo. **GEORGE RUSSELL SMALLTET:** Knights Of The Steamtable. **TONY SCOTT QUARTET:** Deep Purple. **JACK WEBB—PETE KELLY'S BIG 7:** They Can't Take That Away From Me. **BARBARA CARROLL TRIO:** The Girl Friend. **PETE JOLLY TRIO:** Whistle While You Work. **PHINEAS NEWBORN, Jnr., QUINTET:** Chelsea. **RED NORVO QUINTET:** Punkin Head. **BUD POWELL TRIO:** I Cover The Waterfront. **(RCA RD27051.)**

Not all of this is anything like as new as its title may suggest, nor could all the items be classed among the artists' best. But as a lucky-dip omnibus package with nothing for all, but something for each, it at least has the advantage of being the most generous quantity of tracks yet put on to one LP.

KID ORY'S CREOLE JAZZ BAND ("The Legendary Kid") — Mahogany Hall Stomp; Sugar Blues; At A Georgia Camp Meeting; Snag It; There'll Be Some Changes Made; At The Jazz Band Ball; Wang Wang Blues; By And By; Make Me A Pallet On The Floor; Shine. **(Good Time Jazz LAG12084.)**

Nearing 70 when these were made, Ory demonstrated that he could still turn in a job of tailgate playing in the original New Orleans style. Alvin Alcorn and Phil Gomez completed the front line. Tunes are old and the performances are warm and swingy.

JACK PARNELL ORCHESTRA ("Trip To Mars")—The Hawk Talks; Sure Thing; Carioca; April In Paris; Cockentail; Catherine Wheel; Trip To Mars; Summertime; The Champ; Skin Deep. **Parlophone PMD1053.)**

Reissues of Parnell records made from 1953 onwards, but as British big band jazz goes many of them still sound good today.

ART PEPPER ("Art Pepper Meets The Rhythm Section")—You'd Be So Nice To Come Home To; Red Pepper Blues; Interlude; Waltz Me Blues; Stuck Life; Jazz Me Blues; Tin Tin Deo; Star Eyes; Bird's Works. **(Contemporary LAC12000.)** 22/3 5d.

Many familiar West Coast sidemen turn up once again in the large band and small groups responsible for these tracks. Altoist Herb Geller and bassist Red Mitchell stand out. Shorty Rogers's trumpet pays too much tribute to composer Richard Rodgers and not enough to Shorty.

ELLIOT LAWRENCE BAND ("Swinging At The Steel Pier") — It's Delia; Alone Together; Maybe; Good Wood; Walkin' My Baby Back Home; Hand Made; Blues Alley; Between The Devil And The Deep Blue Sea; Dance; Tenderly; Snapped Cap; Molen's Swing. **(Vogue LAE 12071.)**

"SPANISH AFFAIR" (Music From The Film Soundtrack) — **CARMEN SEVILLA:** The Flaming Rose. Orchestra conducted by **DANIEL AMFITHEATROP;** E. Prado; Paseo; Flamenca; Madrid By Night; The Stallion And The Bull; Sardana; Costa Brava; Campo Gitano; Tosca De Mar; Bolerero Pursuit; The Bridge At Toledo. **(London HAD2078.)**

LES STRAND ("At The Baldwin Organ") — I Hear Music; Fools Rush In; My Funny Valentine; Isn't It Romantic?; I Cover The Waterfront; How Long Has This Been Going On; Fine And Dandy; Willow, Weep For Me; Bidin' My Time; Yesterdays; Dancing On The Ceiling; Fascinating Rhythm. **(Vogue VA160121.)**

VERNON GIRLS—The Song Is You; Rain On The Roof; I've Told Every Little Star; Over The Rainbow; Come Dance With Me; We'll Gather Lilacs; Song For Your Supper; Lonely Ballerina; The Cuckoo In The Clock; The Boy Next Door; Dancing On The Ceiling; Song Of Songs. **(Parlophone PMC1052.)**

WOODY GUTHERIE ("More Songs") — Columbus Stockade; Johnny Hard; Foggy Mountain Top; Hurry Me Beneath The Willow; Ship To My Lou; Ezekiel Saw The Wheel; Take A Whiff On Me; Bad Lee Brown; The Golden Vanity; Cumberland Gap; Sourwood Mountain; Old Time Religion. **(Melodisc MLP15-106.)**

HAPPY WANDERERS ("Marching") — The Thin Red Line; Whistling Rufus; On The Quarter Deck; Colonel Bogey; Standard Of St. George; The Mad Major; Sons Of The Brave; Washington Greys; Light Of Foot, National Emblem; The Great Little Army; El Banico; Old Comrades. **(Esquire 32-044.)**

ELLIOT LAWRENCE BAND ("Swinging At The Steel Pier") — It's Delia; Alone Together; Maybe; Good Wood; Walkin' My Baby Back Home; Hand Made; Blues Alley; Between The Devil And The Deep Blue Sea; Dance; Tenderly; Snapped Cap; Molen's Swing. **(Vogue LAE 12071.)**

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"SCRAPBOOK OF BRITISH JAZZ"—FRED ELIZALDE MUSIC: Stomp Your Feet. **SPIKE HUGHES DANCE ORCHESTRA:** Doan' You Grieve. **JACK HYLTON ORCHESTRA:** Some Of These Days. **DANNY POLO SWING STARS:** Stratton Street Strut. **GEORGE CHISHOLM JIVE FIVE:** You'll Always Be Mine. **BID PHILLIPS QUINTET:** Sing Mr. Mills. **GEORGE WEBB DIXIELANDERS:** Bill's Willie. The Weeper. **JAZZ CLUB:** Davenport Blues. **GEORGE CHISHOLM JIVE EIGHT:** Broadhurst Garden Blues. **GEORGE MELLY:** Mississippi Mud. **WALLY FAWKES-SANDY BROWN QUINTET:** Petite Fleur. **KEN COLYER'S JAZZ MEN:** Dippermouth Blues. **(Decca LK4205.)**

This curious—some would say lethal—collection of local Jazz from 1927 to '56 offers a snatch of Phillipe Brun trumpet, some satisfying Chisholm and Polo, and a view of Hughes's 1932 arranging—all from the pre-war scene. Among the newer pieces are a pretty "Petite Fleur" and excellent Early Mainstream from Chis's Jive Eight.

No matter what, Prima jumps and generally enjoys himself whether singing or playing. A little less righteous than the preceding album, this nevertheless captures the band's vitality and humour.

RAMPART STREET PARADERS ("Rampart Award Winners")—Hindustan; Do You Know What It Means To Miss New Orleans?; Washington And Lee Swing; What's The Use?; Sugar; Paducah Parade; A Ghost Of A Chance; When I Grow Too Old To Dream. **(Philips BBL7194.)** 8/2 9d.

Civilised Dixieland interpretations of mostly old songs done with skill and good swing by Hollywood jazzmen like Miller, Matlock, Rushton and Wrightsman.

SHORTY ROGERS AND HIS GIANTS ("Shorty Rogers Plays Richard Rodgers")—I've Got Five Dollars; Ten Cents A Dance; Mountain Greenery; A Ship Without A Sail; Mimi; It's Got To Be Love; I Could Write A Book; Isn't It Romantic?; On A Desert Island With Thee; Thou Swell. **(RCA RD27018.)** 15/2 5d.

Many familiar West Coast sidemen turn up once again in the large band and small groups responsible for these tracks. Altoist Herb Geller and bassist Red Mitchell stand out. Shorty Rogers's trumpet pays too much tribute to composer Richard Rodgers and not enough to Shorty.

SONNY ROLLINS QUARTET ("Worktime")—There's No Business Like Show Business; Paradox; Raincheck; There Are Such Things; It's All Right With Me. **(Esquire 32-035.)**

Violent, hard-toned tenor playing from the mercurial Sonny Rollins and great drumming by Max Roach.

HOWARD RUMSEY'S LIGHTHOUSE ALL-STARS ("Music For Worktime")—Jazz Me Blues; Theme Lovey; Taxi War Dance; Octavia; Bubbles Got A Date; Fugue Mood; Ballad; Latin For Lovers; Topsy. **(Contemporary LAC12066.)**

For this studio recreation of a typical session at Howard Rumsey's Lighthouse, the six All-Stars included tenorists Bob Cooper, trumpet Conte Candoli, trombonist Frank Rosolino and pianist Sonny Clark. Though not all always at their best, these soloists keep up a fair standard in helping to make this a spirited presentation.

Using angular phrases and an incisive tone, the best white altoist in modern Jazz turns in a typically polished set of performances. Philly Joe Jones drums superbly.

BILL PERKINS'S OCTET ("On Stage")—Swing Of The Islands; A Hundred Years From Today; Zing Zang; Let Me See; For Dancers Only; Just A Child; As They Reveled; When You're Smiling. **(Vogue LAE12078.)** 1/4 9d.

Bill Perkins's dry-toned, strictly disciplined tenor playing sounds just a wee bit inhibited. Altoist Bud Shank and trombonist Carl Fontana are the best soloists.

LOUIS PRIMA ("The Wildest Show At Tahoe")—On The Sunnyside Of The Street; Exactly Like You; Foggy Day; How High The Moon?; Angelina; Zooma Zooma; Don't Worry 'Bout Me; I'm In The Mood For Love; Come Back To Sorrento; I Gotta Right To Sing The Blues; Robin Hood; Dear Old Babe. **(Capitol T908.)**

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SONNY ROLLINS QUARTET ("Worktime")—There's No Business Like Show Business; Paradox; Raincheck; There Are Such Things; It's All Right With Me. **(Esquire 32-035.)**

Violent, hard-toned tenor playing from the mercurial Sonny Rollins and great drumming by Max Roach.

HOWARD RUMSEY'S LIGHTHOUSE ALL-STARS ("Music For Worktime")—Jazz Me Blues; Theme Lovey; Taxi War Dance; Octavia; Bubbles Got A Date; Fugue Mood; Ballad; Latin For Lovers; Topsy. **(Contemporary LAC12066.)**

For this studio recreation of a typical session at Howard Rumsey's Lighthouse, the six All-Stars included tenorists Bob Cooper, trumpet Conte Candoli, trombonist Frank Rosolino and pianist Sonny Clark. Though not all always at their best, these soloists keep up a fair standard in helping to make this a spirited presentation.

"SPEAK LOW"—RONNIE SCOTT QUINTET: Speak Low; I'll Take Romance. **VICTOR FELDMAN MODERN JAZZ QUARTET:** Dudis Goat; Easy To Love; Time Will Tell. **JIMMY DEUCHAR ENSEMBLE:** How Long Has This Been Going On?; Bass House; Treble Gold. **TUBBY HAYES-RONNIE SCOTT JAZZ COURIERS** On A Misty Night. **VICTOR FELDMAN SEPTET:** I When? **DON RENDELL:** New Orleans. **(Tempo TAP17.)**

Eleven previously issued Tempo recordings resorted into a representative album of modern-style Jazz as played by top flight British musicians during the years 1955, 1956 and 1957.

"TROMBONES"—Lo-Fi: Wanting You; Don't Blame Me; Crazy-Jack; You'll Do. **(London LTZ-C16088.)** 1/2 5d.

Three of the Count's sidemen —Henry Coker, Bill Hughes and Benny Powell—are joined by Jimmy Cleveland. The result is an intriguing mixture of slip-horn styles, with Frank Wess's flute adding a graceful touch.

"VISIT TO JAZZLAND" (No. 4.)—HIFF HOLE LITTLE MIERS: Shim-Me-Sha-Wabble. **PAUL MARES FRIARS SOCIETY ORCHESTRA:** Nagasaki. **BARNEY BIGARD ORCHESTRA:** Stompy Jones. **CHU BERRY STOMPY STEVEDORES:** Limehouse Blues. **LOUIS ARMSTRONG ALL-STARS:** Hesitating Blues. **TURK MURPHY JAZZ BAND:** Sunset Café Stomp. **LOU TERRY TRIO:** Pete. **PETE RUGOLO ORCHESTRA:** Rugolo Meets Shearing. **(Philips BBR8108.)**

Another eight-band Philips collection, this time ranging from 1928 Teschemacher to Rugolo's Progressive Jazz. The All-Stars' "Hesitating," Bigard's "Stompy" and Chu's "Limehouse" stand out.

VOCAL GROUPS

BLUE STARS ("Meet The Blue Stars")—Stardust; Small Talk; Red Sails In The Sunset; Promises And Lies; You're Rockin' The Boat; I'll Know; Pogue For Tin Horns; More (I Cannot Wish You); The Clock; Established. **(Philips BBL7223.)**

Uneventful group singing of Frank Loesser compositions.

HAPPY HARTS ("Banjo On My Knee")—Here Comes The Showboat; Down Yonder; I'm Nobody's Baby; In The Evenin' By The Moonlight; Oh, Dem Golden Slippers; My Sweetheart's The Man In The Moon; Idle Gossip; Sweet As Apple Cider; You're Not The Only Peoble On The Beach; Waltz Me Around Again, Willie; Sweet Rosie O'Grady; Daisy Bell; I've Been Working On The Railroad; Bill Bailey, Won't You Please Come Home?; Put On Your Old Grey Bonnet; Waiting For The Robert E. Lee; Strike Up The Band, Here Come A Sailor Stars And Stripes Forever; When You Were Sweet Sixteen; Mary's A Grand Old Name; By The Light Of The Silvery Moon; Just One Girl; Bonnet Bells Keep Ringing In The Daisy; I Want A Girl (Just Like The Girl Who Married Dear Old Dad); Wait Till The Sun Shines, Nellie. **(London HAR2068.)**

Here's a happy assemblage of show-boat tunes done by a "Singing Banjo" band. Okay if you like banjos and minstrel singers.

HONEY DREAMERS ("Honey Dreamers Sing Gershwin")—Things Are Looking Up; But Not For Me; Mine; Summertime; Little Jazz Bird; My One And Only; Please Do It Again; I Was Doing All Right; Oh, Lady Be Good; A Foggy Day; How Long Has This Been Going On; I'll Build A Stairway To Paradise **(Vogue VA160138.)**

This three-man and two-girl vocal combo performs Gershwin's music with a great deal of originality and precision, using instrumental effects and phrasing like sax and brass sections.

McGUIRE SISTERS ("Teenage Party")—Please, Don't Do That To Me; Rhythm 'N' Blues; The Golden Rule Of Love; Goodnight My Love, Pleasant Dreams; Everybody Loves My Baby; Be Good To Me; Rock Bottom; Drownin' In Memories; Lullaby Of Birdland; My Baby's Got Such Lovin' Ways; Beginning To Miss You; All I Do Is Dream Of You. **(Coral LVA9072.)** 8/2 3d.

The "Sugartime" McGuires offer a selection of coy interpretations for the younger element.

PLATTERS ("The Flying Platters")—You Are Too Beautiful; Heaven Must Be Missing An Angel; Harbour Lights; Red Sails In The Sunset; Only You; Sunny; Greensleeves; At The Darktown Strutters' Ball; La Mer; Button Up Your Overcoat; Oklahoma; There's A Small Hotel; Babes In The Woods; All The Things You Are; Hello, Ma Baby; A Foggy Day; After The Ball; Jazz Me Blues; Wine, Women And Song; Artist's Life; Wiener Blut; September Song; Mary Ann; Ballad Of The Jack. **(Fontana TFR6001.)**

Dance music with a very dated sound.

BILLY VAUGHN AND HIS ORCHESTRA ("Instrumental Souvenirs")—Coconut Grove; Peg O' My Heart; San Antonio Rose; To Each His Own; Pinetop's Boogie Woogie; September Song; Till I Waltz Again With You; Slow Coach; The Perfect Bond; Josephine; Heartaches; Laura; I'm Looking Over A Four Leaf Clover; Bleep. **(London HAD2072.)**

Average big band dance music. The Boogie follows the old Dorsey disc.

"SOMETHIN' SMITH AND THE REDHEADS — Put The Blame On Mame")—Seven Years With The Wrong Woman; Lies; My Melancholy Baby; Bill Bailey, Won't You Please Come Home? Put The Blame On Mame; Cruising Down The River; Way Down Yonder In New Orleans; You Can't Be True, Dear; You Always Hurt The One You Love; How's You're Nobody 'Til Somebody Loves You; Mandy. **(Fontana TFR6005.)**

Humour, romance and a beat put over by an extrovert vocal trio. Has an infectious bounce throughout.

ALSO RECEIVED

AXIDENTALS ("Hello, We're The Axidentals") — I Lead A Charmed Life; Jane Is Bustin' Out All Over; You And The Night And The Music; I Can't Give You Anything But Love; Hello, Rock-A-Bye Your Baby With A Dixie Melody; I Can't Believe That You're In Love With Me; Quiet Whirl; Look For The Silver Lining; Love Is Sweeping The Country; For Me And My Gal; What A Difference A Day Made; Hey, Ma, I'm In Love. **(HMV CLP1101.)**

RUBY BRAFF and ELLIS LARKINS ("Two Part Inventions in Jazz, Vol. II")—Blues For Ellis; A Only Called Heaven; What Is There To Say?; Sailboat In The Moonlight; When A Woman Loves A Man; You Are Too Beautiful; Skylark. **(Vanguard PPT12073.)**

MAL FITCH.—When I Fall In Love; When Did You Leave Heaven? Everytime We Say Goodbye; Lovelier Than Ever; Time After Time; I've Never Been In Love Before; The More I See You; My Blue Heaven; There Will Never Be Another You; More I Cannot Wish You; Lucky To Be Me; The Face On Me. **(EmArcy EAL1272.)**

VERNON GIRLS—The Song Is You; Rain On The Roof; I've Told Every Little Star; Over The Rainbow; Come Dance With Me; We'll Gather Lilacs; Song For Your Supper; Lonely Ballerina; The Cuckoo In The Clock; The Boy Next Door; Dancing On The Ceiling; Song Of Songs. **(Parlophone PMC1052.)**

WOODY GUTHERIE ("More Songs") — Columbus Stockade; Johnny Hard; Foggy Mountain Top; Hurry Me Beneath The Willow; Ship To My Lou; Ezekiel Saw The Wheel; Take A Whiff On Me; Bad Lee Brown; The Golden Vanity; Cumberland Gap; Sourwood Mountain; Old Time Religion. **(Melodisc MLP15-106.)**

HAPPY WANDERERS ("Marching") — The Thin Red Line; Whistling Rufus; On The Quarter Deck; Colonel Bogey; Standard Of St. George; The Mad Major; Sons Of The Brave; Washington Greys; Light Of Foot, National Emblem; The Great

CALYPSO

BEN AND HIS ORCHESTRA ("Calypso") — Day-o; Marianne; Cindy; Paille; Tjader Holiday; C'Etait Hier; Mathilder; Rum And Coca Cola; What Is This Generation Coming To?; Hold 'Em, Joe; Calypso 6/8. **(Fontana PDL5041.)**

Calypsos get a gentle band treatment here. Too smooth for fans of the real thing.

"CARIBBEAN CALYPSONG"—VINCENT MARTIN BAHAMIANS; Island Woman; Hold 'Em, Joe; Goombay Jamboree; Delilah's Gone; Lisa. **GEORGE MOXEY:** Cha Cha Cha Conch Salad. **BIG EDDIE:** Bain't Calypso. **COUNT DESIRDE ORCHESTRA:** Sole; Curse Rouge; Chaucounne. **JOHN CHIPMAN ORCHESTRA:** Chippy Cha Cha Cha. **(Vox VX1108.)**

An infectious collection of genuine West Indian calypso.

NINA AND FREDERIK — Man Smart, Woman Smarter; Melodie d'Amour; Limbo, Come Back, Liza, Hold 'Im Joe; Jamaica Farewell; Happy Days; Day-o; Mang; Vendor; Chaucounne. **(Nixa NPT19093.)**

Pseudo-Calypsos from two unusual-voiced Europeans. Good cabaret act.

POPS — INSTRUMENTAL

from page ii

Call; By The Waters Of Minnetonka; Ramona; Red River Valley; Sweethearts On The Alamo; Tumbling Tumbleweeds; Missouri Waltz; The Trail Of The Lonesome Pine; Old Folks At Home; Old Hills; The Pale Hands I Loved; The Last Round-Up. **(Decca LK4286.)**

A string-laden orchestra irons out all wrinkles in a set of old melodies. Nothing to jar the ear here.

STARS OF HAWAII ORCHESTRA ("Hawaiian Guitar") — Here Ends The Rainbow; Little Brown Gal; Pua Mana; Moku Kia Kai; Lahaina; Hapahouestle Hula; Hawaiian Guitar; Pagan Love Song; Ku Ipo Ika Hee Pue One; Mauna Kea; The Luau Song; The Moon Of Manakoora; Analani; Queen's Hula. **(RCA RD27029.)**

You like Hawaiian guitars? Then swing and away to this balmy South Sea selection.

TED HEATH AND HIS MUSIC ("The Fabulous Dorseys")—Opus 1; I'll Never Smile Again; Amapola; Melody In F; Oodles Of Noodles; Well, Git It; Song Of The Islands; Green Eyes; Quiet Please; Maria; Liebestraum. **(Decca LK4284.)**

A fine musical memento of two brothers who left an indelible imprint on the Jazz and pop music scene.

TED HEATH MUSIC ("All Time Top Twelve")—Begin The Beguine; April In Paris; 'S Wonderful; Tenderly; Autumn Leaves; Somebody Loves Me; September Song; Stardust; Tea For Two; On The Sunny Side Of The Street; I've Got The World On A String; My Blue Heaven. **(Decca LK4303.)**

"Billboard" magazine's "All Time Top Twelve" impeccably played by the Heath men. Johnny Keating did the arranging.

SKITCH HENDERSON ORCHESTRA ("Sketches By Skitch")—Soon; All Through The Night; All The Things You Are; Farewell Amanda; Impossible; Simplice; In A Sentimental Mood; As Long As I Live; Fast Of The Sun; Dancing On The Ceiling; Mood Indigo; If I Live Again. **(RCA RD27018.)**

The "Sketches" are overdrawn. Skitch plays some interesting piano, but his arrangements meander in infuriating manner.

GORDON JENKINS ORCHESTRA ("Stolen Hours") — Sophisticated Lady; In The Heat Of The Day; Stolen Hours; Let's Fall In Love; I Could Be With You; I Live Alone; Moonlight On The Ganges; The Thrill Is Gone; Brush Those Tears From Your Eyes; Good-bye. **(Capitol T884.)** 29/3 5d.

Gordon Jenkins employs nine french horns for some lethargic stylings of evergreens. Best tracks: "If I Could Be With You" "The Thrill Is Gone" and "Goodbye"—Benny Goodman's signing-off number.

RICHARD JONES CONDUCTING STRINGS OF THE PITTSBURGH SYMPHONY ORCHESTRA — Here In My Arms; We Kiss In A Shadow; Wall Street Rhythm; Lullaby Of Broadway; If You Are But A Dream; Day In, Day Out; In The Blue Of The Evening; In A Sentimental Mood; May I Suggest; Autumn Leaves; There's No Tomorrow. **(Vogue LAE12080.)**

A well-played but somewhat dully arranged selection of familiar melodies.

ERIC JUPP AND HIS ORCHESTRA ("Music For Sweethearts")—Let Me Call You Sweetheart; How Deep Is The Ocean?; The Very Thought Of You; 'Deed I Do; The Kiss In Your Eyes; If You Were The Only Girl In The World; Moonglow; It's Magic; Love Walked In; If I Had A Talking Picture Of You; You Are My Heart's Delight; I Love You Truly. **(Columbia 33SX 1071.)**

Lush arrangements of some evergreens with a nice beat treatment of "Deed I Do."

ANDRE KOSTELANETZ AND HIS ORCHESTRA ("The Lure Of Spain")—España Cani; The Lady And The People; I Wish I Didn't Love You So; What Are You Doing New Year's Eve?; Guys And Dolls; Sit Down You're Rockin' The Boat; I'll Know; Pogue For Tin Horns; More (I Cannot Wish You); The Clock; Established. **(Philips BBL7223.)**

Uneventful group singing of Frank Loesser compositions.

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All these LPs are available from your local record dealer
SEE PAGE 13

Melody Maker
APRIL 12, 1958 World's Largest Sale EVERY FRIDAY 6d.

Satchmo the Great
See Centre Pages

Sarah Vaughan flies in



BUS STRIKE HITS JATP

THE threat of the London bus strike—due to start at midnight on May 5—has caused a last-minute switch to the sell-out Jazz At The Philharmonic tour.

Faced with the prospect of nearly 7,000 fans being stranded after the two concerts at Hammersmith's Gaumont on Wednesday, May 7, agent Harold Davison has switched both shows.

They will now take place out of Town at the City Hall, Newcastle.

Says Davison: "Fans have been clamouring for JATP tickets ever since the tour was announced. I just couldn't take the chance on out-of-Town visitors being stranded after the performances.

"But they won't be disappointed. We are putting on

Back Page, Col. 4

SARAH VAUGHAN flies into London today (Friday) for her concert tour.

For her opening shows at the **Odeon, Leicester Square,** tomorrow and Sunday, she will be backed by the Ted Heath Band. For the rest of the tour she will be billed with the Tony Kinsey Quintet and the Jazz Couriers.

COLYER TO TOUR U.S WITH GEORGE LEWIS

TRUMPET-LEADER KEN COLYER leaves London Airport tomorrow (Saturday) for a 20-concert solo tour of America with the George Lewis Band. Lewis played 12 British concerts with the Colyer Jazzmen a year ago, and Manchester impresario Paddy McKiernan is planning to bring him back in September for a further eight shows.

If plans are finalised, Lewis would be accompanied to Britain by the Rev. Alvin Kershaw—the Episcopalian Minister who won the 64,000 dollar question on Jazz in a US TV show. They would be presented with Colyer in concerts illustrating the history of New Orleans Jazz.

College tour

Colyer, the Lewis Band and the Rev. Kershaw will be giving similar concerts on the current American tour. All the concerts will be at American colleges, including three in New York and two in Boston. The tour opens after rehearsals at Providence, Rhode Island, on Tuesday.

Colyer was to have made the American trip last year but it was postponed because of Lewis's poor health.

Barber + Blues on BBC-TV

FOUR broadcasts and a TV show have been fixed for American blues singers Big Joe Terry and Brownie McGhee during their tour with the Chris Barber Band.

They will be heard in Barber's BBC Light Programme "Bandbox" series on April 28, May 5, 12 and 26—the last three being pre-recorded. On April 24 they will be featured with the Barber Band and Ottilie Patterson in BBC-TV's "Jazz Session."

Terry and McGhee kick off their concert tour at Birmingham Town Hall on April 24.

LAURIE LONDON NO. 2 IN U.S

LAURIE LONDON—whose "He's Got The Whole World In His Hands" this week zoomed to second place in the U.S. Top Twenty—may return from his Stateside trip with a Hollywood film contract.

He flies to New York on Sunday for TV appearances and to pick up a gold disc for the million-plus sales figure of the record.

The 14-year-old rockin' schoolboy will be watched by RKO film executives on Ed Sullivan's TV show this Sunday. If they are impressed with his showing, Laurie will be whisked off to Hollywood for camera tests.

His Irish tour in May will take in Dublin (May 23), Cork (24th), Londonderry (25th) and Omagh (26th).

Heath-Ellington exchange talks

The Duke Ellington and Ted Heath bands are almost certain to make three-week exchange tours of Britain and America in October.

London agent Harold Davison will discuss the deal with U.S. impresario Norman Granz, who was scheduled to arrive in London yesterday (Thursday).

Oscar for Frankie

FRANKIE VAUGHAN was presented with the Silver Heart Award as "Show Business Personality of 1957" by the Variety Club of Great Britain at luncheon at the Savoy Hotel on Tuesday.

The presentation was made by Janet Blair, American star of "Bells Are Ringing" at the Coliseum, London.

Shortly after the celebration, Frankie left for a short holiday with his family in Leeds.

THE STAR PARADE

EACH week the "Melody Maker" introduces you to stars of the pop and jazz worlds. In this issue are included:

JUDY GARLAND Page 3
PAT BOONE Page 6
LIBERACE Page 6
JUNE CHRISTY Page 7
MARVIN RAINWATER Page 7

HILLTOPPERS ARE BILLTOPPERS



The Hilltoppers—the American vocal group—kicked off its second British tour on Monday at Newcastle. The group—Eddie Crance, Don McGuire, Jimmy Sacca and Seymour Spiegelman—is pictured (above) rehearsing for the opening concert. After a ten-week stay here, the group may tour Scandinavia. See review on p. 6

JUDY GARLAND OUT ON BAIL

From REN GREVATT

NEW YORK, Wednesday—Judy Garland's tale of woe mounted to snowball proportions here this week. Following a complete breakdown of her $25,000 a week three-week engagement at Ben Maksik's Town and Country in Brooklyn, Miss Garland was arrested by New York State tax officials for delinquency in the payment of income taxes on money paid her for her record-breaking appearance at the Palace Theatre in 1951-52. State officials claimed the sum owed was in excess of $8,000.

Following her failure to appear in court at the time summoned, officers called on her at her Manhattan hotel and escorted her to Queens Court.

In order to assure her appearance later for a hearing, bail of $10,000 was set. When it developed that it was impossible to come up with the sum because of the closing of banks for the Good Friday holiday, court officials attached most of Miss Garland's most expensive jewellery and six of her costumes used in her ill-fated Brooklyn night-club appearance.

LAST POST

NEW YORK, Wednesday.—Ex-Ellington trumpet star Cootie Williams played a requiem for W. C. Handy at the funeral of "The Father Of The Blues" in Harlem last Wednesday.

Over 150,000 queued to watch the 40-car funeral procession leave the Abyssinian Baptist Church for the Woodlawn Cemetery in the Bronx.

Led by the Prince Hal Masonic Temple Band, the procession of mourners and pall-bearers included Cab Calloway, author-poet Langston Hughes, bandleader Noble Sissle and Count Basie, composers Oscar Hammerstein II, Otto Harbach, Spencer Williams and Clarence Williams, Manhattan Boro President Hulan Jack and jazz critic John Hammond.

★

Handy died on March 28—just 10 days before he was to have flown to St. Louis, Missouri, for the world premiere of "The Saint Louis Blues," the film depicting his life.

The picture opens on Friday (April 11) at Loew's State in New York.

A memorial Jazz concert paying tribute to W. C. Handy is being planned for April 20. Part of the proceeds will be given to the W. C. Handy Foundation Fund for the Blind. George Lewis's group has been asked up from New Orleans to take part in the concert, which will be held at the Central Plaza in New York.

FOOTNOTE: A tragic event following Handy's death occurred in the small town of Hecoto, California, when an 11-year-old Mexican boy who had idolised the composer committed suicide.

CHRIS CONNOR

British trek?

A PROMINENT Atlantic Records artist considering a British trek is jazz thrush Chris Connor.

Negotiations are reportedly underway for Miss Connor to make a series of night club appearances in Britain and the Continent in May and June.

JO STAFFORD

Cocktails for two

COLUMBIA Records tossed a pleasant party at the Waldorf this week for two pleasant Hollywood-based folks —Jo Stafford and Paul Weston.

The husband and wife pair in the past have accounted for some wonderful work on Columbia LPs and, years before, both were closely associated with the early-forties Tommy Dorsey band—Weston as arranger and Jo Stafford as vocalist and member of the Pied Pipers.

The label took this occasion to announce the newest Stafford-Weston album.

AL HIBBLER

New version

AL HIBBLER has cut a brand new release of "Honeysuckle Rose," to be released in Britain during his stay there. The disc was released here by Decca this week.

THE Besson CRAFTSMEN-BUILT Clarinets



are praised by MONTY LEVY

Celebrated clarinet virtuoso

Monty Levy, ex-Squadronaires and Skyrockets player, uses a Besson Clarinet, and finds it perfect for the exacting work he is called upon to perform. He says: "The instrument is a joy to play, the action of the keywork is magnificent, and the tone is all you could wish for. I find it ideal in every way."

And so with every Besson clarinet, for the superior workmanship and carefully selected materials make them today's greatest Clarinet value. Below are some examples of the Besson range. Your dealer will tell you more about them.

	Cash	Deposit
Model 628 "EMBASSY," Boehm system	£23.1.9	£4.17.9
Model 629 "WESTMINSTER," Boehm system	£26. 9.0	£5. 8.0
Model 631 "STRATFORD," Boehm system	£33.12.0	£7.12.0
Model 628 "EMBASSY" OUTFIT, including fitted case (4 compartments), cleaner and 3 reeds	£26. 1.5	£6. 1.5

To Besson & Co. Ltd., 15 West Street, London, W.C.2
Please send full details of Besson Clarinets and particulars of Easy Payments Scheme.
NAME.....
ADDRESS.....
M.M. 124

Benny Goodman sets his band

From LEONARD FEATHER

NEW YORK, Wednesday.—Personnel for the Benny Goodman band which will tour Europe and appear at the Brussels Fair has been set. Goodman will have responsibility for the clarinet section in a band that is composed of Nick Caiazza, Phil Woods, Zoot Sims, Seldon Powell and Gene Allen (saxes); Frank Rehak, Rex Peer and Sy Berger (trmbs.); Emmet Berry, Johnny Frosk and Johnny Hodges (not to be confused with the alto player) (tpts.); Hank Jones (pno.); Billy Bauer (gtr.); Arvell Shaw (bass); Roy Burns (drs.). Vocalists are Ethel Ennis and Jimmy Rushing.

Their first engagement is in Stockholm on May 5, after which they tour Europe and close in Hanover on May 23. From May 25 to the 31st, they appear at the Brussels Fair.

'MY FAIR LADY' WRITER ARRIVES

ALAN J. LERNER, writer of the book and lyrics of "My Fair Lady," is back in Britain prior to the opening of the show at Drury Lane on April 30.

His composer partner, Frederick Loewe, may not be able to get here by production date owing to ill-health.

In addition to "My Fair Lady" they have together written "Paint Your Wagon" and "Brigadoon"—which produced the Hit Parade topper "It's Almost Like Being In Love."

Musicians decide to halt strike

The threatened strike of musicians at the Corporation-sponsored City Hall and Sophia Gardens Pavilion, Cardiff, was averted on Saturday.

The two bands installed by Eddie Graves had given strike notice because of the Corporation's announcement that the bands were to be reduced from 12- to eight-piece.

Both bands agreed to fulfil Saturday's bookings and to meet the Corporation and the Ministry of Labour to discuss the dispute.

'STEAMBOAT STOMP' ON THE MERSEY

Kenny Baker and Dill Jones head the "steamboat stomp" organised by the Lancashire Society of Jazz Music aboard the Royal Iris" on April 25.

Also aboard will be the Paul Beatty Skiffle Group, the Saints Jazz Band and the Eric Batty Jazz Aces.

JIMMY GIUFFRE

In Bohemia

THE Jimmy Giuffre Trio with Giuffre on clarinet and saxophones; Jim Hall, guitar; and Bob Brookmeyer, trombone, is currently at Cafe Bohemia in Greenwich Village. On April 9, the group opens in a Broadway revue presented by Frank Nichols, who is their manager.

Popular comedian Mort Sahl is to appear in the revue, called "The Next President." It will feature folk music and humour with television lighting and techniques applied to the stage.

TOM BROWN

Jazz pioneer

PIONEER jazz trombonist Tom Brown died on March 25, in New Orleans, of pneumonia. He was 60 years old. He was credited with introducing Dixieland music to New Orleans, claimed authorship of "Tiger Rag," and said the term "jazz music" was first applied to his band in Chicago in 1915.

DATES WITH THE STARS

Johnnie Ray tour

(Week commencing April 13.)

Billie ANTHONY
Week: Lonnie DONEGAN tour
Carl BARRITEAU
Week: Empire, Newcastle
BEVERLEY Sisters
Week: Gaumont, Preston
Eddie CALVERT
Week: Empire, Sheffield
Alma COGAN
Week: Hippodrome, Manchester
Peter CRAWFORD Trio
Week: Empire, Liverpool
Terry DENE
Week: Empire, Nottingham
Lonnie DONEGAN
Monday: Granada, Kettering
Tuesday: Granada, Grantham
Wednesday: Granada, Bedford
Thursday: Granada, Aylesbury
Friday: Granada, Maidstone
Saturday: Adelphi, Slough
Johnny DUNCAN
Week: Hippodrome, Bristol
Charlie GRADIE
Sunday: Regal, Hull
Week: Hippodrome, Birmingham
Russ HAMILTON
Week: Empire, Newcastle
Wee Willie HARRIS
Week: Empire, Edinburgh
Fraser HAYES Four
Week: Empire, Glasgow
HILLTOPPERS
Week: Empire, Leeds
Les HOBEAUX
Week: Empire, Edinburgh
Edmund HOCKRIDGE
Week: Regal, Gloucester
Michael HOLLIDAY
Week: Empire, Liverpool
Audrey JEANS
Week: New Theatre, Cardiff
KING Brothers
Week: New Theatre, Cardiff
KORDITES
Week: Empire, Newcastle
LIBERACE
Season: Palladium, W.
MOST Brothers
Week: Empire, Edinburgh
Johnnie RAY
Sunday: Empire, Liverpool
Monday: City Hall, Sheffield
Tuesday: Victoria Hall, Hanley
Wednesday: Town Hall, Birmingham
Friday: City Hall, Newcastle
Saturday: Odeon, Leeds
Edna SAVAGE
Week: Opera House, Belfast
SOUTHLANDERS
Week: Hippodrome, Bristol
THREE MONARCHS
Season: Prince of Wales, W.
Sister Rosetta THARPE
Sunday (afternoon): St. George's Hall, Bradford
Sunday (evening): Town Hall, Leeds
Dickie VALENTINE
Week: Empire, Sunderland
Sarah VAUGHAN
Sunday: Odeon, Leicester Square
Monday: Capitol, Cardiff
Tuesday: Gaumont, Bournemouth
Thursday: Odeon, Birmingham
Friday: Granada, Woolwich
Saturday: City Hall, Sheffield
Hedley WARD Trio
Week: Hippodrome, Manchester
Marty WILDE
Week: Opera House, Belfast
YANA
Week: Regal, Gloucester

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NEWSBOX . . . by JERRY DAWSON

SHOW BAND TO OPEN NEW TV STUDIOS

CYRIL STAPLETON'S Show Band Parade" TV programme has been chosen to mark the official opening of the newly equipped BBC-TV Birmingham studios on April 25.

This will be the first time that the Show Band has televised from outside London.

Guest stars will be Laurie London, the King Brothers and Barbara Lyon.

* * *

PAIGNTON.—After years of light orchestral concerts, pop stars will be featured every Sunday at the Summer Pavilion this summer. Already booked are Janie Marden (June 8), Barbara Lyon (22nd) and Shirley Abicair (July 6).

* * *

BRIGHTON.—Proud fathers: Pianist-arranger Dick Chisholm and dentist-trombonist Mike Collier.

* * *

BOURNEMOUTH. — Trumpet change in the Royal Ballroom's Haydn Powell Band has brought in Hal Smith, from Maurice Smart's 400 Club in London. He replaces Bobby Holman, who has gone to Manchester. . . . The Skiffle Jamboree originally slated for April 16 has been postponed for a week. TV cameras will film the Jamboree, which is in aid of the Bournemouth Symphony Orchestra.

* * *

YORK.—Jazz organist Scotty Stuart, resident at the Buckingham, has passed his BBC audition.

* * *

SOUTHSEA.—Bands booked for the "Radio Band Night" series at the Savoy Ballroom, Southsea, include Vic Lewis (tonight, Friday). Don Rendell Sextet (18th), Don Lang (25th), Ted Heath (May 2) and Nat Temple (9th).

* * *

EASTBOURNE.—Maurice Little will be summer bandleader at the Pier Ballroom, succeeding Ronnie Hancox, who was resident for five seasons.

* * *

BIRMINGHAM.—The Golden Era Jazz Band, led by banjoist Tony Fisher, is playing on Tuesdays at the Sydenham Hotel and on Thursdays at the Old Stone Cross. . . . Playing at local clubs is the Midland Jazz Quartet—Geoff Thompson (piano-vibes), Michael Wingrove (guitar), Vernon Wingrove (bass) and Lloyd Jackson (drums). . . . The "Lunch Box" team—Jerry Allen and his Trio, Noele Gordon, David Galbraith and producer Reg Watson—is to give a concert at Stourport County Secondary School on April 28 in aid of the school's swimming pool fund.

* * *

LLANDUDNO.—Vic Hammett, now solo organist at Wembley Empire Pool, opens his sixth summer at the Pier Pavilion with a trio on May 26.

* * *

EXETER. — Trombonist John Portley, ex-Crescent City Stompers leader, has formed a traditional-mainstream group under his own name.

* * *

LEICESTER.—The Black Cats Skiffle Group appear on BBC-TV's "6.5 Special" tomorrow (Saturday).

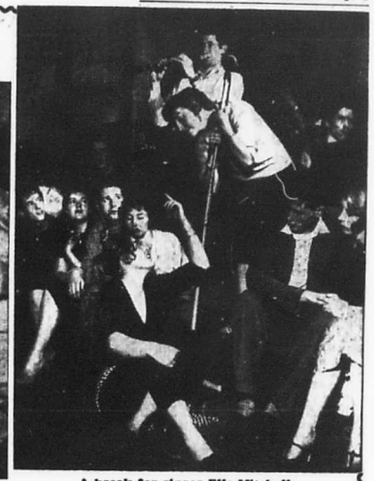
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Midnight at the Club M



4 a.m. at the Cy Laurie Club



A break for singer Ella Mitchell

THE DEATH KNELL OF SIX-FIVE?

15 COUNTRIES IN NEWPORT YOUTH BAND

FIFTEEN countries contribute to the International Youth Band which Marshall Brown is to present at this year's Newport (Rhode Island) Jazz Festival.

As already announced, BRITAIN'S Ronnie Ross will be featured on baritone sax. The remaining personnel, selected from hundreds of musicians auditioned by Marshall Brown and George Wein (Newport Jazz Festival MD) during their recent European tour, is drawn from:

DENMARK, Palle Bolvig; FRANCE, Roger Guerin; JUGOSLAVIA, Dusko Gojkovic; PORTUGAL, Jose Manuel Magalhais (tpts.); BELGIUM, Christian Kellens; CZECHOSLOVAKIA, Zdenek Pulec; GERMANY, Albert Mangelsdorff (tmbs.); AUSTRIA, Hans Salomon; SPAIN, Wladimiro Bas Fabache (altos); SWEDEN, Bernt Rosengren; POLAND, Jan Wroblewski (tnrs.); ITALY, Gilberto Cuppini (drs.); HOLLAND, Rudolf Jacobs (bass) and SWITZERLAND, George Gruntz (pno.).

This "Tower of Babel" Band flies to the States in early June for rehearsal and radio and TV dates prior to appearing at the Festival in the first week of July.

THE death-knell of "Six-Five Special" seemed to echo through half-empty theatres in Brighton at Easter.

At the 2,000-seater Dome on Saturday, under 800 turned up to see Terry Dene, Laurie London, Bill Kent and the Betty Smith Quintet.

Laurie was absent ill, but this did not affect attendances—the fact was not known until the show began.

Promoter Arthur Howes said: "Six-Five is on its way out as swiftly as it came in. I've only a couple more concerts."

Dismal story

On Sunday at the 1,800-seater Astoria, a bill headed by Jackie Dennis, Kenny Baker and Don Lang, played two performances to fewer people than would fill one house.

"It's bad it," said Miss Evelyn Taylor, of the Will Collins Office. "It's our final show."

At the Regent Cinema it was the same dismal story with the star-studded film.

"Very disappointing," said general manager Ray Taylor, "despite holidaymakers and adverse weather. A sure sign of diminished interest."

KENNY BAKER IN SUMMER LINE-UP

TRUMPET star Kenny Baker has been signed as a solo attraction for the summer season by Harold Fielding.

Opening on June 3, Kenny will tour seaside resorts for 12 weeks with "Music For The Millions."

Between these dates he will be featured for six to eight weeks in Louis Donegan's matinée show at Blackpool Palace.

During his stay in Blackpool, Kenny will guest at Midland and Northern jazz clubs.

He starts several records for Nixa next week. Accompanying him will most likely be an all-star pick-up group, including Bruce Turner, George Chisholm, Dill Jones and Phil Seamen.

Jackie Dennis to tour the world

JACKIE DENNIS, pint-size singer guaranteed £30,000 in 15 months by impresario Harold Fielding, will visit Canada, America and South Africa before the end of the year.

And film-maker Sydney Box is keen to sign him for a major musical written around his lightning success in show business. If plans are settled, the kilted phenomenon faces the cameras in September.

With his first disc, "La Dee Dah," sixth in the Top Twenty at Easter, Jackie expects an even bigger response to his second record, due out on April 18.

Export disc

He sings the likely hit side, "My Dream," on ATV's "Top Time" this Sunday. Backed with "Miss Valerie," the disc is being flown immediately to America.

Evelyn Taylor—Jackie Dennis's manager—told the MM on Wednesday that his hit recording of "La Dee Dah" has now passed the 105,000 mark.

Jackie is scheduled to enliven the Hertfordshire garden city of Letchworth at a concert on April 20.

He then starts a concert and Variety tour for Harold Fielding.

He also has a return date on BBC-TV's "Six-Five Special" on April 19.

Bop champion dies

ROME, Wednesday. — World Champion bop dancer Bruno Dossena was killed on Good Friday when his car crashed on the Venice Milan Highway. He was due to defend his world title in Lyons last Sunday.

. . . jazz clubs

LONDON Jazz fans lost a lot of sleep over Easter week-end when they had a choice of five all-night sessions.

On Friday night, MM cameraman Bill Francis visited Club M at 12.30 a.m. to find the Allan Ganley Quartet playing to a packed and wide-awake audience. Allan is pictured above left with bassist Stan Waserman.

But even jazz fans are human and at 4 a.m. Francis caught these two Cy Laurie Club members (centre) "resting" between dancing to Cy's Band.

On the right is his shot of Laurie vocalist Ella Mitchell chatting to resting dancers with, behind her, clarinettist Cy, bassist Stan Leader and pianist Ron Weatherburn.

Both sessions broke up at 7 a.m., but Saturday night saw three more midnight-to-dawn sessions—another at Club M as well as the Skiffle Cellar and the Flamingo.

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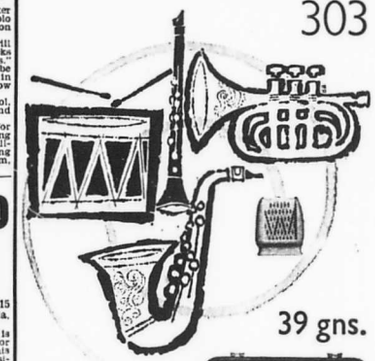
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Humphrey Lyttelton writes about . . .



The Father of the Blues

W. C. HANDY, Father of the Blues, is dead.

It is worth supposing, for a moment, the existence of a Hereafter if only to picture the meeting between Handy and his old antagonist, Jelly Roll Morton—who, we may comfortably assume, has by now carved out for himself an extravagant and ostentatious niche in Eternity.

I hope they'll patch up their quarrel.

Chain reaction

By now the issue which, in the spring of 1938, made Morton explode in injured wrath and touched off by a chain reaction the whole of the New Orleans Revival, is settled.

Nobody today would make that unwitting radio announcer's mistake of calling Handy "the originator of jazz, blonde and blues."

Nor, in using the title Father of the Blues, do we suggest that Handy created or conceived the blues as a song form.

Both men, in the rather unseemly tussle, had right on their side.

When Morton wrote in his protest to the erring radio programme: "Please don't misunderstand me. I do not claim any of the creation of the blues, although I have written many of them even before Mr. Handy had any blues published . . ." he was speaking the truth.

Unprotected

His "New Orleans Blues" and "Jelly Roll Blues" are both compositions in the 12-bar blues form which preceded Handy's "Memphis Blues."

When Handy, in his book, "Father of the Blues," indirectly refutes Morton's charge that "Handy has possibly taken advantage of some unprotected material that floats around . . ." he, too, is justified.

As he said: "A two-line snatch couldn't form a four-page composition any more than the two letters i-n could spell information."

On his own testimony, as well as on all the evidence we have about the early blues, there could be no shadow of doubt that Handy did *compose* "St Louis Blues." The idea that it was sung, in its entirety, by some itinerant blues singer and simply taken down by Handy is ludicrous.

And the same goes for all Handy's famous blues compositions. Nothing in Negro folk-music resembles the 16-bar strain in "Aunt Hagar's Children" (later given the "Blues" tag), one of the most beautiful themes in all of Handy's compositions.

And you have only to play Bessie Smith's magnificent version of "Yellow Dog Blues" to recognise that Handy's piece has a structure, a sense of development and climax which no primitive folk-blues possesses.

The fact is that neither Handy nor Morton wrote blues in the folksy sense. They both composed tunes using the 12-bar formula, and they both borrowed heavily from the style and phraseology of the blues singers.

More elaborate

Their compositions are called Blues solely for convenience—in much the same way that some orchestral pieces are called March even though they are far more elaborate and complex than simple marching music.

How far did either of them capture the spirit, the essence, of real blues in their compositions?

In this respect, I think Handy had the edge on Morton. I believe his compositions, far more than Morton's, bridged the gap between vocal and instrumental blues and helped to lay the foundation for an instrumental blues style.

Next week, I shall go into this more fully.

ROCKY ROAD TO NOWHERE!

. . . the outlook for most band singers

I REALISED I wouldn't be getting an easy passage to fame my first couple of weeks as vocalist with the Ken Moule Seven.

Ken would try to teach me to phrase at the piano, wincing if I pitched a note flat. Then he'd sit back and sigh. "Who," he asked once, "are your favourite singers?"

I gave him three well-known names in the pop song field.

Ken seemed to turn white. "You're sure you don't prefer Gracie Fields?" he said.

That was the jazzman talking. Other times he'd steer me along like a harassed father. "Now stick with us and don't get wandering off. . . ."

But when we got up to Dewsbury I started looking for the band coach at the wrong side of the car park. By the time I discovered my error the boys had roared off to the gig.

I was only 15 at the time. And, let's face it, I was so *square*. I was a nuisance, but there were plenty of people who had the patience to feel sorry for me. My tears rescued me that time. I turned up to the gig in a Daimler provided by some benefactor.



"I'm through with band vocalism," says Valerie Kleiner.

● LEAN PICKINGS

The Moule boys worked on a co-operative basis. And as they were selling one of the advanced forms of jazz, pickings were pretty lean. They had to share them with a novice like me—and I used to feel low about it.

They used to say I didn't take the work seriously enough.

Yet that was difficult because, like most musicians, they did a bit of fooling around themselves. On the coach they'd get into furious arguments about Chinese puzzles and other short-lived crazes.

Working with bands, in fact, wasn't a bit the way I'd dreamed—glamour, the spotlight and cheers. Dressing-room accommodation was usually dire—grimy wash basins and draughts.

● TOO APATHETIC

Living on a coach during a tour is not my idea of fun, particularly in winter when windows have to be sealed off with paper and disgruntled musicians crouch down into their overcoats, too apathetic even to talk their beloved jazz.

To a girl just off her mother's apron strings it came as an awful shock. I felt the loss of privacy. I wasn't accepted by the boys. They were kind in their way, but I felt that they only tolerated me. There was really nobody I could confide in when I felt miserable. Back in my lodgings I'd cry sometimes.

But this was what I'd wanted when I went in for the MELODY MAKER's Vocalist of the Year Contest back in 1954. I'd been through the heats at Butlins, was thrilled when I got the £100 award.

● SINGING LESSONS

With it went an audition for Geraldo. I just wasn't ready for that. Geraldo dealt with me gently, advised singing lessons.

I got myself a teacher, quite a good one. He used to drink a little, though, and go rambling on about the days he'd been a star. I learned plenty about that and not quite enough about vocal technique.

I managed to get a job with Gene Mayo's Band at the Astoria, Nottingham. Excellent experience.

I shall always be grateful to Ken Mackintosh's vocalist Kenny Bardell. "I like your singing a lot, Valerie," he said. That really made my day. But such compliments were rare.

I worked with Ronnie Scott's Band. More tough touring. I was impressionable. I'd meet someone I liked and hope to see him again. Then I was off, to chase the fame that didn't materialise.

If the coach got in late we might have minutes to get on the stand. I've had to go on without even washing—just had to put a good face on it with hasty make-up repairs.

Valerie Kleiner

- **The Wandsworth girl who won a "Melody Maker" singing contest at the age of fifteen and made her dream come true, tells how it turned into a nightmare.**
- **"Two years of singing with dance bands taught me that it is the road to nowhere. Now I'll make it solo—or not at all."**
- **With TV appearances behind her and more to come, Valerie Kleiner still hopes for fame.**



● "The Kirchin boys were great fun . . ."

Even so, the girls I worked with said I'd given up a good life.

"You're just not cut out for this drudgery, Valerie," they told me. When I gave too much change for a five-pound note in the rush hour I accepted their advice and left.

My parents rallied round and sent me to the Ada Foster School. There I studied acting and dancing. That got me a job as a Windmill girl. It was exacting, but I learned a lot. I stayed at the Windmill for six months.

There was more to entertainment than band touring, I decided. I had the peace of mind to think about my future. I still wanted to be a singer. But I wanted to be an artist in my own right.

I'd had plenty of varied experience, learned how to be relaxed on-stage. I'd been in the chorus line, sung in trios, done point numbers—even learned how to handle the fans.

Not the live variety this time. The big fluffy ones that the nude hides behind. I got the laughs at first because I tended to cover the wrong places. But I soon caught on.

You have to be quick on the uptake at the Windmill. One show is always rehearsing while the other is on, so you have to memorise two.

In my spare time I studied records—Ella Fitzgerald, Sinatra, Sarah Vaughan. The best I could find.

I felt that I was ready to try it alone.

Since leaving the Windmill I've done some TV dates and I seemed to have made some impression on the people that count. If things go well I may do plenty more.

I'm only 18 now, but I'm through with band vocalism.

It's the rocky road to nowhere.

● DISILLUSIONED

The Kirchin boys were great fun. There were hectic arguments on the road. Gillespie and Thelonius Monk were sacred names and if I ventured an opinion the gang would turn on me.

I was eating a fruit pie once when that happened and I let the nearest baiter have it—right in the face.

With every job I became more disillusioned. Even after working with Mike Bryan's Band over in La Rochelle. It was great while it lasted. We played American army camps mostly and the GIs were an easy bunch to please.

They would actually ask for my rendering of "Riot In Cell Block Number Nine"—a raucous slice of rock-'n'-roll dramatics.

● DISCONCERTING

Those front-of-the-stand fans can be disconcerting, too. If they had an ear for jazz, they'd stare at me distastefully—or wonder aloud what the heck I was doing with a jazz outfit.

Now and again I'd smell burning and find out that my gown was smouldering. Nothing like a carelessly discarded cigarette for hotting-up one's singing style!

Glamour? Just you try keeping an amorous drunk at bay. With the Kirchin Band down at the East India Docks, one specimen picked on me.

"Dance with me," he invited.

I explained I had to sit with the band until the next song came up. He turned nasty and started yanking me off the stand.

I grabbed Basil's drum kit—and fell off the stand. Basil's face was really something to see!



Touring isn't all it's cracked up to be—as Valerie found with the Ken Moule Seven.

● WE FLED

But the Communists were strong among the French populace. On May Day, when they turned over a car full of Americans, we turned about and dashed off in the opposite direction. We daren't risk their being able to tell English accents from American.

Two years of hard experience found me back where I'd started—home. I was more depressed than I'd ever been in my life.

I'd lost what little confidence I'd possessed. I needed a holiday, but I was broke. So I took a job dispensing cosmetics in a Bond Street chemist's shop.

The other girls there couldn't understand why I'd given up such a thrilling life. They encouraged me to sing.

● FIREWORKS

They thought the firework episode was wonderful.

The Kirchin band had played a Guy Fawkes dance and a few wild spirits among the crowd started tossing bangers around.

Then someone figured the band presented a nice still target and let fly with a few. Vocalist Clyde Ray remonstrated with them, so when he stood up to sing, they concentrated on him.

Basil sent us off for safety and I believe the entertainment ended somewhat abruptly that time.

Sarah 'can't wait to get back here'

NEW YORK, Wednesday.

"I CAN hardly wait to get back." Sarah Vaughan told me on the phone recently from St. Louis. She was referring to her forthcoming "return engagement" in England, her first visit since the 1953-54 season. "I had a marvellous time there last time," she said, "not just singing, but seeing the country and the people. I wish I could spend more time there."

Sarah has been appearing at the smart Black Angus supper club in St Louis and has just finished engagements in Chicago and Detroit before taking off for England tomorrow (Saturday).

It may be four months or more before she returns to the States after an extensive tour of the Continent, including Scandinavia, and a date with the Brussels World Fair as well as engagements along the Riviera in June.

Sarah told me about record hops, which have become of great importance here in the States. "I don't rock it and roll it, but I manage to visit many of the disc jockeys' record hops, where they have the teenagers turning out. They seem to like me even if I don't sing like some of the rest of their favourites."

Sarah is best known in the current record derby for several handsomely packaged and performed albums of favourite standards.

But now she tells me something new is on the way: "I'm a great fan of the spirituals and of artists like Ray Charles," she declared, "and my next project in recording will be a spiritual album, probably right after my return from Europe. I'm looking forward to a new experience."

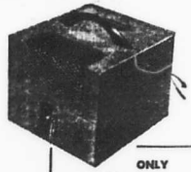
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Musical debut for new theatre

THE opening of a new theatre these days is a rare and happy event—made even happier by the fact that the first presentation is a musical.

The theatre—the Belgrade, Coventry — was opened by the Duchess of Kent at the end of March. It is a show place, backed by Coventry City Council, and is named in recognition of a gift of timber from the Yugoslav capital.

Moves on

The play, "Half In Ernest," is a musical adaptation by Vivian Ellis of Oscar Wilde's "The Importance Of Being Earnest." After its short season at Coventry — ending tomorrow (Saturday)—it will go to the New Shakespeare Theatre, Liverpool, for three weeks.

"Half In Ernest" was originally commissioned by Sir Charles B. Cochran, but his death prevented its production. Brian Reece and Marie Lohr now play the parts for which they were originally chosen.

All the Wilde witticisms come over, plus 14 songs—some bright, some bitingly satirical and one or two distinctly hummable.

Highlight

"Foolish Love" and "So Romantic" could be hits. The former, sung by Bryan Johnson and Stephanie Voss, was one of the show's highlights.

Brian Reece, impeccable as ever, puts on a first-rate show and surprised me with a very tuneful voice, while Stephanie Voss has all the attributes of stardom.—**George Bartram.**



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'I'll be back' says Boone

PAT BOONE used most of his Easter holidays from Columbia University for a weekend trip to London. And, combined with a sightseeing tour, he packed out two concerts and filled the star spot in the Palladium TV show.



Pat Boone with his wife, Shirley.

His fan club following certainly enjoyed this weekend trip.

By rail and coach from nearly every city in Britain—including six coaches from Scotland—they flocked to London's Trocadero cinema on Sunday.

The magistrates relented and gave the OK for fans to stand in the theatre, which made the capacity for each house 3,600—and there was no such thing as an empty seat.

After the police had cleared a path for him and his wife Shirley to escape from London Airport on Friday morning, the couple hired a car and went straight to Windsor. "We had heard so much about the castle that that was number one on our sightseeing list," Pat said.

On Friday night he took his wife a night-time tour of the London landmarks and on Saturday they took in a show—the last day of the Palladium pantomime. "The children would have loved it," he said.

They stayed so long at the pantomime that they had everyone worried at the Trocadero. They finally arrived an hour later than the schedule and only a quarter of an hour from Pat's cue time.

I managed to have a word with him before he went on.

He told me he was hoping to do a full tour of Britain as soon as possible. "We shall be busy from July, though, with a new picture—'Mardi Gras' with Gary Crosby and Tommy Sands. After that we're looking forward to a long tour here," he said.

Then, at 7.30, he bounced on to the stage to the first packed house and stayed until he was frantically waved off at 8.15—he was keeping the second house waiting.

To his fans, it must have been worth a coach journey—even from Scotland—because he went right through his hit parade.

With fingers clicking, he strolled around the stage to "Love Letters In The Sand," followed by his current disc parader, "Wonderful Time Up There." Then two film numbers—"April Love" and, in answer to calls from his audience, "Bernadine."

After bringing several more records to life, he ended his marathon stint with "Rock Around The Clock"—a number rather out of his usual style but which he did well.

In this number he rather lost the limelight. His wife, who was standing at the side of the cinema had to be rescued from the mob of admiring girls seeking autographs.

Who says marriage wrecks a singer's chances!

Judging by the questions shouted out to him during the show, his fans seemed nearly as interested in his wife and his family of four than they were in his latest record.

Perhaps this is because his audience was not just made up of teenagers. It was very nearly a family audience. It was pleasant not to be sitting flanked by groups of 13-year-olds!

The Ken Mackintosh Orchestra is to be congratulated. It put up an excellent Band Show before Pat Boone's stint and gave him a backing with which he was perfectly at home.

Bill Halden

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MARVIN RAINWATER

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Plus ALL STARS

JOHNNY DUNCAN & THE BLUE GRASS BOYS
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PHIL FERNANDO · DICKIE DAWSON

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Charlie's Pa didn't waste his time

HE'S back after seven months—still, perhaps, puzzling 50 per cent. of his audiences at how he has got so far. In fact, in many ways Charlie Gracie is just another pleasant, likeable, fairly tuneful young singer armed with a guitar.

But let's be fair. Though there were empty seats at the Colston Hall, Bristol, on Sunday, his fans—and they made themselves heard—obviously idolised everything he did.

The programme note told us that Pa taught Charlie how to play the guitar. His tuition wasn't wasted. This young pocket-sized recording star is an accomplished guitarist and, as in his first tour "Guitar Boogie" couldn't fail.

As for his singing, it's got attack and polish—though the words reach up to the "gods" neither better nor worse than from the other singers of his style.

Some of the audience were rather uncharitably saying: "Isn't he like Tommy Steele?" There is a certain similarity—but it's really a bit tough likening Charlie Gracie to the Bermondsey Boy.

On this tour, as well as his new plugs like "Crazy Girl," he's giving a fair sprinkling of other sure-hits like "Butterfly" and "Ninety Nine Ways."

In the end, you decide you like him for his lack of gymnastics on stage and his engaging manner.—**David Foot.**



● Charlie Gracie

Liberace returns with a new look

IT'S a very sensitive Liberace who returned to Britain this week to open the London Palladium Variety season. Sensitive about all the jokes and stories surrounding his sequins, jewellery and swimming pools. And, between sessions at the piano, he concentrates on debunking the Liberace legend.

He even takes a leaf out of Peter Ustinov's book and gives an opinion that most people make right away. Well, it's not true. My father had about one-quarter Cherokee blood, but my mother was not Indian at all. This has gotten me into trouble with some of the Indians out west. They think I'm trying to cash in on being a full-blooded Indian, but it's the publicity that's done it."

I was sitting in a small office in New York City with Marvin, his manager and brother, Ray Rainwater, and his sister Patty, with whom Marvin has just made a new record.

It's here that the career of Marvin Rainwater is guided. It is also here where the Rainwaters operate their publishing firm, Geronimo Music, and a publication of country and western music, called Trail Magazine.

SENSATIONS

There has been much interest in America on the changing tides of country music. "First it was a small but strong field all by itself. Hardly anybody could ever break out of it," says Rainwater, describing two basic types of country material as the blue grass, strictly hill sound plus the folk type.

"Then Tennessee Ernie's '16 Tons' helped to break down the barrier. All of a sudden, within a year, a whole flock of artists managed to break into the popular field. Standard country singers were big pop sensations overnight. I'll give you some examples.

"There was Eddy Arnold, Ferlin Husky, Faron Young, Jim Reeves and Jimmy Newman. They all had at least one big pop hit, but what happened? They had a chance hit on a record that maybe had a different sound. But for each one of them, it wasn't really himself.

FAMILIAR

"I remember Jimmy Newman after he had a hit with 'Fallen Star.' He told me he had to have those voices, those big choruses and the big orchestras on his records. But that wasn't really Jimmy Newman. He wasn't being true to himself in that kind of in-between country pop music. And he hasn't had a big record since in either field. The same thing is true of the others I mentioned. They've killed themselves—for the time being, at least, by trying to be something they are not."

I asked Marvin about Presley and the Everly Brothers, also known as country artists who have made it repeatedly. "That's true," says Rainwater, "but they haven't changed their style. That's the way both Presley and the Everly Brothers always have sung. It's the public who changed—to a point where they wanted what Elvis and the Everlys had to give them. They are sure of themselves, because they are familiar with the ground they're on.

"I hope I can always be myself on records whether I have a hit or not—if I don't sell a single copy. I want to sing how I really feel it, whether it's the blues, which I love, too, or folk material."

Ren Grevatt

'I want to sing what I feel'



says MARVIN RAINWATER

who is here for TV and Variety dates

MARVIN RAINWATER is a big, amiable, clean-cut, attractive fellow, who shakes hands with a firm grasp. And almost as soon as we had observed this customary salute, Marvin hastened to make an important point.

"I'm not a full-blooded Indian at all. With a name like mine that's the conclusion that most people make right away. Well, it's not true. My father had about one-quarter Cherokee blood, but my mother was not Indian at all. This has gotten me into trouble with some of the Indians out west. They think I'm trying to cash in on being a full-blooded Indian, but it's the publicity that's done it."

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Ren Grevatt

HILLTOPPERS DIDN'T IMPRESS

AT the opening night of their second British tour, at Newcastle on Easter Monday, the Hilltoppers weren't the same delectable group who came to the city last July.

They appeared to be just another vocal group in an uninspiring hill. Which was a great pity. They really tried hard to please.

But much of their audience appeal was killed by their choice of material. The seven offerings that filled their 20-minute spot included "Mary Ann," "Only You," "Sugartime," the old "Laugh Clown, Laugh," and a medley ranging from "If You Knew Susie" to "Swannee River."

Which was maybe why half the row in front of me suddenly emptied well before the end of the show. Or was it the Hilltoppers markedly poor presentation and lack of punch?—**John Stuart.**

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3-Page POP special

ONE NOTE FROM JUNE WAS WORTH IT!

AS June Christy was announcing her second number at the Royal Festival Hall on Sunday, a voice from the hall's upper reaches begged someone to turn up the microphone.



by Bob Dawbarn

The voice had my sympathy. The amplification system is a disgrace to London's number one concert hall. The much - vaunted acoustics are on a par with the Little Noshing Church Hall the moment anyone steps up to the mike.

Foretaste

We had a foretaste early in the programme when Ted Heath introduced his vocalists, Bobby Britton and Peter Lowe. I assume they were singing as I could see them opening and closing their mouths, but not one solitary note reached me in row P.

As for Miss Christy, everything was fine whilst she was singing with the rhythm section but with the Heath brass in full cry much ear-straining was needed to follow that misty voice.

Success

Amplification apart, Miss Christy's performance was an unqualified success. A full house roared its appreciation of her talent and was still calling for more after her fourth curtain call.

Records do not do her justice. Her pitching, a little suspect on some of her discs, was faultless, her sense of timing magnificent and those odd intervals were sung with incredible certainty and musicianship on her last note on "Something Cool" was alone worth the price of a seat.

Ella

There was more Ella in her performance than I had expected, but plenty of Christy, too. Highspot was a technically magnificent version of "Midnight Sun."

In all, June sang nine numbers—three with the Heath rhythm section and the rest with the full band.

After the performance, she was full of praise for the Heath boys.

She told me: "It was fantastic at rehearsal to hear them note-perfect after only one run through. You certainly have a great band there."

Modesty

Asked why she had changed her famous version of "How High The Moon" she earned the 1958 medal for modesty by saying "Because Ella does it so much better than I do."

To return to Heath. The band gave us 23 numbers ranging from its hit number "Swinging Shepherd" to Ronnie Roullier's "Ring-side Suite." Best of the soloists were trombonist Keith Christie and tenorist Red Price, who both played with consistent taste and swing.

On the debit side, I wish the band didn't look so utterly bored and there was not quite so much playing at //// with all stops out. There may be a moral in the fact that it swung far more in the quieter passages.



● June Christy

Britain's TOP TWENTY



Player's Please

Fans rush for Johnnie Ray

ADVANCE bookings for American Cry-Guy Johnnie Ray are "fabulous," according to Peterborough promotor Arthur Howes.



Johnnie Ray

Howes has signed Ray for five concerts during his 15-day British tour, which starts tomorrow (Saturday) at Manchester's Free Trades Hall.

"I confidently expect a complete sell-out on all my dates," Howes told the MM on Monday. "It is a tremendous tribute to his consistent popularity."

First-week box-office takings for his two performances at Newcastle's 2,700-seater City Hall on April 18 were £1,200.

Palladium season

First-day bookings for his date at Sheffield's equally commodious City Hall on April 14 were even more promising, with £300 tucked in the safe.

After his countrywide tour backed by Ken Mackintosh and his Orchestra, Johnnie opens for two weeks at the London Palladium on May 5.

'PET' IS BETTER

PETULA CLARK, indisposed last week owing to a throat ailment, had recovered sufficiently by Tuesday to fly to Paris to carry out her pre-recording commitment at the Olympia Theatre.

Travelling with her to Paris were her father, Leslie Clark, and Nixa recording executive Alan Freeman. She was due back yesterday (Thursday).

Some songs recently recorded in French by Pet for the Nixa label are due to be released shortly.

Today, Pet opens a food fair in Bristol and on Saturday appears on ATV's "The Jack Jackson Show." She is in David Nixon's "Saturday Magic" BBC-TV show on April 19.

Negotiations are under way for Pet to appear on ABC-TV's "Top Numbers" and on Granada TV's "Chelsea At Eight" show.

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BLACK AND WHITE RAG
CLARINET MARMALADE
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JOHNSON RAG
LAZY DADDY
LOOK AT 'EM DOING IT
"O" (OH)
OSTRICH WALK
RUSSIAN RAG
SATANIC BLUES
SENSATION
SKELETON JANGLE
STUMBLING
SWEET GEORGIA BROWN
THEM THERE EYES
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Ever Since I Met Lucy (Gl)	3/6	Cry My Heart (Wa)	4/-
Don't	4/-	Whirlwind	4/-
Why Don't Understand	4/-	At The Hop (Gl)	3/6
Whole Lotta Woman	4/-	Sailor Is The Sea	3/6
We're Not Alone	4/-	The Stroll	3/6
Bonnie Bess	3/6	The Hand Jive	3/6
In Love	3/6	Swinging Shepherd Blues	4/-
Baby Lover	3/6	I Love You Baby (Gl)	3/6
La De Da	3/6	Friend You Don't See Her	3/6
Rumble	3/6	Swedish Polka	3/6
Sophia (Gl)	3/6	Story Of My Life (Gl)	3/6
Rosary (Gl)	3/6	Oh Boy	3/6
Sacred (Gl)	4/-	Peggy Sue	4/-
Tequila	3/6	Love Me Forever	3/6
I May Never Pass This Way	3/6	Fet A Light In Window	3/6
Manic Memories	3/6	My Darling My Darling	3/6
Sugartime	3/6	Come In Love With Amy	3/6
Much A Falling Star	3/6	My World Is Your World	4/-
Stood Up	3/6	Wind Is Wild	4/-

Suitable from Trio to Full Orch.

NEW ARRS. 4/- EACH.

Love Nest	Mountain Greenery	Pardon Me Pretty	Room With A View
Lover (Wa)	Music Goes Round	Penniless	Rosetta
Come Back	My Dearest Dear	Peanut Vender	Rosalie
Love's Last Word	My Funny Valentine	Pot O' My Heart	Sentimental Journey
Love Walked In	My Yiddisher Momme	Princess From Hong-a	Says My Heart
Love Find A Way	Nearness Of You	Penniless	September Song
Mad About The Boy	New Kind Of Love	Pink Tourself Up	Shall We Dance
Make Believe	New Work If Set In	Pocahontas Of Dreams	She Didn't Say Yes
Man I Love	Night Is Young	Pour Little Rich	She's My Lovely
Marchetta	Night And Day	Pretty Girl Milkdy	Sheppard Of The Hills
Marie My Own	No Strings	Pushin' All My Eggs	Silver Lining
Mean To Me	One Alone	Sad Sale Is Sunset	Send You Roosers
Memories Of You	One More Chance	Rhapsody In Blue	Skaters Waltz
Moon Love	One Morning In May	Riff Song	Smoke Gets In Eyes
Mood I Recognise You	One Two Button Shoe	Rockin' In Rhythm	Small Hotel
Moonlight on Gazere	Out Of Nowhere	Roll Away Clouds	Smile Does Ya Smile
More Than You Know	Paper Moon	Room 504	So Many Memories

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Melody Maker TOP TWENTY

This week	Last week	Title	Artist	Label
1	(1)	MAGIC MOMENTS/ CATCH A FALLING STAR Other discs—Ronnie Hilton (HMV). Catch a Falling Star—Other discs—Jeremy Lubbock (Par); Wally Stott (Phi)	Perry Como	RCA
2	(3)	WHOLE LOTTA WOMAN Mont Brothers (Dec)	Marvin Rainwater	MGM
3	(5)	MAYBE BABY	Crickets	Vogue-Coral
4	(4)	NAIROBI Bob Merrill (Col)	Tommy Steele	Decca
5	(8)	SWINGIN' SHEPHERD BLUES Johnny Pate (Par); Moe Koffman (Lon); Ken Mackintosh (HMV)	Ted Heath	Decca
6	(2)	DON'T/I BEG OF YOU	Elvis Presley	RCA
7	(6)	LA DEE DAH Colin Hicks (P-Nix); Billy and Lillie (Lon); Ronnie and Rusty (Pat)	Jackie Dennis	Decca
8	(7)	THE STORY OF MY LIFE Dave King (Dec); Alma Cogan (HMV); Marty Robbins (Fon); Gary Miller (P-Nix)	Michael Holliday	Columbia
9	(13)	TEQUILA Eddie Platt (Col); Don Lang (HMV); Stan Kenton (Cap); Bill Shepherd (P-Nix); Ted Heath (Dec); Johnny Gray (Fon); Ralph Marterie (Mer)	Champs	London
10	(19)	A WONDERFUL TIME UP THERE/IT'S TOO SOON TO KNOW	Pat Boone	London
11	(9)	AT THE HOP Nick Todd (Lon)	Danny and Juniors	HMV
12	(10)	GOOD GOLLY, MISS MOLLY	Little Richard	London
13	(11)	JAILHOUSE ROCK Ray Anthony (Cap)	Elvis Presley	RCA
14	(—)	WHO'S SORRY NOW Betty Smith (Dec); Johnnie Ray (Phi); Eric Rogers (Dec); Victor Silvester (Col); Nat "King" Cole (Cap); Teddy Wilson (HMV); Sid Phillips (HMV); George Lewis (Lon); Andre Previn (Dec); Gloria de Haven (MGM); Preacher Rollo (MGM); Joe Davis (Par); Joe Loss (HMV); Eddie Barclay (HMV); Benny Carter (Par); Rosemary Clooney with Doris Day and Johnnie Ray (Phi)	Connie Francis	MGM
15	(14)	MANDY Joe Henderson (P-Nix). As The Fazer-Edmundo Ros (Dec); Russ Conway (Col). As La Paloma-Mario Marini (Dur); Roberto Murolo (Dur); Eddie Barclay (Fele); Les Baxter (Cap)	Eddie Calvert	Columbia
16	(15)	TO BE LOVED Jackie Wilson (V-Cor); Ronnie Carroll (Phi)	Malcolm Vaughan	HMV
17	(12)	APRIL LOVE Ronnie Carroll (Phi)	Pat Boone	London
18	(16)	ALL THE WAY Five Dallas Boys (Col); Victor Silvester (Col)	Frank Sinatra	Capitol
19	(20)	THE BIG BEAT	Fats Domino	London
20	(—)	WHY DON'T THEY UNDERSTAND Glen Mason (Par); Victor Silvester (Col); John Fraser (P-Nix); Zodiacs (Ori); Malcolm Lockyer (Dec)	George Hamilton IV	HMV

STORES SUPPLYING INFORMATION FOR RECORD CHART

LONDON—A. R. Tipple, S.E.15; Imbots, W.C.1; Rolo For Records, E.10; Popular Music Stores, E.6; Leading Lighting, N.1; W. A. Clarke, S.W.8. MANCHESTER—Drawe Wholesale, Ltd., 1; H. J. Carroll. WORTHING—W. Mansell, Ltd. BOLTON—Engineering Service Co. BRIGHTON—Dobell's Record Shop. HULL—Sydney Rowborough, Ltd. BLACKWOOD—Glyn Lewis. CRAWLEY—S. C. Withers. SLOUGH—Hickies. BOURNEMOUTH—Beales. SOUTH SHIELDS—Seville Brothers, Ltd. EDINBURGH—Bandmasters Music Stores, Ltd., 1. SOUTHAMPTON—The Record Shop. GLASGOW—McCormack's, Ltd., C.2. MIDDLESBROUGH—Sykes Record Shop. PLYMOUTH—C. H. Yardley and Co. PORTSMOUTH—Weston Hart, Ltd. NEWCASTLE—J. G. Windows, Ltd., 1. LEEDS—R. S. Kitchen, Ltd., 1. LIVERPOOL—Sems, Ltd., 1.

NEWS ABOUT THE STARS

RONNIE HILTON has been approached to play the title role in "Dick Whittington" at Bradford Alhambra next Christmas.

Last year, Ronnie played the lead in "Sleeping Beauty" at Sheffield Lyceum.

Capitol have just issued Ronnie's first LP in the States —a 12-inch disc entitled "England's Ronnie Hilton."

* * *

Jeremy Lubbock makes his début on BBC-TV's "Six-Five Special" on April 26. Other stars appearing in the show include David Hughes, Freddy Marshall, Group One, the Mick Mulligan Band, Ronnie Carroll and the Squadronaires and Don Lang.

* * *

Rosemary Squires has started her own show on the Light Programme on Fridays and stars in ABC-TV's "Before Midnight" on alternate Saturdays.

* * *

Benny Lee and Rita Williams are among stars signed for the BBC series "Century Of Song," which starts in the Home Service next Tuesday. The series will deal with the most popular songs from 1850 to 1950 in 10 weekly programmes.

* * *

Janie Marden is considering a nine-week tour of South Africa in the autumn.

* * *

Alma Cogan will be the guest star on the final "Benny Hill Show" on April 26 on BBC television.

* * *

Tanner Sisters will sing at the Ideal Homes and Trades Exhibition at the Music Hall, Aberdeen, for three weeks, starting on July 14. This engagement will be followed by weekly Variety dates at Dundee (August 4) and Cleethorpes (11th).

* * *

Malcolm Vaughan appears as a solo in ATV's "Jack Jackson Show" tomorrow (Saturday) and will be joined by partner Kenneth Earle for a spot on AR-TV's "Palais Party" next Wednesday.

* * *

David Simpson and his Sidewinders —Bradford Skiffle Champions — have been offered a Parlophone recording test and are booked for BBC-TV's "Six-Five Special" in June.

* * *

Russ Hamilton may sign for an acting-singing role in a film to be shot this summer. A Golden Disc for a million copies sale of "Rainbow" awaits Russ in America. "Rainbow" was the reverse side of his Novello Award song "We Will Make Love," which sold a million in Europe.

AMERICA'S TOP DISCS

As listed by "Variety"—issue dated April 9, 1958

1. (1) TEQUILA
2. (3) HE'S GOT THE WHOLE WORLD IN HIS HANDS
   Laurie Londeen (Capitol)
3. (5) ARE YOU SINCERE?
   Andy Williams (Cadence)
4. (2) LOLLIPOP
   Chordettes (Cadence)
5. (8) CATCH A FALLING STAR
   Perry Como (RCA Victor)
6. (16) TWILIGHT TIME
   Platters (Mercury)
7. (9) A WONDERFUL TIME UP THERE
   (7) WHO'S SORRY NOW?
   Connie Francis (MGM)
8. (14) BOOK OF LOVE
   Monotones (Argo)
9. (17) MAYBE, BABY
   Crickets (Brunswick)
10. (11) DON'T YOU JUST KNOW IT
    Huey Smith (Ace)
    (20) BILLY
    Kathy Linden (Felsted)
11. (4) SWEET LITTLE SIXTEEN
    Chuck Berry (Chess)
    (14) IT'S TOO SOON TO KNOW
    Pat Boone (Dot)
    (—) SUGARTIME
    McGuire Sisters (Coral)
12. (11) LAZY MARY
    Lou Monte (RCA Victor)
    (6) TWENTY-FIVE MILES
    Four Preps (Capitol)
13. (12) OH, LONESOME ME
    Don Gibson (RCA Victor)
14. (—) LOLLIPOP
    Ronald and Ruby (RCA Victor)
15. (—) RETURN TO ME
    Dean Martin (Capitol)
    (—) MILLION MILES FROM NOWHERE
    Brook Benton (Vik)

Two records "tied" for 3rd, 7th, 11th and 20th positions. Three records "tied" for 13th and 16th positions.

Reprinted by permission of "Variety."

TOP TUNES

THIS copyright list of the 24 best-selling songs for the week ended April 5, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (last week's placings in parentheses).

1. (1) MAGIC MOMENTS (A) (2/-) ..... Chappell
2. (2) CATCH A FALLING STAR (A) (2/-) ..... Feldman
3. (3) SUGARTIME (A) (2/-) ..... Southern
4. (4) THE STORY OF MY LIFE (A) (2/-) ..... Sterling
5. (5) APRIL LOVE (A) (2/-) ..... Robbins
6. (12) SWINGIN' SHEPHERD BLUES (A) (2/-) ..... Sherwin
7. (7) NAIROBI (A) (2/-) ..... Lords
8. (8) MANDY (THE PANSY) (F) (2/-) ..... World Wide
9. (13) I MAY NEVER PASS THIS WAY AGAIN (A) (2/6) ..... Chappell
10. (6) LOVE ME FOREVER (A) (2/-) ..... Dunbar
11. (17) TO BE LOVED (A) (2/-) ..... Duchess
12. (14) FORGOTTEN DREAMS (A) (2/6) ..... Mills Music
13. (11) RAUNCHY (A) (2/-) ..... Aberbach
14. (10) ALL THE WAY (A) (2/-) ..... Barton
15. (9) AT THE HOP (A) (2/-) ..... Bren
16. (—) TEQUILA (A) (2/-) ..... Challenge
17. (20) WHY DON'T THEY UNDERSTAND (B) (2/-) ..... Henderson
18. (15) YOU ARE MY DESTINY (A) (2/-) ..... Robert Mellin
19. (16) JAILHOUSE ROCK (A) (2/-) ..... Belinda Music
20. (19) OH-OH I'M FALLING IN LOVE AGAIN (A) (2/-) ..... Sterling
21. (—) WHOLE LOTTA WOMAN (A) (2/-) ..... Sheldon
22. (24) DON'T (A) (2/-) ..... Belinda Music
23. (22) BABY LOVER (A) (2/-) ..... Cromwell
24. (21) MY SPECIAL ANGEL (A) (2/-) ..... Bren

Release date: April 18.

"ITCHING FOR MY BABY" and "I HEARD A BLUEBIRD SING" (Col. DB4118). Two more from Johnny Duncan due for release on April 25. Either could bid for his honours.



● Paul Anka



● Ella Fitzgerald



● Lonnie Donegan

ANOTHER WINNER FROM ELLA

THE talents of Ella Fitzgerald are again demonstrated superbly on "Like Someone in Love," another 12in. LP of first-rate songs (HMV CLP1166). And this time Ella is accompanied by arranger-MD Frank DeVol—who was one of my favourites.

by Laurie Henshaw

I fear, though, that DeVol fails to match the high standards he has set on past accompaniments. This is doubly unfortunate, for Ella has not been served too well on some of her recent LPs.

And the fact remains—however well a singer sings, he or she can be assisted immeasurably by the accompaniments. This applies equally to the singer of average talents as to an artist of Ella's stature.

Of the 15 tracks on this LP, "Close Your Eyes" swings the most, and features some excellent piano. I also like the inclusion of "You're Blasé" until recently a much neglected song—and "Night Wind," another number of rare quality.

Fitzgerald admirers will find no fault with the remaining titles, which comprise "There's A Lull In My Life," "More Than You Know," "What Will I Tell My Heart," "I Never Had A Chance," "We'll Be Together Again," "Then I'll Be Tired Of You," "Like Someone In Love"/"Midnight Sun," "I Thought About You," "What's New," "Hurry Home" and "How Long Has This Been Going On."

Doris Day

AS a successor to Doris Day's "Day By Day" LP with Paul Weston and his Music From Hollywood (Philips BBL 7142) we now have "Day By Night," again with Paul Weston and his Music From Hollywood (Philips BBL7211).

The songs are pleasant, but here is another instance of the accompaniments falling down by American standards.

However, it's good to see the inclusion of such quality songs as "The Night We Called It A Day" (that appealing number from the pen of singing pianist Matt Dennis), "Stars Fell On Alabama," "Moon Song" (the memorable hit from the team of Sam Coslow and Arthur Johnston), "Moonglow," "Close Your Eyes," "Under A Blanket Of Blue" and "You Do Something To Me."

Paul Anka

PAUL ANKA offers "Crazy Love"—another of his own compositions—on Col. 45-DB4116. This tortured young man really beats himself into a late hour here. Short of H-bomb warfare, I see nothing to prevent this becoming a hit.

The Neapolitan-styled "Let The Bells Keep Ringing" is another Anka song—is brighter, but lacks the compelling appeal of the first side.

Crosby and Hope

SHADES of those "Road" films—here are the old pardners, Crosby and Hope, back on wax (Lon. HLU8593).

They kid each other in that same informal manner on "Paris Holiday"—a nice plug for the Hope film—and "Nothing In Common."

These may sound tame and somewhat corny to today's Presley-Anka-Cardie addicts. But they'll bring a grin to the withered lips of the grey-beards.

Ray Burns

THE Ray Burns setting of "Are You Sincere" (Col. 45-DB4107) scores over the original version by America's Andy Williams.

Admittedly, the piano motif as feature of the Williams' disc—has been employed in the Burns background but the Eric Jupp accompaniment is generally brighter than that on the one from the States.

The pleasant timbre of Ray's voice is again heard to telling effect in the slow ballad. "The Best Dream Of All."

Lonnie Donegan

LONNIE DONEGAN is less strident than usual on "Nobody Loves Like An Irishman" and "The Grand Coolie Dam" (from the "6.5 Special" film). (Nixa NPL18129.)

Jimmy McCracklin

AMERICA'S Jimmy McCracklin is on a Fats Domino kick in "I'm To Blame," a slow rock number in the usual turgid style. (Lon. HLN8398) Backing is "The Walk."

Charlie Kunz

THE stylised piano of the late Charlie Kunz never appealed to me. But it did to thousands. Back in the 'thirties he enjoyed a fame that can only be compared today with that of say Winifred Atwell.

Decca have now released "Old-Time Music Hall Medley" by Kunz (F11092). It is a fitting memento of his gentle, if musically uneventful, piano playing.

Charlie Gracie

TO tie in with Charlie Gracie's return trip to Britain, London have obligingly released "Dressin' Up" and "Crazy Girl" (HLU 8586).

Charlie sounds like Presley on the first side, and the second is so poorly balanced that the lyrics are virtually undecipherable. But the fans won't worry—and "Girl" will be O.K. by jivers.

Bonnie Guitar

BONNIE GUITAR sounds like a Stateside Nancy Whiskey in "Johnny Vanguard," a folky number with a catchy beat (Lon. HLD 8391). This one could make the Hit Parade.

But "A Very Precious Love" is no match for the Ames Brothers' version previously reviewed.

Eddie Arnold

EDDIE ARNOLD gives an unaffected, C&W version of the attractive "My Darling, My Darling" on RCA1057.

"Little Miss Sunbeam" is one of those cheer-up numbers. This is projected with conviction against a lilting, shuffle-rhythm beat.

Max Bygraves

"YOU Need Hands," a sentimental and ingenious novelty that has become one of Max Bygraves' best-loved numbers, is recorded by the singing-comedian on Decca F11094.

"Tulips From Amsterdam" is a quick waltz that could catch on with the holiday-camp element.

The Hi-Spots

THE Hi-Spots, a new British vocal group discovered by Josephine Douglas, sing "Lend Me Your Comb" with commendable conviction on their recorded debut (Melodisc 1451).

"I Don't Hurt Anymore," a slow rock-styled ballad is also handled effectively.

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Tomorrow's hits

"WHO'S SORRY NOW?"—certainly not singer Connie Francis, whose MGM recording of this oldie was tipped by Laurie Henshaw to make Britain's Hit Parade. This week, the disc enters the MM's best-sellers list in No. 14 position.

Now watch out for these hit potentials:

"NOW AND FOR ALWAYS" by George Hamilton IV. (HMV POP474). A big-sounding ballad backed by "One Heart" released on April 18.

"CASEY JONES" and "I GOTTA ROBE" by Laurie London. (Parlo, R4426). Either of these could click for the diminutive London boy. Two side is an up-tempo train-rhythm number; second follows the spiritual pattern of Laurie's "He's Got The Whole World In His Hands."

Release date: April 18.

"ITCHING FOR MY BABY" and "I HEARD A BLUEBIRD SING" (Col. DB4118). Two more from Johnny Duncan due for release on April 25. Either could bid for his honours.

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Readers' Queries

I AM told that Irving Berlin is British. Is this correct? —L. H., Chester.

He was born Israel Baline in Siberia in 1888. His parents took him to America at the age of four.

★

WHAT is Liberace's real name?—R. L., London.

Wladziu Valentino Liberace.

★

WHAT is Ken Mackintosh's signature tune?—E. L., Manchester.

"The Very Thought Of You" (HMV BD 1334).

★

WHEN did Johnnie Ray first appear in Britain?—R. D., Coventry.

March 23, 1953, at the London Palladium.

★

ARE Bing and Bob Crosby related?—C. H., London.

They are brothers.

★

DID Al Jolson record "Beautiful Dreamer"?—E. J., Norwich.

Yes (Brunswick 04694)

★

ARE the Three Kaye Sisters real—really related?—F. W., Hull.

No. Their names are Carol Lindsay, Sheila Jones and Shan Palmer

on the beat

WE are truly living in changing times. When a top bandleader is refused an orchestration by a publisher. When top-of-the-bill Variety artists are told they must pay for pit arrangements of the current plug. When bands are paid *not* to play, so that dance halls can run record sessions instead.

When, instead of free pro. copies, artists are offered the sales copy instead—at a reduction. When many numbers in the Top Twenty are not orchestrated at all.

Time was (a year or two ago) when an artist's telephone would start to ring at 11 a.m. and continue ceaselessly until lunch-time. When there was a virtual queue of pluggers waiting on the line.

When, in answering the phone, the artist would stand knee deep in pro. copies that had spilled through his letter-box—each with its little note suggesting that he consider it for his next broadcast or Variety appearance

Time was.

Busking

THE other day, one of the leading bandleaders, with a fan club as long as your arm, was told: "Why should we do you an arrangement? The song's in the Top Twenty. Your playing it won't make any difference now."

And if that's happening to the star bands, what about the provincial palais leaders?

Said one, the other day: "My band stands or falls by satisfying the teenage public. Time and again, every Saturday, I am asked for the Top Twenty. Time and again, I have to explain that we are unable to play them because the publisher has not bothered to orchestrate them.

"Or else we busk them with a small group, which is inadequate to say the least."

Full pressure

OR take the case of the star who had actually recorded the disc that hit the Top Twenty. Obviously, he had to include the number in his stage show.

Could he get the publisher to do him an arrangement?

"Sorry, old boy. You'll have to go to a freelance arranger. We're not doing any pit parts for it."

Freelance arrangers have never had it so good. This is normally their slackest time of the year. But they're working at full pressure.

And what's the reason?

Records.

The 'noise'

THE teenage public is buying a "noise." The noise of the disc that has hit the top. And



the kids, so far from being interested in sheet music, are concerned only with that one particular disc—despite the fact that rival labels nowadays seek by every means to copy the sound of the original when they cover it with their own artists.

It's the day of the record. Of the disc-jockey. And the new title of Record Exploitation Manager is cropping up in Denmark Street. His job is to pester the deejays to spin the record of the firm's current plug.

And what if the deejay has only a "request" programme?

Well, isn't there an organisation whose sole purpose in life is to write request postcards to disc-jockeys?

Spins

WITH the result that when you ask a publisher how his new number is doing, he doesn't, as in the old days, tell you: "I've got So-and-So doing it on the air on Tuesday; So-and-So on Thursday; So-and-So featuring it on the halls."

Instead, he reels off a string of disc-jockey programmes.

Out

IT'S not true, of course, that the publishers have made a strict ruling among themselves regarding orchestrations for bands and artists. Many wish they had. It would save the embarrassment of refusing.

It is true, however, that Variety plugs are virtually "out," together with bands and a lot of sound radio. Though they are using their own discretion with regard to performers who have been useful to them in the past—or might be in the future.

And saying to bands: "How, in any case, can we orchestrate a rock or skiffle number to sound like the record? How can a palais band, with its conventional line-up, ever hope to re-create the sound of two guitars, tenor, piano, bass and drums—plus echo chamber?

"And why should we lay out £25 on an orch. when the kids would sooner hear the real thing—and then go out and buy it—during a palais record session?"

Paying

SO what are the artists doing? Many of them are having to pay for their own arrangements. But not necessarily of the current pops.

They are more interested in "standards"—numbers they can keep in the act for many months to come. . . .

What next?

MEANWHILE, how long will this state of affairs continue? Already there are signs that the skids are under skiffle. The sale of cheap guitars is falling off. Rock and skiffle stage shows are playing to falling audiences. Overnight discoveries are becoming fewer and fewer. "Six-Five" seems to be falling apart at the seams.

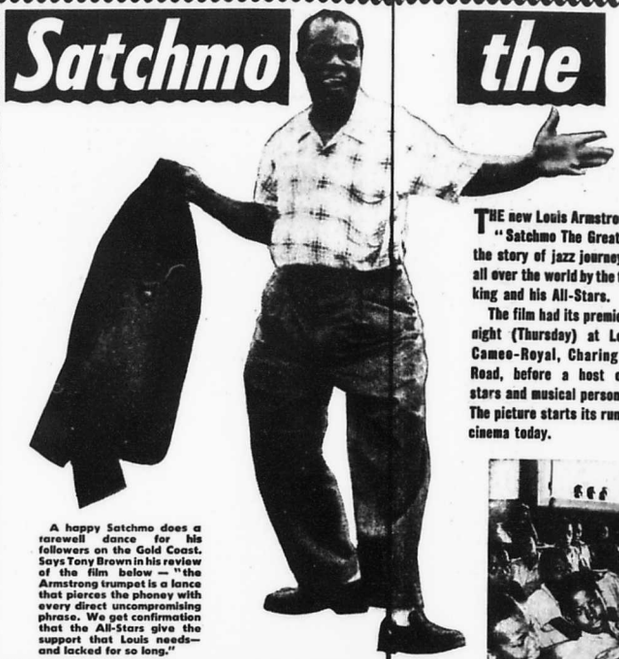
What's coming next?

Horrible thought: Talent?

Eh?

APROPOS of which: Will Josephine Douglas apologise this week to Harry Gold?

Satchmo the great



A happy Satchmo does a farewell dance for his followers on the Gold Coast. Says Tony Brown in his review of the film below — "the Armstrong trumpet is a lance that pierces the phoney with every direct uncompromising phrase. We get confirmation that the All-Stars give the support that Louis needs—and lacked for so long."

THE new Louis Armstrong film, "Satchmo The Great," tells the story of jazz journeys made all over the world by the trumpet king and his All-Stars.

The film had its premiere last night (Thursday) at London's Cameo-Royal, Charing Cross Road, before a host of jazz stars and musical personalities. The picture starts its run at the cinema today.



Conductor Leonard Bernstein rehearses the Armstrong band and the New York Philharmonic Orchestra for their concert at the Lenisohn Stadium. Clarinettist Edmond Hall concentrates.



"Man, oh man, is that really me?" That's what Satchmo seems to be saying as he watches himself at a preview of the film.



Louis explains how his horn works to a class in Accra. Note the eavesdroppers at the window.



Even the blazing sun couldn't stop Louis and the boys playing for open air dancing on the Gold Coast. Louis merely loosened his tie, took off his jacket and stomped off!

HOLLYWOOD HEADLINES

BRITISH singer Pam Russell (formerly Pam Rainer) was featured on the "Stars of Jazz" TV show with the Art Pepper Quartet and Victor Feldman played piano. . . . The undersea divers at the Navy Electronics Laboratory are using Elvis Presley's "Hound Dog" recording to drive the fish away from them as they work on the sea bottom. . . . In Las Vegas they expect Dennis Crosby and showgirl Pat Sheehan to tie the knot any day. . . . Singer Keely Smith successfully underwent surgery for an undisclosed ailment at the Cedars of Lebanon Hospital. . . . Jackie and Roy and Red Norvo are at the Sands Hotel, Las Vegas. . . . Singer Julius La Rosa makes his motion picture debut in "Let's Rock." . . . Bobby Troup did a TV pilot film about his famous "Route 66" song for a series.

Said Bob Hope at the Academy Awards party: "While we're here frolicking, somewhere, on a lonely frontier, Elvis is defending us." . . . Debbie Reynolds recorded four sides at Capitol, including the title tune from her "This Happy Feeling" movie.

Peggy jumps

Jeri Southern, the Dave Pell Octet and the Johnny Otis Show are all, currently, at the Crescendo. . . . Peggy Lee has a new LP titled "Jump For Joy" with backing by Nelson Riddle. . . . Capitol Records has given up its subsidiary, Pacific Records, because of lack of hits. . . . Singer Margaret Whiting is scheduled to marry Richard Moore, her third husband, in Los Angeles, on April 15. . . . Paul Anka's initial disc "Diana" has passed the two million mark and ABC Paramount has signed him to an exclusive 10-year contract. . . . The new Mastersounds jazz group, from the World Pacific label, has won accolades on all sides on its first visit here. . . . Following the premiere of "St. Louis Blues," Nat "King" Cole opens at the Cocoanut Grove. . . . Because of the strike here by film studio musicians, Jerry Lewis rushed to Mexico to record for his "Rock-A-Bye Baby" picture, much to the disgust of local tunesters. . . . Ray Anthony's "Bunny Hop" disc is pushing toward the million mark. . . . Dean Martin bought the Alpine Lodge Restaurant, on Sunset Boulevard, changed the name to Dino's Lodge and installed his face in lights outside. . . . Gordon MacRae is taking the cash he'll get from his current singing stint at Las Vegas and putting it into a film "Means To An End," to be done by his own company. . . . In his new act, in Las Vegas, Bob Crosby does songs made famous in the Dorsey Brothers days but, according to "Variety," "is personable and relaxed but seems lost without the Bobcats." . . . David Seville's "Witch Doctor" a current top seller, is expected to be the biggest yet for Liberty Records. . . . Sal Mineo will star in the forthcoming "Gene Krupa Story" at Columbia Pictures. . . . Capitol Records is, reportedly, hot after Rosemary Clooney, who quit Columbia Records following a hassle with Mitch Miller. . . . Frank Sinatra is through with regular TV activities and may now make a world vacation tour.

—Howard Lucraft



Peggy Lee—new LP



Louis' trumpet is rarely out of his hands. Here, seen rehearsing with the New York Philharmonic, he blows a few hot licks while the other musicians pause for laughs.

Everybody loves Louis —and no wonder!

THE whole world, they say, loves Satchmo—and I can well believe it. "Satchmo The Great"—saga of ambassadorial tours—sets out to prove it.

The producers, Ed. Murrow and Fred Friendly, followed Louis around, seeking to commit to film the essence of his personality and appeal—and for my money they succeeded handsomely.

On the personal level, we can see and hear the charm—the naive and at times serio-comic approach to life that is at once touching and disarming.

'Try your best'

Philosophy? "Try your best," Louis tells a young African, as the distillation of his great experience. That wide-eyed simplicity gets close to the truth—as close, in fact, as his music.

The Armstrong trumpet is a lance that pierces the phoney with every direct uncompromising phrase. We get confirmation that the All-Stars give the support that Louis needs—and lacked for so long. Hear Barrett Deems confound his critics; note the fabric of sound that Trummy Young weaves; give an ear to the wide talent of Ed. Hall.

Armstrong gurgles his songs from the Gold Coast to Finland. And always the message is the same. His art is international. The absorbed or excited faces are there, whether Armstrong performs in the Empress Hall or the Kunsthalle.

Great man

Squatting on a deserted band-stand, Louis tells Ed. Murrow of the inspiration of King Oliver. "The greatest moment of my life was when he asked me to join his band."

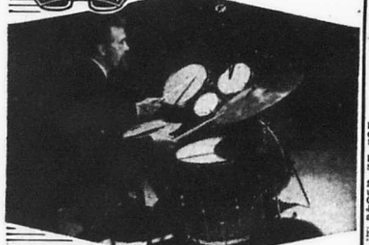
Conductor Leonard Bernstein embraces him after the All-Stars play "St. Louis Blues" with a symphony orchestra. That was no mere public gesture, I feel.

It was as real as the blind old man who sat alone with his thoughts, then groped around for a handkerchief.

W. C. Handy found it at last under his hat and brushed his eyes.

He felt, as many of us, that Armstrong is more than a great character. He's a great man.—Tony Brown.

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MM12/4/58

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

Heath v Christy

THE place: the Theatre Royal, Dublin, in 1953. June Christy had a cold. Kenton was overpowering in the correct places. And I was 31 rows from the front. Result: I could hear every word Miss Christy sang.

The place: the Royal Festival Hall on Sunday. Miss Christy minus cold, and I was in the second row of the stalls. On the band numbers June could hardly be heard—that mike yet again? Result: bitter disappointment.—*E. Parsons, Addlestone, Surrey.*

Knockout

RE the Ted Heath v. June Christy contest at the Royal Festival Hall, my section of the audience gave the verdict to Heath by a knockout in the first round!

Apart from "That's All," which Miss Christy sang with just piano, her songs were drowned by the Heath band. What a wasted afternoon!—*Graham Tidman, Hornchurch, Essex.*

See review on page 7

SUICIDE

I HEARTILY endorse Dr. Soper's remarks concerning sexy songs (MM 29/3/58). They apply in particular to rock-'n'-roll, where the true meaning of the lyrics are lost on 75 per cent. of performers and audiences alike.

Mr. Wayne Saxon (MM 5/4/58) avers that the admittedly crude songs of the old music hall did not lead to artistic suicide. The present state of the few British music halls remaining with us indicates the reverse. — *Kenneth S Bulton, London, S.E.4.*

Unhealthy

MY congratulations to Dr. Soper on his outspoken article. He is obviously an adult who has seen through the people making an unhealthy living from corrupting teenagers by turning out rock-'n'-roll. It is a pity that court action cannot be taken against those who put financial gain before the morals and welfare of teenagers.

Thanks to Editor Pat Brand and critic Steve Race for making the MM enjoyable reading material.—*Cfn. Ron Pearce, REME, Germany.*

MISGUIDED

THERE happens to be in existence a few poor, misguided individuals who buy the MM in the hope of seeing Liberace mentioned—not jazz or Tommy Steele, Big Bill Dankworth, Nat Cole, Ted Heath, Ella, Presley, Sinatra or Buddy Holly.—*L. J. Bagenstod, Southport, Lancs.*

See page 6.

LETTERS

Edited by Bob Dawbarn

UNRIVALLED

IT was most refreshing to read John Rickett's letter (MM 5/4/58) in support of British drummers. But surely he omitted to mention the greatest of them all—Jack Parnell.

For sheer drive and technique he has no rival anywhere. And for proof, just listen to his wonderful interpretation of "The Saints."—*Chris Dashwood, Peacehaven, Sussex.*

GREATEST

I WAS very pleased to read (MM 5/4/58) that Nat Gonella has been chosen to introduce the film "Satchmo The Great" at the Midnight Premiere. He has been working in Variety in Scotland and doing great business but so far as the musical profession is concerned he is a forgotten man.

This is very unjust for Nat was the first and greatest jazz trumpet in Britain. He is still one of the greatest.

I sincerely hope that our own recording companies will follow the lead of the Odeon company in Germany who last month issued a Gonella LP of some of his old Parlophone recordings. —*James Kimble, Dagenham, Essex.*

CORNY

AFTER listening to the first two programmes in the new Chris Barber BBC series I just cannot understand why this band is so popular. To me it's a mess—and a pretty corny one at that.

Let's have less of Barber and more of Alex Welsh, Mick Mulligan and the Saints.—*John Heath, Manchester.*

That scratching you can hear comes from the pens of outraged Barber fans.

APPRECIATION

I HAVE long been an avid reader of Steve Race's column but I am beginning to tire of his recent sneers and jibes at the lower level of jazz music—both playing and appreciation. The enthusiasm sparking such organisations as the "Nether Bloxstead Rhythm Society" is just what keeps the very soul of jazz alive and kicking.

Let us not forget that the existence of jazz depends solely on an appreciative audience who are willing to "pay to go in." It is the members of the "Nether Bloxstead Rhythm Society" who form the bulk of this paying audience—the critics, remember, do not buy their tickets.—*J. R. Hunt, Stanmore, Middx.*



Peterson—his recent disc is praised by Race.

Oscar deserves an Oscar!

FROM the first moment I heard "Swinging On A Star," played by the Oscar Peterson Trio at the Canadian Stratford Festival (Col. 33 CX 10096) I knew two things.

I knew (*a*) that I just had to play it in my "Just Jazz" programme the following Saturday, and (*b*) that it would stimulate a flurry of mail from listeners.

I did, and it did.

Any broadcaster will confirm the fact that however conscientiously or repeatedly one may announce the particulars of discs played on the air, a certain kind of listener will still write to ask what was the title of such-and-such a record.

So it was with Peterson's "Swinging On A Star." I named both title and artist before the record and after it, but still the letters poured in. (What *do* jazz-programme listeners do during announcements, I wonder?) Never mind—the point was they liked it, and with good reason.

As an up-tempo pianist, Oscar Peterson upsets a good many of my most cherished prejudices about jazz.

Though wonderfully facile, he is not, for instance, particularly inventive. As a matter of fact, there is no more repetitive or derivative player in the top flight of jazzmen.

His repertoire of phrases is so narrow that one could almost permutate any given Peterson solo (up-tempo, I repeat) from a mere handful of runs and rhythmic patterns.

Those comic tutors with names like "50 Hot Licks for the Piano, by Oscar Peterson," almost seem to have some meaning in his case.

In what might be called "fast company," Peterson's playing is an triumph of manner over matter: of swing over melodic content. When he is in the mood, there is no more swinging jazzman on earth . . . and I call "Swinging On A Star" as proof of that assertion.

Peterson in slow tempo (as in the famous "Tenderly") is another matter. In fact, he seems to become another person entirely.

With the possible exception of Garner, I know of no other jazz performer of the top flight who changes so abruptly when the time comes to play a ballad.

But for all the musical and pianistic brilliance of "Tenderly," it is the up-tempo Peterson I like best. Indeed, when "Swinging On A Star" is in full cry, I don't know a pianist I'd rather hear.

BY STEVE RACE

Just right

Clearly, everything at Stratford was "right" for him that day. Those two giants of jazz, Herb Ellis and Ray Brown, were on top form. The piano was responsive, the tempo just right. If ever an atmosphere was captured on wax it was on this track.

No wonder, then, that in the sleeve notes Peterson writes: "As for myself, I have never felt more relaxed and at ease at a recording session as I have at this one, and I feel it shows in my playing. I hope that on hearing this record the listeners agree with me."

Well, one listener certainly does. This is a record which, over the past few weeks, I have given almost to the thinness of paper. I commend it to every listener who enjoys the rhythmic potency of free, uninhibited jazz recorded in the presence of the very best kind of jazz audience

Songsheet

THE trouble with most unknown songwriters is their ignorance of simple construction. They are inclined to ape the hits—to copy a song which has topped the poll. But I have never found this policy worthwhile.

Professional writers tend to do this, too, but they always give a twist to their song which introduces a feeling of freshness, however hackneyed the basic idea.

For the first year a would-be songwriter should concentrate on simple formation and not try to copy some extravagant formula.

The easiest way to learn this formation is to start off by writing a simple waltz song. These songs are usually based on a set formula. "Tammy," "Around The World" and "True Love" are good examples.

Today's waltz songs are a far cry from the old type of corny waltz such as "Mistakes" and "Cruising Down The River." These old waltz melodies need a little class. "Tenderly" is still played regularly in every ballroom, though it is many years old.

So although you may start with an easy formation, you can still put a modern label on your work. From the waltz, go to a ballad in foxtrot rhythm. A successful modern example of this is Frank Sinatra's "All The Way."

And what about Michael Holliday's "The Story Of My Life," which follows the AABA formation—a make-up which has produced more hit songs than any other.

You may ask whether a song such as "Magic Moments"—written by the same team that composed "Story Of My Life"—is a new formula. It is, of course. But here you have an "extravagant" metre, though not a difficult one.

The melody runs smoothly and a vocalist has no trouble singing the words. Which brings me to a point so important to the amateur writer—the ability to make both words and music scan correctly.

If you are using simple formations in the early days, then you will find it far easier to make your words and music sing naturally together.

You will not be able to catch up with the extravagant and trick formations until you master the simple ones first of all.

by HUBERT W. DAVID

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JUNE CHRISTY's contribution to "Saturday Spectacular" would have held its own in most company. After some of the efforts on that programme, and a musically disastrous "6·5 Special" earlier, it blew through the screen like a really fresh breeze.

On-stage, at the Festival Hall next day, Miss Christy looked even cooler and cuter. And what I heard of her sounded most stylish too.

by MAX JONES

But it is a sobering thought that the amplification there—despite repeated complaints, several of them by me—is still so puny that half of the vocal effects were lost to those in the stalls.

To complement the singing, June Christy has a discreet stage manner, restful but very hip, which could profitably be studied by many a local girl. I should say her flying visit has made quite an impression here.

Sarah, too

IT is rare to be able to see two singers like June Christy and Sarah Vaughan within seven days; but this is such a week.

George Treadwell, Sarah Vaughan's manager and former husband, arrived in London on Monday to pave the tour which begins at the Leicester Square Odeon tomorrow (Saturday).

For this trip, says Treadwell, Sarah has new accompanists: pianist Ronnell Bright and bassist Richard Davis (who recorded with Donald Shirley). Only Bright will work with Sarah in Britain.

Recent recordings — though they have tended to go in a more "commercial" direction than they used to—show that Sarah Vaughan remains a redoubtable figure in the vocal field, perhaps the most creative of all on today's form.

Mrs. Smack

FROM trombonist Dicky Wells in New York, I hear of the death of Mrs. Fletcher Henderson. Says Wells: "Fletcher's wife, Leora, passed last month, leaving no relatives. In her will she left some of her tenants rent free for one year—nice, huh?"

Leora Henderson, not much known as a name in jazz, was playing "straight" trumpet on a Hudson River boat when she met Fletcher. He told her: "You'd better learn to jazz or you won't make no money." Later, Armstrong taught her how to make riffs."

You can read something about Leora and what she thought of Smack's band, in "Hear Me Talkin' To Ya." The bandsmen often visited her home; and Stan and Helen Dance tell me she was always called "Mis' Lu" by the men and was very well liked by them.

Leora wrote: "Musicians seemed much nicer then. You didn't mind having them in your home. But mercy! I don't know about today. I wouldn't have all that reefer smokin' in my house."

Carl Perkins

RUSH of business has prevented me until now from commenting on Carl Perkins, the West Coast pianist who died a few months before his 30th birthday.

A self-taught musician—like Erroll Garner, whose playing he admired—Perkins was born in Indianapolis but moved as a young man to the Los Angeles area. He worked with such diverse groups as Big Jay McNeely and Miles Davis, then came to prominence with Oscar Moore's Trio.

I became acquainted with his virile piano through LPs by Moore and Illinois Jacquet. "Kenya," on the former's record, has a good example of his style (London H-APB1035); and he solos well in "Empathy" and "Honeysuckle Rose" on "Groovin' With Jacquet" (Col.-Clef 33CX10068).

Perkins was strongly featured on "Jazz Guitar" by the Jim Hall Trio (Vogue LAE12072)—he contributes perceptive backing and exciting solos to these 10 improvisations—and on the "Trumpet Date" and "Tenor Date" tracks of Quincy Jones's "Go West, Man" LP (EMV CLP1157), especially "Blues Day" and "Bright Moon."

Finally, he was one of nine players presented on "Jazz Pianists Galore" (Vogue LAE 12007) reviewed on page 14.

His solos combined the plunging rhythmic style of the Powell-Silver school with a steel-fingered attack reminiscent of Art Tatum. It was no surprise to see, in Leonard Feather's "Encyclopedia Of Jazz," Tatum, Powell, Garner and Peterson included among his favourites.

When I asked June Christy and Bob Cooper about Perkins, the questions turned out to be a shock, since neither had read of his death.

Both had often heard him play and knew him well. "Carl sometimes worked with us at the Lighthouse. He was a really fine pianist with so much originality," Victor Feldman was very impressed with him, and we used often to go out to a little club where he played in California."

At church

CIRCUMSTANCES over which I had but slight control prevented my witnessing the impact of Sister Tharpe on the good churchgoers of Kentish Town last week.

Happily, Jeff Aldam was there, and he reports that she showed formidable artistry in putting over her message to a typical "chapel" audience at the Prince of Wales Road Methodist Church.

"The people were predominantly old and middle-aged and 80 per cent. female," says Aldam, "with a sprinkling of juveniles. They looked puzzled at times, but were delighted with her homely humour and were soon tapping their feet more or less in rhythm.

"She built her programme skilfully, doing 'Beams Of Heaven,' 'Heaven, Heaven,' 'Every Time I Feel The Spirit,' 'Peace In The Valley,' 'Old Time Religion,' 'I Shall Know Him,' 'Don't Take Everybody To Be Your Friend' and 'I Shall Not Be Moved.'

"On the last she demonstrated three styles of spiritual singing: Gospel (slow and blues-influenced), Revival (medium, swinging and joyful) and Jubilee (fast, shouting and exultant with hand-clapping). In these surroundings, without stage effects and with no jazz-band to detract from her artistry, she was heard at her best."



Pete Johnson, one of the finest of all Kansas City pianists, is getting set to visit Europe for the first time. The news comes from bassist Len Prosser, of Brighton, who says Johnson is at present leading a small band at the Rainbow Club in Buffalo, New York State.

Pete is to play France under the auspices of Charles Delaunay, says Prosser. "There is a chance that he will also play in Britain."

jazz on the air

(Times: GMT. CET plus 1)

SATURDAY, APRIL 12:
11.30-12.0 A: Chu Berry, Hawk, Garner, Candido, Milt Jackson. 12.20-12.35 p.m. A: 1 2: Golden Gate Quartet.
4.15-4.45 Z: Swing Serenade.
5.0 app.-5.30 B-218m: : Kings of Jazz.
6.30-7.0 DL: Just Jazz.
7.6-9.0 T: (1) Sinatra, Riddle, S-F, etc. (2) Louis-Ella-Oscar, de Franco, Flip, Brubeck, Duke.
8.0-8.55 J: Bandstand USA; Operation Entertainment.
9.0-9.30 B: Buck Clayton.
9.30-10.0 W: Jazz Time.
9.45-11.0; 11.10-1.0 a.m. I: Schneeberg1, Pops, etc.
10.0-10.55 F 1: Carlos de Radzitzky.
10.5-11.0 J: America's Pop Music.
10.10-10.30 Y: Jazz Gallery.
11.5-12.0 J: DJ Shows.

SUNDAY, APRIL 13:
7.0-9.0 p.m. T: (1) Sarah V., J.D., James, Shearing. (2) JJJ-Jaspar, Nichols, Hamp, Barbara Carroll, Diz-Getz, J.D., Hollywood Swing Stars.
8.15 app.-8.45 R: Jazz Concert.
9.10-10.55 S: Jazz For Travellers (announcement break at app. 10.0).
10.0-10.55 F 1: Jazz Microgrooves.
10.30-11.0 W: Humphrey Lyttelton Show.

MONDAY, APRIL 14:
7.0-9.0 p.m. T: (1) New Miller Ork., B.G., Peterson, Hi-Lo's, T.D. (2) Miles Davis and Joe Williams.
8.0-9.30 Z: Champs-Elysées Jazz, with Diéval, Wickman, Osterwald, etc.
9.10-10.0 S: For Jazz Fans.
9.30-10.30 app. K: Jam Session.
10.5-12.0 J: DJ Shows (nightly).

TUESDAY, APRIL 15:
11.33-11.48 a.m. C 2: Rita Reys Trio.
4.30-5.0 p.m.: C 2: Jazz Session.
7.0-9.0 T: (1) Basie-Williams, Barnet, Sherwood, Thornhill, T.D. (2) Louis - T - Freeman - Braff, Parker-Diz, Miles DJJJ, Tatum, Dankworth.
9.0-9.30 J: Modern Jazz 1958.
9.8-9.35 B-258m.: The Real Jazz.
9.10-10. S: For Jazz Fans.
9.30-10. N: Jazz Programme.

WEDNESDAY, APRIL 16:
5.30-5.55 p.m. F 1: Modern Jazz 1958.
7.0-9.0 T: (1) Lunceford (30 mnts.). Bechet, Hutt. (2) Wild Bill, Art Hodes, Joplin, The McPartlands, Wilson, Gibbs, Herman.
8.30-9.30 P 3: Jazz For Everyone.
8.30-8.55 S: Life Of Django.
9.10-10.0 S: For Jazz Fans.
9.20-10.0 Q: Fats Waller.
10.0-11.0 I: Rhythm Rendezvous.
10.40-11.30 DL: Dankworth.

THURSDAY, APRIL 17:
11.0-11.20 a.m. C 2: Celebrated Combos.
6.30-7.0 p.m DE: Jazz Session.
12.0-1.0 a.m. E-Q: Night And Morning.
1.5-2.0 B: Hollywood-New York.

FRIDAY, APRIL 18:
4.20-4.50 p.m. L: Jazz.
7.0-9.0 T: (1) James, T.D., New Miller Ork. (2) Count Basie Concert in Europe (60 mnts.).
7.45-8.0 F 4: News Roundup with Dutch Swing College.
8.0-9.25 J: Stars of Jazz.
9.10-10.0 S: For Jazz Fans.
9.10-10.0 N: Jazz Programme.
9.15-9.45 P 2: The Living Jazz.
10.15-11.0 C 1: Jazz Programme.
Note: The VOA 7.0-9.0 transmission is repeated nightly between 10.0-12.0.
All programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES

A: RTF France I: 1-1829, 48.39, 2-193.
B: RTF France 2: 280, 218, 318, 356, 370, 445, 498.
C: Hilversum: 1-402, 2-298.
D: BBC: E-464, L-1500, 247.
E: NDR/WDR: 309, 390, 49.38.
F: Belgian Radio: 1-484, 2-324, 3-267, 4-198.
G: RIAS Berlin: 305.
H: SWF B-Baden: 205, 363, 195, 41.29.
I: AFN: 344, 271, 547, 54.84.
K: BBC Stockholm: 1071, 255, 245, 306, 506, 49 bands.
L: NR Oslo: 1276, 237, 228, 477, 19. 25 or 31 bands.
M: Copenhagen: 1224, 283, 210.
N: Monte Carlo: 205.
P: SDR Stuttgart: 522, 49.75.
Q: HR Frankfurt: 506.
R: RAI Rome: 225, 324, 40.50, 31.53.
S: Europe I: 1622.
T: VOA: 7.0 p.m.—12, 16, 19, 31, 41 bands. 10.0 p.m.—19, 25, 31 bands, plus 1734 from 11.0 p.m.
W: Luxembourg: 208.
Y: BBC Lugano: 566 6.
Z: BBC Geneva/Lausanne: 393, 31 band.

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MIKE DANIELS DELTA JAZZMEN · AL FAIRWEATHER & HIS BAND
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PIANISTS GALORE



John Lewis's "I Can't Get Started" is one of the best tracks on "Jazz Pianists Galore." BELOW: Stan Levey—on drums on the Pete Jolly track "Younger Than Springtime."



"JAZZ PIANISTS GALORE" (LP): **Carl Perkins: Too Close For Comfort** (1).
Jimmy Rowles: We'll Be Together Again (1); **Sonny Speaks** (b).
Russ Freeman: Laugh, Cry (a).
Richard Twardzik: Boss, You Is My Woman (b).
Hampton Hawes: I Hear Music (c).
Bobby Timmons: Autumn In New York (g).
John Lewis: I Can't Get Started (d).
Pete Jolly: Younger Than Springtime (e).
Al Haig: Taking A Chance On Love (j).
(Vogue 12 in. LAE12007—35s. 3d.)

(a)—Freeman (pno.); **Joe Mondragon** (bass); **Shelly Manne** (drs.). October 1953. USA. (Am. Pacific Jazz.)

(b)—Twardzik (pno.); **Carson Smith** (bass); **Peter Littman** (drs.). 21/10/54. Do. (Do.)

(c)—Hawes (pno.); **Red Mitchell** (bass); **Mel Lewis** (drs.). 2/5/55. Do. (Do.)

(d)—Lewis (pno.); **Percy Heath** (bass); **Chico Hamilton** (drs.). 10/2/56. Do. (Do.)

(e)—Jolly (pno.); **Leroy Vinnegar** (bass); **Stan Levey** (drs.). July 1956. Do. (Do.)

(f)—Rowles (pno.); **Al Hendrickson** (gtr.); **Joe Mondragon** (bass); **Nick Fatool** (drs.). September 1956. Do. (Do.)

(g)—Timmons (pno.); **James Bond** (bass); **Peter Littman** (drs.). 25/10/56. Do. (Do.)

(h)—Rowles (pno.); **Ben Tucker** (bass); **Mel Lewis** (drs.). 11/12/56 Do. (Do.)

(i)—Perkins (pno.); **Jim Hall** (gtr.); **Red Mitchell** (bass). January 1957 Do. (Do.)

(j)—Haig (pno.); **Harry Babasin** (bass); **Larry Bunker** (drs.). Date traced. Do. (Do.)

Previous releases: (c) LAE12061. (d) LAE12066.

NINE of the most accomplished of modern-style jazz pianists are presented here in recordings they made between 1953 and 1957.

The collection provides a most revealing means of comparing them and analysing the accompaniment work of the equally familiar rhythm men who support them.

But this set is very much more than a study-group text book. It is an entertainment for all who are at all partial to the piano.

For it overcomes the disadvantage of so many piano LPs—the tedium which some find when listening for so long to just one main soloist, no matter how good he may be, continually playing the same instrument.

It is as varied a pianoforte recital as anyone could wish.

If I had to pick out the best tracks, I think I should vote for Carl Perkins's uncompromisingly jazz contrived "Too Close," with its enticing guitar solo by Jimmy Hall; Jimmy Rowles's feeling performance of the lovely "We'll Be Together Again"; John Lewis's "Can't Get Started," and Pete Jolly's "Younger Than Springtime."

The last two are delightful examples of how to play ballads without dressing them up like Christmas trees—a fault which has done nothing to enhance the success of Bobby Timmons's "Autumn In New York."

Whether the other tracks are the best by the artists Pacific Jazz had available for this keyboard concert, I don't know. But while none quite comes up to those I have named, even the least outstanding cannot be said to have disgraced a most acceptable set.—Edgar Jackson.

British moderns

VICTOR FELDMAN, RONNIE SCOTT, JIMMY DEUCHAR, ETC.

"Speak Low" (a); **How Long Has This Been Going On?** (c); **Duffle Coat** (d); **Bass House** (e); **Easy To Love** (d); **I'll Take Romance** (b); **On A Misty Night** (g); **What's New** (h); **New Orleans** (i); **Time Will Tell** (e); **Trebig Gold** (f).
(Tempo 12 in. TAP 17—37s. 6d.)

(a)—**Ronnie Scott** (tnr.); **Jimmy Deuchar** (tpt.); **Terry Shannon** (pno.); **Lennie Bush** (bass); **Allan Ganley** (drs.). 29/10/56. London.

(b)—Do. 29/10/56.

(c)—Deuchar (tpt.); **Eddie Harvey** (pno.); **Kenny Napper** (bass); **Phil Seamen** (drs.). 29/3/57.

(d)—Victor Feldman (vibes); **Norman Stenfalt** (pno.); **Bush** (bass); **Seamen** (drs.). 21/5/57.

(e)—**Feldman** (vibes); **Tommy Pollard** (pno.); **Eric Dyer** (bass); **Tony Crombie** (drs.). 12/6/56.

(f)—**Deuchar** (tpt.); **Derek Humble** (alto, bar.); **Tubby Hayes** (tnr.); **Ken Wray** (tmb.); **Feldman** (pno.); **Bush** (bass); **Seamen** (drs.). 26/4/56.

(g)—**Tubby Hayes** (vibes); **Scott** (tnr.); **Shannon** (pno.); **Phil Bates** (bass); **Bill Eyden** (drs.). 5/6/57.

(h)—**Dizzy Reece** (tpt.); **Feldman** (vibes); **Pollard** (pno.); **Bush** (bass); **Crombie** (drs.). 19/8/56.

(i)—**Don Rendell** (tnr.); **Damian Robinson** (pno.); **Sammy Stokes** (bass); **Bonny Goodman** (drs.). 23/5/56.

JIMMY DEUCHAR'S "How Long Has This Been Going On?" is the only previously unissued title in this album, though "On A Misty Night" is an alternate take to the one heard on the recent Jazz Couriers LP.

Of the other tracks, "Speak Low" and "I'll Take Romance" are not available on LP.

The set presents most of the big names in home-grown modern jazz playing an excellent selection of material. There are uneven patches but the over-all result is promising.

Feldman and Deuchar are fine in everything they do, while other high spots come from Scott, Hayes, Rendell, Reece, Damian Robinson and Wray. Lennie Bush proves once more that he is the best bassist in the country.

My own favourite tracks are "Misty Night," with Hayes on vibes showing that good all-round jazzman he is, and "When?" with Dizzy Reece in surprisingly restrained mood and full of melodic ideas.—Bob Dawbarn.

New sounds

JAZZPICKERS (LP)

"For Moderns Only"
Bebe (a); **When You Love Someone** (a); **Infatuation** (a); **I'll Remember April** (b); **Yardbird Suite** (b); **R. H. Factor** (b); **Easy Living** (c); **Jazz-a-pation** (c); **Don't Worry 'Bout Me** (c); **Monti. Chili** (c); **Chan Hands. Here Comes Charlie** (c).
(EmArcy 12 in. EJL1295—35s. 10d.)

(a)—**Harry Babasin** (leader, cello); **Dudley Bolletta** (gtr.); **Don Payne** (bass); **Bob Harrington** (drs.). Probably late 1955. USA. (Am. EmArcy.)

(b)—**Babasin** (leader, cello); **Harrington** (vib.); **Overberg** (gtr.); **Payne** (bass); **Bill Douglass** (drs.). Do. Do. (Do.)

(c)—Personnel as for (a), minus Colletie. Do. Do. (Do.)

Note.—These personnel differ from those listed on the sleeve but are believed correct.

IF anything is more unfortunate here than the band's name, it is the album's title. The name suggests the 1920s, the title that this is something that only the most advanced students of modern jazz could appreciate.

The truth is that, while the Jazzpickers come unequivocably in the category known as modern, their music is so unpretentious, intimate, tuneful and generally easy on both mind and ear that only a deaf man could fail to enjoy it.

And it has another attraction. It has a sound that has not previously been duplicated by any other group, ancient or modern.

This is the result partly, of course, of the use of a 'cello as the basic tonal ingredient, plus flute. But it is due even more to the way these instruments are played—especially the 'cello.

Born in 1921, Harry Babasin originally played bass. Part of his student days were spent at the North Texas State College where his companions included Herb Ellis, Gene Roland and Jimmy Giuffre.

He has worked with Gene Krupa, Boyd Raeburn, Charlie Barnet, Benny Goodman, and Woody Herman, with whom he toured in 1948. Since then he has been freelancing in Hollywood playing mainly radio and TV dates.

He was interesting himself in the 'cello way back in 1947, when he studied diligently himself by being the first to play pizzicato jazz 'cello on a record—one of Dodo Marmarosa's for American Odd.

Today he mixes arco with pizzicato—the latter for solos, the former mainly for voicing backgrounds and the ensemble—and both with a subtle imagination and skill that could make the 'cello a new craze in jazz.

But, perhaps, it is the whole conception of this set that has done as much as anything to make it so pleasing. Buddy Collette's cooling but funky flute and Bob Harrington's vibes not only make ideal partners for Babasin's 'cello but so beautifully tie the whole mood of this soft-speaking, tasteful and intriguing LP.

Purely jazz it is not the most exciting or, solowise, brilliant album ever, but as something to sit back and be tickled by while you wait to relax it could hardly be bettered.—Edgar Jackson.

Jam session

MAYNARD FERGUSON (LP)

"Jam Session"
Air Conditioned; Love Is Here To Stay.
(EmArcy 12 in. EJL1276—35s. 10d.)

Ferguson (tpt.); **Herb Geller** (a2to); **Bob Cooper** (tnr.); **Bob Gordon** (bar.); **Milt Bernhart** (tmb.); **Claude Williamson** (pno.); **John Simmons** (bass); **Max Roach** (drs.). Probably Spring, 1955. USA. (Am. EmArcy.)

WITH just one tune per 12 in. side, it is hardly surprising that even the most imaginative of the soloists here—Geller, Cooper, Bernhart and Williamson—find difficulty in providing enough variation to sustain interest.

The rhythm section as such is unimpeachable. But it, too, gets bogged down by the untidiness of the front-line men whenever they start to jam in behind a solo.—Edgar Jackson.

British trads

TERRY LIGHTFOOT'S JAZZMEN (LP)

"Tradition In Colour"
Green For Danger (a); **Blue Turning Grey Over You** (c); **Orange Blossom** (a); **Yellow Dog Blues** (a); **Red Wing; The Old Grey Mare** (b); **Burgundy Street Blues** (c); **Black Diamond Rag** (b); **Mood Indigo** (b); **My Blue Heaven** (b); **Blank And Blue** (c).
(Columbia 33SX1073—37s. 10d.)

Lightfoot (clt.); **Colin Smith** (tpt.); **Johnny Bennett** (tmb.); **Wayne Chandler** (bjo.); **Bill Reid** (bass); **Ginger Baker** (drs.). (a) 4/12/57. (b) 10/12/57. (c) 11/12/57. London (Parlophone).

LIGHTFOOT'S JAZZMEN, in contrast to the Fairweather group (reviewed last week), continue in the New Orleans idiom—playing suitable pops, a few originals, and the traditional repertoire with a classic seven-piece, piano-less instrumentation.

In style and policy they follow the example of Chris Barber's band, though on the evidence of this LP, their ensemble work is looser and less precise than Barber's, and their soloing a little more forceful. The "plinge plinge" sound of the rhythm is similar.

Lightfoot's clarinet, despite obvious George Lewis influences, follows directions set by Wally Fawkes and Sandy Brown and is distinctly British Traditional.

Indeed, a vague Sandy Brown atmosphere hovers over several tracks. Colin Smith's trumpet often reminds me of Fairweather (try "Black Diamond Rag" and "Yellow Dog Blues" for marked resemblance), and his "Green For Danger" compostition has the Brown-Fairweather cut as well as touches of Al's tone and timing in most of the trumpet playing.

The idea behind this album—and it is a slim one—was the presentation of a set of tunes with colours in their titles. Thus "Mood Indigo," "Grey Mare," "Red Wing" and so on, and originals presumably named for the occasion.

"Orange Blossom," a fast blues by Lightfoot, is a clarinet solo concocted of familiar riffs. The sleeve note confuses it with "Black Diamond Rag" by the way), which sounds to me like "St. Philip Street Breakdown."

"Blue Heaven" becomes a vehicle for trombone; "Burgundy" goes to clarinet, naturally; and "Blue Turning Grey" features trumpet. Smith makes a good impression on the last and "Yellow Dog," and the whole record confirms the improvement made in the standard of local traditional jazz.—Max Jones.

All percussion

JAZZ MESSENGERS (LP)

"Ritual"
Sam's Tune; Scotch Blues; Once Upon A Groove; Ritual; Touche; Wake Up.
(Vogue 12 in. LAE12000—35s. 3d.)

Art Blakey (leader, drs.); **Jackie McLean** (alto, cow bells); **Biff Hardman** (tpt., claves); **Sam Dockery** (pno., maracas); **Spanky De Brest** (bass, cow bells). January and February 1957. USA. (Am. Pacific Jazz.)

JUST as "The Drum Suite" of side was the *piece de resistance* of Art Blakey's Philips LP BBL7106 (reviewed 5/2/58), so may "Ritual" well prove to be the main attraction on this Vogue LP.

That's because, apart from a few opening and closing chords, it is, like "Drum Suite," all percussion.

Not that it is the equal of "Drum Suite." Instead of Blakey being supported by six percussionists, he has to make do with just his other four Messengers flaying a bash on cow bells, claves and maraccas, and, despite his variety of rhythms and enthusiasm, I began to find it getting monotonous well before it had completed its allotted ten minutes.

Still, it has its interesting aspects. As Blakey explains in a two-minute spoken introduction, it was inspired by two years he spent in Nigeria after he left Billy Eckstine's orchestra in 1947—two years in which he seems not only to have learned plenty of African rhythms, but also how to put them over with swinging native abandon.

The remaining tracks have some of the good, and many of the not-so-good, qualities heard on other Messenger records.

Mr. Blakey's intention seems to be the creation of vigorous, forcing Jazz. But while these tracks may be that, at any rate superficially, you soon realise that there isn't much else to be said for them.

The fault lies less in the basic idea, and more in the weakness with which the front-line men carry it out.

Jackie McLean can play effective alto. But on this record his work is fierce-toned, hysterical and lacking in both symmetry and sympathy. Bill Hardman seldom produces anything better than clichés.

Indeed, were it not for Sam Dockery's unassuming but swinging piano, Dr Brest's capable and steady bass, and Blakey's sometimes rather spikey but nevertheless lively and impelling drumming, I hesitate to think how unexciting much of this LP would have been.

Even as it is "Scotch Mist" sounds more like bop with indigestion from eating too much haggis.—Edgar Jackson.

Promising alto

DON SAVAGE SEVEN (EP)

"Session With Savage"
Midnight Sun; All The Things You Are; There'll Never Be Another You; First Edition.
(Nixa Jazz Today NJT1068—12s. 10½d.)

Savage (alto); **Art Ellefson** (tnr.); **Bernie Georgs** (bar.); **Bert Courtley** (tpt.); **Bobby Heath** (pno.); **Phil Stark** (bass); **Art Morgan** (drs.). 3/9/57. London. (Nixa.)

LEST the name of Don Savage by means as little to you as it did to me, I had better explain that he has been hidden away in the Teddy Foster, Tito Burns, Ambrose and, more recently, Frank Weir bands.

It is a pity, because this EP, on which Don makes his bandleading début, shows him as a promising jazz soloist and a capable arranger. His own "First Edition" discloses that he can also write a pleasant, bouncy tune.

He is, of course, featured on all four tracks, sharing top solo honours with the vastly improved tenorist Art Ellefson.

Trumpet player Bert Courtley is also well presented, his solo in "All The Things" ranking with his best recorded work to date.

Baritonist Bernie George has a somewhat odd tone and not very original ideas; and the rhythm section, almost too unobtrusive, lacks bite.

All in all this is a promising start for the Birmingham-born Don Savage, who himself plays a good deal better than at least some of his contemporaries with greater reputations.—Edgar Jackson.



● **Bert Courtley** . . . *see "Promising alto."*

TOP JAZZ EPs, LPs

1. (3) **SUCH SWEET THUNDER** (LP) Duke Ellington (Philips)
2. (4) **NEWPORT JAZZ FESTIVAL** (LP) Ella Fitzgerald and Billie Holiday (Columbia-Clef)
3. (1) **JAZZ AT THE BLACK HAWK** (LP) Dave Brubeck (Vogue)
4. (7) **DJANGO** (LP) Django Reinhardt (Oriole)
5. (9) **BASIE WAS HERE** (EP) Count Basie (Columbia-Clef)
6. (8) **AT THE STRATFORD SHAKESPEARE MEMORIAL** (LP) Oscar Peterson (Columbia-Clef)
7. (—) **NEWPORT JAZZ FESTIVAL** (LP) Count Basie (Columbia-Clef)
8. (5) **JAZZ GOES TO JUNIOR COLLEGE** (LP) Dave Brubeck (Fontana)
9. (10) **ELLA SINGS "PAL JOEY"** (EP) Ella Fitzgerald (HMV-Verve)
10. (6) **THE LEGENDARY KID** (LP) Kid Ory (Vogue)

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Terry keeps to British tradition



Lightfoot—seen here with Johnny Bennett (tmb.)—follows directions set by Wally Fawkes and Sandy Brown, and is distinctly British traditional.

Capsule Reviews

Reissues

HERB GELLER made these records during the summers of 1954 and 1955. Then regarded as one of the best of the up-and-coming altoists, he proves he was an inventive and forceful player, capable of writing acceptable originals as well as interestingly exploiting the possibilities of other people's tunes.

Pianist on all the tracks is Herb's wife, Lorraine. Though not the most inventive of soloists, she swings along comfortably in rhythm sections, which support hubby admirably.—E. J.

JIMMY McPARTLAND AND HIS DIXIELAND BAND (EP)

"Jimmy McPartland's Dixieland"
Blues My Naughty Sweetie Gives To Me (a); **There'll Be Some Changes Made** (b); **Sugar Foot Strut** (b); **Shim-Me-Sha-Wabble** (b).
(Fontana TFE17007—12s. 10½d.)

FOUR Jazz favourites get invigorative treatment by McPartland's seven-piece. The one man heavily touched by contemporary influences, is eloquent in the Beiderbecke tradition to which Jimmy adheres.

Three of these are briskly played throughout, with an infectious bounce, clean solos and nicely constructed ensembles.

Tyree Glenn does a workmanlike tailgate job while Jimmy McPartland supplies a crisp muted lead to "Shim-Me" and solos well on "Blues" and "Changes."

Good professional Dixieland.—M. J.

HERB GELLER (LP)

Love Is Like A Turtle; Sweet Vinegar; Sleigh Ride; Silver Rain; Alone Together; Happy Go Lucky; Days I Never Knew; Domestic Harmony; Breaking Through The Sound a Barrier; Kahagon; You Stepped Out Of A Dream; A Room With A View.
(EmArcy 12 in. EJL1285—35s. 10d.)

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TERRY LIGHTFOOT'S JAZZMEN
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Monday, April 14th
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Interval Pianist - PAT HAWES

Tuesday, April 15th
ALEX WELSH AND HIS BAND
with BERYL BRYDEN

Wednesday, April 16th
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Our audiences are the most mature and critically appreciative in the jazz world today. Our membership exceeds 4,000. Sessions are from 12.45 to 1.45 at the Royal Scottish Corporation Hall, Fetter Lane, off Fleet St. We have a buffet—but you may bring your own sandwiches. You are invited to join the Club, free of charge this friday.

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BALL — *Saturday, April 19th*
JOHNNY DANKWORTH & His FULL ORCHESTRA
7.30—11.30
Licensed and other attractions
Admission tickets 6/6d. from Box Office, Seymour Hall.

WANTED
GIRL VOCALIST
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PLEASE NOTE:
"JAZZ AT THE MARQUEE" is not now affiliated to "THE LONDON JAZZ SCENE" and all former members of "JAZZ AT THE MARQUEE" are invited to exchange their membership cards free for "LONDON JAZZ SCENE" membership.
THIS SATURDAY (12th) at "JAZZ IN THE CAPITOL."
206, Regent Street, W.1

★ ★
REAL JAZZ NEWS!
This Saturday (12th) at 7.30, giant opening of a new important modern jazz club with the authentic jazz atmosphere:
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THIS SATURDAY (12th) at 7.30: The bill personally selected by jazz critic Bonny Green. This week's critics' choice, "Europe's outstanding jazz foursome."
★ALLAN DANLEY QUARTET
featuring Art Ellefson, with Stan Jones, Stan Wasser, Plus! Plus! Plus!
"Europe's foremost jazz pianist."
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For yearly membership of "The London Jazz Scene," which incorporates "Jazz in the Capitol" and "Jazz City," send 2½ and s.a.e. to Secretary, 5, Hanson Street, W.1. All our members of "Jazz at the Marquee" transferred free tonight to "The London Jazz Scene." Please bring your "Jazz at the Marquee" cards tonight for exchange.
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JAZZ CITY
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Closed this week-end.
Another giant session
NEXT SATURDAY (19th) at 7.30.
Thank you, Johnny Dankworth, for the greatest jazz night and most insolent apologies to the many members we could not admit. Please, please, come early next time.

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SATURDAY — ALL-NIGHT SESSION:
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Those swinging Scots
TONY KINSEY QUINTET with
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The tasteful musicianship of
ALLAN GANLEY QUARTET with
Art Ellefson
★ . . SATURDAY (12th) at 7:
Double Top! The sounds of
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Ronnie Scott, Tubby Hayes,
TOMMY WHITTLE QUINTET with
Lennie Hastein, Thompson Trio.
★ . . SUNDAY (13th) at 7:
Rev. Sarah—then dig
DON RENDELL and the
Ronnie Ross, Bert Courtley
"THE JAZZ COURIERS."
★ . . WEDNESDAY (16th) at 7:
The only modern jazz session.
Reasonable prices!
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Danny Moss, Dickie Hawdon, Eric Dawson, Laurie Monk, Dave Lee, Kenny Clare.
★DILL JONES TRIO.
Bass man Jeff Cruse, Kenny Napper
★CAB KAYE.
Your host and compere:
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Musical adviser: DILL JONES.
Coffee lounge.
7.30-11 every Saturday and Sunday.

● FRIDAY (TODAY) ●
A BALL AGAIN with the swinging DAVE CAREY QUINTET, Streatham Park Hotel, Mitcham Lane.
A BALL Southall, "White Hart." All-Star Group featuring Alexis Korner.
ABOUT 8, The Dive, Lacy Road, Putney: Middleton Five and Honey Bourne (piano).
ABOUT 8.30: PETER BURMAN presents TOMMY WHITTLE QUINTET featuring EDDIE THOMPSON, HARRY KLEIN.—St. Toro Club (4 mins. Finchley Road Station).
A BRUCE TURNER session today—tomorrow. FRIDAY LUNCHTIME JAZZ performance, at the Jazz.
ATALANTA BALLROOM, WOKING: DON RENDELL SEXTET
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CLUB CALENDAR

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See also Sunday.
AT THE SKIFFLE CELLAR, 49, Greek Street, W.1. 7.30-11 p.m.: THE SERGEANT QUINTET and EDEN STREET GROUP, plus the NEW HAWLEANS.
SATURDAY: ACKER BILK'S PARAMOUNT JAZZBAND. Cravens Hotel.
BIRDLAND,
Denglow Street, Shepherd's Bush. 7.30 This week: KENNY BAKER, EDDIE THOMPSON.
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next to Hendon Central Station: ART CUMMINS' Parkside JAZZMEN ART CUMMINS' Parkside JAZZMEN PATTI CLARKE
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CY LAURIE JAZZ CLUB: LAURIE BAND, plus SOHO SKIFFLE GROUP. 7.15-10.45.
DARTFORD: GEORGE WOODING JAZZMEN. Hall Hotel.
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KENSINGTON, 45, High Street, 8-11: Modern Jazz.
LEYTON JAZZ CLUB presents Brian Wooley's famous Jazzmen.—Bedford Hotel.
SWAN, Hill Street, Kingston: British's "Baron of the Baritone," BUDDY FEARS-SAXHAUSER, the swinging a swinging star-studded group.
WEST EALING BROADWAY, "Green Man": Pete Batten's Chicagoans.

● SATURDAY ●
AT COOK'S FERRY INN:
Another super trad session!
DELTA JAZZMEN,
JOHNNY PARKER TRIO,
DOREEN BEATTY.
Tommy Whittle Quintet Thursday
AT THE SKIFFLE CELLAR, 49, Greek Street, W.1. 7.30-11 p.m.: THE TERRIFIC JUBILEE GROUP, plus the BLACK SHADOWS. Guest: ZOM. And don't forget that session of jazz and ok the—
JOHNNY PARKER BAND.
WEST END JAZZMEN.
WEST FIVE SKIFFLE GROUP
and GUEST MUSICIANS.
Midnight till 6.30 a.m.
BECKENHAM, Public Hall: BOB'S New Orleans JAZZMEN.—Harvey Hall, Fairfield Road.
CHISLEHURST CAVES
(next to Chislehurst Station). 7.30: LONDON'S MOST UNUSUAL CLUB. On the main—the Caves—the ground—GRAHAM STEWART'S SEVEN. Elsewhere—six Skiffle Groups. And don't forget that
CANDLE!
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WALLY FAWKES and his BAND
IVY FAWKES and his BAND
CY LAURIE Jazz Club, Great Windmill Street (opposite Windmill Theatre). 7.15-10.45: CY LAURIE BAND, plus SOHO SKIFFLE GROUP.
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Grand 2nd Anniversary sessions presented by ACKER BILK'S PARAMOUNT JAZZBAND.
Free 12/6 record vouchers.—See also Wednesday.
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RICKMANSWORTH: The famous SOUTHERN STOMPERS and PASS.—Oddfellows Hall.
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500 CLUB: STONEAGERS JAZZ-BAND.—All Saints Hall, Oakleigh Road, Whetstone, N.20, commencing 8 p.m.

● SUNDAY ●
A BETTER session at Putney's "Star and Garter," featuring Don Middleton (vibes), plus Kenny Baker's Swinghousemen. Thanks, Duncan Lamont, George Rise, Pete Green Group.
ABSOLUTELY SWINGING MODERN SOUNDS. "ORANGE TREE," RICHMOND.
ALL L.S.J.M. memberships valid. THAMES HOTEL, Hampton Court: IAN BELL JAZZMEN at 7-11 p.m. 7-10. Bame management as Friday.

● SUNDAY—contd. ●
ALL TRAD, musicians, Sunday afternoons, 3-6 p.m.: 8d.-ite with the Bill Brunskill Jazzmen at Cy Laurie Jazz Club. Members 2/6, guests 3/6.
ASTORIA SUNDAY DANCE CLUB. 7.30-11 p.m. Members 5/-, guests 6/-. Dancing to the Fred Hedley Orch.
AT COOK'S FERRY INN:
BRIAN WOOLLEY'S
JAZZMEN.
Tommy Whittle Five—Thursday.
AT THE SKIFFLE CELLAR, 49, Greek Street, W.1. 7.30-11 p.m.: THE FABULOUS CITY RAMBLERS, plus the BOMBERS GROUP. Guest: BEASY BENBOW
BALLADS AND BLUES, "PRINCESS LOUISE," Holborn. Tubes: Ewan McColl, Pitsroy Coleman, Dean Gitter, Ralph Rinzler. 7.15.
BILL BRUNSKILL'S JAZZMEN. "Fighting Cocks," London Road, Kingston.
CEILIDHE CLUB. 3.30, singers and players only, 1/- at door. CEILIDHE BOYS, Ian Campbell Folk Group, Robin Hall, Peter Kennedy, 2/6 at door.—Co-Ed Study House, 2, Regent's Park Road, N.W.1.
CLUB 17
CLUB 17
next to Hendon Central Station: ALAN CLARE TRIO plus ALAN CLARE TRIO plus ONE GERRY McGEE QUARTET
CROYDON JAZZ CLUB: Pete Stewart Jazzmen with Derek Burchall.
CY LAURIE Jazz Club: GRAHAM STEWART SEVEN featuring ALAN ELSDON, plus SOHO SKIFFLE GROUP. 7.15-10.45.
EALING BROADWAY, "Feathers": BRENT RIVER Jazzband, WESTCOTT Skiffle Champions. 7.30 p.m. 8/-.
ERIC ALLANDALE JAZZ CLUB, Seven Stars, Goldhawk Road, 8-10 p.m. Members only. ADMISSION FREE.
HOT CLUB OF LONDON, 7 p.m.: MR. ACKER BILK'S PARAMOUNT JAZZBAND. Shakespeare Hotel, Powis Street, Woolwich.
KENSINGTON, "SOLEHERNE." 8-10.30 p.m.: HARRY WALTON'S BAND.
MODERN JAZZ at the best out of town club: Club Eleven, Mitcham Tavern, Southall. 7-10.15 p.m.
NO MAINSTREAM! NO ROCK! MIKE DANIELS and the NEW ORLEANS JAZZMEN.—"Viaduct," Hanwell.
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WOOD GREEN: PAT HAWES and his Band.

● MONDAY ●
AT THE SKIFFLE CELLAR, 49, Greek Street, W.1. 7.30-11 p.m.: THE TERRIFIC JUBILEE GROUP, plus the ZODIAC TRIO. Additional 7-7.30 p.m.
BLUE CIRCLE, RUISLIP: Fabulous variety for modern jive buffs, starring KENNY GRAHAM and his Blue Circle Cavalcade Buffet Band. 11/6 seat at the Blue. NEXT WEEK: The Skiffle Quartet.
CHISWICK TOWN HALL: ALEX. WELSH DIXIELANDERS.
CY LAURIE Jazz Club: GRAHAM STEWART SEVEN, with ALAN ELSDON. 7.15-10.45.
DICK CHARLESWORTH Jazzband. Wandsworth Town Hall.
DOBELL'S RECORD RECITAL CLUB: Doug Dobell, "The V-Disc Man," plays his current and latest releases.—"White Bear," Vine Street, W.C.2. 7.30-10 Admission 2/-.

NEW DOWNBEAT CLUB,
Manor House (opposite Tube). 7.30-11.45: First time here—JOHNNY DANKWORTH QUINTET featuring Dickie Hawdon, Dave Lee, Kenny Clare, Eric Dawson; plus JACKIE SHARPE QUINTET. 7.30-11. Licensed bar.
SOUTH ESSEX RHYTHM CLUB, "Greyhound," Chadwell Heath: KENNY BAKER JAZZMEN.

● TUESDAY ●
AGAIN, SOUTHALL. "White Hart": DON RENDELL SEXTET.
AT THE SKIFFLE CELLAR, 49, Greek Street, W.1. 7.30-11 p.m.: THE GREAT SOHO SKIFFLE GROUP, plus the BRYAN NEWEY GROUP. Auditions 7-7.30 p.m.
BAMBOO CLUB, Hammersmith Hall, Union Street: Bourbon Street Ramblers.
BROMLEY, KENT, "White Hart," 7.30-10.30: TERRY LIGHTFOOT Jazzmen.
CY LAURIE Jazz Club: GRAHAM STEWART SEVEN featuring ALAN ELSDON. 7.15-10.45.
DALSTON, MIDDLETON ARMS. MODERNISTS' MECCA! KENDAL JAZZMEN.
ERIC ALLANDALE JAZZ CLUB, Seven Stars, Goldhawk Road, 8-10.30: ERIC ALLANDALE JAZZBAND.
HARROW JAZZ CLUB, British Legion Hall, South Harrow: Mr. Acker Bilk's Paramount Jazzband.
PRINCE OF WALES, Hammersmith: RAY GALLIERS' PRELUDE SIX.
WOOD GREEN: TEDDY LAYTON and his Band.

● WEDNESDAY ●
A BRIAN TAYLOR Band appearance, "White Lion," Putney Bridge.
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● WEDNESDAY—contd. ●
AT LUTON: Fleet Street's famous PRESS GANG and Leaside Six Jazzmen. — Greta Ballroom, 7.45. 3/6.
AT THE SKIFFLE CELLAR, 49, Greek Street, W.1. 7.30-11 p.m.: THE FABULOUS CITY RAMBLERS, plus the ROMSIDERS GROUP.
BALLADS AND BLUES, "PRINCESS LOUISE," Holborn. Tubes: Ewan McColl, Dean Gitter, Ralph Rinzler. 8 p.m.
CY LAURIE Jazz Club: GRAHAM STEWART SEVEN featuring ALAN ELSDON. 7.15-10.45.
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Telephone: TEMple Bar 2468 Ad. Manager: BASIL K. LAWSON
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Dublin: Dolores Rockett, 26, Lower Rathmines Road, Dublin.
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Sell-out stars



It was standing room only for Pat Boone's two concerts in London last Saturday. And before his appearance the 3,500 fans at each enjoyed the Ken Mackintosh Band Show. The show's two stars are pictured backstage at the end of the second house. (See review on page 6.)

TONY CROMBIE IN 6.5 WALK-OUT

DRUMMER-leader Tony Crombie walked out of the touring stage show "Stars Of Six-Five Special At The 2 I's" last Sunday.

He failed to appear on stage at Blackpool's Queens Theatre on Sunday, and during this week's run at the Palace, Burnley.

Tony, who had returned to London, told the MELODY MAKER: "It was a dispute over money. I had a bit of a hassle with manager Les Bristow.

Instructions

"But he was only acting on instructions. We are really good friends. In fact, he was best man at my wedding last week."

Manchester impresario Arthur Fox, who is presenting the 2 I's show on tour, commented: "It was a storm in a teacup. Crombie had already left when I arrived at Blackpool on Sunday afternoon.

"He has since contacted me from London and, so far as I understand, rejoins the show on Monday."

During Tony's absence, the Crombie Rockets carried on with Red Reece—from Les Hobeaux group—playing drums.

Tony Crombie was married at Caxton Hall on Thursday of last week to 20-year-old red-head Beryl Bradnock, manageress of a catering staff agency, from Highgate, North London.

TOMMY GOES ON WAX-WORKS



Tommy Steele opened at Madame Tussaud's on Good Friday. His audience over the Easter holidays was nearly 80,000. Tommy is the first British pop singer to be "put on wax" at the famous exhibition. Pictured (above) putting the finishing touches to the figure is colour artist Vera Bland.

Tommy arrives back in London this morning (Friday) from his tour of South Africa. He plans to rest this week-end and on Monday flies out to Scandinavia to start his 14-day tour.

NOW HUMPH BAND GROWS TO 12

FOR a concert at London's Conway Hall on April 24, Humphrey Lyttelton will augment his band from 8 to 12.

Added for the show will be the front line of the Don Rendell Septet—Don (ten.), Bonnie Rose (alto, bari.), Bert Courtley (tpt.) and Eddie Harvey (tmb.).

Humph (tpt.), usually leads Tony Coe (alto, clt.), Jimmy Skidmore (ten.), Joe Temperley (bari.), John Pickard (tmb.), Ian Armit (pno.), Brian Brocklehurst (bass) and Eddie Taylor (drs.).

Ladies' Night

"The Ladies" will be the Guests of Honour at the Music Publishers' Contact Personnel Association's 13th annual dinner at the Criterion Restaurant on April 18.

They include Jill Day, Anne Shelton, Vera Lynn, Libby Morris, the Tanner Sisters, Marion Ryan and Rita Williams.

More Variety for Starvin' Marvin

AN additional week of Variety has been set for Country and Western star Marvin Rainwater's first British tour.

His week at Newcastle Empire has been switched to the end of the tour and he will now open there on May 12. Johnny Duncan and his Blue Grass Boys, who will be featured during the rest of the tour, will not be on the Newcastle bill because of radio commitments.

In place of the original Newcastle booking, Marvin and Johnny will now play a week at Liverpool Empire from April 28. The other Variety weeks are at Manchester (April 21) and Glasgow (May 5).

ITV dates

Rainwater was due to arrive from New York at London Airport yesterday (Thursday) afternoon. His first public appearances in Britain will be on Val Parnell's Palladium TV show this Sunday. He is in "Saturday Spectacular" on April 19.

Footnote: Before he hit the disc jackpot Rainwater was dubbed Starvin' Marvin by show business friends.

Another jazz club for the Moderns

Another new London modern jazz club opens tomorrow (Saturday)—the Capitol at Fullers' Restaurant, Regent Street, W.

Billed for the opening session are the Allan Ganley Quartet, the Alan Clare Trio and guest star trumpeter Ray Prentti.

Jazz premiere for Armstrong film

SOME 450 musicians and jazz personalities were due at London's Cameo-Royal cinema last night (Thursday) for the Midnight Premiere of the Louis Armstrong film, "Satchmo The Great."

The film, which starts its run at the cinema today (Friday), was introduced from the stage by trumpeters Humphrey Lyttelton and Nat Gonella, backed by the Lyttelton rhythm section.

Kenny Baker, who was to have joined Humph and Nat, was forced to withdraw owing to a previous engagement.

Stars booked for 'floating jazz'

Eighteen jazz and skiffle groups have been booked for the third annual Floating Festival Of Jazz to be run by Jazzshows on June 15.

Two riverboats—the Royal Daffodil and Royal Sovereign—will make the 12-hour trip from London's Tower Pier to Margate.

On board will be the bands of Chris Barber, Ken Colyer, Mick Mulligan, Cy Laurie, the Saints, Avon Cities, Merseysippi, Graham Stewart, Mike Daniels, Al Fairweather, Dick Charlesworth and Acker Bilk. Skiffle groups on the trip will be the City Ramblers, Dick Bishop's Sidekicks, Ken Colyer's Skiffle Group, the Sohn Skiffle Group, Les Hobeaux and the Ray Bush Skiffle Group.

WELCOME TO BRITAIN

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★ MARVIN RAINWATER

★ JOHNNIE RAY

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NEXT WEEK

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TERRY DENE TOLD: 'NO NONSENSE'

AGENT Hymie Zahl has big plans for zip singer Terry Dene—"provided he behaves himself."

"I can't stand any more nonsense," Hymie told the MM at Brighton on Saturday. "But I think he has straightened himself out now."

Dene starts a 10-week tour of Moss Empires at Nottingham on April 14.

Remaining bookings are at Sunderland (May 5), Leeds (12th), Sheffield (19th), Edinburgh (26th), Newcastle (June 2), Birmingham (9th), Liverpool (16th), Glasgow (23rd) and Finsbury Park (30th).

Terry plays the BBC Festival of Dance Music at the Albert Hall on April 22, Cyril Stapleton's "Show Band Show" on April 25, Lou Preager's "Palais Party" on April 30, and the Jack Jackson Show on May 3.

Johnny Parker is not disbanding

Although he is joining the Graham Stewart Seven, former Humphrey Lyttelton pianist Johnny Parker is not disbanding his own group.

Johnny will continue to work with his band and trio as well as playing solo spots. He is resident on Mondays and Fridays at the Humphrey Lyttelton Club as soloist.

The Parker Band is also resident at the weekly Saturday all-night sessions at the Skiffle Cellar.

JATP TOUR

From Page 1

two additional London concerts at the Kilburn State—JATP's farewell shows—on Sunday, May 18.

Even if there is a bus strike on then, Kilburn is well served with tube and train services, so there should not be any problem.

Furthermore, the Sitting Sunday helps. Extra transport is easier to arrange then.

The same applies to the two concerts being staged at the Davis Theatre, Croydon, on Sunday, May 11.

Nine London shows

"This means that—in all—there will be a total of nine performances in the London area catering for 36,000 people."

Opening date of the JATP tour is at the Kilburn State on Friday, May 2.

There will be two shows each evening at the State on May 3 and 4, with the additional farewell shows mentioned on May 18.

● Jazz at the Phil stars Ella Fitzgerald, Oscar Peterson, Dizzy Gillespie, Stan Getz, Coleman Hawkins, Roy Eldridge, Sonny Stitt, Ray Brown, Herb Ellis, Lou Levy, Gus Johnson and Max Bennett.

June Christy may return next year

Following June Christy's sell-out concert at the Royal Festival Hall on Sunday, agent Harold Davison said that he hopes to bring her back to Britain next year.

After two days' holiday in London with sax-ist-husband Bob Cooper, June flew to Venice. There she joined up with the rest of the show, which has been touring Europe—the Claud Williamson Trio and altoist Bud Shank—before flying to South Africa for four concerts.

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Melody Maker

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20 PAGES giving you the up-to-the-minute guide to the stars

PAT BOONE Page 3

SARAH VAUGHAN Page 4

MARVIN RAINWATER Page 5

JOHNNIE RAY Centre Pages

MITZI GAYNOR Centre Pages



At new jazz centre

UNDER a striped "circus" awning, the stars blew a welcome to the National Jazz Federation's new HQ on Saturday.

The new "home" for the NJF's 10,000 members is London's Marquee Jazz Club.

Among the hundreds of fans at the opening was Tommy Steele.

Opening-night attractions at the club were the Kenny Baker Half-Dozen and a new modern quartet led by pianist Michael Garrick.

MM photographer Ron Cohen was on hand to take the shots. Top: (l.-r.) Danny Craig, Kenny Baker, Johnny Beard, Norman Cave's trombone and Garrick vibist Peter Shade. Centre: Barbara Coombs, an NJF secretary, signs in a member while (right) the club's secretary, Peter Burman, announces the next number. Left: Pianist-leader Michael Garrick.

LETTERS

The End

WHAT the hell has happened to British dance music? After listening to the second of the "BBC's Festival Of Dance Music" concerts, I can only say it has hit the rockiest of rock bottoms.

These concerts are supposed to showcase the very best in British dance music, but what does one hear? Dennis Lotis plugging his latest disc—I quote . . . and on the other side of the record, Ladies and Gentlemen": Joe Loss churning out nothing that hasn't been heard in his last half-dozen broadcasts; Eric Delaney reaching the heights of pure ecstacy with two and a half minutes of utter drivel called, I think, "Symphony And Tympany"; and the even odder sounds of what sounded like a collection of five-year-old infants complete with bottles, paper and combs and blades of grass.

When the audience began singing Al Jolson memories I switched off.—*J. H. Horsfall, Carlton, Notts.*

Sound off

I AM appalled to see the critics again whining about the amplification in the Royal Festival Hall. Let them go and hear any classical vocalist from the back of the hall and they will find the answer to "mike" trouble is to discard the wretched thing and sing.—*H. Russell, Hounslow, Middz.*

Not when the arrangement calls for backing by the Basie or Heath brass sections, it isn't.—*B.D.*

The modern way

AT the opening night of Club 65 we were utterly disgusted to have our evening ruined by a gang of maniacs. It was absolutely impossible to hear the City Ramblers and, not content with spoiling the music for other people, these indescribable objects of humanity began abusing girls who were living.

No wonder British jazz enthusiasts get such a bad name for themselves. No one would find a traditional fan acting in such a juvenile and ill-mannered way.—*Misses M., L., Birts and D. D. Allatson, Wimbledon.*

DISC BIZ TURNS TO RELIGION

From REN GREVATT

NEW YORK, Wednesday. There is a tremendous upsurge in current interest in religious music on records here. Most notable example of the success of a religious disc is the skyrocket rise of Laurie London's "He's Got The Whole World In His Hands."

Close behind, and holding its brisk sales pace, is the Pat Boone smash, "A Wonderful Time Up There"—another religious offering.

Although the Laurie London record has no doubt had an influence in building interest in sacred subject matter, tradesters here assert that its success is a reflection of the current buying climate. When times are bad, people tend to turn to religion, even in their record purchases, they claim.

known as Al and Dick's. Present were the Chordettes, also Cadence artists, who have a big hit riding in America and England now in "Lollipop."

JIMMY RODGERS

Tour waiting

JIMMY RODGERS, long reported as a possibility for a European tour, may still make the trip.

Latest date to be discussed as the kickoff for the tour, according to GAC officials here, is August 15.

However, MGM has a commitment for Rodgers to do a picture, "Snob Hill," with Debbie Reynolds.

Shooting schedules are not yet complete, however, and until these are wrapped up, GAC cannot make a binding deal for a British tour.

LAURIE LONDON

Busy week

LAURIE LONDON, visiting here with his parents, had an extremely busy first week in the States, with a disc jockey tour which included Pittsburgh, Cleveland, Detroit, Chicago, Hartford and New York.

His date with the Dick Clark show has now been moved from April 17 to April 22.

Christy for Africa

NEW YORK, Wednesday.—"Jazz-West Coast," the jazz package spotting June Christy, Bob Cooper, Bud Shank and the Claude Williamson Trio will probably play North and South Africa after completing the European swing. . . . The Ford Foundation has given a grant of $75,000 to two Tulane University students to develop an oral history of jazz (on tape). The students will interview survivors of the 1885 - 1917 period in New Orleans.

LP move

EDDIE CONDON has recorded under the MGM banner. The album features many Condon veterans, and is called "Eddie Condon is Uptown Now." Title stems from the recent move of Condon's uptown from Greenwich Village to East 56th Street. . . . Jazz critic Ira Gitler is going to North Texas State University to narrate a programme called "Trends in Modern Jazz."

Carnegie show

HELEN MERRILL will appear in a concert at Carnegie Hall on May 24. The Maynard Ferguson Band and Max Roach's Unit are set for the show, with more talent to be added.

Burt Korall

EVERLY BROTHERS

Guests of honour

"WE certainly do want to go to England," Don and Phil Everly both told me this week. "I hope we can find the time to do it, maybe some time this year."

The Everlys were feted at a luncheon party given by Cadence Records at the famous music business restaurant

It's goodbye to Sister Rosetta

SISTER ROSETTA THARPE, and husband Russell Morrison, flew from London Airport on Tuesday at the end of her second British tour. She opens at the Paramount Theatre, Los Angeles, this week.

Sister Rosetta wound up her tour on Sunday with concerts at Bradford and Leeds. Four months ago she played to 2,000 people at Bradford, but on Sunday only 500 enthusiasts turned up to hear her with the Mick Mulligan Band.

• • •

MANCHESTER. — Guitarist Paul Beattie this week cut his second disc for Parlophone. Titles are "Mr Please Me" and "Wanderlust."

• • •

CORNWALL.—Redruth's Flamingo Club introduces name-band attractions with Ivy Benson on May 1.

• • •

BRIGHTON. — Pianist Pat Redmond's Trio, which has reopened at the Regent Ballroom, is completed by Harold Wyner (bass) and Brian Anthony (drs.).

• • •

SOUTHAMPTON. — Jazz is booming in Britain's premier passenger port (population nearly 200,000) with a total of around 20 sessions of jazz in the district per week. The Dolphin at Botley has jazz music every night of the week and so does the newly opened Ace of Jazz Clubs.

• • •

BELFAST.—Tom Clarke and his Dixielanders and Bryan McCluney's Ulster Rhythm Kings will play at Queens University's Rag Week Ball on April 22.

Jerry Dawson

Critics' choice

NEW YORK, Wednesday.—A critics' choice session is scheduled for this year's Newport Jazz Festival. Critics will be asked to present a group of their choice—musicians they feel have ability and potential, and have not made a previous appearance at Newport. Those who have been asked to submit their choice, in addition to organiser Leonard Feather, are Bill Coss, George Frazier, Barry Ulanov and Dom Cerulli.

Satchmo LP

LOUIS ARMSTRONG has recorded an LP of spirituals for Decca, entitled "The Good Book." Hal McKusick's new Decca LP features writing by George Handy, George Russell and Jimmy Giuffre. . . . Max Kaminsky's lovely "A New York's Hotel Duets includes Dick Cary, Bob Wilber, Charlie Queener, Joe Benjamin and Bobby Donaldson.

Dates with the Stars

(Week commencing April 20.)

BEVERLEY Sisters
Week: Gaumont, Doncaster
Peter CRAWFORD Trio
Week: Hippodrome, Birmingham
Tony CROMBIE
Week: Empire, Newcastle
Jim DALE
Week: Metropolitan, W.
Johnny DUNCAN
Sunday: Coliseum, W.
Week: Hippodrome, Manchester
Charlie GRACIE
Sunday: St. George's Hall, Bradford
Week: Empire, Finsbury Park
Russ HAMILTON
Week: Hippodrome, Bristol
Fraser HAYES Four
Week: Empire, Liverpool
HILLTOPPERS
Week: Empire, Glasgow
Edmund HOCKRIDGE
Week: Empire, Sheffield
Michael HOLLIDAY
Week: Hippodrome, Birmingham
Audrey JEANS
Week: Empire, Leeds
JONES Boys
Week: Empire, Leeds
Jerry LEWIS
Season: Palladium, W.
Ruby MURRAY
Week: Empire, Leeds
Marvin RAINWATER
Sunday: Coliseum, W.
Week: Hippodrome, Manchester
Johnnie RAY
Sunday: De Montfort Hall, Leicester
Tuesday: Civic Hall, Wolverhampton
Wednesday: Colston Hall, Bristol
Friday: Gaumont, Cheltenham
Saturday: Capitol, Cardiff
THREE RAYE Sisters
Season: Palladium, W.
Dickie VALENTINE
Week: Empire, Nottingham
Malcolm VAUGHAN
Week: Royalty, Chester
Sarah VAUGHAN
Sunday: Odeon, Liverpool
Monday: Odeon, Glasgow
Tuesday: New Victoria, Edinburgh
Wednesday: Odeon, Newcastle
Thursday: Odeon, Manchester
Friday: Odeon, Barking
Saturday: Gaumont, Hammersmith
VIPERS
Week: Metropolitan, W.

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Send-off for Satchmo



BOTH friends and admirers of Louis Armstrong, Nat Gonella (l.) and Humphrey Lyttelton are pictured above, outside London's Cameo-Royal cinema before last Thursday's Midnight Premiere of the Armstrong film "Satchmo The Great."

Nat and Humph, backed by the Lyttelton rhythm section, played a trumpet duet on "St. Louis Blues" as an introduction to the film.

The film — the story of Satchmo's European and African tours—was applauded by a capacity audience of some 450 musicians and jazz personalities.

It started its run at the cinema on Friday.

RANK TO ENTER DISC MARKET

THE J. Arthur Rank Organisation is planning to enter the disc business in a big way. A private company, Rank Records, was formed last week.

Mr. Jack Ralph, an executive of the Rank Organisation, told The MM this week: "As owners of some 500 cinemas, producers and distributors of films, and with television interests, we already have many channels in the entertainment business.

"To enter the recording field is a logical development."

Questioned on the possibility of signing recording artists and making arrangements to press recordings on a large scale, Mr. Ralph added: "Such matters take time. Obviously one doesn't go out and sign Elvis Presley tomorrow! But we have our plans, and hope to start operations in about a month."

Six-year run

Bandleader Sammy Herman has signed for his sixth year at the 400 Ballroom, Torquay.

Sammy, on drums, leads Bert Gruber, Trevor Anthony and Harry Hammond (saxes), Bill Seager (tpt.), Eric Lees (bass) and Ron Palace (pno.).

JERRY LEWIS ON WAY TO BRITAIN

American singer - comedian Jerry Lewis was due to arrive in London yesterday (Thursday) for his two-week season at the Palladium, which starts on Monday.

Lewis last appeared at the Palladium in 1953 in partnership with Dean Martin.

News Spotlight

THE Terry Lightfoot, Mike Daniels and Acker Bilk bands have been booked for a Peterboat Shuffle on July 13.

The shuffle—organised by the Croydon and Cheam Jazz Clubs—will be from Westminster Pier to Hampton Court on board the Royal Princess.

• • •

Vocals Twenty - two - year - old singer Rikki Henderson has joined the Denny Boyce Orchestra at Wimbledon Palais. He shares the vocals with Colin Day and Gracie Cole. An augmentation in the band brings in guitarist Eric Ford.

• • •

Star Buddy Featherstonhaugh is the star guest at Club 43 at the Piccadilly Hotel, Manchester, tomorrow (Saturday).

• • •

Change Former Sid Phillips trumpeter Kenny Ball has joined Terry Lightfoot's Jazzmen in place of Colin Smith, now with Cy Laurie.

• • •

Resident Roy Edwards takes over as resident vocalist in ATV's "Lunch Box" on May 18. He will replace David Galbraith, who is to join Benny Hill in "Light Up The Town" at Scarborough's Floral Hall.

• • •

Debut Former Vic Lewis tenorist Duncan Lamont has formed a quartet which makes its début on April 26 at the Marquee Club, London. He leads Roy Willox (alto), Ray Dempsey (gtr.) and Spike Heatley (bass).

• • •

Return The Hedley Ward Trio are on Monday opens for a two-week season at the General Von Steuben Hotel, Wiesbaden, Germany—its third visit to the hotel within a year.

• • •

Newcomer Mary, wife of Chris Barber's banjoist Eddie Smith, gave birth to a son, to be named Steven, at Hackney Hospital on Thursday.

• • •

Wedding Indian bandleader Ken Mac marries his singer, Jean Statham, at St. John's Church, Colaba, Bombay, on April 30.

• • •

Pianist-arranger Mike Mullins, with Syd Dean at Purley's Orchid Ballroom, has joined the Frank King Band at the Jack of Clubs, W.

• • •

Valerie Kleiner has been booked for this Sunday's ABC-TV "Top Numbers" show. She will sing "To Be Loved.'

• • •

Sid Millward makes his comeback with the Nitwits after a five months' absence through ill-health on ATV's "Sunday Night At The Palladium" this weekend. It will be his first public appearance with the group since he collapsed during a 52-week season at the Paris Lido.

• • •

Terry Dene has signed ex-Lee Lawrence pianist Dennis Plowright for his Dene-Aces, succeeding bassist Pete Elderfield.



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Pat Boone cuts a Holliday number

BRITAIN'S Michael Holliday is hoping that a song recorded by American "rival" Pat Boone will top the Hit Parade.

Reason: the number, "Keep Your Heart," is Mike's own composition. It backs his best-selling "The Story Of My Life."

Pat Boone broke the news that he had recorded the song to Mike's wife, Margie, who met him during his recent British trip.

Pat Boone told Margie: "I heard 'Keep Your Heart' on the other side of 'The Story Of My Life' and took it along to Dot Records, my company in the States. They liked it—so we cut it."

Summer TV

Michael Holliday is hoping to make a series of telerecordings for BBC-TV during his summer season at the Hippodrome, Blackpool, which opens at the end of June.

A new radio series tentatively entitled "Michael Holliday Presents" is also planned. He makes a return visit to BBC-TV's "Six-Five Special" on May 24.

JAZZ AT PHIL TICKET ROW

LAST week's front-page story that "Jazz At The Phil" concert had been switched from Hammersmith to Newcastle sparked off a row between fans and local booking agents.

Newcastle readers who saw the story on Friday morning rushed to the box-offices and were able to buy their tickets for the two concerts at the City Hall on May 7.

Then the row started, for fans had been told by window posters that bookings would not start officially until Saturday.

'Furious'

One girl who queued for an hour on Saturday morning told the MM: "I was furious. When I asked for two 10s. tickets I couldn't get them—because so many people had gone along on the Friday."

Mr. A. Leider, managing director of ticket agents A. E. Cook, Ltd., explained to the MM that there had been a mix-up between window posters and local newspaper advertisements.

TOMMY STEELE HOST TO LIBERACE



Liberace was one of the guests at Tommy Steele's "homecoming" party at the Astor Club on Friday night. Steele arrived back from his tour of South Africa in the morning and in the evening took his parents to see Liberace at the London Palladium. On Monday—after a minor car crash—Tommy flew to Copenhagen to start a 12-concert tour of Scandinavia.

Dill Jones makes Trio a quintet

Dill Jones has formed a quintet which will make its début at London's Marquee Club on Sunday.

The group will comprise the present Dill Jones Trio—Dill (pno.), Lennie Bush (bass) and Danny Craig (drs.)—plus Ray Premru (tpt.) and Beverley Ingersole (tnr.). A frequent guest artist with the quintet will be singer Cab Kaye.

Dill will still take work with the trio as well as featuring it on dates with the quintet.

Julie Wilson back at the Colony

American singing star Julie Wilson on Monday started a four-week cabaret season at the Colony Restaurant, W. Julie did a season at the Colony eight years ago.



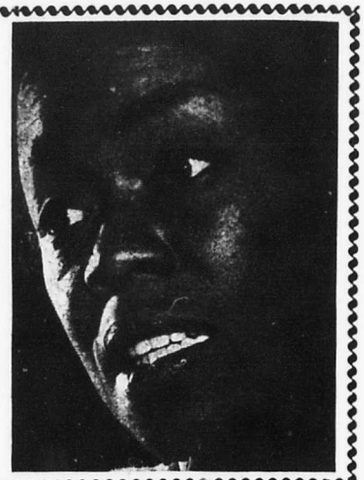
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Don Lowles
Brian Harvey
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Leon Bell
Laurie Atwell
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YOU STILL HAVE TO WAIT FOR A HOFNER BUT IT'S WORTH WAITING FOR!

Sarah is a knock-out



EACH time I hear Sarah Vaughan in person she seems to have got substantially better. At the Leicester Square Odeon last Saturday she was a living knock-out.

says MAX JONES

Always her voice and musicianship have been remarkable. From the first, she sounded like an imaginative instrumentalist, though not always like an emotionally mature singer.

Original

Now the most capricious effects have been banished—though the style is still boldly original—and there is deeper feeling for the lyrics.

Ear, range and control remain extraordinary, and she executes breathtaking changes, scoops and "power dives" with half-amused ease.

On the "visual" side, too, she has taken several strides forward. Once a somewhat glacial exterior went with the vocal equipment. Lately, the austere manner has thawed to reveal a sharp and sunny Sarah who decorates stage as well as song.

The combination of ear and eye appeal results in a singing act as near perfect as we have any right to expect in a world where quality seldom counts for much.

'Screamer'

At Leicester Square, Sarah sang for a good 50 minutes, practically without let-up. There were a few instrumental passages by Ted Heath's band—which did the first half of the show on its own—but it was hard singing most of the way.

There were 15 songs, beginning with "If This Isn't Love" and ending—after several encores—with an exhibition of wordless virtuosity on "How High The Moon."

This last, the only "screamer," was improvised anew at each of the three shows I caught.

But every number carried fresh twists, and one of Heath's musicians told me: "I can't remember ever looking forward so much to a fourth performance of the self-same programme."

No low spots

Six songs, from the "Land Of Hi-Fi" LP, had Ernie Wilkins scores. These were strongly attacked by Heath's men, and by Sunday the band was in the words of Timmie Rogers, "sure poppin' tonight." For certain sections, only Ronnell Bright's piano, or piano and rhythm, were used.

I haven't adjectives to cope with all the varied treatments. Everything Sarah did she did well. She is an artist to the tips of her expressive fingers.

THE PARADOX OF W. C. HANDY

"IN 1908, when Handy and his band was already playing Sundays at Dixie Park in Memphis, I requested them to play the blues and Handy said that blues couldn't be played by a band . . . So much for Mr. Handy." And thus, with a lordly gesture, Jelly Roll Morton dismissed W. C. Handy from his reminiscences.

If we accept Morton's story, it would seem on the face of it to be a weighty indictment against the man who was later to be dubbed Father of the Blues. I believe it's safe to give Morton the benefit of the doubt here.

We have Handy's own testimony (in his autobiography "Father of the Blues") that it was not long before the period to which Morton referred that he had heard blues singers in action for the first time.

He was fascinated by their songs and analysed them with the zeal of a musicologist. It's reasonable to assume that when he told Morton that the blues couldn't be played by a band he was taking the purist view of the blues as untutored folk-song.



by HUMPHREY LYTTELTON

Compositions

It's significant that, unlike Morton's so-called blues compositions, all Handy's famous blues were composed in song form. And he always acknowledged that they were *compositions* based on folk-blues, not authentic blues themselves.

Nobody knows how much of the blues was to be found in the playing of the early New Orleans jazz bands. But if the latter-day reconstructions featuring such players as Alphonse Picou, Louis Nelson and Kid Rena are valid evidence, the answer is not much.

On the information available to us today, Handy was justified in saying that, in the strict sense, blues could not be played by a band.

Absorbed

Since then, largely through Handy's own agency, the spirit of the folk-blues has to a large measure been absorbed into instrumental jazz.

How? It's not to be found in Handy's own scores. Paul Robeson's "as written" version of the "St. Louis Blues" is as far as anything could be from Mississippi blues.

The great thing about Handy's work is that, thanks to his careful analysis of the songs he heard the blues men sing, he produced a formula which, though squared off and tidied up, is fundamental to the blues. I mean of course the question-and-answer form in which the accompaniment provides figurative fill-ins between the vocal lines.

Thought out

Ask anyone to whistle "St. Louis Blues" to you, and they will almost certainly stick to the familiar vocal lines. But Handy always stressed that what happens between these lines was equally important.

Since his own band, for which he wrote the tunes, was not an improvising band—at least not at first—he wrote in carefully thought-out figures, as did many of the early blues writers who followed him.

For an example of this, listen to Bunk Johnson's version of Spencer Williams' "Tishomingo Blues." The figure which George Lewis plays repeatedly after Bunk's opening line is no flight of fancy—it's right there in the piano copy.

When improvising jazzmen came to play Handy's blues, they discarded the written figures and invented their own. And thus there came into being the formula so well exemplified in the Bessie Smith-Louis Armstrong "St. Louis Blues"—which underlies every good instrumental blues to this day.

Influence

That is the paradox which right up to his death obscured Handy's true contribution to jazz.

The man who probably knew as little about jazz as Morton asserted, was nevertheless responsible for introducing into it a musical form which has exerted a strong influence on all jazz from Bessie's "St. Louis Blues" to Count Basie's "Cherry Point."

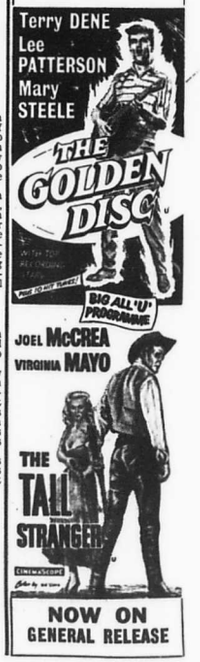
Handy didn't invent this form. But all the evidence goes to show that he was the first to put it in writing.



● Bunk Johnson

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WHY I ESCAPED FROM . . .

The Hell of Skiffle

THE whole trouble with show business is that it is run by thoroughly incompetent people who become, through contrivance or accident, business managers or agents to artists.

They are put there by the stupidity of the public—the fatuous public that will take anything, absolutely anything, that is offered. Provided it gets enough publicity.

One of the kings of skiffle has abdicated. Joan Van Den Bosch has left the Vipers—thrown up £100 a week to look after the royalties of others at the Mechanical Copyright Protection Society.

Why take an office job after the glamour of the bright lights?

BECAUSE HE HATES THE FANS, THE MANAGERS AND AGENTS—AND SKIFFLE. This is the story—as told to Terry Tremayne.

The reaction

So the whole crazy routine starts—the guff that persuades the kids to come to see the latest raves. The bloated salaries that come with the easy fame. And the inevitable reaction when the kids turn to something newer.

Result of all the hysterical salesmanship is the closing down of theatres and an artificial boom—that can't last—in the record business.

I think the public are mugs. They line up like sheep for the latest styles and fashions. I've seen them at the stage door time and time again looking utterly ridiculous. They're overdressed, over-painted—and in some cases they make themselves sickeningly cheap.

And they are encouraged to do so.

I gave it up

I would have got more satisfaction had they liked us for what we could do. But like so many, we had been blown up by publicity. We could have played "Three Blind Mice" for all the difference it would have made.

I gave it up—gave up playing the guitar, too. I resent those audiences for killing something I once treated as a hobby. To start playing again would bring back memories of that sea of empty faces looking up—lapping up everything I did—*however bad it was.*

Now and again I listen to the radio and hear the latest entertainers in the game. I pity them. They must be going through hell!

If you think that's exaggeration, get them to talk off the record sometimes, as I have.

I never saw anything in skiffle at all, though I suppose it would be true to say that I helped to start the skiffle fashion in London and, indirectly, all over the country.

I used to sing folk songs in coffee houses—the "2 Is," the "Bread Basket" and many others. Just for my own amusement. Pals would insist that I took my guitar along every time I went and it was soon the accepted thing.

Very soon others followed. Tommy Steele, Wee Willie Harris, Terry Dene and their hosts of imitators. Eventually groups were formed which became the skiffle names of today.

One day I was asked to join the Vipers and I accepted the offer quite casually. Looking back, I can't think why. I don't like skiffle and I never have.

Perhaps I hoped vaguely that the Vipers would advance beyond that stage and lead the field instead of following it.

Yet I have to confess that it was flattering to find people like Lonnie Donegan dropping in to hear us.

It was not long before I was earning £100 a week—and for playing only half-hour sessions. There was hardly any work to it. That was another reason for dissatisfaction: the money was too easy to come by. It seemed too much like taking cash under false pretences.

There were, I must say, compensations. I could afford to get married and buy a home.

Normal life

I decided to settle for these things and get back to normal, healthy living.

I'm quite content. I don't miss the big money, and certainly I don't miss the counterfeit fame.

Sometimes I go to a concert and watch the newcomers being idolised by the audience.

Around me, they are completely unaware that not long ago I was one of the puppets they applauded.

Believe me, I much prefer it that way.

Marvin proves rock-'n'-roll isn't dead yet

says TONY BROWN



● Marvin Rainwater

MARVIN RAINWATER, making his début before a British audience on ITV's "Sunday Night At The London Palladium," was not particularly well-served in the matter of microphone pick-up.

Tribute

The reason I reluctantly raise this old complaint again is that it happens to be very important. After all, singers—regardless of their style—exist mainly to be heard. True, we heard Rainwater—but an inadequately transmitted voice lacks presence and impact. The record that made him famous probably had plenty.

From his garb and song tribute to Hank Williams, it would seem that Marvin falls into the Country and Western field. Yet these ears told me that "Whole Lotta Woman" is just as close to the rock-'n'-roll style that has been written-off prematurely.

Backing

In future TV appearances he should remember to launch his easy personality at the cameras with a backing group that serve his biggest audience—at home.

On-stage accompaniment came from Denny Wright, Johnny Bell and Lennie Hastings on guitar, bass and drums—Johnny Duncan's Blue Grass Boys, in fact.

The group will back Marvin on his provincial tour—and he should feel happy about it.

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Not-so-Nether Bloxtead

J. R. HUNT's letter (MM, last week) gave me something of a jolt. Certainly when inventing the "Nether Bloxtead Rhythm Society" I did not intend to cause anyone any pain.

I therefore accept the main point of Mr. Hunt's friendly letter in the spirit in which it was meant. It is "the enthusiasm sparking such organisations . . . which keeps the very soul of jazz alive and kicking."

But I part company with him when he goes on to extol the value of the jazz audience, while running down the critics.

Renegade

Critic-hunting has become a favourite blood sport recently, sometimes even among critics. (One such renegade had a go only the other month, donning his sheep's clothing for the purpose. He still looked like a critic.)

Though there are one or two jazz writers I am privately quite glad to see brought down a peg or two, the value of the critic in jazz should not be underrated.

Mr. Hunt writes of "an appreciative audience who are willing to pay to go in," adding: "The critics, remember, do not buy their tickets." I feel Mr. Hunt's thinking is a little superficial on this point.

It is, of course, a fact that the critics are not normally paying customers. I should hope not!

Publicity

When Mr. XYZ, the noted jazz critic, has unearthed A. N. Other from the back line of an obscure jam session recording, devoted oceans of space to giving him free publicity, reviewed his subsequent discs and quoted his opinions—in short, made it possible for him to cross the Atlantic with some hope of finding an audience waiting to hear him play, does anyone seriously expect that critic to queue at the box-office?

The jazz world may not owe him a living; it certainly owes him a couple of seats in the stalls.

I think it's time we got something straight about critics. There may be a jazz journalist here and there in the world who tries to collect "perks" from the people he publicises.

I know of one American critic who admits that he is in the jazz business solely to push Zionism (which is an admirable cause, but a rotten reason).

Another may have more than a friendly connection with some record company or other, or be associated on the side with a particular artist or agency.

But the majority—in this country I am tempted to say the lot—are perfectly sincere, jazz-loving gents with a right to their opinions and the opportunity (plus the ability) to air them in print. I can testify that they are far less intolerant and bigoted in their views than many of their readers.

> Critic-hunting is becoming a favourite blood sport says STEVE RACE

Critics help

Mind you, Mr. Hunt is right most of the way. The existence of jazz *does* depend solely on an appreciative audience of people willing to pay.

But no one should forget that their willingness to pay is to a large extent due to the publicity and encouragement which their favourites receive from the critics.

King Oliver

TWENTY years ago King Oliver died.

Will traditionalists, still haunted by the spectre of a bop-bedevilled Steve Race with tongue permanently glued to cheek, please believe me when I say that Oliver's magnificent contribution to jazz should be remembered with gratitude by everyone who loves either Oliver's music or the later developments of jazz, which he unwittingly helped to father.

For his influence on Louis Armstrong alone, his memory deserves our undying gratitude.

Let's not forget the early greats: those simple, warm-hearted pioneers who made it all possible.

The Terry-McGhee blues team

by ALEXIS KORNER

SONNY TERRY and Brownie McGhee—the famous harmonica and guitar blues team, who start their British tour at Birmingham next Tuesday—met in 1938 when Alan Lomax, through John Hammond, got Sonny Terry to New York for the "Spirituals To Swing" concert.

There, with Leadbelly and Josh White, Brownie McGhee and Sonny Terry formed the nucleus of the Negro folk singers centred in New York. Throughout the years Brownie and Sonny got together whenever they could to play and sing the blues.

His mentor

Sonny Terry's incredible harmonica playing has been featured on many sessions since he recorded with Blind Boy Fuller in 1937. Incidentally, Fuller was Brownie McGhee's mentor and this fact must have been largely responsible for the enormous musical sympathy which sprang up between Sonny and Brownie.

The twisting and mouthing of notes, the lightning changes from voice to harmonica which Terry brings to his fantastic "Fox Chase," are fair compensation for his recommendation of his technique: his fine work on many Leadbelly and McGhee sessions gives ample proof of his feeling for the blues.

He was born a few miles outside Durham, South Carolina, in 1911, and tentshows and the blues formed the basis of his musical life.

Though almost completely blind by the age of 16, he carried on until, finally, he was featured in that famous 1938 concert and carried on to receive yet more acclaim for his superb playing in "Finian's Rainbow."

With Brownie McGhee, Sonny provided background music for the New York production of Tennessee Williams's "Cat On A Hot Tin Roof" and, when the show went on tour, they travelled with it.

Here again, the music was noticed and several critics applauded their excellent performances.

Shortly after their return to New York, McGhee was offered the part of Gitfiddle in Langston Hughes's comedy, "Simply Heavenly," which opened in Manchester this week.

Fine singer

Brownie McGhee, a more sophisticated performer than Terry, is an equally fine blues singer. He has created many good songs and for years has been considered one of the finest blues singers and accompanists in the States.

Born in 1914, McGhee was raised around Kingsport, which straddles the borders of North Carolina, Tennessee and Virginia, not far from the home of the Carter Family on Clinch Mountain, Virginia.

Brownie's singing and playing are at times reminiscent of Fuller, but the highly individual rhythmic emphases show that Brownie learned and did not simply copy. His mastery of the guitar permits him to perform the hard swoops, from top to bottom of the fingerboard and give a controlled accent to his outstanding rhythm work.

Indeed, he is one of the finest guitarists to pick his instrument, with thumb and forefinger, in the traditional style. One of McGhee's chief characteristics is the use of a backstroke, played on the top three strings — especially noticeable on medium tempo numbers.

At the mention of blues, many will think of Bill Broonzy.

This is not what will be heard from Sonny Terry and Brownie McGhee, for there are many different ways of playing and singing the blues —but their ways are equally genuine and sincere.

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SARAH VAUGHAN says—

I LOVE—YES LOVE—MR. B



'With Billy, it was twice as beautiful.'



MAURICE BURMAN speaks to two famous singers

SARAH VAUGHAN looked tired and tense. She had come straight from the airport to the Press conference.

"Miss Vaughan," I said, "why are you called 'Sassy'?"

"I really don't know—but I'd like a drink." A drink arrived. With a glass of water in one hand and a gin in the other, she went on, "Al Hibbler gave me my name. I guess you'd better ask him."

We got on to singers.

"What do you think of Ecksatine?"

"Billy? My favourite—I love him."

"Love him?"

"Yeah—love him."

She was polite, but apparently slightly resentful, and stood staring straight at me behind very dark glasses.

"What do you think of Louis?"

"Louis? You mean Louis *Armstrong*? Oh, my goodness, what a question." She burst into laughter. "Why, I think he's wonderful."

"And Elvis?"

DETACHED

The smile faded. She became detached again.

"Well, it's really not my type of music. I don't go on rock-'n'-roll. I guess he's nice—and rich. But I like the blues, good blues."

"Ella?"

"Oh, she's my favourite."

"Who has been your greatest influence?"

"I don't know. I have never been influenced by anybody. Working with Dizzy and Parker did help me—it still does. But I'm crazy about Marian Anderson."

"Marian Anderson the straight singer?"

"Yeah! You do know *something* about music, don't you?"

"Do you think knowing something about music, reading music in particular, has made you a better jazz singer?"

"It definitely has. And I know a little about the piano as well. But I play behind closed doors."

"Would you mind taking your glasses off, I can't see your eyes?"

"Can't see my eyes? Hey," she shouted to no one in particular, "he wants me to take my glasses off. He thinks I'm blind."

She took them off and looked casually around the room. She stood silent. "You're not talking too much are you?" I said.

"Oh, darling, don't be that way. I guess I sing better than I talk—much better. And I'm so very tired. I've sat upright in a plane for 10 hours 45 minutes, and my spine hurts. I ask you, should I be happy or unhappy?"

"Happy, because you have come through it alive."

'HAPPY TO BE HERE'

"I'm happy to be here, but all I want to do is to get my first show over. I'm worried and I'm nervous." She began to tremble. "I guess I'm always worried before I go on."

She got called away and I didn't see her for the next half-hour. As I was leaving, I passed where she was sitting. "Maurice," she said, giving me a warm, friendly smile, "ask me some more questions. Go on, honey."

"All right. You said you don't remember your records after you make them. I think you do. Do you remember 'Passing Strangers'?"

Her face lit up with a gorgeous smile. "Oh, that was different."

"Why?"

"Because Billy was on it."

"And what difference did that make?"

"With Billy doing it with me—it was twice as beautiful." She sighed and lowered those beautiful eyes.

ROSETTA THARPE says—

I'VE NEVER BEEN A JAZZ SINGER

ROSETTA THARPE, a Spanish cigarette in one hand and a glass of wine in the other, sat with a sweet, contented expression talking to my wife.

"Did you ever work with Lucky Millander?" I asked.

"That wasn't the first band, that was the last. Benny Goodman was the first," she said.

Never

"You were a jazz singer, then?"

"No, I never was."

"Well, what were you for Benny?"

"Gospel—just gospel—only religious songs," she said.

playing with a large handkerchief. "Always with my guitar I would play rhythm, but not jazz."

"You say you are not a jazz singer, I think you are."

"Well, we call it jubilee and the theatrical folk call it jazz."

Turning to vocalists, I asked:

"What do you think of Billie Holiday?"

"I think she's a marvellous woman. She's the mother of all the singers in this day and time. She's a moody singer—real moody."

She suddenly caught sight of the news of W. C. Handy's death. She turned to her husband—manager Russell Morrison: "Daddy—didn't I tell you I had a dream about death?"

Party

She was wearing a jumper suit and a gold chain attached to a mezuhuza. "Doesn't that conflict with your beliefs?"

"No. I can wear anything I like and, well, my great-, great-, great-grandfather was Jewish. Is that a bar piano?" she asked.

"Yes, would you like to play it?"

She went over to the piano—I moved swiftly to the tape recorder. Rosetta looked at her husband.

"Go ahead," he said, settling down to read the MELODY MAKER.

The interview became a party. She played, sang and explained for 30 minutes ("Jesus wants us to be happy and music makes you happy").

It's a tape I shall always treasure.

"Are you always so friendly?"

"Well, I always try and win people over and I never give up."

"Did you have to win me over, then?"

"No. I felt your spirit and your sweet hospitality."

"Rosetta," said Russell suddenly, looking up from the paper, "can read your mind. She knows people."

"Rosetta," I said, "read my mind."

Cough

"No, I am not in the mood. I don't think I should. It's very happy in the room—very happy." She paused; leaned towards me, speaking slowly but deliberately:

"One thing I may tell you—don't smoke too many cigarettes."

"Why not?"

"You have a little cough and that ain't—well—don't smoke too many."

"That's very kind of you." Rosetta stared at me intently. There was silence in the room. She spoke:

"You are a very religious man. I feel this—I feel this so much I could cry. God has done a great thing for you and given you faith in yourself. You have something great to do yet, I feel it."

It was 2 a.m. They had been with us five hours. I felt I had known them all my life. As Rosetta was getting into the taxi she turned and embraced me. "God bless you, and quit smoking," she said as I kissed her on the cheek.



Rosetta—'I could cry.'



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● ASK FOR IT BY NAME

Ray-Bygraves film tie-up

JOHNNIE RAY may return to Britain in September to make a film version of the Broadway show, "Wake Up Darling." And co-starring with him would be Britain's Max Bygraves, who is currently working on the film "Cry From The Streets."

Already mentioned as possible female leads in the new film are American stars Sheree North and Barbara Rush.

Max Bygraves told the MM this week: "I have already seen the script—it's terrific. It is so good, in fact, I would want to do the picture anyway—even without Johnnie.

Xmas film

"It would be started at Elstree in September, and make an ideal film for Christmas release."

Johnnie Ray, who opened his sixth British tour at Manchester last Saturday, commented: "From my end things are by no means finalised, but 20th Century-Fox have made the announcement, so I suppose it will happen."

Contacted by the MM, a spokesman for 20th Century-Fox said: "Nothing has been planned yet."

NEWS ABOUT THE STARS

OFFERS of TV dates and tours have poured in to Laurie London following his big success on Ed Sullivan's TV show from New York last Sunday.

They include a tour with Nat "King" Cole and a spot on Perry Como's TV show.

The 14-year-old rockin' schoolboy has already been offered a Hollywood film contract. Laurie is scheduled to return to Britain next week.

* * *

Lonnie Donegan has this week been playing cinemas on the Granada circuit—his first full week of one-night-stands since his group was formed two years ago. Between shows Lonnie is working on his life story, which is to be published later in the year.

* * *

Maxine Daniels this week cut four sides for Oriole accompanied by the Denny Boyce Orchestra. On May 19, she starts a week in Variety at Glasgow's Metropole and on May 26 starts a week in BBC-TV's "Tonight" series.

* * *

George Melachrino flies to Brussels today (Friday) for a broadcast on Sunday over the Belgian national radio. He is Britain's representative in a series of famous guest conductors during the Brussels World Fair.

* * *

Janie Marden is rebooked for pantomime as Robin Hood in "Babes In The Wood" at Coventry Hippodrome, where she starred in "Puss In Boots" last Christmas.

'UNKNOWN' AIMS FOR STARDOM

VINCE EAGER—a 17-year-old woodworker from Grantham—is the latest "unknown" to try for stardom.

He has already signed a twelve-month contract with Decca, and his first sides are to be released next week. Titles are "Yeh, Yeh" and "Gum Drop" and he is backed by his own group, The Vagabonds.

He has also been signed for four consecutive spots in BBC-TV's "Six-Five Special" starting in June and dates on commercial television are being lined-up.

On May 12 he starts a six-week "try-out" tour of top Provincial theatres before making his London Variety debut in June.

Behind Eager is Larry Parnes, who discovered Tommy Steele, and Marty Wilde.

Melody Maker TOP TWENTY

This week	Last week	Title	Artist	Label
1	(2)	**WHOLE LOTTA WOMAN** Other disc: Mori Brothers (Dec).	Marvin Rainwater	MGM
2	(1)	**MAGIC MOMENTS / CATCH A FALLING STAR** Ronnie Hilton (HMV). Catch A Falling Star—Other discs: Jeremy Lobbock (Par); Wally Stott (Phl).	Perry Como	RCA
3	(3)	**MAYBE BABY**	Crickets	Vogue-Coral
4	(4)	**NAIROBI** Bob Merrill (Col.).	Tommy Steele	Decca
5	(5)	**SWINGIN' SHEPHERD BLUES** Johnny Pate (Par); Moe Koffman (Lon); Ken Mackintosh (HMV).	Ted Heath	Decca
6	(6)	**DON'T/I BEG OF YOU**	Elvis Presley	RCA
7	(7)	**LA DEE DAH** Colin Hicks (P-Nix); Billy and Lillie (Lon); Ronnie and Rusty (Par).	Jackie Dennis	Decca
8	(10)	**A WONDERFUL TIME UP THERE/IT'S TOO SOON TO KNOW**	Pat Boone	London
9	(9)	**TEQUILA** Eddie Platt (Col); Don Lang (HMV); Stan Kenton (Cap); Bill Shepherd (P-Nix); Ted Heath (Dec); Johnny Gray (Fon); Ralph Marterie (Mer).	Champs	London
10	(8)	**THE STORY OF MY LIFE** Dave Kiur (Dec); Alma Cogan (HMV); Marty Robbins (Fon); Gary Miller (P-Nix).	Michael Holliday	Columbia
11	(17)	**APRIL LOVE** Ronnie Carroll (Phl).	Pat Boone	London
12	(—)	**BREATHLESS**	Jerry Lee Lewis	London
13	(14)	**WHO'S SORRY NOW** Betty Smith (Dec); Johnnie Ray (Phl); Eric Rogers (Dec); Victor Silvester (Col); Nat "King" Cole (Cap); Teddy Wilson (HMV); Sid Phillips (HMV); George Lewis (Lon); Andre Previn (Dec); Gloria De Haven (MGM); Preacher Rolle (MGM); Joe Davis (Par); Joe Loss (HMV); Eddie Barclay (HMV); Benny Carter (Par); Rosemary Clooney with Doris Day and Johnnie Ray (Phl); Lou Nobile (Dec).	Connie Francis	MGM
14	(15)	**MANDY** Joe Henderson (P-Nix). As The Pastor—Edmundo Ros (Dec); Russ Conway (Col). As La Paze—Mariyo Marini (Par); Roberto Murolo (Dur); Eddie Barclay (Phl); Les Baxter (Cap).	Eddie Calvert	Columbia
15	(18)	**ALL THE WAY** Five Dallas Boys (Col); Victor Silvester (Col).	Frank Sinatra	Capitol
16	(12)	**GOOD GOLLY, MISS MOLLY**	Little Richard	London
17	(13)	**JAILHOUSE ROCK** Ray Anthony (Cap)	Elvis Presley	RCA
18	(—)	**BABY LOVER** Twin Tunes Quintet (RCA); Little Johnny (Dec).	Petula Clark	Pye-Nixa
19	(—)	**OH! OH! I'M FALLING IN LOVE AGAIN** Bill Kent (Dec); Marion Ryan (P-Nix).	Jimmy Rodgers	Columbia
20	(—)	**THE GRAND COOLIE DAM/NOBODY LOVES LIKE AN IRISHMAN**	Lonnie Donegan	Pye-Nixa

STORES SUPPLYING INFORMATION FOR RECORD CHART.
LONDON—Lasdine Lighting, 51, W. 3, Clarke, S.W.8; Imhofs, W.C.1; A. R. Tipple, S.E.15; Popular Music Stores, E.6; Rolo For Records, E.10. MANCHESTER—Dawe Wholesale, Ltd., 1; H. J. Carroll, 16. WORTHING—J. W. Mansfield, Ltd. BOURNEMOUTH—Beales, 30-34 Westover Rd. Saville Brothers, Ltd. SLOUGH—Hickins. BIRMINGHAM—R. C. Mansell, Ltd. PLYMOUTH—C. H. Yardley and Co. MIDDLESBROUGH—Sykes Record Shop. PORTSMOUTH—Weston Hart, Ltd. EDINBURGH—Bonarts Music Room, Ltd. NEWCASTLE—J. G. Windows, Ltd., 1. SOUTHAMPTON—The Record Shop. CRAWLEY—S. C. Withers. HULL—Sydney Scarborough Ltd. GLASGOW—McCormack's, Ltd., C.2. WEST HARTLEPOOL—Hopper's, Ltd. BOLTON—Bolton Engineering Service Co. BRIGHTON—Dobell's Record Shop. LEEDS—R. S. Ritchen, Ltd. 1. LIVERPOOL—Nems, Ltd., 1.

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"JAZZ AT THE PHILHARMONIC"

featuring ELLA FITZGERALD

THE OSCAR PETERSON TRIO

DIZZY GILLESPIE · STAN GETZ · SONNY STITT

COLEMAN HAWKINS · ROY ELDRIDGE · HERB ELLIS, Etc.

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SATURDAY, 3rd MAY } Room 5.30 and 8.30 p.m.
SUNDAY, 4th MAY } only 5.30 and 8.30 p.m.
SUNDAY, 18th MAY 5.30 and 8.30 p.m.
TICKETS: 5/-, 7/6, 10/-, 12/6, 15/- and 20/- from Box Office (MAIda Vale 8081) and usual agents.

BRISTOL : COLSTON HALL
TUESDAY, 6th MAY 6.30 and 8.45 p.m.
TICKETS: 6/-, 8/6, 10/6, 12/6, 15/-, 17/6 and 20/- from Charles H. Lockier, 29-31 Queen's Road, Bristol (Phone: Bristol 2/3855)

NEWCASTLE : CITY HALL
WEDNESDAY, 7th MAY 6.30 and 8.40 p.m.
TICKETS: 5/-, 7/6, 10/-, 12/6, 15/- and 20/- from A. E. Cook, Ltd., Saville Place, Newcastle, 1 (Phone: Newcastle 22638)

SHEFFIELD : CITY HALL
THURSDAY, 8th MAY 6.30 and 8.50 p.m.
TICKETS: 5/-, 7/6, 10/-, 12/6 and 15/- from Wilson Peck, Ltd., Fargate, Sheffield (Phone: Sheffield 27074)

NOTTINGHAM : ODEON CINEMA
FRIDAY, 9th MAY 6.25 and 8.40 p.m.
TICKETS: 5/-, 7/6, 10/-, 12/6 and 15/- from Advance Booking Office (Phone: Nottingham 52244)

BOURNEMOUTH : GAUMONT CINEMA,
SATURDAY, 10th MAY 6.0 and 8.30 p.m.
TICKETS: 5/-, 7/6, 10/-, 12/6, 15/-, 17/6 and 20/- from Advance Booking Office (Phone: Bournemouth 2402)

CROYDON : DAVIS THEATRE
SUNDAY, 11th MAY 6.0 and 8.30 p.m.
TICKETS: 5/-, 7/6, 10/-, 12/6 and 15/- from Advance Booking Office (Phone: CROydon 8311) and usual agents

GLASGOW : ODEON CINEMA, RENFIELD ST.
TUESDAY, 13th MAY 6.40 and 8.50 p.m.
TICKETS: 5/-, 7/6, 10/-, 12/6, 15/- and 17/6 from Advance Booking Office (Phone: Douglas 3861)

LEEDS : ODEON CINEMA
WEDNESDAY, 14th MAY 6.15 and 8.30 p.m.
TICKETS: 5/-, 7/6, 10/-, 12/6, 15/-, 17/6 and 20/- from Advance Booking Office (Phone: Leeds 30031)

LIVERPOOL : ODEON CINEMA
THURSDAY, 15th MAY 6.40 and 8.55 p.m.
TICKETS: 5/-, 7/6, 10/-, 12/6, 15/- and 17/6 from Advance Booking Office (Phone: Royal 6361)

BIRMINGHAM : ODEON CINEMA, NEW ST.
FRIDAY, 16th MAY 6.30 and 8.40 p.m.
TICKETS: 5/-, 7/6, 10/-, 12/6, 15/- and 17/6 from Advance Booking Office (Phone: Midland 6101)

MANCHESTER : FREE TRADE HALL
SATURDAY, 17th MAY 6.0 and 8.30 p.m.
TICKETS: 5/-, 7/6, 10/-, 12/6, 15/- and 17/6 from Forsyth Bros. Deansgate (Phone: Blackfriars 3281) and Lewis's

BOOK EARLY — AND AVOID DISAPPOINTMENT

Is 'My Fair Lady' worth that extra twelve bob?

ON Broadway, over two and a quarter million people saw "My Fair Lady" during its first two years. In fact, it became something of a social stigma to admit not having seen it.

In Britain, "black market" copies of the LP from the show changed hands for as much as £10 a time. And though "My Fair Lady" does not open at Drury Lane until April 30, bookings already extend beyond next April!

Now at last the LP of "My Fair Lady" has been released—with around twelve bob slapped on the price owing to "pre-production costs."

BROUHAHA

With all this brouhaha, it is understandable that "My Fair Lady" has been invested with a sort of mystique that has cast an aura of awe around the disc. Indeed, when **Philips RBL1000** arrived for review in the MM office, I felt impelled to place it under lock and key with a day-and-night guard!

Reviewed dispassionately, this LP by the original "My Fair Lady" cast starring Rex Harrison, Julie Andrews and Stanley Holloway, can only be judged in the context of the show itself. And as a memento of that, it is excellent.

One song, "I Could Have Danced All Night," is outstanding and could easily top the Hit Parade on its own account.

Another potential hit is "On The Street Where You Live."

JOY

But, this apart, none of the tunes measures up to, say, the hit melodies of "Oklahoma!" Divorced from their context, songs like "People Will Say We're In Love," "Wouldn't It Be Loverly," "I've Grown Accustomed To Her Face" and "Get Me To The Church On Time" were hits of commanding stature.

Apart from "Danced All Night," there isn't a melody in "My Fair Lady" to match these. But some of the lyrics are a joy—particularly the hilarious "Why Can't The English?", in which Rex Harrison bemoans the Englishman's congenital inability to speak his own language. It is understandable that this should have stayed sophisticated American theatregoers.

INTERLUDE

For those, then, who fall under the spell of "My Fair Lady"—and this means those able to get a seat at Drury Lane—this LP release is a "must."

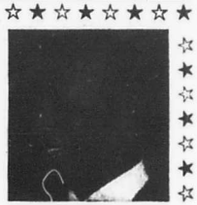
But the average pop fan—unless he happens to be a discographer of stage and screen successes—will probably regard it as little more than an entertaining interlude.

Unless, of course, he wants to join the ranks of those who will consider it *infra dig* not to have a copy of "My Fair Lady" on the music shelf. To achieve this social distinction may be worth the extra twelve bob. . . .


● Frankie Vaughan


● Joan Regan


● Ruby Murray


● Nat Cole

Girls—another Frankie!

FRANKIE VAUGHAN, Mr. "Show Biz" Personality of 1957," tips his top hat on *Philips BBL7233*. And inside the attractive sleeve of "Frankie Vaughan Showcase" are 12 Vaughan specials.

Titles: "These Dangerous Years" and "Isn't This A Lovely Evening" (both from the Vaughan film "These Dangerous Years"), plus "Man On Fire"; "Wanderin' Eyes"; "Kisses Sweeter Than Wine"; "Give Me The Moonlight, Give Me The Girl"; "Pity The Poor, Poor Man"; "Stealin'"; "Got-ta Have Something In The Bank, Frank" (with the Kaye Sisters); "Single"; "The Green Door"; "Garden Of Eden."

OK, girls, take it easy. . . .

AMERICA'S TOP DISCS

As listed by "Variety"—issue dated April 16, 1958

1. (2) **HEY, GOT THE WHOLE WORLD IN HIS HANDS** Laurie London (Capitol)
2. (1) **TEQUILA** Champs (Challenge)
3. (6) **TWILIGHT TIME** Platters (Mercury)
4. (—) **WITCH DOCTOR** David Seville (Liberty)
5. (3) **LOLLIPOP** Chordettes (Cadence)
6. (7) **A WONDERFUL TIME UP THERE** .. Pat Boone (Dot)
7. (3) **ARE YOU SINCERE?** Andy Williams (Cadence)
8. (9) **BOOK OF LOVE** Monotones (Argo)
9. (—) **WEAR MY RING AROUND YOUR NECK** Elvis Presley (RCA Victor)
10. (20) **RETURN TO ME** Dean Martin (Capitol)
11. (—) **BELIEVE WHAT YOU SAY** Ricky Nelson (Imperial)
12. (7) **WHO'S SORRY NOW?** Connie Francis (MGM)
13. (11) **BILLY** Kathy Linden (Felsted)
14. (5) **CATCH A FALLING STAR** Perry Como (RCA Victor)
15. (—) **CHANSON D'AMOUR** Art and Dotty Todd (Era)
16. (11) **DON'T YOU JUST KNOW IT** Huey Smith (Ace)
17. (13) **SUGARTIME** McGuire Sisters (Coral)
18. (16) **OH, LONESOME ME** Don Gibson (RCA Victor)
19. (13) **IT'S TOO SOON TO KNOW** Pat Boone (Dot)
20. (16) **TWENTY-SIX MILES** Four Preps (Capitol)

Two records "tied" for 13th and 16th positions.

Reprinted by permission of "Variety."

New discs . . . by LAURIE HENSHAW

▶ Variety

WITH "Just For Variety—Vol 1," **Capitol T941** offers the first of a series of ready-made "record programmes."

Certainly the variety is there. Titles and artists on side one comprise "April In Portugal" (Les Baxter); "Unforgettable" (Nat "King" Cole); "Time Was" (Jackie Davis); "I Should Care" (June Christy); "Stranger In Paradise" (Gordon MacRae); "I'm Beginning To See The Light" (Harry James with vocalist Helen Forrest).

Side two comprises: "Skylark" (Ray Anthony); "It's A Blue World" (Four Freshmen); "You've Changed" (Jackie Gleason); "Adios" (Gisele MacKenzie); "Embraceable You" (Joe Bushkin); "The World Is Waiting For The Sunrise" (Les Paul and Mary Ford).

My favourites: June Christy and organist Jackie Davis. But you pay the money. So take your pick.

▶ Johnnie Ray

ONE for the Ray devotees. Titles: "Just A Little Seed" and "Strollin' Girl" (Phl. 45-PB888). The "Seed" side could flower.

▶ Johnny Otis Show

ANOTHER from the Johnny Otis stable on Cap. 45-CL14354. Titles: "Well Well Well" and "You Just Kissed Me Goodbye." Both feature vocalist Mel Williams.

Without Marie Adams, I can only echo the first title.

▶ Joan Regan

JOAN REGAN'S pleasantly unaffected singing is effectively showcased on "I May Never Pass This Way Again" and "Breezing Along With The Breeze" (Decca F11009). Latter has been dusted off the Tin Pan Alley shelf. It dates from 1926.

▶ Ruby Murray

RUBY MURRAY is right on her home territory with "Mary Malone (Call Me By Phone)"—a quick waltz delivered with the requisite lilt. A natural for the inn frequenters or holiday campers (Col. 45-DB4108).

"In My Life"—whose sentiments call to mind "The Story Of My Life"—is another bright number well suited to Ruby's style.

▶ Keely Smith

KEELY SMITH impressed me with her "High School Affair."

Now on Cap. T914, she has 11 tracks to herself. And is accompanied by the brilliant Nelson Riddle.

But it takes real talent to sustain interest throughout a 12 in. LP. And I fear that Miss Smith's capabilities as a singer are somewhat limited.

Titles: "I Wish You Love"; "You Go To My Head"; "When Your Lover Has Gone"; "Don't Understand"; "Don't Take Your Love From Me"; "Imagination"; "If We Never Meet Again"; "As You Desire Me"; "Mr. Wonderful"; "When Day Is Done"; "Pools Rush In."

▶ Marvin Rainwater

THE four numbers on this EP (MGM-EP 647) range from something that sounds like the "Hawaiian War Chant" to a Jack Elliott-type comedy number.

The other two are pleasant enough ballads and Marvin has a fine voice of the Gene Autry stamp—if only you could hear it amid the welter of chorus, whistling and electric guitar.

TOMORROW'S HITS

HERE are my bets for tomorrow's hits:

"WEAR MY RING AROUND YOUR NECK" and "DON'CHA THINK IT'S TIME?" by Elvis Presley (RCA1058). Two "naturals" for the Hit Parade issued on April 25.

"STAIRWAY OF LOVE," by Michael Holliday (Col. DB4121). This could easily be another "Story Of My Life" for Mike. Backing is the oldie "MAY I?." Released May 2.

TOP TUNES

THIS copyright list of the 24 best-selling songs for the week ended April 12, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association Ltd (Last week's placings in parentheses.)

1. (1) **MAGIC MOMENTS** (A) (2/-) ... Chappell
2. (5) **APRIL LOVE** (A) (2/-) ... Robbins
3. (2) **CATCH A FALLING STAR** (A) (2/-) ... Feldman
4. (9) **I MAY NEVER PASS THIS WAY AGAIN** (A) (2/6) ... Chappell
5. (3) **SUGARTIME** (A) (2/-) ... Southern
6. (6) **SWINGIN' SHEPHERD BLUES** (A) (2/-) ... Sterling Sherwin
7. (4) **THE STORY OF MY LIFE** (A) (2/-) ... Bron
8. (8) **MANDY (THE PANSY)** (P) (2/-) ... World Wide
9. (7) **NAIROBI** (A) (2/-) ... Lewis
10. (11) **TO BE LOVED** (A) (2/-) ... Duchess
11. (10) **LOVE ME FOREVER** (A) (2/-) ... Kassner
12. (30) **OH! OH! I'M FALLING IN LOVE AGAIN** (A) (2/-) ... Sterling
13. (14) **ALL THE WAY** (A) (2/-) ... Barton
14. (13) **RAUNCHY** (A) (2/-) ... Aberbach
15. (15) **AT THE HOP** (A) (2/-) ... Bron
16. (12) **FORGOTTEN DREAMS** (A) (2/6) ... Mills
17. (31) **WHOLE LOTTA WOMAN** (A) (2/-) ... Sheldon
18. (17) **WHY DON'T THEY UNDERSTAND** (B) (2/-) ... Henderson
19. (18) **YOU ARE MY DESTINY** (A) (2/-) ... Medlin
20. (—) **MAYBE BABY** (A) (2/-) ... Southern
21. (—) **LA DEE DAH** (A) (2/-) ... Cromwell
22. (16) **TEQUILA** (A) (2/-) ... Challenge
23. (22) **DON'T** (A) (2/-) ... Belinda
24. (19) **JAILHOUSE ROCK** (A) (2/-) ... Belinda

A—American; B—British; P—Others

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Congratulations

MARVIN

OUR SINCERE THANKS TO ALL WHO HELPED MAKE

MARVIN RAINWATER'S

"WHOLE LOTTA WOMAN"

No. 1

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LONDON COLISEUM
SUNDAY, 20th APRIL, at 7.30 p.m.
JOHN SMITH presents
FIRST LONDON APPEARANCE OF FAMOUS AMERICAN TV AND RECORDING STAR
MARVIN RAINWATER
Hit Record: "WHOLE LOTTA WOMAN"
Plus ALL STARS
JOHNNY DUNCAN & THE BLUE GRASS BOYS
THE BASIL KIRCHIN BAND
PHIL FERNANDO · DICKIE DAWSON
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SUNDAY Afternoon, APRIL 27 at 3 p.m.
Final Personal Appearance of
MARIO LANZA
in his Current European Recital Programme
BOOK NOW! 21/-, 15/-, 10/6, 7/6, 3/6
Royal Albert Hall (KEN 8212) and Agents

COLSTON HALL BRISTOL WED. APR. 23
CHARLES H. LOCKIER presents
JOHNNIE RAY
& KEN MACKINTOSH and his ORCHESTRA
6.30 and 8.45
Tickets 10/6, 8/6, 7/6, 6/6 Obtainable now LOCKIER'S 29/31 Queen's Rd. Bristol, 8 Tel.: 2-3885 S.A.E. please Postal applications

COLSTON HALL · BRISTOL
TUESDAY, APRIL 29th, at 6.30 & 8.45 p.m.
★ PRIOR TO DEPARTURE TO AMERICA ★
ARTHUR KIMBRELL in association with CHARLES H. LOCKIER, presents
FRANKIE VAUGHAN
BRITAIN'S BRIGHTEST STAR OF FILMS, RADIO, T.V. & STAGE
Also T.V. Personality MARION RYAN
With FRANK WEIR and his ORCHESTRA and STAR COMPANY
Tickets 10/6, 8/6, 7/6, 6/6, 5/-, from Lockier's, 29/31 Queen's Rd., Bristol, 8

ON THE BEAT...

THE Americans know how to talk Turkey. They do it with jazz and pop recordings. To such an extent that Turkey's No. 1 disc-jockey began to wonder what Britain had to offer in this field.

His only clue was the occasional disc that had made a hit in the States—and was thus included in the great mass of material regularly supplied to him by the American authorities.

He approached the British Consulate. "London sends me a fair amount of classical music," he explained, "but no jazz or pops. Can you help?"

He was referred to the British Council.

Which presumably stopped stirring its tea long enough to reply: "We are happy to send you opera or classical music. *But jazz is not considered to be a strictly national British product.*"

He recovered from his surprise, refrained from asking whether the music of Beethoven, Tchaikovsky and Ravel (when played by British orchestras) was, in fact, considered a British product, and wrote to Ray Ellington.

He'd heard some of Ray's discs (sent to him from America) and liked them. And Ray sent him an assorted batch of British discs.

The question now is: Are we to leave the distribution of British records to this and scores of other overseas deejays to private individuals?

Or are the gramophone companies going to make a concerted effort to beat down this pompous prejudice on the part of the British Council?

P.S.

'AMONG the batch sent out by Ray were Pet Clark's "With All My Heart" and Marion Ryan's "Love Me For Ever."

Within three weeks, both were top favourites with Turkish listeners.

Why?

IT'S all very well, complain the palais bandleaders, telling us last week why publishing companies don't bother to orchestrate some of these skiffle and rock numbers. But what about the standards?

"To counteract the rock and skiffle groups which are hitting the big bands," says Eric Coward, of the Music Masters Dance Orchestra, "we must play beat numbers.

"And the only beat numbers we can get are dated arrangements from the past, in some cases scored for four saxes only, and which I played years ago.

"Why can't they be re-arranged in the modern style?"

I pass the question on to the publishers.

Reminding them of what they already know: That several more old-timers are on the way back to the Hit Parade.

3 reasons

I'VE heard most of the reasons why musicians lose their jobs. Ranging from "I've decided to freelance" to "I'm fed up with touring."

Ted Taylor gave me three new ones why his trio is finishing next week at the Society Restaurant and the Bar of Music over the Pigalle.

1. We got caned for too much income tax last year;

2. Our wives complain they never see us;

3. We got our notice!

One and 2 are understandable. The trio is seldom off the TV screens.

Three is regrettable for two reasons. First, because it is rare than one can drink to such a swingy group. Secondly, because this is an economy cut.

They will not be replaced.

Desperation

THERE used to be a time when we complained that "all the bands sound alike." Now the complaint is that "all the tunes sound alike." Thouel "tunes" is hardly the word.

Which is perhaps why desperate A&R men, abandoning any hope of getting "a new sound" out of the music, are turning their attention to the people who record it.

And using names like Narvel Felts; Conway Twitty; the Half Brothers; Feb September (I'm not kidding!); and (believe it or not) the Brothers Sisters.

Only snag is: None of them has had a hit.

Worried Men

WITH all this talk of the decline of skiffle, I hear that some of the washboard players are not bothering to take their instruments on to the stand.

They're just strumming the lines in their foreheads.

In Town

DOES one need to keep in the limelight to retain a fan following? Not in the case of Nat Gonella. There are thousands in this country whose allegiance has never wavered.

He is the yardstick they use to retain a sense of proportion in this age of so much musical trash.

Now that he's decided to stay around Town for a while, maybe somebody will suddenly "discover" him.

It won't be "overnight" this time. It'll be overdue.

Eh?

THERE'S no truth in the rumour that BBC-TV is claiming that its copyright in "6.5 Special" is being infringed by ATV's "Carroll Levis Junior Discoveries."

with PAT BRAND

DORIS DAY IN MARATHON FILM

HERE'S a marathon of a film that could have been sharpened up by some stringent cutting. "Teacher's Pet" is rewarding largely because of the appeal of Doris Day, who plays the glamorous teacher.

Her subject is Journalism and her pet hate is a boorish newseditor of a scandal sheet. As he is played by Clark Gable, the development is, of course, inevitable. Several times I shaped up to leave bellowing that the final clinch was on the screen.

Before the film outstays its welcome, there are odd flashes of fun and more prolonged attempts to wring comedy out of slight chances. Gable works hard on these with a grimace-and-leer technique that is embarrassing to watch.

But the Day girl gets around to acting a little, sings the title song and mocks Mamie Van Doren, who appears as a cabaret singer.—T. B.



Mitzi Gaynor in a scene from the "South Pacific" film.



Mitzi in a dance routine

'South Pacific' costs £20,000 to show

"SOUTH PACIFIC"—the first film in the new Todd-AO process to be shown in Britain—will be given premières both at the Dominion in London's Tottenham Court Road, and at the Gaumont, Manchester, on April 21 and 22 respectively. The cinemas were specially equipped at the cost of £10,000 apiece.

The new process is claimed to give a greater sense of audience participation in the spectacle on the screen.

This is achieved through a combination of a new camera that records practically the whole sweep of human vision and a projector that throws the pictures on to a large curved screen.

Six soundtracks

This is also said to eliminate the squashed-image effect that side-viewing gives on the flat screen.

Wide gauge film is said to add greater definition and clarity and accommodates six soundtracks to produce stereophonic sound.

"South Pacific" is considered a good subject for the new process because of the various settings in the film.

Stars of the film are Mitzi Gaynor, who plays the rôle created by Mary Martin on the stage, Rossano Brazzi and John Kerr. The famous musical score is from the pens of Richard Rodgers and Oscar Hammerstein II.

BERTICE CLICKS

A Manchester Palace audience on Tuesday saw the European premiere of Langston Hughes' "Simply Heavenly"—a series of coloured "Guys And Dolls."

Big hit of the night was Bertice Reading's portrayal of the man-suspicious Miss Mamie.

Melvyn Stewart (Slim), John Boyle (Melon), Earl Cameron (Ananias Boyd), Marpessa Dawn (Joyce Simple's girl friend) and Chris Gill (Hopkins) have strong, meaty parts.

The glamorous Ilen Day (Zarita) has a peach of a part.

Music is supplied by Leslie (Jiver) Hutchinson's 9-piece pit orchestra.



Ruth Price—'flipping'

HOLLYWOOD headlines

FRANK SINATRA denies that Brigitte Bardot has a "no Lauren Bacall on the set" clause in the contract for "Paris By Night." . . . Stan Kenton has given his band two weeks' notice and will discontinue the week-end shows at the Balboa Rendezvous. . . . Colonel Parker (calls himself "private" now) issued an order that there are to be no army uniforms or gimmicks on Presley products. . . .

Owing to the Hollywood studio musicians' strike the the Billie Holiday "Lady Sings The Blues" soundtrack is to be recorded in France. . . . Dennis Crosby (soon to wed that Las Vegas showgirl) is in town making records. . . . Bartha Nitt has done the "St. Louis Blues" numbers, for RCA, with a Shorty Rogers "dixieland" Giants group. . . .

Kay Starr

The much-heralded new "Windjammer" film in "Cinemiracle" (three projectors like Cinerama) has some appealing music by Morton Gould, the Boston Pops Ork, Pablo Casals and the Wilbur de Paris band. . . . Kay Starr has a broken leg. . . . Paul Anka is tecting at Paramount Pictures. . . .

Pat Boone and Tommy Sands, both in "Mardi Gras," are reportedly in a mix-up over songs. . . . Goldwyn Films has signed an interim contract with the musicians' union to record for "Porgy And Bess." . . . Do and Dena Farrell's English record is out here on Capitol. . . . Mamie Van Doren has started in "Guns, Girls And Gangsters." . . .

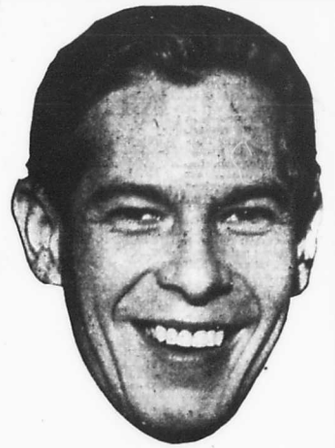
Jimmy Dorsey

. . . Our "Stars Of Jazz" programme, compered by Bobby Troup, formerly just for local viewers, will, in future, be seen nationally. . . . The old Jimmy Dorsey Clambake Seven sides have just been reissued here on an LP by RCA Victor. . . . The Firehouse Five played for dancing at the Lark Club. . . .

Terry Gibbs has a quartet at the new (soft drinks only) Jazz Cellar. . . . Shelly Manne and his guys have been flipping over New York (Roost Records) jazz singer Ruth Price, who joined the show at the Jazz Cabaret.

This column told you first—21-year-old bassist Scotty La Farr, now in Los Angeles, is just wonderful. . . . Capitol (owned by EMI) is soon to release an HVM label in States.

The Cry Guy doesn't cry any more!



TEN minutes early, the plane carrying Johnnie Ray, his business manager Bernie Lang, his personal manager Stan Hoppner, his drummer-musical adviser Hermann Kapp, and his road manager Peter Pritchard, flew into Manchester Airport last Friday evening. I was one of the two pressmen there to meet him.

It had been snowing hard when the party left Vienna at the conclusion of a five-week European tour. As Johnnie descended from the aircraft he was well equipped for the British weather—for the first time in his life he was wearing a hat!

And when he saw a hostess carrying an umbrella, he smilingly grabbed it, opened it, and posed for pictures, looking at the sky and saying, "but it *must* be raining in Manchester!"

It happened to be a fine, clear evening.

"I've never worn a hat in my life," said Johnnie, when I commented on his headgear. "But I saw this little number in Vienna—I just couldn't resist it."

Fans

Off he went through the Customs—and smack into the first battery of fans—not screaming hundreds but twenty or so teenage girls, six from London. For twenty minutes before he appeared, one girl stood at the head of the queue with tears streaming down her face. Police had to forcibly restrain her from crashing into the Customs shed.

As Johnnie emerged with a huge grin on his face he was surrounded. One girl threw her arms around him, kissed him—and collapsed in a heap at my feet. But she quickly rose and followed him to his car when no one took notice of her.

And on the edge of the crowd stood another pretty 17-year-old crying bitterly (or was it happily?). But these were the only tears that I saw shed over the whole weekend in Johnnie's company.

At 31, Johnnie still looks much younger. But he has mellowed. Gone is the tense emotionalism which has always seemed to surround him on previous visits. He is much more relaxed, has developed an extremely keen sense of humour and no longer hides himself away.

Smile

I conducted him on a brief tour of night life in Manchester, visiting two of the city's brightest clubs.

He signed autographs—not in the casual way that some stars do, but with a look, a smile, and a thank you.

Far from avoiding the crowds in the clubs—he walked right into them, friendly, affable.

And there were no tears from the ex-cry guy when he played his first two concerts at the Free Trade Hall, to a three-parts full first house, and an almost packed second.

He still has the magic, the gestures which every time brought forth the screams from the kids. They still rushed to try to touch him—threw presents and messages on to the stage.

He kissed one girl's hand—and the rest roared out with jealousy. He cuddled a girl and again the howl threatened to bring down the hall's huge acoustic battens.

And he gave them full value for their money. Fourteen songs in all, complete with anguished looks, body contortions, banging of the piano lid and all the other stage-tricks in the Ray show-box.

Works

But no tears. The cry-guy just doesn't cry any more. He gave the impression that he has reached the stage when he just doesn't mind it being apparent that his is a tongue-in-cheek performance—and he enjoys every minute of it. But he still works very hard in front of his public.

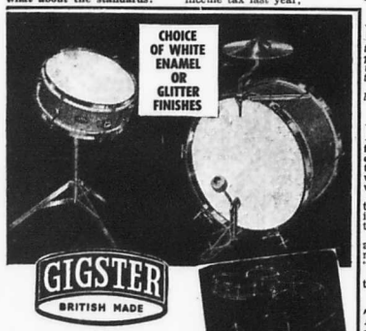
All his past recording hits were in his programme which showed a preponderance of beat numbers but which also included such ballads as "Don't Worry 'Bout Me," "All The Way," and the slightly spiritual "Up Above My Head."

And through all this he received great support from the Ken Mackintosh Orchestra accompanying Johnnie for the first time.

Jerry Dawson talks to a new JOHNNIE RAY



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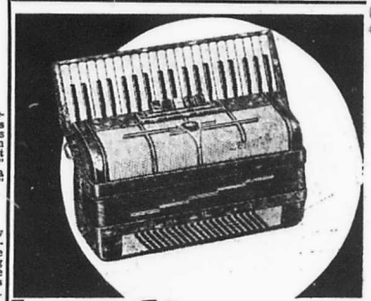
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Wolfe Gilbert

KING OF THE L-A BEAT

In this week's Songsheet HUBERT W. DAVID interviews the man who wrote "Waiting For The Robert E. Lee," "Marta" and the "Peanut Vendor."

"I HAVE probably written more Latin-American song lyrics than any writer alive today," said American songwriter L. Wolfe Gilbert, when I met him in the Dorchester last weekend. Yet he doesn't speak Spanish, has never been to Spain, nor even had a Latin-American sweetheart!

With his wife, Rose, "Wolfie" is making his first trip to England. Music publisher Abe Olman is with them, and they plan to take in Paris, the Brussels Fair and Rome on their European trip.

At 71, Gilbert does not consider himself a songwriter of this era. But his past achievements have made him a much-loved man amongst stars past and present.

Rock numbers

Making a recent appearance on the Steve Allen TV show, he was asked his opinion of rock-n'-roll. Wolfie threw back the reply: "My daughter loves it." And you can't say fairer than that!

I asked him why we never see the names of the established songwriters on the rock hits. "They just can't write in the idiom," said Wolfie.

It's as simple as that. Many artists write their own songs today—for they sing what they feel, and that is how rock songs come to be written—but we seldom see a second hit by the same writer.

"With the present rock vogue," Wolfie added, "no songwriter really gets the chance to learn the trade."

It is this point that sometimes makes me wonder whether all the groundwork is really necessary. But when I see the masterly fitting together of words and music achieved by, say, Richard Rodgers and Oscar Hammerstein, I cannot help but feel that this is real songwriting.

Incidentally, at the end of this month you will have the chance of studying another classic piece of songwriting—the brilliant score written for "My Fair Lady," by Alan Jay Lerner and Frederick Loewe. Every song is a gem and it does your heart good to listen to this magnificent blending of words and music.

Wolfe Gilbert never aspired to show writing. Actually, he embarked on a songwriting career through his ability to write comedy parodies on well-known popular songs. He was a performer himself, singing his own parodies in what he calls his "rainy day" voice.

Bought it

His first big original song success was "Waiting For The Robert E. Lee," and publishers were as difficult then as they are now.

F. A. (Kerry) Mills turned the song down flat on first time of hearing, saying that "Dixie" songs were passe. The following day Mills was on the phone asking for a second hearing. He couldn't get the durn thing off his brain. He bought it.

At that moment we were joined by Bill Ward, general manager for Lawrence Wright. Lawrie has published a heap of Gilbert's songs in this country—"The Peanut Vendor," "Mama Inez" and "Marta," among others.

Bill interrupted our Dixieland conversation to tell us they are publishing a new number, "King Of Dixieland," which Dickie Valentine sings in the "6.5 Special" film.

Rose Gilbert chipped in with a remark that set us all thinking. Her 16-year-old daughter, Ellen, now goes for the Sinatra and Pat Boone songs in equal proportion to the rocks. Is this a sign that teenagers are once again going to swing the general music trend? Time will tell.

Allan J. Crawford, general manager for Southern Music in this country, who was also with us, reminded Wolfie of the conflagration that was still blowing up between ASCAP and BMI, the two "performing right societies" of America.

Campaigner

Wolfie has long been a senior director of ASCAP for the West Coast, and he has been an earnest campaigner in the cause of the American songwriter.

The value of the performing right has never been more marked than it is today, both in the States and over here—in fact, throughout the world. Wolfie admitted that without the copyright value of his old songs, it is unlikely that he and his wife would have made their European holiday trip.

Comedy songs, Latin-American numbers, ballads, parodies and theme songs, Wolfe Gilbert has written them all.

Probably Wolfe Gilbert's greatest collaboration was with beautiful Mabel Wayne, to whom he was introduced by Phil Kornheiser, professional manager for Leo Feist, Ltd. Their greatest hit was the delightful waltz "Ramona."

Broke up

Unfortunately, when the Hollywood stampede started with talking pictures, Mabel Wayne could not accompany Wolfe Gilbert to the film town. If she had, who knows how many other classics might have come from their pens?

The "Songwriters" coupon appears this week on page 13

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This world of jazz

by MAX JONES



With accompanist Ronnell Bright, Sarah Vaughan rehearses for Saturday's concert. Bright, who has recorded under his own name for Vanguard, Savoy and U.S. Columbia, worked with Dizzy Gillespie before joining Sarah in January.

A MULTIPLE occasion took me to London Airport last Friday. Sarah Vaughan was flying in from the States, and on the same plane were pianists Ronnell Bright, Phil Moore and Bobby Short.

Bright is here to accompany Sarah Vaughan, Short, whom I last met in London at Pearl Bailey's wedding five years ago, opened on Monday at the Astor, where I understand, he can be heard singing "Gimme A Pigfoot" and other uncommon cabaret items.

He has three LPs out in America, on Atlantic, and two in the works. None has been issued here yet, and Phil Moore—who manages Short—was disappointed not to find the "Bobby Short" album already released in London.

Other American citizens at the barrier were George Treadwell, with flowers for his ex-wife, and Mercury's Bob Shad, who hoped to fly Sarah to Paris that evening for a Mercury International Convention. The siteness of her plane put an end to his hopes.

Recent arrivals also include writer Dick Gehman, doing some of his "Pro And Condon" columns for "Saturday Review" from London, and Chess and Checker recording chief Leonard Chess—here with publisher Gene Goodman, Benny's younger brother.

Al Hibbler and pianist John Malachi—I saw them at Sarah Vaughan's Sunday concert—departed this week. And British trumpeter Ken Colyer left last Saturday to begin his tour with George Lewis. Today, here come Sonny Terry and Brownie McGhee.

Sad Sister

FOUR days after Sarah Vaughan landed at London Airport, out flew another Mercury lady—Rosetta Tharpe.

After nearly five months in Europe, any American might be pardoned for looking eager to get home. But it was a sad-faced Sister who sniffed between Goodbyes as she was seen off by Beryl Bryden, Mick Mulligan and Sandsmen, two of the MM, and the U.S. reporting team of Gehman and Gigli.

Rosetta goes to Los Angeles for a week's rest before opening at the Paramount Theatre on April 23. "I was out there last in 1949 or '50," she told me. "This three weeks I'm going to make up for lost time."

Houses have not been full for Rosetta this trip, but she says the people always let her know they were there.

"We've had wonderful times," she informed me in the tones of a person recalling some scarcely credible experience. "That George and that Mulligan and my 'road' George! There are some characters, darling."

The characters, in order of appearance, are George Melly, Mick Mulligan and George Webb. They, like everyone who worked with her here, found her to be not only a moving singer but an admirable example of the American professional artist.

Ottilie's rebuke

IN my last column I printed Jeff Aldam's remarks about Sister Tharpe's church recital. He ended . . . "And with no jazz band to detract from her artistry, she was heard at her best."

The final sentence brings him a rebuke from Ottilie Patterson, who wishes to point out that if it had not been for the Barber band's initiative in inviting Sister to Britain, Jeff would not perhaps have had the good fortune to hear her at all.

"As to the band accompaniments," Ottilie continues, "Rosetta preferred it that way, and it was her express wish that the band should stay off stage during her performance.

"We are painfully aware of our shortcomings as jazz musicians, but if our accompaniments were poor it was not for lack of effort. Perhaps British bands need encouragement rather than the devastating criticism we sometimes receive."

Aldam comments: "I appreciate initiative. Whether local bands are good or bad is immaterial. But spiritual singers do sound better without jazz band backing."

Disley home

HOME from his bandleading Odyssey in Scandinavia is Disley. He finished work last Sunday but understandably stayed on in Copenhagen to catch Ella and Oscar Peterson at the Tivoli on Monday.

"We played at a big Jazz Band Ball the previous Saturday," says Diz. "The main attraction was the Polish All-Stars, a Warsaw team with something like the Graham Bell sound. They are the first jazz band from the other side of the Curtain to play to the free peoples of the West.

"The following night saw a rival ball with the Avon Cities Band, Adrian Bentzon's Orchestra, Mezzrow and Don Byas. I couldn't go, but dropped in at the restaurant, where all the liggers scoff. Who should walk in but Mezz, Byas and an entourage of raving Danes and chicks?

"The evening after I went to a club the artists go to; and at midnight Byas arrived with tenor. He played for an hour and was wonderful—blowing like mad, still very Hawkins-like at times."

Polish jazz

HANS JORGEN PEDERSEN, in Copenhagen, says the band from Poland was invited to Denmark after Adrian Bentzon's outfit visited several Polish jazz clubs.

"Composed of star traditional musicians, the Polish group is only a few years old," writes Pedersen. "Considering how difficult things must be there for jazzmen today, the band plays extremely well.

"Worthy of special mention are trombonist Namyslowsky and soprano saxist Jerzy Matuskiewicz, who is influenced by Bechet. The band will make a record before returning to Poland."

Art Hodes

NEWS of half-forgotten blues pianist Art Hodes comes from John Norris, of Toronto. The Traditional Jazz Club there staged a concert on Tuesday featuring Hodes with the Imperial Jazz Band, led by Mike White.

Apparently, Hodes now lives in Chicago and works from time to time at such places as Jazz Limited. At the concert he was billed to do solos, quartet sessions with clarinettist Ian Arnott, and tunes with the band.

Kaminsky moves

TRUMPETER Max Kaminsky, in a letter to Steve Voce, writes that he has moved from Westport, Connecticut, to New York, where he has formed a group to play at the Hotel Duane on Madison Avenue.

With him are Dick Cary on E flat alto horn and flugel; Joe Barafoldi on clarinet; Charlie Queener, piano; Carl Pruett, bass; and Bobby Donaldson on drums. A feature of the group is the three-trumpet front line formed by regular visitors Ruby Braff and Bobby Hackett in addition to Maxie.

jazz on the air

(Times: BST/CET)

SATURDAY, APRIL 19:
2.30-12.0 A 1: **Jazz Discs.**
12.20-12.35 p.m. A 1 2: **Gospel Singers**
3.15-3.0 C 2: **Dutch Swing College Band.**
4.3-4.30 C 2: **Modern Swing Combo.**
4.3-4.45 Z: **Swing Serenade.**
4.45-5.0 C 1: **N.O. Syncopators.**
5.0 app.-5.30 B-218m.: **Kings Of Jazz.**
6.35-7.0 DL: **An American in Paris.**
7.0-9.0 T: **(1) Kenton, Christy. (2) Rogers-Goffre, Murray Mc-Eachern, Les Brown, Dailey, Johnny Richards, Pell, etc.**
8.0-9.0 A 1 2: **"Discoparade," with Golden Gate Quartet, Clarke-Boyd-Hadnott, etc.**
8.0-8.55 J: **Bandstand USA—Operation Entertainment.**
9.0-9.38 B: **Panassié — Lucky Millinder.**
9.30-10.0 W: **Jazz Time.**
10.0-10.55 F 1: **Carlos de Radzitzky**
10.5-11.0 J: **America's Pop Music.**
10.10-10.20 Y: **Jazz Gallery.**
11.5-12.0 J: **DJ Shows.**
11.30 app.-12.0 Q: **Lunceford.**
12.0-1.0 a.m. E-Q: **Saturday Night Club.**
1.5-2.0 H-Q: **Hollywood-New York.**

SUNDAY, APRIL 20:
5.42-6.15; 6.30-6.30 p.m. A 1 2: **Milt Jackson: Jazz News.**
8.0-10.0 T: **(1) New Miller Ork., Riddle, Bunkhin. (2) Miles D., B-G., Lamare-Bauduc, Wild Bill, Dakota Station, James.**
10.10-11.55 S: **Jazz For Travellers** (announcement break at app. 11.0)
10.30-11.0 W: **Humphrey Lyttelton.**
11.0-11.55 P 1: **Jazz Microgrooves.**

MONDAY, APRIL 21:
1.0-1.45 p.m DL: **Chris Barber Bandbox.**
8.0-10.0 T: **(1) Shaw, T.D., Elgart, James, Les Brown. (2) West Coast Modern, Bessie Smith, Ladnier-Bechet, Rollins-JJJ, Monk, Silver, Blakey, Ellington, Rampart Street Paraders.**
10.10-11.0 S: **For Jazz Fans.**
10.30-11.15 app K: **Jazz Concert.**
11.5-1.0 a.m. J: **DJ Shows** (nightly)
11.15-12.0 C 2: **Edelhagen, Müller, Lehn.**

TUESDAY, APRIL 22:
4.5-4.30 p.m. F 1: **Modern Jazz 1958.**
6.45-7.0 Q 1: **Art Van Damme.**
8.0-10.0 T: **(1) Kenton, Hi-Lo's, Will Bradley, J.D., T.D., Sherwood. (2) Russ Garcia Ork., Matlock, Louis 1927, B.G. '30, Dankworth, Kessel, Quinichette, Rugolo-Rosolino.**
9.45-10.0 L: **Piano Jazz.**
10.0-10.30 J: **Modern Jazz 1958.**
10.0-10.35 B-206m: **The Real Jazz**
10.10-11.0 S: **For Jazz Fans.**
10.30-11.0 N: **Jazz Programme.**
10.30-10.45 U: **Pia Beck Trio.**

WEDNESDAY, APRIL 23:
6.30-6.55 p.m. F 1: **Modern Jazz 1958.**
8.0-10.0 T: **(1) T.D., Joe Williams, Ella-Getz, Peterson, Lunceford, Mooney. (2) Kenton, Louis, Parker, MJQ, Pepper, Hampton-Peterson, Basie, Duke.**
9.30-10.30 P 2: **Jazz For Everyone.**
9.30-9.55 B: **Life Of Django.**
10.10-11.0 S: **For Jazz Fans.**
10.30-11.0 Q: **Jazz News And Latest U.S. Discs.**
10.40-11.30 DL: **Dankworth.**
10.50-11.12 Z: **Jazz Actualities.**
12.10-1.0 a.m 1: **Eddie Sauter Ork.**

THURSDAY, APRIL 24:
8.0-10.0 p.m. T: **(1) Sarah V. (30 mnts.), Eckstine, B.G. (2) Basie and Diz (60 mnts.).**
8.55 M: **Instrumental Tone In Jazz.**
9.30-10.0 F 1: **White Notes . . . Black Musicians.**
9.30-10.0 P 2: **For The Jazz Fan.**
10.0-10.30 P 3: **Panassié.**
10.10-11.0 S: **For Jazz Fans.**
10.30-11.0 F 4: **Jazz Club.**
10.40-11.15 DL: **Jazz Club.**
11.0-12.0 P: **"From Basie To Buckner"; Swing In England.**

FRIDAY, APRIL 25:
4.20-4.50 p.m. L: **Jazz.**
8.0-10.0 T: **(1) Gershwin (60 mnts.). (2) Duke, Rex Stewart, Billie H., Basie, Rushing, Scott-Lewe, Kessel-Brown, Manne.**
9.55-10.25 C 2: **Jazz Session.**
10.0-10.25 J: **Stars Of Jazz.**
10.10-11.0 N: **Jazz Programme.**
10.10-11.0 S: **For Jazz Fans.**
10.15-10.45 P 2: **The Living Jazz.**
Programmes subject to change.
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D: BBC: E—464 L—1500, 247
E: NDR/WDR: 309, 189, 49.38.
F: Belgian Radio: 1—484 2—324 3—267 4—198.
H: RIAS Berlin: 303.
I: SWF B—Baden: 295, 262, 195, 41.29.
J: AFN: 344, 271, 247, 54.84.
K: SBC Stockholm: 1571, 253, 245, 306, 506, 49 band
L: NR Oslo: 1376, 337, 228, 477, 19. 25 or 31 bands.
M: Copenhagen: 1224, 283, 210
N: Monte Carlo: 205.
P: SDR Stuttgart: 522, 49.75
Q: HR Frankfurt: 506.
S: Europe 1: 1632
T: VOA: 8.0 p.m.—13, 16, 19, 31, 41 bands 11.0 p.m.—19, 25, 31 bands plus 1734 from midnight
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W: Luxembourg: 208.
Y: BBC Lugano: 500.6.
Z: BBC Geneva/Lausanne: 393, 31 band

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(Fontana 12 in. TFL5007—37s. 6d.)

Davis (flugelhorn); **Lee Konitz** (alto); **Sid Cooper** (replaced on one session by **Edwin Caine**), **Romeo Penque** (cits., flutes); **Danny Bank** (bass-cl.); **Johnny Carisi, Bernie Glow, Taft Jordan, Louis Mucci, Ernie Royal** (tpts.); **Jay Bennett, Jimmy Cleveland, Frank Rehak** (tmbs.); **Tom Mitchell** (bass-tmb.); **Tony Miranda** (replaced on one session by **Jimmy Buffington**), **Willie Ruff** (French horns); **Bill Barber** (tuba); **Paul Chambers** (bass); **Art Taylor** (drs.); **Gil Evans** (leader, arr.). (a) 6 5/57, (b) 19 5/57, (c) 22 5 57, (d) 27 5 57 USA (Am. Columbia.)

GIL EVANS, who was responsible for the arrangements and for the direction of the orchestra in the classic "Budo" series of recordings Miles Davis made in 1949 and '50*, co-operates with Miles again here.

The result is just as original, ingenious and impressive.

Miles, still only 32, forsakes his trumpet for flugelhorn. On this instrument his tone acquires a new depth and roundness. His work a new poise and maturity.

He is the only soloist on the record, but so engrossing is his thoughtful, feeling and expressive playing that any other soloist might well have been superfluous.

But elegant as Miles is, it is Gil Evans's arrangements that are the outstanding feature. It is their skill and artistry that hit one first and remain uppermost in one's memory.

Each composition is presented as "a little concerto" and is complete in itself, with a fill on the disc to show where it starts. But the tunes are all connected.

*Reissued last July on Capitol LP T762.

either by a single note or other equally unobtrusive, but effective, linking device which plays through the rift.

Each side of the record is thus a complete, uninterrupted concert, with the grandeur of a full-scale work and none of its disadvantages.

Most of the tunes are dealt with as ballads at ballad tempo. The only exceptions are the opening "Springsville"—a sprightly paced affair notable for the rich writing for the brass—"I Don't Wanna Be Kissed"—and Dave Brubeck's "The Duke."

"Duke" may well have been chosen as a tribute to Ellington, for Gil Evans's writing owes much to Duke's teachings. But don't take that as any intention to rob Evans of the credit due to him.

This is his record and, while the performances of Miles Davis make this exceptionally attractive, it is Gil Evans's scoring that has done most to make this one of the most absorbing and worth while jazz albums we have had for many a month.—Edgar Jackson.

'How I feel . . .'

QUINCY JONES (LPs)
"This Is How I Feel About Jazz"
Walkin' (a); **A Sleepin' Bee** (b); **Sermonette** (c); **Stockholm Sweetnin'** (a); **Evening in Paris** (d); **Boo's Blues** (b).
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"Go West, Man"
Dansero Pants (e); **Blues Day** (f); **Bright Moon** (g); **No Bones At All** (f); **The Goon Is Blues** (g); **Be My Guest** (e); Ballad Medley: **What's New?** (h); **We'll Be Together Again** (i); **Tips On My Hands** (j); **You Go To My Head** (i); **Laura** (k); **London Derriere** (f); **Kenya Good Blues** (e).
(HMV 12 in. CLP1157—35s. 10d.).

(a)—James (arr., leader); **Phil Woods** (alto); **Danny Bardach, Jerome Thompson** (tnrs.); **Jerome Richardson** (tnr., flute); **Jack Nimitz** (bar.); **Art Farmer, Sarnie Glow, Ernie Royal, Joe Wilder** (tpts.); **Jimmy Cleveland,**



On "Miles Ahead" Miles Davis forsakes his trumpet for flugelhorn.

Urbie Green, Frank Rehak (tmbs.); **Hank Jones** (pno.); **Paul Chambers** (bass); **Charles Persip** (drs.). September 1956. USA. (Am. ABC-Paramount.)

(b)—James (arr., leader); **Herbie Mann** (flute); **Wendell Wade** (tpt.); **Sam Rosen** (tnr.); **Nimitz** (bar.); **Farmer** (tpt.); **Cleveland** (tmb.); **Billy Taylor** (pno.); **Charlie Mingus** (bass); **Persip** (drs.). Do. Do. (Do.)

(c)—James (arr., leader); **Gene Quill** (alto); **Thompson** (tnr.); **Manne** (drs.); **Nimitz** (bar.); **Cleveland** (tmb.); **"Brother Soul"** (actually **Milt Jackson**) (vib.); **H. Jones** (pno.); **Mingus** (bass); **Persip** (drs.); **Father John Crowley** (hand-clapper). Do. Do. (Do.)

(d)—Personnel as for (c); except **Zoot Sims** (tnr.) replaces Thompson. Do. Do. (Do.)

(e)—Benny Carter, Herb Geller, Charlie Mariano, Art Pepper (altos); **Lou Levy** (pno.); **Red Mitchell** (bass); **Shelly Manne** (drs.).

(f)—Conte Candoli, Pete Candoli, Harry Edison, Jack Sheldom (tpts.); **Carl Fontana** (pno.); **Leroy Vinnegar** (bass); **Mel Lewis** (drs.).

(g)—Walter Benton, Buddy Collette, Bill Perkins (tnrs.); **Pepper Adams** (bar.); **G. Perkins** (pno.); **Vinnegar** (bass); **Manne** (drs.).

(h)—Perkins (tnr.); rhythm as for (g).

(i)—Adams (bar.); rhythm as for (g).

(j)—Collette (tnr.); rhythm as for (g).

(k)—Benton (tnr.); rhythm as for (g).

(l)—G. Perkins (pno.); **Vinnegar** (bass); **Manne** (drs.). All February 1957. USA. (Am. ABC-Paramount.)

ALTHOUGH recorded earlier, by far the better of these two Quincy Jones albums is "This Is How I Feel About Jazz."

Quincy's part consisted of writing the last three numbers and arranging all six.

Sharing out the time nicely between written ensemble passages and open spots for solo improvisation, he seems to have concentrated throughout on securing relaxed, swinging jazz. At any rate, that is the result.

All the soloists do well, especially alotists Gene Quill and Phil Woods. Woods, with his traces of Parker's tone and phrasing showing up behind his graceful, flowing, obviously Benny Carter-inspired melodic lines, has redeemed his early promise and become one of the finest of the younger altoists.

Also deserving special notice is the agile, swinging Lucky Thompson, especially in "Boo's" blues and that first-rate vehicle for blowing, "Walkin'" which is also conspicuous for Hank Jones' piano.

But topping them all is Art Farmer's trumpet. Whether you are looking for feeling, intelligence or mere technical nimbleness, Art has them all.

Quincy wrote his own sleeve note. The preamble is brief but so revealing that the temptation to quote it in *toto* is almost irresistible. However, here are three extracts:

"My preference is for a natural growth in jazz instead of a forced or blueprint development. . . . Our prime objectives on this record were soul, groove, and honesty. . . . We aren't trying to prove anything, except that the truth doesn't always hurt."

I think you will agree that Quincy has achieved his objects.

The "Go West, Man" set is a very different and, on the whole, less successful proposition.

Apart from the ballad medley each item in which features just one soloist and a rhythm section—the tracks are divided among three groups consisting, respectively, of four altos, four trumpets, and three tenors and baritone, each with a rhythm team.

The arrangements, by Johnny Mandel, Jimmy Giuffre, Lennie Niehaus and Charlie Mariano, are mostly loose frae swing, allowing plenty of scope for free-swinging solos.

Quincy neither plays nor wrote a note. But I assume he commissioned the arrangements and chose the musicians and that the whole idea was his.

I think it might have been better had he used the whole personnel for every track instead of splitting it into groups. It does not really succeed in its presumed aim of showing the place and possibilities of each of the various sections of the dance orchestra in jazz.

Taking the record for what it is, instead of speculating about what it might have been, on the whole it is the four altos which provide the liveliest music.

Only Charlie Mariano disappoints as a soloist.

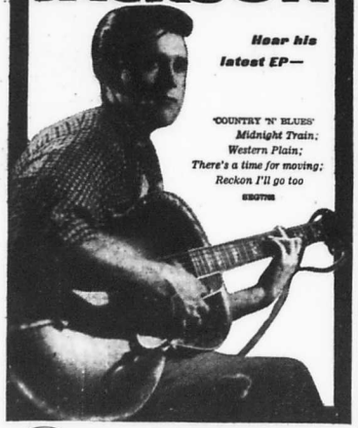
The tracks featuring four trumpets are less consistent.

In the tenors-baritone sax group Buddy Collette comes out best.—Edgar Jackson.

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Chaotic—but Tea saves the disc



Jack Teagarden helps to lift the Red Allen record.

1957 NEWPORT JAZZ FESTIVAL (LP)
Red Allen Band with Jack Teagarden and Kid Ory; Struttin' With Some Barbecue (a); St. James Infirmary (a); Chinta Boy (b); Basin Street Blues (b); Muskrat Ramble (c); High Society (d).
(Columbia-Clef 12 in. 33CX10108 — 42s. 6d.)

(a) — Henry "Red" Allen, Jnnr. (tpt.); **Buster Bailey** (clt.); **J. C. Higginbotham** (tmb.); **Claude Hopkins** (pno.); **Arvell Shaw** (bass); **William "Cozy" Cole** (drs.). 4/7/57. Newport Jazz Festival. (Am. Norman Grant.)

(b) — Personnel as for (a); plus Jack Teagarden (tmb.). Do. Do. (Do.)

(c) — Personnel as for (a); plus Kid Ory (tmb.). Do. Do. (Do.)

(d) — Personnel as for (a) plus Ory, Teagarden (tmbs.). Do. Do (Do.)

THE uneven, loud, often ugly performances on this record do little credit to the famous names involved. The Allen group, from New York's Metropole bar, blasts out traditional jazz on its own for the first two tunes; then it is joined by Teagarden for two, Ory for the next, and both of them for the final "High Society."

After a lengthy Conover introduction, "Struttin' With Some Barbecue" is played unbearably but not too offensively with ensemble, then Claude Hopkins' piano, with Higgy's arrival things begin to get unscrupulously loud. Buster Bailey is none too good, and the all-in choruses are chaotic beyond belief.

"St. James," though rough and noisy, has more sense in it. Allen plays, then sings, and clarinet, trombone and bass take solos, Hank Jones returning with the final ensemble.

Trad's polished playing saves "China Boy," and it seems that his influence exercises a restraining influence on Allen and his others during this and the inevitable "Basin Street," for the music is not of a high standard.

Tea introduces Ory. Ory introduces "Muskrat Ramble"; then adds his gravelly voice and dusty tailgate to the general scramble. With Teagarden back, Ory decides on "a little 'High Society.'" The three-trombone version which follows was undoubtedly better when seen in the raw. Allen gets out of control, Bailey stumbles through the clarinet solo, and the final uproar should shatter all but the stoutest New Orleans nerves.

Granz has not been lucky with these Newport LPs so far. Most have been poor examples of the artists concerned, though I understand that they have done well "at the box-office." There is a lesson in this, but I am not going to begin thinking what it is.—Max Jones.

Lusty piano

HAMPTON HAWES (LP)
Vol. 2: The Trio
You And The Night And The Music (c); **Stella By Starlight** (b); **Yesterdays** (b); **Blues For Jacques** (c); **Steeplechase** (b); **'Round Midnight** (c); **Just Squeeze Me** (a); **Autumn In New York** (b); **Section Blues** (b).
(Contemporary LAC12051—33s. 3d.)

Hawes (pno.); **Red Mitchell** (bass); **Shelly Thompson** (drs.). (a) 28 6-35, Palos Academy, Los Angeles; (b) 3/12 58; (c) 26/1/56, Contemporary Studios, Los Angeles. (Am. Contemporary.)

NOT yet 30, Hampton Hawes has already established himself as one of the most enterprising and technically skilled of the younger generation jazz pianists.

A keyboard exponent who, unlike many of his contemporaries, believes in using fully both his hands, he attacks his phrases with a lusty gusto that seldom fails to swing.

A tendency to descend into *ad lib.* tempo rambling and over-embellishment, much in the manner known not always complimentary as cocktail music, leaves some of his work, especially at slow tempo, open to criticism. But when not indulging in this, he compares with the best.

Outstanding tracks on this all-in-all first-rate ration of Hawes are Thelonius Monk's "Round Midnight," Duke Ellington's "Just Squeeze Me" and Charlie Parker's "Steeplechase."

Thompson's group who can take a bow for being one of those rarities, a tasteful and self-effacing but really helpful drummer—and that fine bassist Red Mitchell give Hampton just about ideal support.—Edgar Jackson.

Robust bari

DAVE PELL OCTET (LP)
"I Had The Craziest Dream" / Had The Craziest Dream (a); **The Way You Look Tonight** (c); **Nag's Dream** (c); **Time After Time** (c); **My Heart Belongs To Daddy** (a); **Jazz Wagner** (a); **On The Good Ship Lollipop** (b); **Crescendo Dots** (c); **People In Love** (c); **Star Eyes** (a).
(a)—Pell (tnr.); **Bob Gordon** (bar.); **Don Fagerquist** (tpt.); **Ray Sims** (tmb.); **Paul Smith** (pno.); **Tony Rizzi** (gtr.); **Roland Sundbick** (bass); **Jack Sperling** (drs.). June 1955. USA. (Am. Capitol.)

(b)—Same personnel, plus Roy Harris (bongos). Do. Do. (Do.)

(c)—Personnel as for (a), except Ronnie Lang (bar.) replaces Gordon. September 1957. Do. Do.)

THE (a) tracks were recorded in 1955—just before Bob Gordon was killed in that motor smash—and his robust baritone spices all of them, especially the title number.

The others were made over two years later, yet there isn't much difference between the two lots.

If you want a clue to the general intent you will find it in the arrangements.

They are obviously attempts to sit on the two stools of "jazz for listening" and "jazz for dancing." If they don't exactly fall between them, there are times when they seem to wobble rather precariously.

Among those which manage to sit most firmly are the Bill Holman scores of "Time After Time" and "Way You Look Tonight." That last one swings throughout.

As regards the solos, Ray Sims's trombone on "Star Eyes" is worthy of note, so is Paul Smith's slick piano on Marty Paich's "Nag's Dream."

Otherwise, though everyone sounds thoroughly competent, seldom does anything startling, let alone thrilling, happen. Maybe not everybody was completely comfortable trying to straddle those two stools at once.—Edgar Jackson.

Nice trumpet

HUMPHREY LYTTELTON AND HIS BAND (LP)
"Kath Meets Humph"
Is A Mellow Tone (c); **Ces Baby, Ain't I Good To You?** (a); **Packet Of Blues** (b); **Rain** (b); **Kath Meets Humph** (c); **Moten Swing** (c).
(Parlophone PMD1052—27s. 10d.)

(a)—Lyttelton (lpt.); **Kathleen Stobart** (tnr.); **Tony Coe** (alto); **Eddie Harvey** (tmb.); **Ian Armit** (pno.); **Brian Brocklehurst** (bass); **Eddie Taylor** (drs.). 25/11/57, London. (Parlophone.)

(b), (c)—Same personnel, except John Picard (tmb.) in place of Harvey. (a) 25/11/57, (b) 3/12/57. Do. (Do.)

THE arrival of Easter held up a review which should have appeared with those of the recent Al Fairweather and Terry Lightfoot LPs.

Lyttelton's group is one that has followed—and to some extent pioneered—a mainstream policy in this country. As a result, it has stirred up hostility in traditional camps, a typical charge being that next year or so, at the present rate of development, the band will attempt to revive early bop.

I don't know about that. But if Lyttelton's musicians are interested in Hodges-influenced small-band music (and also what has been called "Vanguard Jazz") and disinterested in the New Orleans style, it is better that they concentrate on the former.

"Kath Meets Humph," made while Kathy Stobart deputised for Jimmy Skidmore and before Joe Temperley came in, has good tunes, a fine overall sound, and many vigorous and well-executed solos to recommend it.

Heard "blindfold," only certain parts of the rhythm section playing (I think) would give away the local origin to a sharp listener unfamiliar with the individual styles. Nevertheless, most tracks have an assured swing, and the Stobart-Lyttelton union is a pronounced success.

The best music for me, is found on Side One. "Mellow Tone" captures something of the bright unison sound of the Hodges sessions, Coe's lithe alto playing stands out, but there are several worthwhile solos.

"Gee Baby," in contrast, is slow and reflective, with nice muted trumpet and tenor and a very relaxed air. Bert Courtley's "Packet Of Blues" moves easily at medium speed and brings in strong trumpet and tenor solos.

Well performed, too, the other side presents two Lyttelton numbers—a fast, driving "Rain" (dedicated to Manchester) and a lazy "Kath Meets Humph" (with restrained tenor rhapsodising)—and "Moten Swing" (with solos all round and a healthy, shouting ensemble).—Max Jones.

Capsule Reviews

RAY McKINLEY TRIO (EP)
After You've Gone; Sugar; Shoemaker's Apron; China Boy.
(Esquire EP150—12s. 7d.)

THIS trio was not only based on the Benny Goodman Trio but was almost a carbon copy of it with Peanuts Hucko in Goodman's role, Mel Powell doing a Teddy Wilson and McKinley sounding very like Gene Krupa.

Apart from Hucko's "Shoemaker's," the tunes, too, are associated with Goodman.

Recorded in Paris in 1945 when the three musicians were working with Glenn Miller's AEF Band, the disc is pleasant, but the original Goodmans would be a better buy.—B. D.

MEET GRANDPA JONES (EP)
Rock Island Line; Old Rattler; It's Raining Here This Morning; Mountain Dew.
(Parlo. GEPS5006)

ONE thing to be said for Grandpa Jones: his is the first of the latter-day "Rock Island Lines" that really swings.

Despite the thick crust of Big Bill Campbellism, there's a thread of genuine folk feeling running through this disc. If you like Jack Elliott's irreverent brand of humour you'll probably like Grandpa—in fact there were times when I thought I was listening to the Rambling Boy himself.

Incidentally, "Old Rattler" is "Old Riley"—the chorus, anyway—taken fast with odd verses from things like "Betsy Brown" and "Cindy."—J. N. S.

Reissues

COUNT BASIE ORCHESTRA — **How High The Moon; Jumpin' At The Woodside.** (Prev. inc. in Columbia LP SEB10063; revd. 1/3/58.) Now also issued 78 LB10092.

HAPPY WANDERERS — **Singing The Blues.** (Prev. Esquire 10-498; **St. Louis Blues.** (Prev. 10-500.) **Don't Fence Me In; The Happy Wanderer.** (Prev. 10-510.) All with **That's A-Plenty; When The Saints Go Marching In** also prev. inc. in LP EP117.

HAMPTON HAWES TRIO — **Feelin' Fine; I Got Rhythm; What Is This Thing Called Love?** (Prev. inc. in Contemporary LP LAC12056, revd. 2/11/57.) Now all also EP EPC1233

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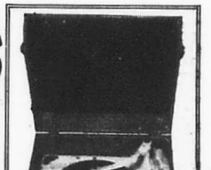
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"JAZZ METROPOLIS"
More details next week.

• FRIDAY (TODAY) •
★ BALL, Southall, "White Hart"; The swinging ★ MINNE REST QUARTET.
A BIG NIGHT, every Friday, with the exciting DAVE CAREY JAZZ-BAND.—Streatham Park Hotel, Mitcham Lane.
ABOUT 8.30: Peter Burman presents DAVE SHEPHERD QUINTET at The Cue Club (a mile Finchley Road Station).
ABOUT PUTNEY: DON MIDDLETON Group.—Lacy Road Dive (off High Street).
ALL DINEAM membership valid, THAMES HOTEL, Hampton Court: MIKE DANIELS' DELTA JAZZMEN. Listen. Jive. Licensed. 9-11 p.m. See also Sunday.
AT THE SKIFFLE CELLAR, 49, Greek Street, W.1. 7.30-11 p.m.: THE FABULOUS CITY RAMBLERS, plus the NEW HAWKLINS guests.
BATTERSEA: BILL BRUNSKILL'S JAZZMEN, — Craven Hotel.
Denglow Studios, Chadwell Heath. Phone: 3rd. 6d. JOE HARRIOTT, EDDIE THOMPSON.
CLUB 17
CLUB 17
next to Hendon Central Station:
A GUEST: Dunmurry Parkside JAZZMEN
ART CUMMINS' PARK LANE JAZZMEN
PATTI CLARKE
THE SHOTGUN GROUP
Admission 3 -
Admission 2 -
CROYDON JAZZ CLUB, Star Hotel, London Road: ALEX WELSH DIXIELANDERS with BERYL BRYDEN.
CY LAURIE Jazz Club: IAN BELL BAND, plus SOHO SKIFFLE GROUP, Guest.
DOUG. RICHFORD'S LONDON JAZZMEN. "King and Queen," Mottingham, 8-11.
EALING: The famous SOUTHERN COMFORTERS and Pat Arnold and Goose" (Hanger Lane Station).
ERIC SILK'S SOUTHERN JAZZ-BAND, Southern Jazz Club, 640, High Road, Leytonstone.
EVERY FRIDAY:
GRAHAM STEWART SEVEN
GRAHAM STEWART SEVEN
RAILWAY HOTEL, WEALDSTONE
RAILWAY HOTEL, WEALDSTONE
GRAVESEND
GRAVESEND
OPENING TONIGHT, APRIL 25:
CY LAURIE JAZZBAND
CHRIS BARBER JAZZBAND
Co-Op Hall (near Clock Tower).
GREENFORD, British Legion, Oldfield Lane. 8-10.30: Colin Kingwell's Jazz Bandits.
KENSINGTON, 45, High Street, 8-11: Modern Jazz.
REGENT STREET Polytechnic RAVEL BRIAN TAYLOR SIX and SOHO SKIFFLE, W.1.
SWAN, Mill Street, Kingston: Another wonderful session, TEDDY BOTTER GROUP. Dick Hall, Mac Harris. Next week: Lennie Best.
THE DON STEELE JAZZMEN, Church Youth Club, Stillbrook Road, Barnes.
TOM HOLLING, "Green Man", MITZ MITTON NEW ORLEANS JAZZMEN.

• SATURDAY •
ALL BRITAIN SCOOP!
Who, where and when? See next week's M.M.
AT COOK'S FERRY INN:
MIKE DANIELS JAZZMEN.
GEORGY EVANS
JOHNNIE BARNET TRIO.
AT THE SKIFFLE CELLAR, 49, Greek Street, W.1. 3-11 p.m.: REMARKABLE EDEN STREET GROUP, plus the ZEPHYRS. Guest: ZOOM.
And another great all-night session, three terrific bands, midnight till 6.30 a.m.:
JOHNNIE HAWKSBY BAND.
BRIAN WOOLLEY'S JAZZMEN.
GUS GALBRAITH SEVEN
and guest musicians.
BECKENHAM CLOSED—reopen next week.
BUDDY FEATHERSTONHAUGH'S NEW CREW are swinging again, at Eel Pie Island, Twickenham. Don't delay! Come today! Many thanks, Buddy, Jean Nicholls, KENNY BAKER—a great session.
CHISLEHURST CAVES
(next to Chislehurst Station). 7.30: London's most unusual club presents COUSIN MIKE PETERS and his BAND, plus usual supporting groups. AND BRING YOUR OWN CANDLE!
CLUB 17
CLUB 17
next to Hendon Central Station:
BRUCE TURNER and his BAND
BRUCE TURNER and his BAND
GERRY McGILL QUARTET
CY LAURIE Jazz Club, Great Windmill Street, Piccadilly (Shaftesbury Theatre). 7.15-10.45: GRAHAM STEWART SEVEN, BRIAN TAYLOR BAND, plus EDEN STREET SKIFFLE GROUP.
HARRINGAY JAZZ CLUB
Grand Second Anniversary Session: New BOURBON STREET JAZZ BAND, four free 12/6 record vouchers.
ERIC SILK'S SOUTHERN JAZZ-BAND.
JAZZ CLUB: A "TRADITIONAL" FANCY DRESS JIVE BALL with ERIC SILK'S JAZZMEN and BAND
12-in L.P. records as prizes for the craziest trad. creation!
MERSTHAM JAZZ CLUB: Traditional jazz with Tim Healing's Jazzmen. The Community Centre.
MOLE BENN JAZZMEN with blues singer DENNY CARTER—Thames Hotel, Hampton Court.
NEWPORT, Brighton: The GUS GALBRAITH SEPTET.
RICKMANSWORTH: The famous SOUTHERNERS and PAM. — Oddellows Hall.
WOOD GREEN: MR. ACKER BILK'S PARAMOUNT JAZZBAND.

• SUNDAY. •
ACCOMMODATING the most. "Star and Garter," Putney: Middleton-Barker Groups, plus guests.
ALL L.S.J.M. membership valid, THAMES HOTEL, Hampton Court: IAN BELL'S JAZZMEN.
7.30-10.30. Same management as Fri.
ALL TRAD musicians, Sunday afternoons, 2 p.m. Sit-in with the Bill Brunskill Jazzmen at the Cosy Jazz Club, Members 2/6, guests 3/6.

• SUNDAY—contd. •
ANOTHER SWINGING SESSION for modern. "GLOUCESTER" HOTEL, RICHMOND.
ASTORIA SUNDAY DANCE CLUB, 7.30-11 p.m. Members 5/-, guests 6/-. Dancing to the Fred Hedley Orch.
AT COOK'S FERRY INN:
Special guest star,
JACK FAWKES
MICK MULLIGAN BAND,
GEORGE MELLY.
AT THE SKIFFLE CELLAR, 49, Greek Street, W.1. 7.30-11 p.m.: First London appearance of the BEAST BENBOW'S FOUR, plus the SAFFRON VALLEY GROUP. Sing-song free-for-all 10.15-11 p.m.
BALLADS AND BLUES, "PRINCESS LOUISE" (Holborn Tube): Ewan McColl, Pitaroy Coleman, Ralph Rinzler, Bruce Turner. 7.15.
BILL BRUNSKILL'S JAZZMEN, "Fighting Cocks," London Road, Kingston.
CHEEKS, BEXLEYHEATH: Shearling-style jazz.
CLUB 17
CLUB 17
next to Hendon Central Station:
Dunmurry Band Final,
LAURIE MONK, DICKIE HAWDON.
DANNY MOSS, DAVE LEE.
ERIC DAWSON, KENNY CLARE.
GERRY McGILL TRIO.
CROYDON JAZZ CLUB, Star Hotel, London Road: MR. ACKER BILK'S Paramount Jazzband.
CY LAURIE Jazz Club: ERIC SILK AND HIS SOUTHERN JAZZMEN, plus SOHO SKIFFLE GROUP. 7.15-10.45.
EALING BROADWAY, "Feathers": Remarkable PANAMA SIX, Hurricane Smith.
ERIC ALLANDALE JAZZ CLUB, Seven Stars, Goldhawk Rd. 6-10 p.m. Members only. ADAM'S FOR FREE.
HOT CLUB OF LONDON, 7 p.m.: GRAHAM STEWART SEVEN.—Queensway Hotel, Pond Street, Woolwich.
KENSINGTON, "COLEHERNE" Earls Court. 7 p.m.: HARRY WALTON'S BAND.
MITZ MITTON'S NEW ORLEANS JAZZMEN, plus guests GLORYLAND JAZZBAND.—"Viaduct," Hanwell.
MOLE BENN CLUB, MODERN SESSION. THE STUDIO 5 JAZZ UNIT.
QUEEN VICTORIA, North Cheam: MIKE DANIELS' DELTA JAZZMEN. Listen. Jive. Licensed. 7-10 p.m.
THAT GREAT JAZZ club, "Club Octave," Hambrough Tavern, Southall. 7-10.15.
WOOD GREEN: TEDDY LAYTON BAND.

• MONDAY •
AT THE SKIFFLE CELLAR, 49, Greek Street, W.1. 7.30-11 p.m.: THE FABULOUS JUDGES, plus the ZEPHYRS. Additions 7-7.30 p.m.
BLUE CIRCLE RUISLIP: TOMMY WITTE QUARTET.
CHISWICK JAZZ CLUB, this week only at BOATHOUSE, KEW BRIDGE: MICK MULLIGAN BAND with GEORGE MELLY.
CULLING HALL (opposite Rotherhithe Tunnel): Roger Spearing's Jazzmen.
CY LAURIE Jazz Club: GRAHAM STEWART SEVEN featuring ALAN ELSDON. 7.15-10.45.
DOBELL'S RECORD RECITAL CLUB: TRAD. MEMORIES. Ken Colyer Stars in Retrospect." Also latest records. Studio 51, Upper Saint Martin's Lane, W.C.2. 7.30-10. Admission 2/-.
NEW
DOWNBEAT
CLUB.
Manor House (opposite Tube), N.4: DON RENDELL SEXTET with ACKIE SHARPE QUINTET. 7.30-11 Licensed bar.
SOUTH ESSEX RHYTHM CLUB, "Greyhound," Rainham: Cowell Heath: KENNY BALL JAZZMEN.

• TUESDAY •
AGAIN, SOUTHALL, "White Hart"—ALLAN GANLEY QUARTET. —See Friday.
AT THE SKIFFLE CELLAR, 49, Greek Street, W.1. 7.30-11 p.m.: GREAT SOHO SKIFFLE, plus the NEW SOHO REVUE GROUP. Auditions 7-7.30 p.m.
BARNET, Assembly Hall, Union Street: Bentley Lucraft.
BROMLEY, KENT, "White Hart": 7.30-10.30 p.m.: Mr. ACKER BILK'S Paramount Jazzband.
CY LAURIE Jazz Club: GRAHAM STEWART SEVEN featuring ALAN ELSDON. 7.15-10.45.

• TUESDAY—contd. •
DALSTON, MIDDLETON ARMS: MODERNISTS' MECCA! KENDAL JAZZMEN.
ERIC ALLANDALE JAZZ CLUB, Star and Garter, Putney. 8-10.30: ERIC ALLANDALE JAZZBAND. See also Sunday.
MODERN JAZZ, Star Hotel, Broadway, Leytonstone: Ken Sykora Quintet.
WOOD GREEN: THE PRESS GANG.

• WEDNESDAY •
ACTON NEW JAZZ CLUB closes this week. Re-opening April 30.
AT LUTON: The fabulous DON STEELE JAZZMEN.—Cresta Ball-room. 7.45. Two bands. Only 3/6.
AT THE SKIFFLE CELLAR, 49, Greek Street, W.1. 7.30-11 p.m.: THE FABULOUS CITY RAMBLERS, plus the MAYFLOWERS guests.
BALLADS AND BLUES, "PRINCESS LOUISE" (Holborn Tube): Ewan McColl, Shanna Steele, Pitaroy Coleman, Bruce Turner, Jim Bray. 8 p.m.
COOK'S FERRY INN, Angel Road, Edmonton: CHRIS BARBER JAZZBAND.
ERIC SILK'S SOUTHERN JAZZBAND. 8-11.30 p.m. Licensed bar.
CY LAURIE Jazz Club: GRAHAM STEWART SEVEN featuring ALAN ELSDON. 7.15-10.45.
HARRINGAY JAZZ CLUB
Grand Second Anniversary Session proudly presents the fabulous CHRIS BARBER JAZZBAND with lovely PETULA CLARK. The world's greatest jazzband and the best Hi-Fi sound reproducing equipment in ANY JAZZ CLUB! 7.30-10.30 p.m. (doors open 7 p.m.). Guests and other clubs, 4/-, (pay at door). ADDRESS: Russell-Vale Secondary School, Willingdon Road, off Westbury Avenue, N.22 (3 minutes from Turnpike Lane Station). Also buses 221, 221, 144 (alights at "Westbury" pub.).
IAN BELL'S Jazzmen, "White Hart," Hall.
MODERN JAZZ, Thurlow Arms, West Norwood: Jazz Club Session.
OAKWOOD JAZZ CLUB: MODERN JAZZ FABULOUS LENNIE BEST QUARTET.
PUTNEY ROOMS, CATFORD, S.E.6, every Wednesday. Resident group: The TOMMY WHITTLE Quintet.
THE GREAT JAZZ club, "Club Octave," Hambrough Tavern, Southall. 7-10.15.
WOOD GREEN: TEDDY LAYTON BAND.

• THURSDAY •
ABSOLUTELY SWINGING Kenny Barker's SWINGHOUSE. Craven (late Stanley Hotel), Lavender Hill.
CONDON'S, HUMPHREY LYTTELTON AND HIS BAND, with DON RENDELL, RONNIE ROSS, BERT COURTLEY and EDDIE HARVEY as special guest artists, this week only, April 24, 7.30 p.m. Conway Hall, Red Lion Square, W.C.1. Tickets from office or club, 4/- (H.L.C. members 3/-), or at door on night.
ACTON MODERN JAZZ Club, White Hart, W.3. 8-10.30 p.m.
AGAIN, CREW'S CABIN, "S. and O." Hotel, PUTNEY: Swingin' modern Jazz.
AT COOK'S FERRY INN, Angel Road, Edmonton: ONLY—ONLY—ONLY THURSDAY—TOMMY WHITTLE QUINTET, HARRY KLEIN, EDDIE THOMPSON TRIO.
Llc. bars. Dancers. Listen. Car park.
AT THE SKIFFLE CELLAR, 49, Greek Street, W.1. 7.30-11 p.m.: Jack Fallon's Group and THE SADDLE, plus the BIG MAC MOB.
BLUES AND BARRELHOUSE. ROUNDHOUSE, WARDOUR STREET.
CY LAURIE Jazz Club: BRIAN TAYLOR BAND. 7.15-10.45.
MORRIS Jazzmen and Skiffle.—Thames Hotel, Hampton Court, Kingston. Porcupine membership valid and Saturday.
THE MONK'S JAZZBAND, "The Master Robert," Great West Road, Hounslow.

FAN CLUB 1/- per word
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Alto, Conn, 6M, fair condition .. £45
Alto, Selmer B.A.S., perfect condition .. £45
Alto, Selmer B.A.S., fair condition .. £35
Alto, Boosey Conn, 400, silver, "The World's Largest Model" .. £35
Tenor, Conn, Mk. 10, 6M, as new .. £65
Tenor, Conn, Mk. 10, 6M, perfect condition .. £55
Tenor, Conn, 6M, fair condition .. £45
Tenor, Conn, 6M, 1st model, perfect .. £45
Tenor, Conn, 6M, 1st model, fair condition .. £35
Tenor, Italian, 4-pist., full model .. £35
Trumpet, Boosey & Hawkes, 400, as new .. £45
Trumpet, Boosey & Hawkes, 400, perfect .. £35
Trumpet, Boosey & Hawkes, 400, fair condition .. £25
Trombone, Selmer Sterling, 4-valve, as new .. £45
Trombone, Selmer Sterling, 4-valve, perfect .. £35
Trombone, B & H Imperial G.L., trom only .. £35
Trombone, B & H Imperial G.L., perfect .. £25
Trombone, Selmer Sterling, 3-valve, as new .. £35
Trombone, Selmer Sterling, 3-valve, perfect .. £25
Guitar, Gibson Les Paul, Goldtop, as new .. £70
Guitar, Gibson Les Paul, Goldtop, perfect .. £60
Guitar, Gibson Les Paul, Goldtop, fair condition .. £50
Guitar, Gibson Les Paul, Custom, as new .. £70
Guitar, Gibson Les Paul, Custom, perfect .. £60
Guitar, Gibson Les Paul, Custom, fair condition .. £50
Guitar, Gibson Les Paul, Junior, as new .. £35
Guitar, Gibson Les Paul, Junior, perfect .. £30
Guitar, Gibson Les Paul, Junior, fair condition .. £25
Guitar, Gibson Les Paul, Special, as new .. £35
Guitar, Gibson Les Paul, Special, perfect .. £30
Guitar, Gibson Les Paul, Special, fair condition .. £25
Guitar, Gibson Les Paul, Standard, as new .. £70
Guitar, Gibson Les Paul, Standard, perfect .. £60
Guitar, Gibson Les Paul, Standard, fair condition .. £50
Guitar, Gibson Les Paul, Standard, Sunburst, as new .. £70
Guitar, Gibson Les Paul, Standard, Sunburst, perfect .. £60
Guitar, Gibson Les Paul, Standard, Sunburst

Flying to Israel



Singer Shelley Moore left London Airport for Israel on Tuesday for a month at the swank Topaz Club at Herzlia-on-Sea. Apart from TV dates in Belgium, this is Shelley's first overseas booking. She is due to record another EP for Starlite on her return.

VAUGHAN PIANIST BANNED IN U.S

RAYMOND LONG, the pianist who has accompanied Frankie Vaughan during his ride to fame as "Show Business Personality of 1957," has been refused permission to play for the singer on Stateside TV and stage appearances in September.

The veto comes from the American Federation of Musicians—the all-powerful American union.

"This is ridiculous," Frankie told the MM. "I've tried every possible way, but the American union says 'no.' I just can't understand their motives."

Anomaly

When approached by the MM for a comment on the anomaly, a spokesman for the Musicians' Union said: "We have no knowledge of the Americans refusing to allow our pianists in for accompanying purposes.

"If an objection is lodged with us, we shall certainly take up the matter with the AF of M and the British Ministry of Labour."

The Union pointed out that no similar ban was enforced against American pianists.

Polka Dots disc debut



The Polka Dots vocal group last week made its recording debut for Nixa. The disc—"Don't Make Small Talk, Baby" and "There'll Never Be Another You"—will be released on May 1. The group—Don Riddell, Tony Mansell, Jimmy Walker and Joe Temperley—can be heard on Monday nights on the Light Programme's "Evening Star" series and on Sundays in Radio Luxembourg's "Here's Humph."

Budget boost to instrument sales

MUSIC instrument dealers have been busy this week fixing their new Budget prices following Tuesday's cut in purchase tax from 60 to 30 per cent.

Listed, below, are a few examples of the saving to musicians:

	OLD PRICE (Incl. P.T.)	NEW
Alto sax	£86	£74
Trombone	£62	£53
Clarinet	£33	£28
Guitar	£24	£20

Dick Sadleir, executive of the Selmer Company, told the MM: "We believe that the reduction is due in no small measure to the concerted efforts of the wholesale and retail trade who have made strong representations to the Chancellor of the Exchequer.

Incentive

"The news will be a tremendous incentive in boosting sales."

But the 60 per cent. Purchase Tax on gramophones and radiograms still remains. "This is a tremendous disappointment," said an executive of a big London record store. "We had expected at least a slight relaxation."

Astor guest star

American pianist-singer Bobby Short, currently in cabaret at the Astor Club, has been booked for Val Parnell's ATV "Saturday Spectacular" on April 26.

6.5 TO FEATURE MITZI GAYNOR?

PLANS are well advanced for Mitzi Gaynor, American star of "South Pacific," to appear on BBC-TV's "Six-Five Special" tomorrow (Saturday).

The star was due to arrive at London Airport from New York yesterday (Thursday).

Mitzi Gaynor will be attending the première of "South Pacific" at the Dominion Theatre, Tottenham Court Road, London, on Monday.

Also here for the première is Oscar Hammerstein II, who, with his partner Richard Rodgers, wrote the score for the film. He arrived in London on Wednesday.

Paddy Roberts is new Chairman

Songwriter Paddy Roberts—his many hits include "Softly Softly" and "Lay Down Your Arms"—has been appointed chairman of the Songwriters' Guild (of Great Britain).

He succeeds Eric Maschwitz, now Head of BBC-TV Light Entertainment, who has been appointed Vice-President of the Songwriters' Guild.

Paddy Roberts has also been appointed a member of the general council of the Performing Right Society—the only Tin Pan Alley writer on the council.

During the past three years he has won four prizes in the Ivor Novello Awards.

Dankworth jazz

Johnny Dankworth opens his own jazz club on April 27 on the premises of the London Dance Institute, 79, Oxford Street, W.1.

Small groups drawn from within the band will be featured weekly with occasional appearances by the band.

The full band and guest stars will be seen on the opening night.

BRITAIN'S ANSWER TO NEWPORT!

NORMAN GRANZ, American impresario and boss of Verve Records, may record Britain's Beaulieu Jazz Festival. The Festival will be held in the grounds of Lord Montagu's Palace House, Beaulieu, Hants, on August 1 and 2.

Among the 11 bands already booked is the Johnny Dankworth Orchestra and, by then, Johnny is expected to have signed an exclusive contract with Granz.

Billed for August 1 are the Jazz Couriers; Mick Mulligan's Band with George Melly; the Dill Jones Trio, with guest artist Nat Gonella; the Tommy Whittle Quintet, featuring Harry Klein and Eddie Thomas; the Jack Parnell Today Unit, featuring Dave Shepherd, Ken Sykora and Ken Moule; and the Spike Ramsey Quartet.

Organisers

Booked for the second day are the Dankworth Orchestra; the Allan Ganley Quartet; Alex Welsh and his Band, with Beryl Bryden; the Michael Garrick Quartet; and Southampton's Tin Juana Jazz Band.

The Festival is being organised by the National Jazz Federation with an advisory committee under the chairmanship of Lord Montagu, which includes MM Editor Pat Brand, Chris Barber, Johnny Dankworth, Harold Pendleton, Brian Nicholls, Sinclair Traill, Ken Sykora and organising secretary Peter Burman.

IS THERE A DISC SLUMP?

For the answer read the MM

NEXT WEEK

ALSO:

FRANK SINATRA as seen by SARAH VAUGHAN

EXCHANGE TALKS WITH U.S AGENT

NEW YORK, Wednesday.—Jack Green, of the Willard Alexander Office, is due in London on Friday for negotiations with British bookers.

Among exchanges under discussion will be return tours for Count Basie and Ray McKinley and the Glenn Miller Band.

Also on Green's agenda will be the wrapping up of final details of a Cotton Club package, with Cab Calloway; the Birdland All-Stars; and the "Evening at the Storyville Show."

Other artists lined up for possible British tours include Red Buttons and Miyoshi Umeki, the stars of the film "Sayonara."

Liberace leaving for Montreal

Liberace and American singer Julie Wilson co-star in this week-end's "Sunday Night At The London Palladium" on ATV. Liberace leaves Britain the following morning for dates in Montreal.

Four extra dates for Jerry Lee

Four more dates have been fixed for rockabilly Jerry Lee Lewis, who starts his tour on May 24, at the Regal, Edmonton.

They are: Granada, Tooting (May 26); Granada, Woolwich (June 14); Granada, East Ham (15th); Adelphi, Slough (20th).

McGhee and Terry due in today

American blues singers Brownie McGhee and Sonny Terry are due in London today (Friday) for their tour with the Chris Barber Band, which opens at Birmingham on Tuesday.

Sandwiched between their first London concerts at the Royal Festival Hall on May 3 will be a "Modern Jazz Workshop" featuring the groups of Don Rendell, Allan Ganley, Tommy Whittle and the Jazz Couriers.

BIRTH-DAY

Jacqueline, wife of Harry Walters, assistant sales promotion manager for EMI, gave birth to a 6 lb. 10 oz. son on Wednesday.

'SPACE AGE' DISCS AT AUDIO FAIR

THE Pye organisation is marketing "space age" discs and equipment at the Third London Audio Fair which opens tomorrow (Friday).

They are demonstrating 3-D sound disc records together with reproducers that sell complete for 80 guineas. The equipment is expected to be ready for delivery within the next few weeks.

The organisation plans to market 3-D discs—at present mostly 12 in. classical LPs—which will sell at not much more than their ordinary LP equivalents.

Other firms demonstrating 3-D disc reproducers are Sugden's, of Brighouse, York, and H. J. Leak.

The Audio Fair is being held at the Waldorf Hotel, Aldwych, from 11 a.m. to 9 p.m. until Monday evening.

Tremendous

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Mayfair Entertainments, Ltd., advertised the opening of "Jazz City" in the MM's Club Calendar section. "The response was tremendous," they say.

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Melody Maker

APRIL 26, 1958 World's Largest Sale EVERY FRIDAY 6d.

The new craze?

See Back Page

'South Pacific' clambake



A team of hula-hula girls met the celebrities with garlands of flowers as they arrived at the Dominion Theatre on Monday for the premiere of the Todd-AO version of "South Pacific." Pictured (above) is the film's star Mitzi Gaynor receiving her garland. Those at the premiere included Frankie Vaughan, Marion Ryan, Petula Clark, Max Bygraves, Bob Monkhouse and Benny Hill. The film is reviewed on the centre pages.

Now is the time to ban these

HORROR DISCS

Says STEVE RACE

A COUPLE of years ago, when threatened with an influx of sadistic American horror comics, the decent, responsible people of this country fought a battle to keep them off the news-stands of Great Britain.

I hope the same people are ready to wage war again, this time against a new kind of money-spinner known as the "Horror Disc."

"Dinner With Drac" is the title of the first horror disc to be released in Britain. Having reached the U.S. hit parade, it is on sale now in British record shops.

Try this extract on your young son or kid sister—it's a sample of the lyric for which John Zacherle, singer on the record, receives nice fat royalties.

"A were-wolf once tore his own hide
To find out just what was inside;
He ripped and he tore
Till his hands ran with gore,
But before he found out, he died."

It's not that I am particularly squeamish. That sort of thing does not arouse in me any especial emotion, other than a sick shame that my own pro-

Back Page, Col. 4

Edinburgh Festival bids for Satchmo Ork

NEW YORK, Wednesday.—Louis Armstrong has been invited to play at Britain's top annual longhair shindig—the Edinburgh Festival.

Satchmo is the first non-classical artist to be honoured by the Festival Committee which wants him to play 15 concerts with his All-Stars between August 24 and September 13 as well as making appearances with a symphony orchestra.

Terms have been agreed between Louis, his agent Joe Glaser and the committee. Only snag is that Armstrong is already committed at that time to dates in Scandinavia. Glaser is hoping to switch the dates.

Longest tour

Whether or not he makes the Edinburgh Festival, Louis will leave America in late August for his longest-ever tour of Europe and Africa. He will be away for between six and eight months and is expected to fix British concerts as well as the long-mooted trip to Russia for the State Department.

He has also had offers to film in Europe.

On July 4—his 58th birthday—Louis will play a concert at New York's Lewisohn Stadium, where he holds the box-office record.

20 PAGES giving this week's MM "Who's Who" of the stars:

VICTOR SILVESTER Page 4

FRANK SINATRA Page 6

ALMA COGAN Page 7

LAURIE LONDON Centre Pages

BIRDLAND STARS PACKAGE PLANS FOR BRITAIN

THE "Birdland All-Stars" Jazz package show will probably tour Britain in the late summer.

Plans to bring the show from America in late August or early September were this week discussed in London by agent Harold Davison and Jack Green of New York's Willard Alexander office.

Miles Davis

The package features the Miles Davis Group—including Cannonball Adderley (alto), John Coltraine (tnr.) and Jo Jones (drs.)—plus Buddy De Franco (clt.), Oscar Pettiford (bass) and Kenny Clarke (drs.).

Green also discussed Ted Heath's fourth American tour in October—in exchange for the Duke Ellington Band—and a third British trip for the Count Basie Band in February.

NFJ HOPING FOR BILLIE HOLIDAY

NEW YORK, Wednesday.—At present on business in the States, Harold Pendleton—the National Jazz Federation's Executive Secretary—is angling for Billie Holiday. He hopes to present her in Britain prior to her June opening in Paris (*see page 2*).

BACK IN (THE MUSIC) BUSINESS



Sid Millward made his comeback with the Nitwits on last week-end's "Sunday Night At The London Palladium" show. This was Sid's first appearance with the band after his five-months illness. He is pictured (above) talking to American singer Julie Wilson. Julie took a break from her cabaret season at the Colony Restaurant to appear on the show.

SHIRLEY BASSEY RETURNING FOR VARIETY TOUR

SHIRLEY BASSEY, tempestuous British song star who took Australia by storm, ends her 25-week tour of the Tivoli circuit at Melbourne tomorrow (Saturday).

After a TV appearance in Sydney, Shirley leaves for a brief holiday in Honolulu, then travels back to London on May 24.

She opens in Variety at the Empire, Chiswick, on Whit Monday (May 26), then follows with weeks at the Hippodrome, Birmingham (June 2), Empire, Finsbury Park (9th), and New Theatre, Cardiff—her hometown—on June 16.

A star spot on "Sunday Night At The London Palladium" is under discussion.

Shirley Bassey starts a summer season at the South Pier, Blackpool, at the end of June.

Eddie Jarrett, executive of the Lew and Leslie Grade office, flew to Australia on Tuesday to arrange further tours of the Tivoli circuit by British and American recording personalities.

Dickie Valentine and Alma Cogan are named as strong possibles.

Dates with the Stars

(Week commencing April 27.)

Carl BARRITEAU
Week: Empire, Sunderland

BEVERLEY Sisters
Week: Odeon, Southend

Jim DALE
Week: Hippodrome, Bristol

Johnny DUNCAN
Sunday: De Montfort Hall, Leicester.
Week: Empire, Liverpool

Charlie GRACIE
Sunday: Granada, East Ham
Week: Empire, Glasgow

Peter GROVES Trio
Tommy Steele tour

Russ HAMILTON
Week: Empire, Leeds

Fraser HAYES Four
Week: Hippodrome, Manchester

HILLTOPPERS
Week: Empire, Edinburgh

Michael HOLLIDAY
Week: Theatre Royal, Hanley

JAZZ AT THE PHILHARMONIC
Friday: Gaumont State, Kilburn
Saturday: Gaumont State, Kilburn

KING Brothers
Week: Metropolitan, W.

Jerry LEWIS
Week: Palladium, W.

Gary MILLER
Week: Empire, Finsbury Park

Marvin RAINWATER
Sunday: De Montfort Hall, Leicester
Week: Empire, Liverpool

Johnnie RAY
Sunday: Gaumont, Southampton

Dorothy SQUIRES
Week: Theatre Royal, Chester

Tommy STEELE
Wednesday: Caird Hall, Dundee
Thursday: Usher Hall, Edinburgh
Friday: City Hall, Newcastle

THREE KAYE Sisters
Beason: Palladium, W.

THREE MONARCHS
Beason: Prince of Wales, W.

Sarah VAUGHAN
Sunday: Regal, Edmonton

VIPERS
Week: Hippodrome, Bristol

Terry WAYNE
Week: Empire, Sunderland

YANA
Week: Empire, Leeds

BRITISH TV FOR MINDY AND GUY

NEW YORK, Wednesday.—Mindy Carson will be in England for the "Sunday Night at the Palladium" TV show on May 11. The following Saturday, she appears in "Saturday Spectacular." There is also a deal in the works for her to make personal appearances at either the Colony or the Savoy.

Guy Mitchell, who, like Mindy Carson, is managed by Eddie Joy, will do the Sunday Palladium show on May 18.

Variety

During his stay in Britain, Mitchell will appear in Variety at the Empire, Liverpool, the Hippodrome, Birmingham, and the Empire, Glasgow.

He will later make concert appearances in Italy, Copenhagen, Frankfurt and Stockholm, all early in June, with a return to Britain for "Saturday Spectacular."

FRANKIE VAUGHAN

Record reaction

"MAN ALIVE," Frankie Vaughan's first stateside made LP, has just been released here. Initial reaction was called strong.

Epic will also issue a new Vaughan single when the singer returns here within the next week for return appearances on the Patti Page show and the Dick Clark show.

EYDIE GORME

Visitor to Britain

ONE of the strongest pair of pop singers around the scene, Eydie Gorme and Steve Lawrence, Mr. and Mrs. in private life, may visit England later this year.

MEET THE STARS with REN GREVATT

The affable couple, who both got their start on TV via the early Steve Allen "Tonight" show, four years ago, are among the performers most in demand for TV guest appearances.

Both have had singles hits and have been unusually successful with albums.

Discussions have been initiated for a series of British TV shots, possibly in the late summer, but no details have yet been confirmed.

BETTY SMITH

Talk of the town

THE talk of the week here is a British-made record by the Betty Smith Group.

The disc couples "Hand Jive," and a revival of the standard, "Bewitched" from the Rodgers and Hart catalogue. With a strong initial two-sided reaction, the record certainly seems on its way to a bright future.

SAL MINEO

Teenage appeal

JACK GREEN, of the Willard Alexander booking firm in New York, is busy in London discussing 1958 American visitors. In addition to the heavy line-up of talent already mentioned, the name of Sal Mineo has also come up.

Mineo had been mentioned some months ago for a possible British tour, and the name persists as one with considerable appeal to younger British audiences.

PAT BOONE

TV return

PAT BOONE will definitely be back with his regular ABC-TV show next fall. In the meantime, another strong current artist, Andy Williams, is being groomed to take over as Boone's summer replacement on the weekly show.

BUDDY HOLLY

Less frantic

NEW hot records of the week are Buddy Holly's "Rave On" and "Take Your Time," the latter a slightly smoother than usual approach for the frantic Texas rockabilly.

Two excellent sides by Jimmy Rodgers, "Secretly" and "Make Me A Miracle"; and, of course, the fine effort by Britain's Betty Smith Group of "Hand Jive" and "Bewitched."

THE TRENIERS

East coast tour

THE TRENIERS make their first appearance on Patti Page's "The Big Record Show" tonight. Currently, the four Troubadors act, which features twins Cliff and Claude Trenier, is making a swing through the East. The group will leave for an eight-week tour of Britain on May 1.

JOTTINGS

FRENCH conductor, composer-arranger Michel Legrand is coming to New York to cut a jazz album. The deal was set by Nat Shapiro, Columbia-Philips A&R man. . . . Verve Records will release a group of live concert recordings in the next few weeks. Included in the release: "Ella At The Opera House" (Chicago); and separate volumes spotting Roy Eldridge and Coleman Hawkins, Stan Getz and J. J. Johnson; and the MJQ plus the JATP All Stars.

Command Matinee

From Helen McNamara

TORONTO, Wednesday.—A Royal Command performance will be held at the Stratford Shakespearean Festival on July 21 when Princess Margaret visits this annual drama and music festival while en route to the Vancouver Festival on the West Coast.

A special concert will be presented for the Royal Party by Duke Ellington and his Orchestra in the afternoon. The Duke will premiere a composition written for the occasion. In the evening, Princess Margaret will attend a performance of "Winter's Tale."

Poetry

OTHER participants slated to appear in the jazz portion of the festival are Marshall W. Stearns, Executive Director of the Institute of Jazz Studies, and Canadian folklorist Edith Fowke, who will speak on "Where Jazz and Folk Song Meet." On July 23, poet Langston Hughes will give a reading of his poetry, with background music by Henry Red Allen, Coleman Hawkins, Cozy Cole, Buster Bailey, J. C. Higginbotham and Claude Hopkins.

JAZZ NOTES . . . from BURT KORALL

Film music with Billie Holiday

NEW YORK, Wednesday.—Due to a musicians' strike in Hollywood, Lester Cowan will record the sound-track of "Lady Sings The Blues"—film biography of Billie Holiday—in Paris this summer.

Miss Holiday will do her portion of the sound-track during her May-July concert tour of Europe. She will not appear in the picture. The screenplay was written by William Duffy, author of the book of the same title, and Ann Ronell.

This week's Selmer OSCAR



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STAN GETZ
SONNY STITT
play
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Star team to aid jazz cricketers

An evening of all-star jazz at the Humphrey Lyttelton Club on May 1 will help to raise funds for the Ravers Cricket Club—a team of jazz musicians.

Among the stars who will appear, engagements permitting, are the bands of Chris Barber, Mick Mulligan, Graham Stewart and Acker Bilk. Guest artists include Bruce Turner, Wally Fawkes, Sandy Brown, Ottilie Patterson, George Melly, Jim Bray and George Webb.

BRITISH DISC PLANS FOR THE HILLTOPPERS

JIMMY SACCA and the Hilltoppers, starting at Glasgow Empire this week, plan a recording session while in Britain. Negotiations are also proceeding for the group to appear on ATV's "Sunday Night at the London Palladium."

The Hilltoppers will be leaving for the Continent after Variety weeks in Edinburgh, Liverpool, Manchester, Bristol, Sheffield, London and Southampton.

NEWSBOX

SCARBOROUGH.—The Southlanders vocal group will appear with Cyril Stapleton and the Show Band for the summer at the Futurist Theatre.

* * *

LEICESTER.—Treasure Island Jazz Club has moved from the Pineapple Inn to the Rind Hotel, meeting every Tuesday.

* * *

BLACKPOOL.—Holidaymakers will be welcome on Thursday nights at Blackpool Jazz Club sessions at the Raikes Hall Hotel.

* * *

WHITLEY BAY.—The Sunday evening Rex Hotel Rhythm Club is to hold its second Jazz Band Ball on May 18.

* * *

BRIGHTON.—Club Mambo will reopen at Waltzun with nightly sessions at the Old Gem Cinema.

* * *

LEEDS.—Club Columbus's first Jazz Consultative concert featuring local groups—has raised £20. The money will be divided between the Big Bill Broonzy Fund and the South African Treason Trial Fund. . . . Former Ken Colyer trombonist Pat O'Donnell has re-formed his jazz band. He now leads Martin Fox (clt.), Willie Bouskill (bass), Rod Symons (bjo.) and Gordon Tilburn (drs.).

* * *

NORFOLK.—Tonight (Friday) the "Dancing Diesel" will run from Norwich to take fans to hear Johnny Dankworth at the Pavilion, West Runton.

* * *

BIRMINGHAM.—Trumpeter Johnny Everett has left the Milenburg Jazz Band to join Ken Ingram's Eagle Band.

* * *

DORKING.—Tony Stanley, singer with Dave Goodall's Band, has been presented with a daughter, Marie, by his ice-skater wife Wendy Baker.

Jerry Dawson

Besson
BUDGET PRICE CHANGES

Reductions in Purchase Tax on Musical Instruments announced in the Budget mean that many more players will now be able to acquire the Besson instrument of their choice. For the convenience of players and the trade we are showing below the new prices of some of our more popular models.

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"SERIES 10-10A" B-flat Trumpet	£54.14. 5
"AMERICAN 8-10" B-flat Trumpet	£30. 4.10
"STRATFORD" B-flat Trumpet	£26. 9. 3
"WESTMINSTER" B-flat Trumpet	£20. 8. 2
"MODEL 35" B-flat Trumpet	£16.16. 8
"FRENCH BESSON" B-flat Trumpet	£66. 3. 0

★ TROMBONES

"SERIES 10-10A" B-flat Tenor Slide Trombone	£54. 0. 0
"ACADEMY 402 & 403" B-flat Tenor Slide Trombones	£50. 7. 2
"ACADEMY 408" B-flat & F Tenor Slide Trombone	£76. 8. 3
"STRATFORD" B-flat Tenor Slide Trombone	£28.13.10
"WESTMINSTER" B-flat Tenor Slide Trombone	£22. 5. 6
"EMBASSY" B-flat Tenor Valve Trombone	£43.18. 5

★ CLARINETS

"ACADEMY" Model 635 B-flat Clarinet, Boehm	£58. 6. 0
"STRATFORD" Model 631 B-flat Clarinet, Boehm	£28.16. 0
"WESTMINSTER" Model 629 B-flat Clarinet, Boehm	£22.13. 6
"EMBASSY" Model 628 B-flat Clarinet, Boehm	£20. 9. 6

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★ And the toast is . . . The Ladies! ★



Vera Lynn and her husband Harry Lewis talking to MPCPA Vice-President Frank Patten.



Chairman Leslie Osborne welcomes Rita Williams and Marion Ryan.

BRITAIN'S song-pluggers for the past 12 years have looked forward to their annual "stag party." Women: They didn't want to know.

But last Friday it was different. For "The Ladies" were the guests of honour at their association's annual dinner—the Music Publishers' Contact Personnel Association.

"It gave people a chance to bring along their wives and friends," said MPCPA Secretary Tommy Hudson. "The girls added a lot of sparkle and colour to the party."

Among guests were Vera Lynn, Rita Williams, Marion Ryan, Joan Savage, Julie Dawn, the Tanner Sisters, Anne Shelton, Libby Morris, Diana Coupland, Rita Williams and Frances Day.

After-dinner speeches were made by Vera Lynn ("The Association") and Rita Williams ("The Guests").



Anne Shelton chats with songwriter Peter Hart and Ray Thackeray (F, D and H).



Joan Savage and her husband Ken Morris have a word with Secretary Tommy Hudson.



Publisher Lawrence Wright poses with the Tanner Sisters—Frances (L) and Stella.



Dorothy Squires examines the table plan with Bert Corri (F, D and H) and Jimmy Phillips (Peter Maurice).



MD Norrie Paramor jokes with (L-r.) Monty Norman, Diana Coupland and Mr. and Mrs. Fred Jackson (Mills Music).

THE ON-OFF SLUMP IN RECORDS

IS there a disc slump? To answer that question, this week I probed top recording companies, disc wholesalers, and A&R men.

By Laurie Henshaw

The answer? Yes—and no. Yes, because there's a sales "recession" in some music stores. Less money to spend and a saturation of rock-'n'-roll are blamed as the major factors.

Another reason is the "mushroom growth" of record shops that have cashed in on the big disc boom of the past two years. With more shops bidding for buyers' favours, the individual turnover is consequently less.

But the established stores have felt a pinch. Says a spokesman for one big West End shop: "There has been a drop on pop sales—singles and LPs.

"Our takings are down by about £20 a day. The boom is definitely not what it was."

An official of a large Northern wholesalers said: "The increase in sales for the first quarter of 1958 has not been as great as in previous years. But business is still good."

Said a Midlands dealer: "There has been a big change in record-buying habits. For the past two years sales of LPs in particular have increased rapidly as people acquired three-speed gramophones.

"I feel that the upward surge is now levelling out.

LP demand

"At the moment, the Top Ten records are not selling as well as they might, but the demand for LPs remains steady."

This last point is endorsed by a London A&R man: "Six months ago you had to sell 400,000 to get a top hit," he says. "Today, a third of that will put a disc in the best-sellers."

Hitting out at rock-'n'-roll, a spokesman for the Decca group said: "Skiffle and rock-'n'-roll are showing a very obvious fall off. But this is compensated for by an increase of ballad sales.

"Our sales of all records are definitely up on last year's."

Another A&R man says: "There was a crazy boom—now it's levelling out. But slump? It's hard to say whether or not one is on the way."

Johnnie Ray ends his concert tour

JOHNNIE RAY'S two-week British tour of one-night stands ends this week-end with concerts at Cheltenham tonight (Friday) and at Cardiff tomorrow.

On Sunday morning Johnnie travels by road from Bristol to London Airport, where he will pick up an El Al (Israel Airways) Britannia aircraft for his flight to Israel.

Betty Smith Five go into Variety

The Betty Smith Quintet will make its Variety debut at the Met., Edgware Road, on May 12.

Betty makes a solo appearance, backed by three of her quintet, on ATV's "Jack Jackson Show" tomorrow (Saturday).

Four-week cabaret

Timmie Rogers, American entertainer who arrived in Britain last month, began a four-week cabaret season at the Blue Angel, W., on Monday.

Palladium date

He returns to London on Friday, May 2, in readiness for his two-week season at the London Palladium, starting on the Monday. His next date is on May 23 in New York for a four-week season at the Latin Quarter.

This is followed by musical comedy seasons at Kansas City and Dallas, Texas.

He expects to return to Britain in late August or early September to start work on his film with Sheree North and Max Bygraves for 20th Century-Fox.

Pop Disc Catalogue

The 253-page Master Edition of Vol. 4 of the Popular Record Catalogue compiled by Edgar Jackson is now on sale, price 2s. 6d. It lists all records issued from April, 1957, to March, 1958.

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Salute Silvester!

He's sold 27 million discs in 21 years

GALE PEDRICK
writes about the man who, 21 years ago, couldn't find the music he wanted and so made his own



His gimmick —strict tempo

DATE: 9.35 p.m., April 26, 1937.

Announcer: This is the National Programme: "Dancing Time," with Victor Silvester and his Ballroom Orchestra.

Victor Silvester: We present "Dancing Time," a programme of dance-music with no vocal effects, in which rhythmic melody predominates.

And so into "Ida, Sweet As Apple Cider." This was the beginning, 21 years ago, of one of the most fabulous ventures in the story of dance music.

Since that Spring evening in Coronation Year, more than 27 million Victor Silvester records have been sold over the counters of music shops in every part of the world.

Single idea

Week after week, year after year, the Silvester music is plucked from space by listeners from China to Peru, from Labrador to Lowestoft.

A single idea brought it about: the idea of dance music played in strict tempo and without vocal effects.

Top bandleaders of the 1930s who had built their reputations on sparkling orchestrations and star vocalists smiled indulgently. Some of them still smile—perhaps not quite so indulgently.

The fact remains that Silvester's is probably the only dance band instantly recognised by everybody, wherever and whenever it is heard. His is the most distinctive sound in the world of dance music.

How has Silvester done it?

New noise

Eric Maschwitz, whose surprise appointment as Head of Light Entertainment in BBC Television startled the younger denizens of the White City and delighted the more mature, presided at Silvester's one and only audition at Broadcasting House in 1937. When I reminded him of the occasion, Eric said:

"I hope I can say I was always sympathetic to anything original and, looking back to 1937, I am sure that what appealed to us was that this man Silvester was offering us a new musical noise.

"No other bandleader of that time would think of giving an audition without a crooner, but here was someone quite convinced he could give us what we wanted without 'vocal effects.'"

Here is Victor Silvester's own explanation of why he, a clergyman's son who became a professional dancer, decided to run his own orchestra:

"I did so because I ran a dancing school and not one of the top recording bands of the day gave me the kind of music I wanted. The last thing to be considered was the unfortunate dancer.

Big public

"My wife Dorothy and I would spend hours listening to gramophone records suitable for the dancing school we ran in Bond Street at that time. The more I thought about it the more convinced I was: a big public really wanted music for dancing.

"So in desperation, after one of the gramophone companies had rather reluctantly agreed to let me try out my theory, I formed an orchestra."

"I worked on the assumption that the average person will listen to the finest dance band in the world, and never know whose it is until they are told.

"My theory also was that the basic essentials of true dance music are melody, simplicity and consistent rhythm.

"Then, to add something completely different, we had Oscar Grasso and his muted violin. I felt it was essential to use a violin particularly for waltzes and tangos.

Happy band

"I didn't want to have anyone playing the violin up in the top register all the time because it's rather a thin sound, so for the greater part of the time I asked Oscar to play down in the lower register, muted.

"He's made a speciality of it, and the result is exactly what I wanted—an intimate, persuasive style, so different from that of any other violinist today."

When to the day, and almost to the hour, the BBC pay a compliment to Victor Silvester's coming-of-age (April 26, Light Programme), we shall hear David Miller, producer of Silvester shows for 17 of these 21 years: Victor Silvester, Jnr., indispensable behind the scenes; and some of that happy band of people who have found a full-time career with the man who couldn't find the kind of music he wanted—and so made it for himself.

HUMPHREY LYTTELTON talks about—

A FEAST OF NOSTALGIA

IT would take total immunity from charm, human warmth and integrity for even the most soured critic of Louis Armstrong to come away from "Satchmo the Great" in an ill mood.

Basically, the film is no more than a competent piece of routine reporting. On paper, some of the sequences might well have given the sophisticated jazz enthusiast a few qualms.

There were uneasy moments in the early morning interview between Ed. Murrow and Louis, when Murrow's questions about "gutbucket" and "boogie-woogie" seemed almost deliberately square.

KINDLINESS

With a kindliness which is instinctive rather than conscious, Louis gathered up each thudding question from the floor and juggled with it with obvious gusto.

The "generosity of spirit" so aptly pinpointed in an excellent "Daily Telegraph" review is not reserved for the *cognoscenti*—it is shown without stint to the acute and the dull alike. Ed Murrow is an astute enough craftsman as an interviewer to have deliberately engineered this revealing scene.

Again, the Return to Africa sequence was fraught with every kind of hazard. The very theme, set against the complex background of racial problems in America and elsewhere, is dangerous.

GLEE

But as the scene unfolded, as we saw Louis welcome with unreserved glee the appearance of a local enthusiast painted up like a sort of super Kentucky minstrel, as we saw him—supremely and genuinely oblivious of problems and neuroses — dedicate to Prime Minister Nkrumah a version of "Black And Blue," so we realised, with increasing humility, that we were the spectators of something which we do not, perhaps never will, fully comprehend.

If there was uneasiness or embarrassment it was in us, not in the vast family gathering whose dignity threw into devastatingly comic relief the scoutmasterly antics of a British official acting, unaccountably, as Master of Ceremonies.

MEMORY

For those who still relish the memory of the All Stars' tour here, there is a feast of nostalgia. Barrett Deems hitching up shapeless trousers . . . the elegantly wiggling back view of Jack Lesberg revolving at the Empress Hall . . . Ed Hall's diffident vocal in "Bucket." . . . Billy Kyle beaming sleepily like the Cheshire cat . . . and so on.

But the star of the film—indeed, the film itself—is Louis. From the opening blue cadenza to the final majestic "St. Louis Blues" it's his party all the way.

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ON THE STREET WHERE YOU LIVE	*JOHNNY WARRINGTON*
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I'VE GROWN ACCUSTOMED TO HER FACE	*JOHNNY WARRINGTON*

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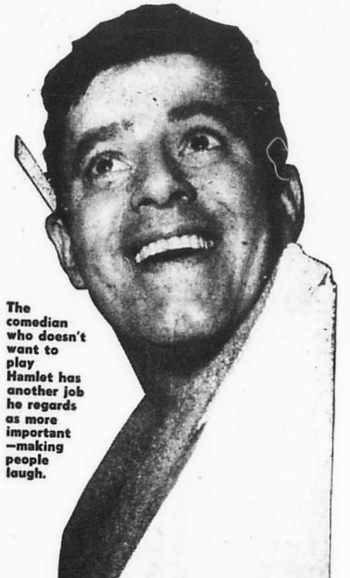
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Dean Martin taught me a great deal

says JERRY LEWIS
in an interview with
Tony Brown



The comedian who doesn't want to play Hamlet has another job he regards as more important—making people laugh.

HERE, at last, is a comedian who does not want to play Hamlet. Said Jerry Lewis: "I'm quite happy making other people happy. I happen to think it's important."

Unfortunately, when Jerry Lewis goes on to talk about the therapeutic value of laughter, he intersperses the most intriguing anecdotes with stern warnings—"That's not for publication, incidentally," or "This is strictly off the record."

Good works, he emphasises, should not be publicised. But of the man behind the clown, at least this can be said. He sees himself as a human being with a mission.

"I never forget when I'm out there," he said, waving toward the Palladium stage, "that I have an important job to do.

The mask

"Sitting right down there in front, there may be someone with cancer. If I can help to make that someone forget his trouble for half-an-hour, then there's nothing more worth while in the world."

Jerry Lewis is a philosopher who deliberately adopted the mask of the cretin. He admits to taking himself seriously and trying to get life into perspective.

Looking back on past rancours, he renounces bitterness. The Dean Martin estrangement was inevitable.

"Like being in a band for too long with the same people," I suggested.

"More like being married," he corrected with dark emphasis. "Faults get magnified. There are restrictions."

His sudden afterthought was a command.

"Stand up!" he rapped out—and repeated the order when I gaped.

Enjoys life

I stood up. And as I rose, he gripped my arm with determined fingers and hauled me back.

"Stand up again," he insisted. And the pantomime was repeated without hint of humour.

"Get it?" demanded Jerry, as of a not very bright infant.

"You were me," he enlightened. "I was being *Dean*."

"Dean Martin was holding your career back," I suggested hopefully.

Jerry Lewis shook a sombre face and sighed.

"I wanted to rush about doing everything. Couldn't sit still. Dean was relaxed and casual. He enjoys being alive. He'd say: 'Stick around awhile. It'll keep...'

restless energy insists that he nurses no serious singing ambitions himself. He sings in his act, admits that it "breaks it up."

"Why I'm not serious about singing? I believe a man should stay in his own backyard, that's why."

But he writes his own material, produces films and finds no paradox in it.

Great acting

He views the Dean Martin acting career generously. "He's done a great job in 'The Young Lions,' a real acting job."

I spoke to Jerry Lewis just after he had faced his first-night audience at the Palladium—the house where he and Martin had been heckled on their one and only visit to England in harness. It took something in the way of self-belief, or willpower to come back alone. I asked him if he was satisfied with his reception.

"Yes, I am. I have life more in proportion now. Though I still think those hecklers were planted before.

"By whom," he reflects morosely, "I don't know."

Jerry Lewis sees himself as a man with a mission. "I never forget when I'm on stage that I have an important job to do," he says. "If I can make someone forget his trouble for half an hour then there's nothing more worth while."

Jerry Lewis is heading for the top of the tree

by PAT BRAND

"SOME comics come on and do a 26-minute act. Others may do 35 minutes. I do a career!" Thus Jerry Lewis during his stage show at the London Palladium. And he's not kidding.

He is on stage for just under 60 minutes. And for the whole of that time—apart from a slight sag during his Japanese vocalist impression—he maintains his hold on the audience with a non-stop succession of gags, dancing, impressions, songs and deliberately corny trumpet playing that indicate his future as the world's most versatile comedian.

Serious moments

All these—and a serious moment or two. As when he says: "I do a career."

Because this is no longer the Jerry Lewis we saw at this theatre five years ago with Dean Martin. No longer the "juvenile delinquent" feeding a partner with a type of humour that most of us found rather unpleasant.

Here is a solo performer, strong in his own right, whose present style, versatility, confidence, ability and choice of material are the fruits of a career in show business that began in the sticks and has taken him into the topmost ranks of cabaret, TV and screen entertainment.

"I'm a ham," he confesses. "A complete ham. I opened the refrigerator the other night. And when the little light came on I sang four songs before I realised what I was doing."

Very top

A ham—who loves performing, whose natural habitat is the theatre. And whose love of the theatre is apparent in everything he does.

Which is why he will undoubtedly one day reign at the very top of his profession.

Gained

"He was a great guy," he maintains stoutly. "The greatest. I don't regret a single day. I gained from that partnership—far more than Dean. It was the most valuable time of my life."

Jerry Lewis goes on to praise the singing of Dean Martin—his nature. "He's sensitive and intelligent. I think now what I've always thought. He's a great performer."

And about the Jerry Lewis vocal gifts he's equally definite.

A gag

"'Rock-a-bye My Baby'? I did that just to please my wife. It was a gag."

I remarked that it was a lucrative gag with over a million sales. "A million, three hundred thousand," he amended.

Lewis, the up-and-doing, the bundle of restless energy insists that he nurses no serious singing ambitions himself. He sings in his act, admits that it "breaks it up."

"Why I'm not serious about singing? I believe a man should stay in his own backyard, that's why."

But he writes his own material, produces films and finds no paradox in it.

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"Yes, I am. I have life more in proportion now. Though I still think those hecklers were planted before.

"By whom," he reflects morosely, "I don't know."

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SARAH on SINATRA



Sarah Vaughan



Frank—relaxed, friendly

in an exclusive MM interview

TO me, Frank Sinatra is the greatest—always has been. I can't make up my mind whether I prefer him on beat stuff or ballads—I like the way he does everything.

My favourite number, I'd say, is "All The Way." But really I like them all. I think I've every record he ever made. He's always been an idol.

Mind you, he did have a slump some years ago. Some of the records he made then weren't up to his standard. But now he's way ahead of the rest. No one near him.

I don't blame Frank

We admire him for his whole outlook on life—and particularly for his attacks on racial intolerance of all kinds.

Yes, I know some people say that he can be difficult. But they say such peculiar things in the papers sometimes.

I don't blame Frank for objecting to anyone prying into his private life. That can cause a lot of trouble. They had me married to Billy Eckstine once—only he was married already!

Those things have happened occasionally before. Over here, one paper quoted me as saying that Frank and Lauren Bacall had broken up.

I didn't say anything about that. How could I? I don't know anything about it.

Don't misunderstand me. I don't know Frank Sinatra socially. I've only met him once and that was a few years ago. I was on his TV programme.

Relaxed

Then, he was just what you'd expect—relaxed, easy, friendly. It was just like a party. We had laughs. All I can say is, he treated me fine.

The papers can take you for a ride sometimes. Today I read that I'd been in a brawl in the Stork Club. Someone was supposed to have tripped over my foot and a fight started over it.

The report mentioned everyone that was there with me. Only I didn't see any brawl. It must have been a quiet one.

Practically anything that Frank does, it gets printed in the papers. And plenty he doesn't do, I'd say. I was at the Carmen Basillo and Ray Robinson fight and everyone — spectators newspapermen, everyone—was looking out for Frank to come in.

They were speculating on who he'd bring. Everyone said it would be Lauren Bacall. But Frank brought Nancy with him. His daughter.

And even then they were saying that his daughter must be Lauren Bacall!

So far as I'm concerned, what he does is his own business. As a singer, he'll always be the top with me.

'BOSH from BOSCH'

IN every line of his article, "The Hell of Skiffle," Jean Van Den Bosch bites the hands that have fed him for the past year.

He insults hundreds of thousands of teenagers who, far from closing the Variety theatres, have kept what was left of them wide open.

Wally Whyton leader of the Vipers Skiffle Group, replies to last week's attack on skiffle. Skiffle fans and skiffle enthusiasts.

Not only did they keep Variety alive, they caused cinemas to be opened to live entertainment for the first time in years.

Imagination

What's more, as Jean very well knows, it is not only teenagers we play to. Probably more than half the audience is well over that age bracket.

In thinking the Vipers "must be going through hell" when they appear on the stage, I can only say he has a hell of an imagination. We enjoy every minute of our performance and, unlike Van Den Bosch, we love our audience.

I dread to think of the dreariness that would hit the nation if Jean was at the helm.

See also letters column—"Skiffle Hell"

How dare you malign Barber!

YOU can say what you like about Johnnie Ray. Criticise Frankie Vaughan to your hearts' content. I don't even mind if you malign Presley. But when it comes to insulting Chris Barber I lose all patience.

I am amazed and disgusted. How dare reader John Heath (MM 12/4/58) say Barber's music is a "pretty corny mess." It is not possible for him to be a supporter of British traditional jazz without agreeing that Barber is the greatest.

The band is, in my opinion, the best in the world.—*Caroline Williams, Leicester.*

World's best

NOT only is Chris Barber's one of the most popular bands in the country but Holland recently voted it one of the best trad bands in the world. Any one of its LPs is a testimony in full to its competence and superiority.—*A. D., Hopkins, Windsor, Berks.*

Uncanny skill

SURELY the Barber band is the most authentic jazz band Britain has produced.

This group of young musicians has the uncanny skill and innate feeling to play good New Orleans jazz—so rare on the British traditional scene today.—*Donald Hockley, Westcliff-on-Sea, Essex.*

Letters of protest have poured in from irate Barber fans.

WHEEL TURNS

SO the wheel has turned full circle and Nat Gonella has reappeared on the British jazz scene.

For teenagers of the 'thirties he was the home-grown equivalent to Louis Armstrong. It would be interesting to hear him again with a small group.—*D. Reid, Crayford, Kent.*

Nat's fans have certainly not forgotten him. Judging by this and many similar letters.

BIGGER BARRIER

PAT BRAND has been misinformed on the work of the British Council in Turkey ("On The Beat," MM 19/4/58). The demand for British and American songs is merely an offshoot of the deep interest in the English language in Turkey today.

The information services of a great industrial nation like Britain are more concerned with the realities of technical and cultural liaison than in acting as unpaid agents for private firms.

Our record companies need no advice on exploitation from the Melody Maker. For many years they have, with great efficiency, exploited and cast aside our finest writers and artists. Now at last they have abandoned all pretence of professional integrity as they tear down every musical standard in the exploitation of the cult of the teenager.

Having sold out their own country they lack neither the experience nor the ability to exploit another.

However, they will find Turkish nationalism a more formidable barrier than British apathy.—*Johnny Martin (member, Songwriters' Guild), Kingston-on-Thames, Surrey.*



Chris Barber

LETTERS

Edited by Bob Dawbarn

'SKIFFLE HELL'

I HAVE just read Jean Van Den Bosch's unnecessary article (MM 19/4/58). I am a "serious" writer in my thirties who, because of the remarkable quality of their work, never missed a Vipers session at the "2 I's" from September 1956 onwards. Jean knows perfectly well that the youngsters were given good stuff.

Pride, contempt and bad temper will turn anything into a hell, and in his article Jean shows all three. You cannot educate an audience which you despise. — *Miss Iris Orton, London, W1.*

Vipers leader Wally Whyton's reply in col. 1.

ROCKY ROAD...

VALERIE KLEINER'S article, "Rocky Road To Nowhere," (MM, 12/4/58) was an interesting piece of whimsy. In my view, it was also complete nonsense.

Has she never heard of June Christy, Anita O'Day or Frank Sinatra? Or even our own Anne Shelton, Lita Roza or Dickie Valentine?

All these singers, who are lasting successes, gained the valuable experience they needed by working with bands.—*C. Taylor, Ramsgate, Kent.*

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3-Page POP Special

You've got to have fun

THAT'S THE SECRET OF SUCCESS

THE West Kensington flat was elegant, the motif Italian—gold, cream and white leather. Alma had just come in and was wearing a suede jacket and woollen skirt to match, a cashmere sweater and a mink tie—no jewellery. She looked very pretty as she handed me a Coca Cola in a Venetian goblet.

"Alma," I began, "you're an international star now. Was it hard to get there?"

"Well, I feel as if I've been in show business a million years instead of eight—and now I'm 25. It might have been hard but I've enjoyed it.

ALMA COGAN tells Maurice Burman



"I even enjoyed trudging around Charing Cross Road looking for work because I always thought, 'Today I'm going to find work.'"

"Did you know you would become a star?"

"It's difficult to say. Although I enjoyed myself when I was in the chorus, I knew I had to get out or I would have got lost among the 20 girls."

"Well, now you *are* a star have you any advice to young singers?"

"The most important thing in show business is to enjoy it. Take Tommy Steele. He doesn't look mixed-up, he has no message—he's just having a wonderful time. All the great artists of the past have given that impression."

Experience

"Would you call Tommy Steele a great artist, then?"

"A great artist can only be so when he or she has had years of experience. I saw Judy Garland six times when she had a bad cold, yet she carried the show off as brilliantly as ever.

"Of course, you have less nerves when you are young. At 15 I had the confidence of ignorance. But as you get older you do worry a bit. You worry about the mike, whether the tabs will work and if the band will come in on the cues."

"What do you think of rock-'n'-roll?"

"It's like a dress. When a big fashion house brings out an original, everybody wants it and the copyists move in. The public wants rock-'n'-roll so they all copy the original—Elvis."

"Speaking of dresses, how many have you got?"

"About four dozen stage dresses."

"Are you still as beautifully dressed as ever?"

"I hope so. I get letters from strangers asking me to design their wedding dresses."

"And do you?"

"Of course I do. I get them to send particulars—colouring, size, etc.—and I send them back a design. I love drawing—if I was going to be a film fashion artist."

Getting back to the stage, asked: "How much did you earn when you began as a singer?"

"Eight pounds a week."

"And what do you earn now?"

There was a pause then. "Ask my mum," Alma replied.

"Mum!" I shouted, as Mum was in the kitchen. "What does Alma earn now?"

Silence

Mum entered rather hurriedly. They both stared at me in silence.

"Well, come on. What do you say when someone asks you that?"

"Nobody ever asks us," said Mum, mildly.

Alma sat relaxed and still—no mannerisms.

I found her modest, charming and warm-hearted. She does a lot of kind acts but refused to discuss them. She offered no opinion about her latest record but I have found out that she's made her first LP—for HMV—entitled "I Love To Sing."

She looked at her watch, then at my notes: "You're writing a book—better call it 'The Almanac.'"

I took the hint.

Hammerstein breaks the tradition

by TONY BROWN

OSCAR HAMMERSTEIN II is one of the great men of the theatre and of music. The "New Yorker" once called him the Robert Burns of the American stage.

When I asked him if he'd ever written poetry, he grinned sheepishly.

"No, I've never tried. If any of my lyrics sound like poetry, then it's accidental."

Hammerstein the Great—in London for the premiere of "South Pacific"—is a large and gentle man, given to soft utterance and self-deprecation. He has the shaggy look and slow speech that smacks of the out-doors.

He looks the very antithesis of an artist.

Yet they say that his simple and sentimental lyrics cost him much in mental struggle. He laboured for five weeks on the words of "Hello, Young Lovers"—and in vain. He hurled the painstaking scribbles from him, then wrote his minor masterpiece in two days flat.

"I don't write down to the public. I think that's a great mistake. You try to do something as well as you can and just hope people will like it."

If the public has loved his work, professional colleagues—not always lacking in malice and envy—have warmed to the man himself.

The collaboration of Hammerstein with composer Richard Rodgers has been temperamentally uneventful. Not a trace of feuding.

"Perhaps," he says, "it's because we've both had experience of working with others. If we arrange to meet—say at a restaurant—to discuss a project, we both get there right on time."

"Artists," he declares loudly, "are not so erratic as they're made out to be. In fact, they aren't erratic at all—not the successful ones. I'd say they're very businesslike. They have to be.

"I'll tell you something. It's the business men who are temperamental. They're the real muddlers. They're disorganised, too."

"They're just plain *fuzzy!*"



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PARTS 1 AND 2

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b/w 'FORGETTING YOU'

A CATCH WINNER FROM

'TENNESSEE' ERNIE FORD

'BLESS YOUR PEA PICKIN' HEART'

b/w 'DOWN DEEP'

Capitol Artistes - Capital Entertainment

E.M.I. Records Ltd., 8-11 Great Castle Street, London, W.1.

Donegan film is delayed

LONNIE DONEGAN'S comedy film for RKO, "The Slit Trench," originally set for May or June, has been held up by production delays. Work may now start in September.

Lonnie will play opposite co-author Eric Sykes. He will be one of four soldiers forgotten by the War Office after hostilities and stranded in no-man's-land.

Folk music

First Donegan LP for 18 months is scheduled to be made by Pye-Nixa in June. It will be entirely folk-music and spirituals.

Out last week, a Donegan EP recorded at London's Conway Hall, features what Lonnie describes as "remarkable audience-participation."

Donegan appears with his skiffle group in "Chelsea At Eight" on Tuesday, and the Jack Jackson Show on May 3.

AMERICA'S TOP DISCS

As listed by "Variety"—Issue dated April 23, 1958

1. (4) **WITCH DOCTOR** David Seville (Liberty)
2. (3) **TWILIGHT TIME** Platters (Mercury)
3. (1) **HE'S GOT THE WHOLE WORLD IN HIS HANDS** Laurie London (Capitol)
4. (—) **ALL I HAVE TO DO IS DREAM** Everly Brothers (Cadence)
5. (2) **TEQUILA** Champs (Challenge)
6. (9) **WEAR MY RING AROUND YOUR NECK** Elvis Presley (RCA Victor)
7. (—) **RETURN TO ME** Dean Martin (Capitol)
8. (16) **DON'T YOU JUST KNOW IT** Huey Smith (Ace)
9. (8) **BOOK OF LOVE** Monotones (Argo)
10. (5) **LOLLIPOP** Chordettes (Cadence)
11. (15) **CHANSON D'AMOUR** Art and Dotty Todd (Era)
12. (12) **BILLY** Kathy Linden (Felsted)
13. (6) **A WONDERFUL TIME UP THERE** Pat Boone (Dot)
14. (12) **WHO'S SORRY NOW?** Connie Francis (MGM)
15. (11) **BELIEVE WHAT YOU SAY** Ricky Nelson (Imperial)
16. (—) **KEWPIE DOLL** Perry Como (RCA Victor)
17. (16) **SUGARTIME** McGuire Sisters (Coral)
18. (13) **CATCH A FALLING STAR** Perry Como (RCA Victor)
19. (—) **LAZY MARY** Lou Monte (RCA Victor)
20. (—) **MY BUCKET'S GOT A HOLE IN IT** Ricky Nelson (Imperial)

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GRANZ WANTS TO BUY VIPERS LP

AMERICAN record boss Norman Granz is negotiating to buy his first British skiffle disc.

He is interested in buying a 78 from the Vipers' LP "Coffee Bar Session." The LP is currently receiving much deejay attention in New York.

Vipers leader Wally Whyton is at the moment completing a written "History of Skiffle" which BBC producer Jimmy Grant is considering turning into a radio programme.

Cry Babies

The Lana Sisters vocal group will sing their own composition, "Cry, Cry Baby" on "Six-Five Special" tomorrow (Saturday).

Melody Maker TOP TWENTY

This week	Last week	Title	Artist	Label
1	(1)	**WHOLE LOTTA WOMAN** Other disc—Most Brothers (Dec)	Marvin Rainwater	MGM
2	(2)	**MAGIC MOMENTS/ CATCH A FALLING STAR** Ronnie Hilton (HMV). Catch a Falling Star—Other discs—Jeremy Lubbock (Par); Wally Stott (Phi)	Perry Como	RCA
3	(5)	**SWINGIN' SHEPHERD BLUES** Johnny Pate (Par); Moe Koffman (Lon); Ken Mackintosh (HMV)	Ted Heath	Decca
4	(8)	**A WONDERFUL TIME UP THERE/IT'S TOO SOON TO KNOW**	Pat Boone	London
5	(3)	**MAYBE BABY**	Crickets	Vogue-Coral
6	(4)	**NAIROBI** Bob Merrill (Col)	Tommy Steele	Decca
7	(6)	**DON'T/I BEG OF YOU**	Elvis Presley	RCA
8	(12)	**BREATHLESS**	Jerry Lee Lewis	London
9	(13)	**WHO'S SORRY NOW** Betty Smith (Dec); Johnnie Ray (Phi); Eric Rogers (Dec); Victor Silvester (Col); Nat "King" Cole (Cap); Teddy Wilson (HMV); Sid Phillips (HMV); George Lewis (Lon); Andre Previn (Dec); Gloria De Haven (MGM); Preacher Rollo (MGM); Joe Davis (Par); Joe Loss (HMV); Eddie Barclay (HMV); Benny Carter (Par); Rosemary Clooney with Doris Day and Johnnie Ray (Phi); Lisa Noble (Dec)	Connie Francis	MGM
10	(9)	**TEQUILA** Eddie Platt (Col); Don Lang (HMV); Stan Kenton (Cap); Bill Shepherd (P-Nix); Ted Heath (Dec); Johnny Gray (Fon); Ralph Marterie (Mer)	Champs	London
11	(7)	**LA DEE DAH** Colin Hicks (P-Nix); Billy and Lillie (Lon); Ronnie and Rusty (Par)	Jackie Dennis	Decca
12	(—)	**TO BE LOVED** Jackie Wilson (V-Cor); Ronnie Carroll (Phi)	Malcolm Vaughan	HMV
13	(—)	**LOLLIPOP** Mudlarks (Col); Ronald and Ruby (RCA)	Chordettes	London
14	(20)	**THE GRAND COOLIE DAM/NOBODY LOVES LIKE AN IRISHMAN**	Lonnie Donegan	Pye-Nixa
15	(11)	**APRIL LOVE** Ronnie Carroll (Phi)	Pat Boone	London
16	(—)	**SWEET LITTLE SIXTEEN**	Chuck Berry	London
17	(10)	**THE STORY OF MY LIFE** Dave King (Dec); Alma Cogan (HMV); Marty Robbins (Fon); Gary Miller (P-Nix)	Michael Holliday	Columbia
18	(—)	**TEQUILA**	Ted Heath	Decca
19	(—)	**HAPPY GUITAR/ PRINCESS**	Tommy Steele	Decca
20	(—)	**I MAY NEVER PASS THIS WAY AGAIN** Joan Regan (Dec); Robert Earl (Phi); Dennis Lotis (Col); Glen Mason (Par)	Ronnie Hilton	HMV

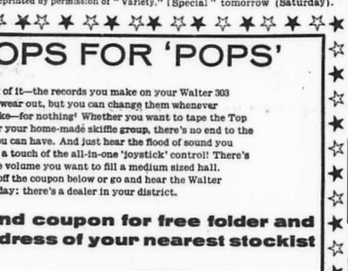
STORES SUPPLYING INFORMATION FOR RECORD CHART

LONDON—Popular Music Stores, 62-64, T. A. B. Tipple, S.E.15; Leading Lighting, N.1; Imhofs, W.C.1; Rolo For Records, E.10; W. A. Clarke, S.W.6. MANCHESTER—Piccadilly Radio Wholesale, Ltd., 1; H. J. Carroll, 18. BIRMINGHAM—C. E. Maxwell, Ltd. BRIGHTON—Dobell's Record Shop; BLACKWOOD—Glyn Lewis, Ltd. PORTSMOUTH—Weston Hart, Ltd. PLYMOUTH—C. H. Yuetter and Co. CHAWLEY—G. H. Withers. GLASGOW—McKennah's, Ltd., G.2. BIRMINGHAM—Beales. SOUTH SHIELDS—Saville Brothers, Ltd. LIVERPOOL—Nems, Ltd., 1. SLOUGH—Hickies. LEEDS—R. S. Kitchen, Ltd., 1. MIDDLESBROUGH—Sykes Record Shop. BOLTON—Eastern. SOUTHAMPTON—The Record Shop. WORTHING—J. W. Mansfield, Ltd. EDINBURGH—Bandparts Music Stores, Ltd., 1. NEWCASTLE—J. G. Windows, Ltd., 1. HULL—Sydney Scarborough, Ltd. WEST HARTLEPOOL—Hoggett's, Ltd.

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TOP TUNES

THIS copyright list of the 24 best-selling songs in the week ended April 19, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

1. (1) **MAGIC MOMENTS** (A) (2/-) ..... Chappell
2. (6) **SWINGIN' SHEPHERD BLUES** (A) (2/-) ..... Sherwin
3. (4) **I MAY NEVER PASS THIS WAY AGAIN** (A) (2/6) .. Chappell
4. (2) **APRIL LOVE** (A) (2/-) ..... Robbins
5. (3) **CATCH A FALLING STAR** (A) (2/-) ..... Feldman
6. (4) **SUGARTIME** (A) (2/-) ..... Southern
7. (10) **TO BE LOVED** (A) (2/-) ..... Duchess
8. (7) **THE STORY OF MY LIFE** (A) (2/-) ..... Sterling
9. (8) **MANDY (THE PANSY)** (P) (2/-) ..... World Wide
10. (9) **NAIROBI** (A) (2/-) ..... Leeds
11. (12) **OH! OH! I'M FALLING IN LOVE AGAIN** (A) (2/-) ..... Sterling
12. (22) **TEQUILA** (A) (2/-) ..... Chappell
13. (14) **RAUNCHY** (A) (2/-) ..... Aberbach
14. (17) **WHOLE LOTTA WOMAN** (A) (2/-) ..... Sheldon
15. (11) **LOVE ME FOREVER** (A) (2/-) ..... Acuff-Rose
16. (13) **ALL THE WAY** (A) (2/-) ..... Barton
17. (16) **FORGOTTEN DREAMS** (A) (2/6) ..... Mills
18. (18) **WHY DON'T THEY UNDERSTAND** (B) (2/-) .. Hendricks
19. (—) **LOLLIPOP** (A) (2/-) ..... Anglo-Pic
20. (20) **MAYBE BABY** (A) (2/-) ..... Southern
21. (—) **A WONDERFUL TIME UP THERE** (A) (2/-) ..... Robert Mellin
22. (19) **YOU ARE MY DESTINY** (A) (2/-) ..... Robert Mellin
23. (21) **LA DEE DAH** (A) (2/-) ..... Cromwell
24. (15) **AT THE HOP** (A) (2/-) ..... Bron

A—American; B—British; C—Others.

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ABOUT THE STARS

CHARLIE GRACIE—one of the stars in the record "Disc Jockey Jamboree"—will make two more films for Warner Brothers when he returns to the States after his current British tour.

This week he is at Finsbury Park Empire. He follows two weeks at Glasgow (Monday) and Newcastle (May 5).

• • •

Florian Zabach flew into London Airport on Monday for his second British visit in five months. The American violinist stars in ATV's "Sunday Night At The London Palladium" this week-end and also in "Saturday Spectacular" on May 3.

• • •

Billie Anthony will join the Treniers and the Hedley Ward Trio on the supporting bill for Jerry Lee Lewis for Edmonton on May 24. Billie has signed pianist Colin Keys as her accompanist.

• • •

Eddie Calvert and the Londonaires are booked into Dublin's Crystal Ballroom on May 7 and 8. Back at the Crystal after an operation is ex-Harry Gold singer Jon Clark.

• • •

Shirley Western starts a week's cabaret at the Sunset Club, W., on Sunday, doubling with the Orchid Ballroom, Purley, where she is featured vocalist with Syd Dean.

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CURRENT "POP" ORCHESTRATIONS 8/6

"MY FAIR LADY"
Wouldn't It Be Loverly
Just You Just Me
Get Me To Church On Time
Show Me
With A Little Bit of Luck
Wouldn't It Be Lovely

Love Me Again
I'm In Love
King Of England (Gd)
Let's Sing Silly'st Song
It's Wonderful To Be
Oh I'm Falling In Love (Gd)
Everything Under The Sun
Love Is (Gd)
Always And Always
Ever Since I First Met You (Gd)
Why Don't You Understand
White Lotus
Were You Ever Alone

Don't
Baby Lover
La De Da
Mamacita
Sophia (Gd)
Mooney (Gd)
Mooney (Gd)
Tequila
I May Never Pass This Way
Magic Moments
Forgotten
Ostich A Falling Star
Rock Island
Best Dream Of All (Wa)
Unchained Melody
You Are My Destiny
Pledge Of Love (Gd)
Cry My Heart (Wa)
Mellow
At The Hop (Gd)
The Band Jives
Swinging Shepherd Blues
Please Don't Eat Me Sir
Jailhouse Rock

FULL BAND ARRANGEMENTS 4/-

Apple Cake
Make Love To Me
Big Band Beat
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Caravan
Cute Cute Boogie
Cool For Cats
Chumbalamoo
Delaney's Delight
Congas And
Lemons
Easy Going
Fashion Jump
Hoagy's Bandit
High Society
Here We Blues
Jive-Others.

King Penguin
Little Brown Jug
Lullaby Of Birdland
March of Bobsleds
Mississippi Mud
Ride In Versatad
Ride The Rhythm
On The Alamo
Original Market
Rose Room
Side Kick
Sweet Sixteen
Tiger Rag
Tom Thumb
Trumpet Blues
6.5 Jive
Overdrive

STANDARD WALTZES
Switchback Waltz
Always
Bitter Sweet Wz
Kiss Of Fire
Caroline Moon
Dancing Tide
Dear Love
Desert Song
Diane
Dream Lover
Follow Secret Hi.
Heather Waltz
Hayward Memory
How Wz
Isle Of Dark

STANDARD WALTZES
Band Trio & Full Orch.
Lover
Manhatta
Memories
My Heart
My Rose
Merry Widow
Paradise
Ramona
Shadow Wz
Skaters' Wz
Spanish Town
Speak Me Love
Stars In Love
Student Prince
Tenderly One
Waltz Medley
3 O'clock Hour

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ALL THE LATEST POP DISCS

Johnny Mathis is at his best on his new LP



by LAURIE HENSHAW

ON first hearing Johnny Mathis, record chief George Avakian commented (vide the sleeve note on this new "Johnny Mathis" LP): "before Johnny had finished his second song, I knew I was going to sign him" . . .

. . . "I visualised a series of intimate small-band sessions with a variety of arrangers, each given carte blanche as to instrumentation and treatment."

And Avakian adds: "Johnny's singing is thoroughly jazz-orientated, so naturally arrangers were chosen who had a thorough command of the jazz idiom."

Avakian's discernment has certainly paid off on this LP, which features Mathis singing in uninhibited fashion to accompaniments variously directed by Gil Evans, John Lewis, Ray Coniff, Ray Ellis, Bob Prince and Teo Macero.

These arrangers have given full rein to their imagination—which in turn seems to have stimulated Johnny Mathis to commensurate heights. This is particularly noticeable on "Easy to Love" and "Star Eyes."

(Fontana 12in. LP TFL5011)

▶ Boy Friend music

"HE Likes To Go Dancing" is another LP in the "Music For The Boy Friend" series of old favourites trotted out in album form.

Notable tracks on the latest are "Whispering" (Gordon Jenkins and Orchestra) and "The Way You Look Tonight" (by Jerry Gray and Orchestra). This latter is so DeVol-ish in style it almost sounds as though it was arranged by Frank.

"Whispering" is garnished by some of that delightfully languid Jenkins piano.

(Bruns. 12in. LP LAT8230)

▶ Stan Jones

STAN JONES, writer of Prairie-styled songs, strikes me as a composer of exceptional talent in his particular idiom. On his latest LP, "Creakin' Leather," the tunes and lyrics are good and Jones sings them himself in direct, unaffected style.

Titles are all Jones compositions—are "Creakin' Lesther"; "Deep Water"; "Sedona, Arizona"; "Burro Lullaby"; "Wedding Day"; "Cottonwood Trees"; "Windy Wrangle"; "Snooze In The Quiet Air"; "Woolly Lamb Song"; "El Diablo"; "Hunter's Return"; "Too Young To Marry"; and "Riders In The Sky."

(Pye "Disneyland" 12in. LP DPL39000)

▶ Jim Dale

JIM DALE, a favourite on "Six-Five Special," should find a ready response to his "Jim's" LP. One of the highspots is "Jane Belinda," a composition inspired by Jim's baby daughter of that name. This one is projected against an infectious beat backing from the Ken Jones Orchestra.

Remaining titles: "The Story Of My Life"; "I'm In The Market For You"; "Tread Softly Stranger"; "Crazy Over You"; "Undecided"; "I Sit In My Window"; "Song Of The Pine Trees"; "Kisses Sweeter Than Wine"; "Twin's What You Do."

(Parlo. 10in. LP PMD1033)

▶ Don Lang

ANOTHER one for the "Six-Fivers" is Don Lang's "Hand Jive" LP. This one comes complete with illustrated instructions on how to do that peculiar pantomime that has become something of a fixture on the TV show.

Titles: "6.5 Hand Jive"; "Riverside Rock"; "Texas Tambourine"; "It's Time To Jive"; "School Day"; "Red Planet Rock"; "The Climb"; "Rock Around The Cookhouse"; "Hand Jive Boogie"; "Rock And Roll Mama."

(HMV 10in. LP DLP1179)

▶ Timmie Rogers

THOSE who instinctively twitch to an infectious beat should dive into the nearest record store and get "Saturday Night."

I wrote that when reviewing Timmie Rogers' debut disc here back in May, 1953.

The same applies to this Rogers version of "Fla-Ga-La-Pa," now released to coincide with Timmie's British trip. This one, though on a rock kick, *really* rocks.

"Take Me To Your Leader," an out-of-space novelty, misfires by comparison.

(London HLU8091)

▶ Jackie Dennis

YOUNG Jackie Dennis comes through with a successor to "La Dee Dah" with "My Dream," another effort gimmicked up in the now familiar style. I see no reason why this should not also make the Hit Parade.

Miss Valerie," a soft-shoe type of number, indicates that Jackie has a pure quality to his voice—when he gives it a chance. Certainly both sides go with a swing.

(Decca F11011)



The lovely mouth of

CAROLE LESLEY

tells you it's Cosmetic toothpaste that adds the final touch of glamour

PARENTING Miss Carole Lesley, whose nimble-footed pointing up the ladder of success gives authority to her views on the vital subject of Glamour—and Gordon-Moore's. Says Carole: "Too many girls think make-up ends with lipstick and powder. But it simply isn't complete without Cosmetic. This ruby-red toothpaste by Gordon-Moore is the only toothpaste with *rougeryl*. It polishes the teeth dazzling white in the same way that jeweller's rouge polishes gold, and tints the gums to match the lipstick for a vivid contrast effect. Cosmetic completes the picture!"

Complete your make up with

GORDON-MOORE'S
COSMETIC TOOTHPASTE

Beauty Box size 1/11d, Celebrity size 3/3d.



Mathis—jazz singer



Dale—ready response



Vaughan—a seller?

WATCH THIS!

"KEWPIE DOLL," Frankie Vaughan's latest disc, was featured on "Six-Five Special" last Saturday. Although the motif is again rock-styled, this is a cute number with an infectious beat. Certainly the lyrics are well above average.

But the treatment is the thing—and this gets a Grade A workout from Mr. Show Biz and the Wally Stott Orchestra and Chorus. If this one fails to make the sellers, then I'll eat my hi-fi equipment.

The reverse, "So Many Women," was made when Frankie was in the States recently.

(Philips 45-PB825)

▶ Mario Lanza

FOR those who go for the expansive-voiced style there are Mario Lanza's "Never Till Now" (from "Raintree Country") and "Arrivederci Roma" (from "Seven Hills Of Rome"). (RCA1032)

▶ Mamie van Doren

MAMIE VAN DOREN sings a good deal better than some European glamour girls who have ventured on to discs. But this is hardly a top-weight compliment.

Mamie makes her Capitol debut with the rock-styled "Something To Dream About" and the ballad "I Fell In Love" (45-CL14850). Latter is the better.

▶ Sonny James

SONNY JAMES' "Walk To The Dance" is a slow ballad for teenage romantics. Kathaleen" has a catchy lilt that could click. (Cap. 45-CL14848)

WATCH THIS!

LAURIE LONDON did so well with the spiritual-styled "He's Got The Whole World In His Hands," it is hardly surprising he now offers the familiar "I Gotta Robe." This doesn't quite match the verve of its predecessor.

"Casey Jones," a railroad novelty, has more drive. Now keep an eye on the best-sellers!

(Parlo. 45-R4423)

▶ Don Cherry

"ANOTHER Time, Another Place" is a gimmicky number by the Award-winning team of Jay Livingston and Ray Evans—comes from the film of the same name.

This tuneful song—an oasis in the desert of rock-'n'-roll—makes a perfect vehicle for the relaxed delivery of Don Cherry. Plaudits, too, for the Ray Conniff accompaniment.

The reverse is "The Golden Age," from the Jerry Dene film "The Golden Disc."

(Philips 45-PB816)

Readers' queries

WHAT is the title of the music that introduces the ATV series "The Killing Stones"?—T. N., Halifax.

"Tom Hark," played by Elias and his Zig-Zag Jive Flutes (Columbia DB 4109).

IN what year did "South Of The Border" become popular?—A. M., Penrith.

1939.

WHO wrote the theme music for the film "The End Of The Line" and is this available on record?—J. G., Barrow-in-Furness.

Edwin Astley. The music has not been issued on records.

WHAT is the personnel on the Victor Silvester Jive Band record "I'm Comin' Virginia"? "Poor Butterfly"? (Columbia FB 2996, now deleted).—F. M., Warrington.

Victor Silvester tells us that his Jive Band included George Chisholm (tmb.); Tommy McQuater (tpt.); Billy Munns (vcl.); E. J. Pogson (tnr., clt.); George Elliott (gtr.); George Senior (bass) and Ben Edwards (drs).

IN what film did Doris Day sing "Canadian Capers"?—K. T., Broadstairs.

"My Dream Is Yours."

WHO was the "Cheek-by-Chee" girl and can you name her most popular record?—D. J., London.

Rose Murphy. Two of her well-known records were "Busy Line" and "Me And My Shadow." No substantiable answer.

CAN you tell me if the vocal team Group One made any records?—K. M., Birmingham.

Apart from several discs on which they have been used as accompanists, their only solo record is "She's Neat" / "Made For Each Other" (HMV POP 463).

ROYAL FESTIVAL HALL
General Manager: T. E. BEAN, C.B.E.

SATURDAY, MAY 3rd

5.30 p.m.

THE JAZZ COURIERS
featuring RONNIE SCOTT and TUBBY HAYES

DON RENDELL JAZZ SIX
featuring RONNIE ROSS

ALLAN GANLEY QUARTET
featuring ART ELLEFSON

TOMMY WHITTLE QUINTET
featuring EDDIE THOMPSON
Tickets: 10/- 7/6, 5/-

2.30 p.m. and 8.30 p.m.

CHRIS BARBER'S JAZZ BAND
with OTTILIE PATTERSON
and America's foremost Folk-Blues singers.

BROWNIE McGHEE
and
SONNY TERRY
Tickets: 12/6, 10/-, 7/6, 5/-

Available from Royal Festival Hall Box Office (Wat. 3191) and usual agents. S.A.E. with postal applications please.

NATIONAL JAZZ FEDERATION

ROUND THE NEW SHOWS WITH THE MM REVIEWERS

A musical comedy in 4 acts!



Marvin show was a comedy, says Bill Halden

MANY musical comedies have been presented during the 58 years of the London Coliseum. On Sunday yet another was staged.

The cast: Marvin Rainwater, Johnny Duncan, Basil Kirchin and Phil Fernando.

With Rainwater's record of "Whole Lotta Woman" in Number 1 position, a packed house of 2,500 could have been expected for his first concert. Instead, there were only a few hundred.

The action of the "comedy" went something like this:

ACT 1.—A few jazz numbers from a group led by genial Basil Kirchin went down very well, but gradually the audience got restless. And after 45 minutes, even Kirchin paused to find out whether the next act had arrived. It hadn't.

The next number he announced was "Flying Home."

By-play

The gallery promptly suggested that he should.

This started quite a by-play between the band and the gallery. Then at 8.25 p.m. the curtain fell abruptly.

ACT 2.—After a succession of attendants had wandered on and off and numerous crashes had been heard from behind the curtain, the audience roared into a few rousing choruses of "Why Are We Waiting."

Finally came Johnny Duncan and with the brave help of his first-class group—Denny Wright, Johnnie Bell and Lennie Hastings—managed to save the situation.

A "short" interval ended in applause—of the slow hand clap variety.

ACT 3.—Phil Fernando, an Indian rock-'n'-roller in the programme was described as "sensational." Someone must be using a different dictionary.

ACT 4.—Marvin Rainwater. The first two numbers couldn't be heard at all. Then, after frantic signals from the wings, his amplifier was adjusted. It didn't make much difference.

On folk songs he was reasonable, but it seemed to be a bit ludicrous to see a man of his standing out with the rock-'n'-rollers like "Golly, Miss Molly" and his "Whole Lotta Woman."

At 9.40 p.m. the curtain suddenly dropped for the end of one of his numbers. It went for a minute or two that the stunned audience realised that was **THE END.**

MANCHESTER RECEPTION

At Manchester Hippodrome on Monday, Marvin Rainwater's offering was chiefly country and Western, with a couple of rock-'n'-roll numbers thrown in. He cracked a few of gags, using very old and worn material, but proving that he has a sense of timing worthy of a better cause.

Nevertheless, he got laughs and also a good enough reception from a stiff, first-night Monday audience, which augurs well for the time when his act is streamlined to the needs of British music halls.—Jerry Dawson.

ON THE BEAT

IT looks as if there'll soon be as many strip shows as skiffle cellars in Soho. Two new ones opened on Monday. Paul Raymond's Theatre in Berwick Street and the Casino de Paris in Denman Street.

The languorous beat of burlesque is starting to vie with the up-tempo throb of the tea-chest bass. And the time approaches when Father and Son will journey together to Old Compton Street—and then go their separate ways.

So it's nice for Son to know that, while he sips his cappucino in the Heaven and Hell, his past visits have helped pave the way for Father's night out.

Jazz to Strip

FOR it's out of the profits of the Heaven and Hell that Eric Lindsay and Ray Jackson have opened their Casino.

(Though it's sad to realise that the premises fell vacant because of the collapse of the ill-fated Piccadilly Jazz Club.)

And there's this to be said for it. All these places stand there will be more to come) are providing regular work for musicians and composers: pianist Norman Long and bassist Tony Pyke, with originals by Norman and Phillip Midgeley, at the Nell Gwynn; pianist Alan Leigh and bassist Leslie Smith, with originals by Cy Phillip Whiteley, at the Casino; Robby Desmond (alto, clt., vibes), Eddie Atkins (pno.), Derek Dixon (drs.), with special material by Bob Gray, at Paul Raymond's Theatre.

Take heart

AND if the skiffle players have any qualms about being elbowed out of their territory, let them take heart.

American A&R men are turning more than a casual eye in their direction. And with the Union pressing hard to bring them into the fold, the time may not be far distant when a front-page headline announces: "STONEAGERS IN ELLINGTON BAND EXCHANGE."

Competition

"WE [the entertainers] are the Second Oldest Profession. And, like the Oldest Profession, ours has been ruined by amateurs." — Rita Williams, replying for The Guests at the Music Publishers' Contact Personnel annual dinner.

Export

ALREADY, a craze that started in the coffee bars looks like sweeping the States. Somebody played Betty Smith's recording of "Hand Jive" over a New York station. And over 1,000 inquiries poured in from people wanting to know how to perform it.

So London Records have had to issue an illustrated handbook for disc-jockeys all over the USA.

A case, almost, of Hand Jive Across the Sea.

If . . . .

"IF we [the female section of the entertainment business] were to perform on TV like some of the men, we'd be locked up."—Rita Williams at the MPCPA Dinner.

Not responsible

MY recent notes on the current music scene have provoked Fred Jackson, of Mills



Music, into telling me: "You forget that music publishers are not in any way responsible for this situation.

"We have not given records their exaggerated importance, nor have we invested disc-jockeys with this importance. We are, moreover, in the hands of the music-buying public. We have to produce the music the public wants if we want to stay in business."

He agrees, however, that many rules arrived at years ago are now out of date.

Ridiculous

"IT is ridiculous, for instance," he points out, "for us to pay eight guineas' arranging fee to a band for two broadcasts of a tune which might not mean anything, and which will, in any case, bring us performance fees of roughly four to five pounds.

"At a net loss of at least £3 8s. per tune, if a publisher has many such tunes on the air and provides many such arrangements he will soon find himself a substantial amount out of pocket.

"Because this amount is no longer recoverable through other media, such as sheet music sales or records."

Eh?

"SLEEP? I'd sooner stay awake counting the sheep going in to buy my records."—A&R man in the new musical, "Expresso Bongo."



Mitzi, with husband Jack Bean, at the premiere.

'South Pacific' success

SOME marriages are successful—and one of the happiest of these is that between the new Todd-AO process and "South Pacific."

As a spectacle for the large screen. Locales are breathtakingly beautiful. The colour is warm and pellucid.

The songs show achieve a new maturity and charm; the singers spring to life.

"South Pacific" is, indeed, one of the few screen musicals I could bear to see again.

Two hour run

It has sufficient story value to sustain a hefty film footage—it runs over two hours. Quite topical, too.

Nellie Forbush (Mitzi Gaynor), a Navy nurse, comes from Little Rock, Arkansas, and rejects her elderly French lover (Rossano Brazzi) when she learns he has been married to a dusky girl. He seeks death and glory with Lieutenant Cable (John Kerr) in an Important Mission on Japan-held territory.

There is corn—so the film has practically everything. Misses Gaynor and France Nuyen are worthy of the closest attention.—T. B.

The Teenage Jungle

THE trouble with "Expresso Bongo" is that the story—the interesting part of it, anyway—finishes before the play.

Thus, we have characters on the stage faithfully reporting what happened eventually to Bongo Herbert, the boy wonder, long after we cease to care.

The strength of the play is in the situation more than the characters. Bongo, the teenage discovery, is built up into a star attraction—and the telling of it provides plenty of satire. Fan mobbing, bad songs, socialite patronage, sharp managers, sharper agents—none have escaped the caustic pens of Wolf Mankowitz and Julian More.

These gentlemen might have turned their shrewd eyes on to the over-inflated song content. Sixteen songs there are, some of them propping up the show, some holding it up.

Of them, a handful are early-Tin-Pan-Alley—"Seriously," "I Am," "Nothing," "Nothing" and "Majorca." The "Ballet On The Second Floor"—a cod modern-dance-cum-dear-old-mum ditty—is well staged and deftly points a situation.

Paul Scofield plays the cynical Svengali with a tired air that didn't convince me that he would last long in the teenage jungle. James Kenney, as Bongo, is too straight to evoke teenage frenzy.

Hy Hazell looks the part of the tart who "adopts" the boy wonder, but the zippiest female in sight was Millicent Martin. As Scofield's girl friend she sings tunefully and—to shame the others—in tune.—A. H. A. R.



Laurie London—talked about cowboys

Hollywood headlines



from HOWARD LUCRAFT

"We're back in Hollywood to broaden our act, but we don't know now when we'll be going to Europe," said GENE PUERLING, leader of the Hi-Lo's, last week. . . . JIMMY RODGERS has a seven-year contract with MGM and stars in "Snob Hill." . . . MAMIE VAN DOREN just did her first album for Capitol.

Our local musicians' union has been legally restrained from interfering with the employment of members the union suspended because they joined the new Musicians' Guild of America.

Lovely **Marti Barris**, singing daughter of ex-Rhythm Boy and songwriter ("I Surrender, Dear," etc.) **Harry Barris**, has a hit with her own composition and recording of "Scottish Fling." . . . **Keely Smith** may be in the **John Wayne-Frank Sinatra** picture "Bull By The Tail."

"**Elvis** will be a tremendous actor 'cause he has the sensitivity of **James Dean**," said co-star **Dolores Hart** on a TV interview. . . When British jazz fans get to hear the new "Sing A Song Of Basie" LP they'll never know why they let **Annie Ross** leave England.

Screen actor (now singer-pianist) **George Sanders** has signed with ABC-Paramount Records. . . . "It's easier to get into the White House than ASCAP," says **Gene Autry**. . . .

Academy Award nominee **Carolyn Jones** will do an LP, "Songs For Bachelors." . . . **Woody Herman** expects to tour South America for the State Department, starting in August.

One-time **Boyd Raeburn** singer **David Allen** made his comeback on the **Steve Allen** show last Sunday and he has a new World Pacific LP to follow.

Frankie Laine has signed Michel Legrand for two more albums plus a TV pilot film and Hollywood Bowl and Greek Theatre engagements. . . . The **Mastersounds** were the group picked to be featured on the first network (coast-to-coast) "Stars Of Jazz" television programme.

After 12 years at MGM musical director **Johnny Green** has signed with the **Lucille Ball-Desi Arnaz** TV production organisation.



The Firehouse Five plus Two are currently playing in Hollywood night spots.

Laurie may have to play truant

NEW YORK, Wednesday.

DIMINUTIVE, 14-year-old Laurie London blew back into Manhattan this week after a whirlwind tour of Pittsburgh, Cleveland, Detroit and Chicago, visiting important disc jockeys. Taking time out for a breathing spell, the singer, with his father, Will London, Capitol Records' national promotion manager Joe Mathews and myself met for lunch at Al and Dick's Restaurant.

The conversation quickly got on to the Wild West. "I love cowboys and westerns in the cinema," Laurie told me. "We have American westerns on our TV, you know. My favourite I guess is Range Rider, but I watch all the others, too."

Laurie was excited when Joe Mathews announced that he was arranging for Laurie to meet the famous Red Wing, the man who teaches the cowboy idols of the screen to draw fast. "Maybe he can give me some lessons, too," said Laurie.

Talking about singing, he said there was some rock over here that was not too bad, "but generally I'm not very fond of it. Folk music is what I like the best to hear and to sing. Chas. McDevitt is very good. He was in America, you know."

Discussing the music situation in Britain, Laurie said that the musicians in London were fine, "but in the provinces, sometimes they weren't so good. This can hurt a singer and it's probably hurt some of your artists who have been over."

Screen tests

There is still some chance that the Londons may go to the West Coast for screen tests. In the meantime, the disc jockey tours go on.

Laurie did a fine appearance on the Ed Sullivan TV show, proving himself a seasoned, relaxed performer. He is set for the Dick Clark show and there is a possibility of some Hollywood TV work as well.

"I'm on my Easter vacation now," Laurie told me at lunch, but, with the end of the stay here not yet in sight, the lad may well wind up missing some school time.

from REN GREVATT



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The birth of a legend

HUBERT W. DAVID tells the story of 'MY FAIR LADY'

I USUALLY use this column to give songwriting lessons to learners. This week I have been taking my own lesson from another Lerner—Alan Jay Lerner who wrote the book and lyrics of "My Fair Lady."

I found him backstage at Drury Lane Theatre, where the show opens next Wednesday, and sought to discover just what it is that has put him and his musical partner Frederick Loewe in the neons with their successful musical shows.

Casual meeting

Lerner and Loewe have been writing together for 16 years, and their introduction to each other came about through a casual meeting at New York's Lambs Club. This is a famous rendezvous for writers, actors and pursuers of the Arts.

Though he is now the team's "words" man, Alan Lerner started out by learning music and composition. But the reception given to his witty lyrics written for college shows convinced him that "words" were his forté. From then on he looked after the libretto and lyrics while Frederick Loewe handled the music.

But the fact that Lerner understands music is a great help in their collaboration. I have often stressed that there are more good songs written by a team than by individuals. The composer who can grasp immediately what his lyricist is driving at is more apt to compose a melody which suggests the atmosphere of the words.

And the lyric writer with a knowledge of music is able to feel the rhythm of a melody, and this helps him to use words and phrases which match naturally the accentuation of the melody.

College boys

Before American television really got into its stride, apparently every college boy who could put two words together, or finger out a melody, elected to join an advertising agency to write "radio copy." Everything from "air jingles" full-length revues rolled off their pens, but it was great practice for the rigours of songwriting days ahead. Lerner started this way.

When he met Frederick Loewe, Loewe was a classical concert pianist. But his love of composition led him to experiment with the "class" type of popular melody, so a happy collaboration began.

The team first attracted Broadway attention with a musical called "The Day Before Spring." Hot on the heels of this show they produced the enormously successful "Brigadoon," and followed this up with "Paint Your Wagon."

Special trip

It was film director Gabriel Pascal who first thought of turning Shaw's "Pygmalion" into a musical. In 1951, Lerner and Loewe met Rex Harrison at a mutual friend's house, and asked about his plans for the future. Rex said he would like to try his hand at a musical if the opportunity arose.

Twelve months later, Lerner and Loewe made a special trip to England to contact Rex Harrison once again. He was appearing in the straight play "Bell Book and Candle" at the Phoenix Theatre. The pair spent five weeks here, and by the time they returned to New York the whole framework of "My Fair Lady" had been devised. The dovetailing of all their plans took longer than they anticipated, and it was not until the late summer of 1955 that things began to take shape.

But perfect casting it was, for Rex Harrison, Julie Andrews and Stanley Holloway were signed up as the stars. The rest is history.

The show got an enthusiastic reception at its New York première on March 15, 1956.

Plans to present "My Fair Lady" in Australia in the late summer have now been finalised, while Mexico City will see a production in the autumn, and Stockholm is likely to see it next spring.

My tip

In the States, records of the songs are selling phenomenally. That excellent LP—already well known here—has sold over 1,600,000 copies, while the individual songs between them have grossed over 2,000,000. This includes 1,000,000 of "On The Street Where You Live"—my own tip for top spot over here.

Meanwhile, Alan Jay Lerner and Frederick Loewe have been working for the past six months on a film musical version of "Gigi." This was seen here last year, at the New Theatre in St. Martin's Lane, as a straight play with Leslie Caron in the lead.

She is also starred by MGM in their film version, which opens in New York on May 15.

When I asked Alan about the future, he was rather noncommittal. I should say it is likely to be a full-time job looking after all their various interests in "My Fair Lady," for this is likely to be a meal ticket for life! It will become a legend of the theatre.

Songwriters

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

MS must bear name and address of the sender, and must be accompanied by s.a.e. Post to Songwriters' Advice Bureau, "Melody Maker," 19a, High Holborn, London, W.C.1.

The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until May 10, 1958, for readers in Britain; until June 10, 1958, for foreign and Colonial subscribers.

And now: Ambassador Scott

NEW YORK, Wednesday.

FEELING the need for an exchange of ideas, American clarinettist Tony Scott talked to and played with jazz musicians and fans all over Europe and South Africa during his world tour last year.

"There is great enthusiasm for jazz in foreign lands," he says.

"Because jazz is not native to their culture, the European and African musicians and writers tend to emulate their American idols. In the countries where the exposure of jazz is heavily encouraged, and where there are enough opportunities for the jazz musician to practise his art, great progress is being made.

"IN SWEDEN, for instance, the excellence of the jazz musicians is most gratifying. Jazz is not just an interest of the country's youth: older people are equally fascinated by it. As in most European countries, and in Africa, people accept jazz without the reservations often encountered in America.

"IN PARIS, considering the receptions I received elsewhere, audiences were a little colder than I had expected.

Jazz starved

"IN JUGOSLAVIA I encountered jazz-starved audiences that were beyond description. They made me feel so wonderful, gave me the encouragement to *really* play.

"One night, in Ljubljana, I played a blues for Charlie Parker. Everything fell in; everything fitted. It was one of those once-in-a-lifetime experiences for a musician. The crowd sensed it and gave me the biggest ovation I have ever received."

"IN AFRICA, though the feeling for jazz is strong, the people have seldom, if ever, been exposed to it 'live.' Everywhere I went, the enthusiasm and understanding of the audiences was thrilling.

"The level of musicianship of the African jazz musicians is not high, but they are doing everything they can to improve in spite of the lack of opportunity to hear and learn about jazz.

"Perhaps the biggest thrill I had in Africa was playing for integrated audiences at several of my concerts. This is certainly a departure in procedure!"

BURT KORALL.

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Only in Woman

This world of jazz

by MAX JONES

BLUES singers have visited Britain in the past, but never so formidable a partnership as Sonny Terry and Brownie McGhee. This week, these Southern folk musicians—who have made New York their home for the past 18 years—introduce us to some vocal and instrumental duetting the like of which we have never heard before.

They arrived last Friday at Waterloo Station carrying, among other essentials, a pair of guitars and a small leather bag containing 25 harmonicas.

The "mouth harps" from which Terry produces such a wild and wonderful assortment of sounds are small, relatively cheap diatonic tremolo models.

In the old days, Sonny tells me, his harps cost no more than 50 cents, but today he pays around two dollars.

He always carries a number of them with him—two or three of each in the keys of A, B flat, C, D, E, F and G—and reckons to "blow one out" in the space of a week or so. Sonny, by the way, did not play harmonica in the "Baby Doll" film.

Soundtrack

BROWNIE McGHEE has a full, well-tried Gibson guitar and a more recently acquired Martin. The latter, he says, was given to him by actor Andy Griffiths after the making of the film "A Face In The Crowd."

Filmgoers will remember the striking prison scene in which Griffiths hits a guitar and sings a rough blues. McGhee taught Griffiths how to do the song, and himself played guitar for the soundtrack.

'I just sing . . .'

BROWNIE, who used to play piano in church, still likes spirituals and disagrees emphatically with those who say blues and gospel songs don't mix.

"I just like to sing," he told me at the end of an evening's impromptu recital with Sonny in Bob Dawbarn's flat. "Spirituals, blues, prison songs, songs of my own creating . . . I just sing. And the drunker I get, the more I sing spirituals.

"Church people who separate the types of song aren't doing our music any good. The music is not supposed to be split. It did, to reason, there's a lot of different things to be said through songs, and different ways of saying them. One isn't necessarily better than another."

McGhee has recorded spirituals for Circle, under his own name, and for Okeh, as Brother George and the Sanctified Singers. And he recorded with Marie Knight and Ethel Davenport for Decca, and Bessie Griffiths, Rosa Lane and Barbara Shaw on Sittin' In.

"Other names I used for my blues dates were Jenny Johnson (Decca), Blind Boy Williams (Jade), Spider Sam (Atlantic) and Big Tom Collinson King," Brownie informed me.

Pete Johnson

"THE April 12 'Melody Maker' was a real knockout because of the news and picture of Pete Johnson, a very old friend of mine," writes American pianist Earle Howard from Helsinki.

"From reading the MM the seven years I have been in Europe I can safely say that English people will really get a big bang out of Pete's playing if he does come to England.

"Pete is really a man-sized pianist. I remember many nights when we used to meet after work. Pete worked at Cafe Society in the Village and I Uptown, and we would go to Pania Gershin's house, pull out our guns, and Pete would play.

"Many a night we would sit there and gab, lush and play until seven or eight in the morning, thanks to Pania's love of music. Pete really would go on those sessions. Often there were others, and it would end up in a real cutting contest.

Miss Lee

"YOU also carried a note on the death of Fletcher Henderson's wife. Before Fletcher even came to New York, I remember she was the trumpet player in the ladies' orchestra that played in the pit at the old Lafayette Theater. With her were Allie Cardwell, the drummer, and David Martin's mother on string bass.

"Miss Lee (as she was called) was the same quiet nice lady that all of us kids in the neighbourhood idolised. And she could play the trumpet straight and sweet."



Brownie McGhee (left) and Sonny Terry with Chris Barber, who, with the NJF, brought the blues team over here.

Midlands welcome Terry and McGhee

THE last time I went to Birmingham Town Hall for a concert, local bloods gave guest of honour Big Bill Broonzy a rough passage.

On Tuesday evening, a 95 per cent. house listened attentively to Sonny Terry and Brownie McGhee and received them very warmly; a promising start to the tour.

The Americans were introduced by Chris Barber after two band numbers—"Bucket's Got A Hole" and "Stevedore Stomp"—had opened the second half.

In this setting, with a backdrop of lofty organ pipes, the blues men looked out of place though oddly impressive. But from the start, a driving duet on "Midnight Special," it was evident that incongruity of environment was not going to affect the authenticity of their music.

TOGETHER

"Climbing On Top Of The World" was another joint vocal, with a call-and-response feeling. On these two songs the pattern had been vocal duet with a background mixture of guitar and harmonica.

On the third, "All Alone Blues," Terry emerged as soloist with guitar support. He followed with "Fox Chase," "Change The Lock" and a rocky "These Women Are Killing Me."

The dexterity and delicacy of his self-accompaniment is at all times something to marvel at, and his "harp" solos are splendidly spectacular, expressive and rhythmic. As for the singing, it is stark, coarse-toned, immensely swingy and, I thought, better than on records.

WARM

Brownie took over for a reflective "Me And Old Sonny," and later for "Mean Old Frisco," "Pawnshop Blues," "My Fault" and "Move To Kansas City." Smoother than Terry, he is a warm singer and accomplished guitarist.

I wish I had space to deal with the powerful "John Henry" and "Preachin' The Blues," an engaging prison song, "Corn Bread," and two closing spirituals with the band.

The music's fascination was enhanced by the fabulous movements of Terry's hands over and across the harmonica. I urge every blues lover to see this remarkable team.

Max Jones

jazz on the air

(Times: BST/CET)

SATURDAY, APRIL 26:
12.30-1.0 p.m. A 1: Ferguson, Ellington.
5.15-5.45 Z: Swing Serenade.
6.5-6.30 B-218m: Kings of Jazz.
8.0-10.0 T: (1) Miller AAF, Matthis, Ella Mae Morse. (2) Noone, Giuffre, McGarity, Hamp-Wilson, Sims-Cohn, NORK, Galbraith.
9.0-9.30 W: Jazz Time.
9.0-9.55 J: Bandstand USA: Operation Entertainment.
10.5-10.30 B: Tharpe by Panassié.
10.50-12.0: 12.10-2.0 a.m. I: Schneebiegl, Pops, Sauter.
11.0-11.55 F 1: Carlos de Radzitzky.
11.5-12.0 J: America's Pop Music.
11.10-11.30 Y: Jazz Gallery.
12.5-1.0 a.m. J: DJ Shows.
1.0-2.0 E-Q: Dr. Jazz's Library.
2.5-3.0 H-Q: Hollywood-New York.

SUNDAY, APRIL 27:
2.45-3.15 p.m. A 1 2: American Folklore.
5.42-6.15 A 1: Stan Getz.
6.20-6.30 A 1 2: Jazz News.
8.0-10.0 T: (1) Carle, Kenton, Dukoff. (2) Waller, Morrow, Hamp, Tristano-Konitz, Coleman, Edison, Phil Woods-Gene Quill.
10.10-11.55 S: Jazz for Travellers (short break at app. 11.0).
11.0-11.55 P 1: Jazz Miscrooves.

MONDAY, APRIL 28:
1.0-1.45 p.m. DL: Chris Barber.
8.0-10.0 T: (1) Eckstine, Bailey, Blue Stars, Basie, T.D., Shaw, Miller. (2) Acker Bilk, Miles D., Rugolo, Basie, Diz, Mooney, Duke, B.G., Jazz from Sweden and Norway.
10.10-10.30 F 3: Duke, Louis, Condon.
10.10-11.0 S: For Jazz Fans.
10.10-11.0 E: Jazz Programme.
10.30-11.30 app. K: Jam Session.
11.5-1.0 a.m. J: DJ Shows (nightly).

TUESDAY, APRIL 29:
12.5-12.20 p.m. C 2: Pia Beck Trio.
4.5-4.30 P 1: Modern Jazz 1958.
5.30-6.0 C 2: AVRO Jazz Club.
8.0-10.0 T: (1) James, New Miller, T.D.-Berigan, Herman Jos Williams. (2) Hamp, Louis, Ella, Duke, Kessel, Silver, Diz.
10.0-10.30 J: Modern Jazz 1958.
10.8-10.35 B-250m: The Real Jazz.
10.10-11.0 S: For Jazz Fans.
10.30-11.0 N: Jazz Programme.

WEDNESDAY, APRIL 30:
6.15-6.45 p.m. DE: Jazz Session.
8.0-10.0 T: (1) Lena Horne, B.G., Kenton, T.D., Basie. (2) Tony Scott, in person, speaks of his eight months tour of Europe and Africa.
9.30-9.55 S: Life of Django.
9.30-10.30 P 3: Jazz for Everyone.
10.10-11.0 S: For Jazz Fans.
10.30-11.0 Q: Jazz Developments.
10.50-11.12 Z: Jazz Actualities.

THURSDAY, MAY 1:
12.38-12.55 p.m. C 1: H.O. Syncopators.
5.0-5.30 C 2: Modern Swing Combo.
6.30-7.0 B: Scobey, M.L.Lewis, Basie-Ella, Calvin Jackson, Duke.
8.0-10.0 T: (1) Kenton-Christy, Thornhill, Hi-Lo's, Peterson, (2) Tony Scott (part 2).
10.10-11.0 F: For Jazz Fans.
10.30-11.0 F 4: Jimmy Witherspoon.
10.40-11.15 DL: Jazz Club.

FRIDAY, MAY 2:
5.35-6.5 p.m. L: Jazz.
8.0-10.0 T: (1) Herman (30 mins.), Pop Stars. (2) Louis, Basie, Milt J., Les Jouett Seven, Sonny Terry, Perkins, Jazz Lab Quintet, Chaloff, Duke.
8.45-9.5 Z: Jazz à la Carte.
10.0-10.35 J: Stars of Jazz.
10.10-11.0 S: For Jazz Fans.
10.15-10.45 P 2: The Living Jazz.
10.15-11.0 N: Jazz Programme.
11.15-12.0 C 1: Jazz Music.

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D: BBC: 1—464. 1—1500, 247.
E: NDR/WDR: 309, 189, 49.38.
F: Belgian Radio: 1—484. 2—324. 3—287. 4—188.
H: RIAS Berlin: 303.
I: SWF B-Baden: 205, 363, 195, 41.29.
J: AFN: 344, 271, 547, 54.84.
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BOBBY HACKETT AND HIS JAZZ BAND (LP)

"Gotham Jazz Scene"

At The Jazz Band Ball (e); Lazy Mood (a); Wolverine Blues (c); The Continental (a); Rose Room (c); In A Little Spanish Town (b); Cornet Chop Suey (b); Caravan (a); Tin Roof Blues (b); Albatross (b); Henry Hudson (c)

(Capitol 12 in. T857—33s. 8½d.)

(a), (c)—Hackett (cornet); **Ernie Caceres** (clt., bar.); **Dick Cary** (E-flat horn); **John Dengler** (tuba); **Tom Gwaltney** (vib., clt.); **Micky Crane** (pno.); **Milt Hinton** (bass). (a) 27/3/57, (c) 10/10/57. New York. (Am. Capitol.)

(b)—Same personnel, except Al Hall (bass) replaces Hinton. 4/4/57. Do. (Do.)

THE most striking features of this LP by Hackett's regular Henry Hudson Hotel band, are Dick Cary's arrangements and horn playing, the group's versatility and the extraordinarily flexible tuba playing of John Dengler.

All the tracks are instrumental, and the material is a mixture of Dixieland standards, originals by Cary, popular songs and Ellington-associated numbers.

Eddie Miller's "Lazy Mood," an unusual choice, sounds well suited to Hackett's semi-sweet style; and "Rose Room," another gentle piece, has pleasant muted cornet fore and aft, separated by Caceres's clarinet and Cary's E-flat horn.

Tom Gwaltney is featured on vibes in "Rose Room," "Caravan" and "Continental." He shares clarinet duties with Caceres on "Wolverine" and does all the other clarinet work.

Hackett leads surely and plays pretty solos. Cary's first-rate on "Caravan," "Tin Roof," "Albatross" and "Jazz Band Ball," and the rest of the soloists do their stuff competently without offering any surprises.

But this closely arranged Dixieland is notable less for its solos than for the duets, trios and ingenious ensemble voicings contrived by Cary.

"Caravan" is particularly impressive in this respect. "Spanish Town" is introduced and ended by widely spaced trumpet and clarinet, interrupted by band comments of "Salt Peanuts."

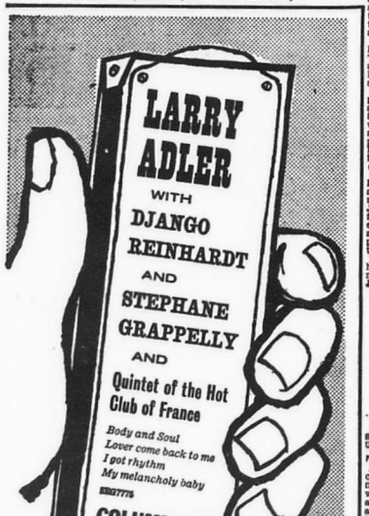
"Wolverine" uses two clarinets and three brass inventively; and "Continental" is skilfully scored and played right through.

Dengler's tuba, wonderfully agile in the faster jazz tunes, booms out with pure solemn tone on the very slow "Tin Roof."

This LP is an example of interesting small-band arranging and solid instrumental craftsmanship rather than of memorable jazz.—**Max Jones.**



Carl Perkins—he played with his forearm parallel to the keyboard (see "The Blues.")



Good Tea

BOBBY HACKETT AND JACK TEAGARDEN (LP)

"Jazz Ultimate"

Indiana; Oh, Baby!; It's Wonderful; I've Found A New Baby; Sunday; Baby, Won't You Please Come Home; Everybody Loves My Baby; Mama's Gone, Goodbye; Way Down Yonder In New Orleans; 5th And Broadway; 'S Wonderful.

(Capitol 12 in. T933—33s. 8½d.)

Hackett (tpt.); **Teagarden** (tmb.); **Peanuts Hucko** (clt., ten.); **Ernie Caceres** (clt., bar.); **Gene Schroeder** (pno.); **Billy Bauer** (gtr.); **Jack Lesberg** (bass); **Buzzy Drootin** (drs.). September, 1957. New York. (Am. Capitol.)

FOR this album Hackett is joined by Teagarden, as he was on the highly regarded "Coast Concert" LP. Add guitarist Billy Bauer and five Condon regulars, and a programme of traditional jazz.

The programme—similar in type to a Condon recital—makes use of several Dixieland warhorses, a few old tunes like "Sunday" and "Mama's Gone" not yet done to death, and one original blues.

Of passing interest is the presence of both "S Wonderful" the Gershwins' 1927 song, and "It's Wonderful," a Stuff Smith item from 1936. The latter gives Tea and Hackett a chance to extend themselves in slow ballad interpretation. On the former, Hucko's bouncing tenor is heard in good ensemble and among the solo voices.

"Indiana," "Oh, Baby," "I've Found," "Everybody Loves" and "Way Down Yonder" are pleasant Dixieland improvisations, lifted above average by the consistent Hackett and Teagarden.

"Mama's Gone" has a particularly warm, relaxed sound and unbeatable trumpeting and tromboning. "5th And Broadway" brings up familiar but always masterly trombone phraseology, some modern-tinged Hackett, and smooth blues playing by Hucko (tenor), (clarinet) and Schroeder.

Hucko, again pleases with Freemanish tenor on "Sunday," and Tea plays yet another rendering of "Baby, Won't You." Jackson's solos here have a very familiar ring but the tone and execution are superlative and admirers of the trombone champion will probably want to add the version to stock.

There is a good deal of exhilarating and cleanly played music in this package.—**Max Jones.**

The Blues

JIM HALL TRIO (LP)

"Jazz Guitar"

Stomping At The Savoy; Things Ain't What They Used To Be; This Is Always; Thanks For The Memory; Tangerine; Stella By Starlight; 6.30 Special; Down In A Dream; Look For The Silver Lining; Seven Come Eleven.

(Vogue 12 in. LAE12073—33s. 3d.)

Hall (gtr.); **Carl Perkins** (pno.); **Red Mitchell** (bass). 10 and 24/1/57 USA. (Am. Pacific Jazz.)

THIS is 27-year-old Jim Hall's first record as a leader. It confirms the opinion of him held by many people—after hearing him with Chico Hamilton on Vogue and the "Grand Encounter" album (Vogue LAE12065)—that he is one of the world's finest contemporary guitarists.

According to the sleeve note by Jimmy Giuffre, with whom Hall was playing until quite recently, Jimmy's favourite jazz soloists are Tal Farlow, Jimmy Raney, Barney Kessel, Milt Jackson and Hampton Hawes.

"But," adds Giuffre, "his strongest influences during his formative years were Django Reinhardt, Charlie Christian and Barney Kessel . . . though he gives most credit to tenor players in recent years, especially Zoot Sims and Bill Perkins."

As is so often the case with those who have had so many and varied influences, Hall has developed into the kind of musician who is no one individual, trend or period.



Bobby Hackett—seen here with Bud Shank—is a strong leader.

It is made up of the simple directness of the blues—note, for instance, Ellington's evergreen "Things Ain't"—as expressed through the mind of a modernist.

A knowledge of music that won him a Bachelor of Music degree, and a technique perfected by study under classical guitarist Vincente Gomez, enables him to put his ideas into telling practice.

Also on the record is pianist Carl Perkins. Younger brother of bassist Bill Perkins, Carl would today have been almost 30. Unfortunately, he died last month.

As you can see from the picture on this page, his left forearm is held parallel to the keyboard. This is not just a pose for the cameraman. It was Carl's mode—less, Haynes and Richard Davis on four: Maiachi, Haynes and Benjamin on the rest.

Eight titles have been issued before, but if you don't own Mercury's "Images" LP this is quite an attractive Sarah Vaughan demonstration.

"I Cried," "All Of Me," "Pennies From Heaven" and "Words Can't Describe," the four "new" titles, contain some creative singing.—**M. J.**

Versatile, but—

CANDIDO (LP)

"Candido The Volcanic"

Peanut Vendor (a); Takeela (a); Moonlight In Vermont (b); Take The "A" Train (c); The Lady In Red (d); Kinda' Dukish (a); Warm Blue Stream (a); Tin-Tin-Deo (c).

(H.M.V. DLP1182—27s. 10½d.)

(a), (b)—Candido Camero (bongos, conga drm.); **Art Farmer, Bernie Glow, Jimmy Nottingham, Charrie Shavers** (tpts.); **Jimmy Cleveland, Frank Rehak, Tommy Mitchell** (tmbs.); **Jim Buffington** (horn); **Jay McAllister** (tuba); **Hank Jones** (pno.); **Bill Crow** (bass); **Osie Johnson** (drs.); **Ernie Wilkins** (leader). Arr: (a) **Wilkins,** (b) **Manny Albam.** February 1957 USA. (Am. ABC-Paramount.)

(c), (d)—Same personnel, except Ernie Royal (tpt.) replaces Farmer; **Ed Lenden** (French horn) replaces Buffington; **Oscar Pettiford** (bass) replaces Crow. Arr. (c) **Wilkins,** (d) **Albam.** Do. (Do.)

CHANO POZO may have been the first as well as the most brilliant South American percussionist to bring Afro-Cuban rhythm to jazz. But ever since Pozo was shot dead in a street brawl in 1948, the most sought-after bongos and conga drum player for records has been Candido Camero from Cuba.

Since arriving in New York, after working six years with CMQ Radio in Havana and another six with Armando Romeu at the Tropicana Club in the same city, he has recorded with Dizzy Gillespie, Stan Kenton (with whom he toured during the autumn of 1948), Woody Herman, George Shearing, Dinah Washington, Coleman Hawkins, Erroll Garner, Tito Puente, Machito and Charlie Parker, to mention a few.

From this it may be assumed that Candido is generally accepted as the greatest living Afro-Cuban-style percussionist. At any rate when playing for other leaders, but judging from this album, when he has a group under his own name he is not always so commendable.

He seems so impressed by the need to let us know that this is his session that, not content with playing throughout with a versatile but noisy insistence, he seldom troubles to concern himself with what the rest of the band is doing.

So one rarely gets an opportunity to appreciate Ernie Wilkins' and Manny Albam's spectacular—and, at their best, first-rate—arrangements, and the unusually good playing by a 13-piece combination which, apart from Candido and the rhythm section, consists entirely of brass.

Among these rare occasions are parts of Ellington's latest inspiration from train rhythms, "Kinda Dukish," and the Pozo-Gillespie piece, "Tin-Tin-Deo." Here Candido does get together with the band and at once everything swings.

Other compensations are Hank Jones' piano and the writing for the trombones and French horn in Kenny Burrell's "Takeela" the Rehak-Cleveland trombone chorus in the unhurried "Lady In Red," Shavers' lovely trumpet playing in "Warm Blues Stream" and Ernie Royal's trumpet in "Tin-Tin-Deo."—**Edgar Jackson.**



Candido see "Versatile but—"

Basie's guests

1957 NEWPORT JAZZ FESTIVAL (LP)

Count Basie Band with Lester Young, Illinois Jacquet, Roy Eldridge, Jo Jones, Jimmy Rushing: Swingin' At Newport (a); Polka Dots And Moonbeams (b); Lester Leaps In (b); Sent For You Yesterday (V) (c); I May Be Wrong (V) (c); Evenin' (V) (c); One O'Clock Jump (d).

(Columbia Clef 12 in. 33CX10110—45s. 5½d.)

(a)—Basie (pno.); **Bill Graham, Marshall Royal** (altos); **Frank Foster, Frank Wess** (tsns.); **Charlie Fowlkes** (bar.); **Wendell Culley, Renauld Jones, Thad Jones, Joe Newman** (tpts.); **Henry Coker, Bill Hughes, Benny Powell** (tmbs.); **Freddie Greene** (gtr.); **Ed. Jones** (bass); **Sonny Payne** (drs.). 7/7/57. Newport Jazz Festival. (Am. Norman Granz.)

(b)—Same personnel, except add Lester Young (tnr.); **Jo Jones** (drs.) replaces Payne. Do. Do. (Do.)

(c)—Personnel as for (b), plus Jimmy Rushing (voc.). Do. Do. (Do.)

(d)—Personnel as for (a), plus Illinois Jacquet, Young (tnrs.); **Roy Eldridge** (tpt.); **Jones** (drs.). Do. Do. (Do.)

BASIE is Basie, and the demands of a Newport Festival cannot seriously affect either the band's drive or vitality.

On the first side we hear last year's orchestra on its own for a medium blues, then playing "Polka Dots" and "Lester Leaps In" with Lester Young added and Jo Jones in place of Payne.

The second half reunites Jimmy Rushing and the band (still with Young and Jones) for three songs; and the disc closes with a hectic "One O'Clock Jump," which boasts Young, Illinois Jacquet and Roy Eldridge in the solo strength.

Lester Young definitely scores with "Polka" and "Leaps" and contributes swinging solos to the Rushing titles—especially "I May Be Wrong" and "Evenin'". And plenty of beat and excitement are generated everywhere.

Yet the record is not a satisfactory sample of this orchestra's music. Very little of the tone and subtlety come through; the beautiful quiet playing is not captured; and Basie's soloists get few chances to shine.

Wess blows most agreeably on "Newport," after a lot of gassing by John Hammond, and the band sounds naturally fine despite some too faithful recording.

Behind Rushing—who jumps as only he can on "Sent For You" and the others—the orchestra punches powerfully again, and it is easy to guess that the performance was truly stimulating.

On record, though, the signs of strain in Rush's singing detract from our enjoyment, and it is impossible to resist the conclusion that he is better represented on almost all his studio recordings (compare the recently issued "Evenin'" on the "Little Jimmy" LP, for instance).

With "One O'Clock," we get good piano, tolerable Young and Jacquet, slightly wild Joe Newman and some atrocious Eldridge.



Lester Young is one of Count Basie's guests.

To my ears, at any rate, Jo Jones does not improve the Basie rhythm here, and the final attempt at rousing the audience makes an unpleasant ending to a rather disappointing, though undoubtedly roaring disc.—**Max Jones.**

Capsule reviews

SARAH VAUGHAN (LP)

"Swingin' Easy"

Shulie A Bop; Lover Man; I Cried For You; Polka Dots And Moonbeams; All Of Me; Words Can't Describe; Prelude To A Kiss; You Hit The Spot; Pennies From Heaven; If I Knew Then; Body And Soul; They Can't Take That Away From Me.

(EmArcy EJL1273—33s. 10d.)

SARAH sings 12 songs in a trio setting—Jones, Haynes and Richard Davis on four; Maiachi, Haynes and Benjamin on the rest.

Eight titles have been issued before, but if you don't own Mercury's "Images" LP this is quite an attractive Sarah Vaughan demonstration.

"I Cried," "All Of Me," "Pennies From Heaven" and "Words Can't Describe," the four "new" titles, contain some creative singing.—**M. J.**

AL BELLETTO SEXTET (LP)

"Whisper Not"

Falling In Love With Love (a); Whisper Not (b); Cross Your Heart (c); Lover Man (a); 'Deed I Do (a); All For You Blues (b); Sunday (c); Rudy Tootie (d); What's New? (d); 54 (b)

(Capitol 12 in. T901—33s. 8½d.)

AN encore by American Capitol's singing instrumentalists. Best soloists in this proficient but rather suave group are altoist Belletto himself and Jimmy Guinn, an adept trombonist.

Best track is "Whisper Not," but the others are none the worse because only two, the third and seventh, are vocal.—**E. J.**

Reissues

†—Deleted

SIDNEY BECHET—Baby, Won't You Please Come Home?; I'm Goin' Way Down Home. (Prev. Esquire 10-094, 20-058.) **Margie; After You've Gone.** (Prev. 20-058.) All now also EP EP178.

HAMPTON HAWES QUARTET ("Move")—Hamp's Paws; Move; Once In A While; Buzzy. (Prev. Esquire 20-079, revd. 4/5/57.) All now also EP EP179.

BUNK JOHNSON BAND — The Entertainer; Someday; Chloe; The Minstrel Man; Till We Meet Again; You're Driving Me Crazy; Kinkista; Marie Elena; Some Of These Days; Hilarity Rag; Out Of Nowhere; That Teasin' Rag. (Prev. Columbia 33CX10151, revd. 10/4/54.) All now Philips LP BBL7231.

BENNY GOODMAN SEXTET with PEGGY LEE ("Peggy With Benny")—On The Sunny Side Of The Street. (Prev. Parlophone R3650†) **Where Or When?; Blues In The Night.** (Prev. R3945†.) All now, together with prev. unissued **The Way You Look Tonight.** Philips EP BBE13172.

HUMPHREY LYTTELTON BAND—Creole Serenade. (Prev. Parlophone R4333, 45R4333.) **It's Mardi Gras.** (Prev. R4262, 45R4262; revd. 9/3/57.) **Marthiujan Song (Last Year).** (Prev. R3787, MSP6061; revd. 2/1/54.) **Red Beans And Rice.** (Prev. R4277, 45R4277.) All now also EP GEP8668.

GERRY MULLIGAN SEXTET—Broadway; The Lady Is A Tramp. (Prev. inc. in EmArcy LP EJL101.) Now also EP EME1360.

JACK PARNELL ORCHESTRA—April in Paris; Cotton Tail. (Prev. Parlophone R3733; revd. 9/10/53.) **Garioca.** (Prev. R3710†; revd. 1/8/53.) **Catherine Wheel.** (Prev. R3538†, MSP6009†.) **Skin Deep.** (Prev. R3521, MSP6078; revd. 30/2/54.) **Summertime; The Champ.** (Prev. R3600?.) **Sure Thing.** (Prev. R3904, MSP6127.) **Walkin' And Talks.** (Prev. R3582, MSP6031; revd. 3/5/53.) **Trip To Mars.** (Prev. R3894, MSP6178.) Now all LP PMD1053.

SANTO PEGORA DIXIELAND BAND — Mahogany Hall Blues Stomp; March Of The Mardi Gras. (Prev. inc. in Columbia-Clef LP 33CX10079; revd. 19/10/57.) Now also standard 7in LB10004.

FREDDY RANDALL BAND—Clarinet Marmalade. (Prev. Parlophone R3672, MSP6017.) **Gotrich Walk.** (Prev. R3413.) **Shake Of Araby.** (Prev. R3603.) **South.** (Prev. R3393.) Now all EP GEP8681.

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Sunday, April 27th
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STEELE ANGERS SWEDISH FANS

from SVEN WINQUIST

STOCKHOLM, Wednesday.—**Tommy Steele gave the brush-off to fans and photographers when he arrived here from Copenhagen last Friday.**

Nearly 2,000 fans—some had queued up eight hours before the plane was due in—waited at Bromma Airport for Tommy. But a taxi went out to the plane, and Tommy was whisked into the town via a back gate.

The disappointment this caused the fans is beyond description.

No pictures

At the Castle Hotel, Tommy met the Press. But suddenly Tommy left the room, leaving a message that he was ready to return when the photographers had left—but if he saw a single camera, it would be goodbye to the Press.

This message was not too well received, especially as photographers from two big news agencies who had arrived late, failed to get any pictures.

Police guard

Nevertheless, the Stockholm concerts opened last Saturday in grand style; 30 policemen were ordered to the Royal Lawn Tennis Hall to keep the fans in order.

Even so, one girl managed to run on stage to kiss Tommy.

The singer's performance? The public screamed so much it was practically impossible to hear either Tommy or the John Barry Seven.

But how they loved it!

PLAY THAT BIG GUITAR



Ken Gray (l.), a Nottingham schoolmaster, was presented with a guitar by Bert Weedon on Friday as the winner of a competition run by Selmer's, EMI and Mills Music to write a lyric for Bert's Parlophone disc "Play That Big Guitar." Winner of the second part of the contest—to write a number for him—was London pianist Derek Scott. Bert will record Derek's song, tentatively titled "Big Note Blues."

22nd gift from the fans



Edna Savage invited members of her fan club to her 22nd birthday party at her Marble Arch bachelor flat last Monday. And they surprised Edna by bringing along a birthday cake iced with a musical motif. Edna starts a Variety tour at Carlisle on May 5, followed with weeks at Leeds (12th) and Sheffield (19th).

HUMPH TOLD: 'THIS IS YOUR LIFE'

HUMPHREY LYTTELTON was a surprised man on Monday when he walked on stage at the BBC-TV theatre and was told by Eamonn Andrews "This Is Your Life."

Humph thought he was to appear with his band in a "warm-up" before the show. Only his band knew 12 million viewers were to see the Lyttelton life story.

His friends

Also in on the secret were friends and fellow-musicians of Humph's who took part in the show. They included Nat Gonella—an early inspiration of the bandleader - trumpeter—former Lyttelton sidemen Keith Christie, Bruce Turner and Wally Fawkes; his former leader, George Webb; agent Lyn Dutton; Carlo Krahmer, with whose band Humph used to sit in at the Nuthouse Club during the war; and bandleaders Johnny Dankworth and Al Fairweather.

For the programme the BBC had flown Humph's sister Mary from Malaya, where she lives with her husband and three children.

The show had meant four hectic days for producer Leslie Jackson. It had originally been intended to televise the story of traffic expert Alex Samuels, but Humph became the subject when Samuels found out about it.

Sarah robbed

SARAH VAUGHAN was robbed of £70 worth of jewellery and her British working permit while appearing at Glasgow's Odeon Cinema on Monday night.

Condon for Brussels

NEW YORK, Wednesday.—Eddie Condon has been invited to take his band to the Brussels Fair for a week from July 28. He may follow up with a full Continental tour.

SPOTLIGHT ON JAZZ AT THE PHIL NEXT WEEK

ANDY WILLIAMS DELAYS HIS DEBUT



Andy Williams (r.) talks to Cadence Records chief Archie Bleyer and his wife, Janet Bleyer—a member of The Chordettes, of "Lollipop" fame, in London on Wednesday.

Three days in London

IOWA-BORN Andy Williams—the singer whose "Are You Sincere?" is currently a top seller in the States—is in no hurry to tour Britain.

"Agent Leslie Grade says I can come over any time," he told the MM on Wednesday, "but I'm not so sure the British public knows me that much."

Andy, in London on a brief visit from Brussels, says he will almost certainly be appearing on ATV's "Saturday Spectacular" and "Sunday Night At The London Palladium" in the autumn.

When I finish my 13-week series on ABC-TV," he said, "I take over from Pat Boone on July 3."

Although Andy Williams has won fame for his rock-styled ballads, he is a modernist at heart. He likes listening to Kenton, Shorty Rogers and Gerry Mulligan and collects impressionist paintings. "I'm basically lazy," he grins. "I'm TV shows a year would be enough for me."

Mario Lanza cuts his concert tour

THERE will be no farewell concert for Mario Lanza at the Royal Albert Hall this Sunday. He has already said his farewells to Britain.

Last week, Lanza's secretary 'phoned his British agent John Coast from Rome with the news that Lanza was ill.

All his commitments, worth 30,000 dollars, had to be cancelled.

Third change

They included a concert in Bradford and two in Ireland, a Gala Exhibition at the Brussels World Fair and an appearance at the premiere of his film "Seven Hills Of Rome" in London.

This is the third time that his concert tour of Britain, which originally started on January 4, has been either cancelled or altered.

Lanza is scheduled to start filming in Capri for MGM at the beginning of June.

TRANS-ATLANTIC JAZZ INVASION OF FRANCE

PARIS, Wednesday.—The tentative programmes for July's festivals at Nice, Juan-les-Pins, and Cannes, France, read like a "Who's Who" of American Jazz.

Billed are both festivals are Ella Fitzgerald and other stars from Jazz At The Philharmonic, Sidney Bechet, Vic Dickenson, Pete Johnson, Teddy Buckner, Don Byas, the Basie Sextet, Price Trio, Albert Nicholas, Joe Turner, the Modern Jazz Quartet, the Tommy Flanagan Trio, Donald Bird.

The Knokke Festival concerts for July 12 are expected to include Nat "King" Cole, Sarah Vaughan and Miles Davis.

6.5 WILL LAUNCH THE KWELA JIVE

SKIFFLE and rock-'n'-roll may soon be blasted from the popularity stakes by a new South African beat music called "The Kwela."

It was introduced to this country two weeks ago by Durban dancing teacher Mrs. Noel Andrews. But already, recording companies are signing up all the available Kwela talent and tapes.

Columbia have already issued one 78 and Oriole are releasing two singles within the next two weeks and an LP next month.

"The youngsters are sure to go for it," says Oriole managing director Maurice Levy. And a Columbia spokesman commented: "Kwela will prove to be more popular than either skiffle or rock-'n'-roll."

Eight million televiewers will hear the Summa Gill Flute and Whistle Five resident at London's Club 15, playing Kwela numbers on BBC's "Six-Five Special" tomorrow (Saturday).

Vaughan stays to please his fans

FRANKIE VAUGHAN has given up a chance to guest-star on "The Perry Como Show" in the States in order to make concert appearances in Britain.

He is at the Gaumont, Coventry, tomorrow (Saturday), at the Trocadero, Elephant and Castle, this Sunday, and at the Colston Hall, Bristol, on Tuesday.

His last British appearances before he leaves for America will be at two Harold Fielding concerts at the City Hall, Sheffield, on Wednesday next (April 30).

The singer stars on Pat Page's "The Big Record Show" on May 7. The following day he leaves for Atlantic City to speak at the American Boys' Clubs Convention.

BAN HORROR DISCS

From Page 1

fession should be responsible for it. But then I do not happen to be 12 or 13 years old, with a mind ready to be shaped by all kinds of influences. There is already in this world enough cruelty and bestiality without any help from the dollar-boys.

According to a Press report, a spokesman for the company concerned in the British release of this squalid record said: "It might be socially unacceptable, but we think it's the kind of thing teenagers will go over here."

I commend that as a prime example of double-think. To issue an admittedly "undesirable" record, but quieten one's conscience by adding that it will not sell very well, is a queer kind of morality.

To John Zacherle, therefore, and to all the others who will make money from the sale of this scabrous disc to young people, I commend a little light reading: something to turn their minds more profitably. I have in mind a passage from a very old book. They might even care to look it up for themselves.

—Matthew 18, Verse 6.

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