Maker

World's Largest Sale **APRIL 12, 1958** EVERY FRIDAY 6d.

Satchmo the Great

See Centre Pages

Sarah Vaughan flies in



HE 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 of 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 files into London today (Friday) for a 15-day concert tour. or her opening shows at the Odeon, Leicester Square, tomorrow and Sunday, she will he 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.

Barber + Blues on BBC-TV

OUR broadcasts and a TV

A course of their concert tour at 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 Ottlile Patterson in BBC-IV's "Jazz Session."

Terry and McGhee kick off their concert tour at Birmingnam Town Hall on April 24.

COLYER TO TO WITH GEORGE LEV

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 U.S. TV show. They would be presented with Colyer in concerts illustrating the history of New Orleans Jazz. tory 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

Rhode Island,

Tuesday.

Colver was to have made the American trip last year but it was postponed because of Lewis's poor health.

exchange talks

The Duke Ellington and Ted Heath bands are almost certain

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)

Heath-Ellington

AURIE 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 flew 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).

RANKIE VAUGHAN was presented with the Silver Heart Award as "Show Business Personality of 1957" by the Variety Club of Great Britain at a luncheon at the Savoy Hotel on Tues-day.

The presentation was made by Janet Blair, American star of "Bells Are Ringing" at the Coliseum, London. Shortly after the celebration, Frankle left for a short holiday with his family in Leeds.

"Melody Maker" Introduces you to stars of the pop and jazz worlds. In this issue are included:

JUDY GARLAND Page 2

> PAT BOONE Page 6

LIBERACE Page 6

JUNE CHRISTY Page 7

HILLTOPPERS ARE BILLTOPPERS



The Hilltoppers—the American vocal group—kicked off its second British town on Monday at Newcastle. The group—Eddie Crowe, Don McGuire, Jimmy Second Seymour Spiegelman—is pictured (abover rehearsing for the opening concert After a ten-week stay here, the group may tour Scandinavia. See review on p. 6

JUDY GARLA

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.

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 Hail 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 première
of "The Saint Louis Blues,"
the film depicting his life.
The picture opens on
Friday (April 11) at Loew's
8tate 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.

York.
FOOTNOTE: A tragic event following Handy's death occurred in the small town of Decoto, California, when an 11-year-old Mexican boy who had idolised the composer committed suicide.

THE

are praised by

MONTY LEVY

Celebrated clarinet

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 Fri-day holiday, court officials attached most of Miss Garland's most expensive jewel-lery and six of her costumes used in her ill-fated Brooklyn night-club appearance.

CHRIS CONNOR

British trek?

A PROMINENT Atlantic Records artist considering a British trek is Jazz thrush

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

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. Pied Pipers.
The label took this occasion

to announce the newest Staf-ford-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.

Alma COGAN Week: Hippodrome, Manchester Peter ERAWFORD Trio Week: Empire, Liverpool Terry DENE Week: Empire, Nottingham Lonnie DONEGAN Monday: Granada, Kettering Tuesday: Granada, Grantham Wednesday: Granada, Bedford Thursday: Granada, Aylesbury **Benny Goodman**

sets his band

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 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 (tmbs.); 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.

'MY FAIR LADY' WRITER ARRIVES

A LAN J. LERNER, writer of the book and lyrics of "My Pair 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 hands 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 26.

Also aboard will be the Paul Beatty Skiffle Group, the Saints Jazz Band and the Eric Batty Jazz Aces.

Johnnie Ray tour

DATES WITH THE STARS

(Week commencing April 13.) Billie ANTHONY
Week: Lonnie DONEGAN tour
Carl BARRITEAU

Gari BARRITEAU
Week: Empire, Newcastle
BEVERLEY Sisters
Week: Gaumont, Preston,
Eddio CALVERT
Week: Empire, Sheffield
Alma COGAN
Week: Hispandons, New York

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.

THE Jimmy Giuffre Trio with

Popular comedian Mort Sahl

JIMMY GIUFFRE

In Bohemia

manager.

TOM BROWN

Jazz pioneer

Friday: Granada, Maidetone Baturday: Adelphi, Elough Johnny DUNCAN Week: Hippodrome, Bristol

Charlis GRACIE
Sunday: Regal, Hull
Week: Hippodrome, Birmingham
Russ HAMILTON

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
Mishael HOLLIDAY
Week: Empire, Liverpool
Audray JEANS
Week: New Theatre, Cardiff
KING Brothers
Week: New Theatre, Cardiff
KORDITES
Week: Empire, Newcastle

Week: Empire, Newcastle

LIBERACE
Season: Palladium, W.
MOST Brothers
Week: Empire, Edinburgh
Johnnie RAY
Sunday: Empire, Leverpool
Monday: City Hesl, Sheffield
Tuesday: Victoria Hall,
Hanley

Hanley
Wednesday: Town Hall.
Birmingham
Priday: City Hall. Newcastle Saturday: Odeon, Leeds Edna SAVAGE

Edna SAVAGE
Week: Opera House, Belfact
SOUTHLANDERS
Week: Hippodrome, Bristol
THREE MONARCHS
Season: Prince of Wales, W.
Sister Rosetta THARPE
Sunday inferencept: St.

Sister Resetta 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: Capitel, Cardiff
Tuesday: Gaumont, Bournemouth

mouth Thursday: Odeon, Birmingham Priday: Granada, Woolwich Saturday: City Hall, Shef-

Hedley WARD Trio
Week: Hippodrome Manchester. chester.
Marty WiLDE
Week: Opera House. Belfast

YANA Week: Regal, Gloucester

his week's





"SATCHMO the GREAT"

In his life story film currently running in London you can see and hear Louis playing his Selmer over the years. Look out for it at your local and in the meantime learn about the Selmer trumpet by sending for catalogue B.I.3 to:-

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PIONEER jazz trombonist Tom
Brown died on March 25, in
New Orleans, of pneumonia. He
was 69 years old, He was credited
with introducing Dixleland
music outside New Orleans,
claimed authorship of "Tiger
Rag," and said the term "jazz
music" was first applied to his
band in Chicago in 1915. 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 Laurle 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 Col-ller.

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 Skiffie Jamboree originally fixed for April 15 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 Buckles Inn, has passed his BBC audi-tion.

nn, has passed his BBC audi-lon.

LEICESTER.—The Black Cats Skiffie Group appear on BBC-TV's "6.5 Special" tomorrow (Saturday).

the "Radio Band Night" series at the Savoy Ballroom, Southsea, include Vic Lewis (tonight, Fri-day), Don Rendell Sextet (18th), Don Lang (25th), Ted Heath (May 2) and Nat Temple (9th).

EASTBOURNE.—Maurie Little 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 (paitar) 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 Pavillon with a tric on May 26. .

EXETER. — Trombonist John Portley, ex-Crescent City Stom-pers leader, has formed a tradi-tional-mainstream group under tional-mains.

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."

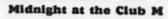
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M.M. 124

CRAFTSMEN-BUILT Clarinets

I night in the ...







4 a.m. at the Cy Laurie Club



A break for singer Ella Mitchell

L ONDON 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 Wasserman.

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.

to Cy's Band.
On the right is his shot of Laurie vocalist Elia Mitchell chatting to resting dancers with, behind her, clarinettist Cy, bassist Stan Leader and planist Ron Weatherburn.
Both seasions broke up at 7 a.m., but Saturday night saw three more midnight-to-dawn se-sions—another at Club M as well as the Skiffle Celiar and the Flamingo.

E DEATH KNE IF SIX-FIVE?

15 COUNTRIES IN NEWPORT YOUTH BAND

FIFTEEN countries contribute to the Inter-national Youth Band which Marshall Brown is to present at this year's Newport (Rhode Island) Jazz Festi-

val.

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:

val MD) during their recent European tour, is drawn from:

DENMARK, Palle Bolvig: FRANCE, Roger Guerin; JUGOSLAVIA, Dusko Golkovic: PORTUGAL, Jose Manuel Magalhais (tpts.); BELGIUM, Christian Kellens; CZECHOSLOVAKIA, Zdenek Pulec; GERMANY, Albert Mangelsdorff (tmbs.); AUSTRIA, Hans Salomon; SPAIN, Wiadimiro Bas Fabache (altos); SWEDEN, Berat Rosengren; POLAND, Jan Wroblewski (tnrs.); ITALY, Gilberto Cuppini (drs.); HOLLAND, Rudolf Jacobs (bass) and SWITZER-LAND, George Gruntz (pno.).

This "Tower of Babel" Band files 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 first week of July.

THE death-knell of "Six-Five Special" seemed to echo through half-empty theatres in Brighton at

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:

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 had it." said Miss Evelyn Taylor, of the Will Collins Office.
"It's our final show."
At the Regent C'nema 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."

Just the set-up for

'Skiffle and Rock'

Drum linished in coloured plastic and chrome. 11" cymbal.

drummers.

Sticks and brushes.

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Please send me 'Kat' Kit leaflet and name of my nearest dealer.

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
Lonnie Donegan's matinée show
at Blackpool Palace,
During his stay in Blackpool,
Kenny will guest at Midland and
Northern jazz clubs.
He starts sevaral records for
Nixa next week. Accompanying
him will most likely be an alistar pick-up group, including
Bruce Turner, George Chishelm,
Dill Jones and Phil Seamen.

Jackie Dennis to tour the world

JACKIE DENNIS, pint-size singer guaranteed £50,000 in 15

America and South Africa before the end of the year.

THE Broadway

THE

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
Tune Time" this Sunday,
Backed with "Miss Valerie," the
disc is being flown immediately
to America.

disc is being hown 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.



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The Father the Blues

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 the Blues in all of Handy's compositions. The sum of the meeting between the meeting between Handy and his old antagonist, Jelly Roll Morton—who, we may comfortably assume, has by compositions. That it was sung, in its entirety, by some itinerant blues singer and simply taken down by Handy's famous blues compositions.

And the same goes for all Handy's famous blues compositions. Nothing in Negro lok-music resembles the 16-bar strain in "Aunt Hagar's Children" (later given the "Blues" tage), one of the most beautiful themes in all of Handy's compositions. comfortably assume, has by positions.

And you have only to play magnificent 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.

blues, although I have written many of them even before Mr. Handy had any blues pub-lished. . ." he was speaking the

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."

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

C. HANDY, Father of that it was sung. in its entirety

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 pos-

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.

Nobody today would make that unwitting radio announcer's mistake of calling Handy "the originator of jazz, stomps 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 in Morton's, bridged the gap be-

tions?
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

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

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,

e LEAN PICKINGS

The Moule boys worked on a co-operative basis. And as they were selling one of the ad-vanced forms of jazz, pickings were pretty lean. They had to 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

chinese puzzles and other short-lived crazes,
Working with bands, in fact, wasn't a bit the way I'd dreamed—glamour, the spot-light 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 win-dows have to be sealed off with paper and dispirited musicians crouch down into their overcoats, too apathetic even to talk

To a girl just off her mother's apron strings it came as an awful shock. I felt the loss of awin 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 the was what I'd wanted

my lodgings I'd cry sometimes.

But this was what I'd wanted when I went in for the Melody Makea'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. New York, Wednesday.

SINGING LESSONS

With it went an audition for Geraldo. I just wasn't ready for that. Geraldo dealt with me 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.

Sarah told me about record ATA SECONDHAND

3 GUINEAS

 American style wide bore, 434" bell. · Heavy gold lacquer

TERMS AVAILABLE

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TERMS AVAILABLE Geo. CUMMINGS & Son

...the outlook for most band singers

Valerie Kleiner

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.

that and not quite enough about vocal technique.

I managed to get a job with Gene Mayo's Band at the Glamour? Just you try keepvocal technique.

I managed to get a job with
Gene Mayo's Band at the
Astoria, Nottingham. Excellent

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 the band until the next song the band until the next song 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 the band

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, face was really something to to chase the fame that didn't materialise.

If the coach got in lets we

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 ments on the road. Gillesn to put a good face on it with

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.

ing and find out that my gown was smouldering. Nothing like

3 GUINEAS

· American style wide

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LONDON, S.W.19

bore, 434" bell.

The Kirchin boys were great fun. There were hectic argu-ments on the road. Gillespie and Thelonius Monk were sacred names and if I ventured

I was eating a fruit ple once when that happened and I let the nearest balter have it—right

With every job I became more disillusioned. Even after work-ing with Mike Bryan's Band Now and again I'd smell burn-og and find out that my gown great while it lasted We played American army camps mostly and the GIs were

an easy bunch to please. They would They would actually ask for my rendering of "Riot In Cell Block Number Nine"—a raucou slice of rock-'n' roll dramatics.

o WE FLED

But the Com munists 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, accents from American.

Two years of hard experience Towing isn't all it's cracked up to be—as Valerie jound with the Ken Moule Seven.

Jound me back where I'd started —home. I was found me back was more depressed than I'd ever A NEW TRUMPET

been in my life.

I'd lost what little confidence ATA SECONDHAND

PRICE!

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 pisode was wonderful. The Kirchin band had played 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 remonstra-ted with them, so when he stood up to sing, they concen-trated on him.

MERTON HIGH STREET

Basil sent us off for safety and I believe the entertainment ended somewhat abruptly that



"You're just not cut out for this drudgery, Valerie," they told me. When I gave too much thange for a five-pound note in the rush hour I accepted their advice and left.

My parents rollied round on the work of 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

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 recommended their places. But I soon caught on.
You have to be quick on the uptake at the Windmill. One who 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.

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 an artist in my pression reports right.

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 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.

Even so, the girls I worked learned how to handle the with said I'd given up a good fans.

Not the live variety this

I could find.

I felt that I was ready to try

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

Musica tor new theatre

HE opening of a new theatre these days is rare and happy event -made even happier by the fact that the first presentation is a musi-

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 towars. Coventry — ending tomor-row (Saturday)—it will go to the New Shakespeare Theatre, Liverpool, for three weeks.
"Half in Ernest" was

"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 Wide witticisms come over plus 14 songs—

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. 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 up a first-rate show and surprised me with a very tuneful voice, while Stephanie Voss has all the attributes of stardom.—George Bartram. dom.-George Bartram.



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ERNIE

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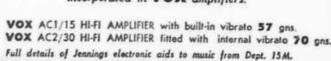
get back here' "I CAN hardly wait to get back," Sarah Vaughan told me on the phone recently from St. Louis. She was referring to her forthcoming "return engagement" in England, her first visit since the 1953-54 season. "I had a marvellous time there last time," she said, "not just singing, but seeing 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 information." his own testimony, as BULLETIN ISSUED BY THE ELECTRONICS DIVISION JIBRAVOX. will add vibrato to your amplifier



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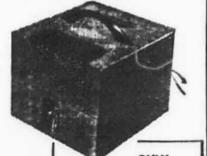
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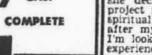


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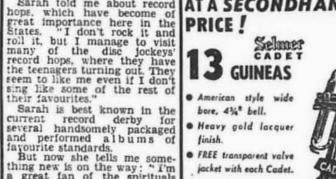


Sarah 'can't wait to

But now she tells me some-thing 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." experience. Ren Grevatt

Sarah is best known in the current record derby for several handsomely packaged and performed albums of fayourite standards.

"I'm through with band vocalism," says Valerie Kleiner.



233/235 LEWISHAM HIGH STREET LONDON S.E.13

back' says

DAT 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.

His fan club following enjoyed this certainly weekend trip.

By rail and coach from nearly every city in Britain
—including six coaches from
Scotland—they flocked to
London's Trocadero cinema

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



Pat Boone with his wife, Shirley.

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 Orches-

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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Liberace returns with a new look

T'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 laugh at his "maiden Aunt" fans, who were out in force proudly displaying their Liberace lockets.

But there's no change in his piano playing. It's still the mixture of pop classics, ragtime and boogie woogie. This time there's no Brother George or Mum with him—he only has his MD. Gordon Robinson and a Cuban bongo drummer, Darius.

Like or dislike him, he certainly gives his matronly admirers their money's worth—50 minutes to be exact—which is a good thing because the supporting bill is not up to the usual Palladium standard.—

B. H. TS a very sensitive Liberace who returned to Britain this

HILLTOPPERS **DIDN'T IMPRESS**

AT the opening night of their second British tour, at Newcastle on Easter Monday, 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 unin-spiring bill. Which was a great pity. They really tried hard to nlease.

spiring bill. 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 "H 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 Hill-toppers markedly poor presentation and lack of punch?—John Stuart.

Charlie's Pa didn't waste his time

HE'S back after seven months—still, per-haps, puzzling 50 per cent of his audiences at how he has got so far. In fact, in many ways Charite Gracie is just another pleasant, like-able, fairly tuneful young singer armed with young singer armed with

a guitar. But let's be fair. Though

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 fall.

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 surehits 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

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5 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.

The voice had my sympathy. The amplification system is a disgrace to London's num-ber one concert hall. The much - vaunted acoustics are on a par with the Little Noshing Church Hall moment anyone up to the mike.

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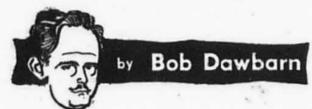
Foretaste

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. After the performance, ciation of her talent and was still calling for more the Heath boys.



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—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.

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."

do."
To return to Heath. To return to Heath. The band gave us 23 numbers ranging from its hit number "Swinging Shepherd" to Ronnie Roullier's "Ringside 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 fffff with all stops out. There may be a moral in the fact that it swing far more in the quieter passages. The band



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'I want to sing * what I feel'

says MARVIN RAINWATER

who is here for TV and Variety dates

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."

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

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.

folk type.

"Then Tennessee Ernie's

'16 Tons' helped to break
down the barrier, All of a
sudden, within a year, a

CLERKS SARKE

☆ ★ ☆ ★ ☆ ★ ☆ ★ ☆ ★ ☆ ★

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 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

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 Evis 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 hope I can always be myself on records whether I have a hit or even 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 *

Britain's TOP TWENTY

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Johnnie Ray

A DVANCE bookings for American Cry-Guy Johnnie Ray are "fabulous," according to Peterborough promoter Arthur Howes.

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 com-plete sell-out on all my dates," Howes told the MM on Mon-day. "It is a tremendous tribute to his consistent popu-larity."

Pirst-week box-office takings for his two performances at New-castle's 2,700-eater 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.



Johnnie hay

last week owing to a throat ailment, had recovered sufficiently by Tuesday to fly to Paris to carry out her prerecording commitment at the Olympia Theatre.

Travelling with her to Paris were her father, Lesile 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 ATV's "The Jack Nixon's "Saturday Magic" BBC-TV's word 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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2	(3)	Wally Stott (Phi) WHOLE LOTTA WOMAN Most 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	Ted Heath	Decca
	352	Johnny Pate (Par); Moe Koffman (L	on); Ken Mackintoeh (HMV)	RCA
6	(2)	DON'T/I BEG OF YOU	Elvis Presley	Decca
7	(6)	Colin Hicks (P-Nix); Billy and Lillie (Jackie Dennis	Decca
8	(7)	THE STORY OF MY LIFE Dave King (Dec); Alma Cogan (HMV)	Michael Holliday	Columbia P-N(x)
9	(13)	TEOUIL A	Champs	London
•	()	Eddie Platt (Col): Don Lang (HMV)	: Stan Kenton (Cap); Bill Shepherd	(P-Nix); Ted Heath
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 (Ph Cole (Cap); Teddy Wilson (HMV); Sid Gloria de Haven (MGM); Prencher 180 (HMV); Benny Carter (Par); Rosemar	Connie Francis B; Eric Rogers (Dec); Victor Silvest Phillips (HMV); George Lewis (Lon) lo (MGM); Joe Dayis (Par); Joe Loss (y Clooney with Doris Day and Johan	mgm er (Col); Nat "King" ; Andre Previn (Dec); HMV); Eddie Barclay de Ray (Phi)
15	(14)	MANDY Joe Henderson (P-Nix). As The Pans Marino Marini (Dur); Roberto Murolo	Eddie Calvert	Columbia
16	(15)	TO BE LOVED Jackie Wilson (V-Cor); Ronnie Carroll	Malcolm Vaughan	HMV
17	(12)	APRIL LOVE Ronnie Carroll (Phi)	Pat Boone	London
18	(16)	ALL THE WAY Five Dallas Boys (Col); Victor Silvest	Frank Sinatra	Capitol
19	(20)	THE BIG BEAT	Fats Domino	London
	,,	WILL DON'T THEY	Coores Hamilton IV	MMW

UNDERSTAND Glen Mason (Par); Victor Silvester (Col); John Fraser (P-Nix); Zodiscs (Ori); Malcolm Lockyer (Dec)

George Hamilton IV HMV

STORES SUPPLYING INFORMATION FOR RECORD CHART

LONDON—A. R. Tipple, S.E.15; Imhols, W.C.1; Rolo For Records, E.10; Popular Music Stores, E.6; Leading Lighting, N.1;

W. A. Clarke, S.W.6. MANCHESTER—Duwe Wholesale, Ltd., 1; H. J. Carroll, 18. WORTHINO—J. W. Mansfield, Ltd.

BOLITON—Engineering Service Co. BRIGHTON—Dobell's Record Shop: HULL—Sydney Searborough, Ltd. BLACKWOOD

—Glyn Lewis. CRAWLEY—S. C. Withers, SLOUGH—Hickies, BOURNEMOUTH—Beales, SOUTH SHIELDS—Saville

Brothsts, Ltd., EDINBURGH—Bandparts Music Stores, Ltd., 1, SOUTHAMPTON—The Record Shop. GLASGOW—

McCormack's, Ltd., C.2. MIDDLESBROUGH—Sykes Record Shop. PLYMOUTH—C. H. Yardley and Co. FORTSMOUTH—

Weston Hart, Ltd. NEWCASTLE—J. G. Windows, Ltd., 1, LEEDS—R. S. Kitchen, Ltd., 1, LIVERPOOL—Nems, Ltd., 1,

NEWS ABOUT THE STARS

RONNIE HILTON has been 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 Lyceum.

Capitol have just issued Lyceum.

—a 12-inch disc entitled land's Ronnie Hilton."

Land's Ronnie Hilton."

Jeremy makes his de BBC-TV's "Lubhock Special" on A Lubhock Other stars ing in the show include Hughes, Fredye Marshall

20

T

* 公

Capitol have just issued Ronnie's first LP in the States

A WY I DITTE COATS DISCS TOP

WHY DON'T THEY

As listed by "Variety"—issue dated April 9, 1958

1. (1) TEQUILA
Champs (Challenge)
2. (3) HE'S GOT THE WHOLE
WORLD IN HIS HANDS
Laurie London (Capitol)
3. (5) ARE YOU SINGERE?
Andy Williams (Cadence)
(2) LOLLIPOP
Charlettes (Cadence)

5. (8) GATCH A FALLING STAR
Perry Como (RCA Victor)
6. (16) TWILIGHT TIME
7. (9) A WONDERFUL TIME UP
THERE PAY 8

THERE PAR BOONE (Dot)
(7) WHO'S SORRY NOW?
Coanie Francis (MOM)
9. (14) BOOK OF LOVE

10. (17) MAYBE, BABY
Crickets 'Brunswick'
11. (11) DONT' YOU JUST KNOW
(20) BILLY

(20) BILLY

Kathy Linden | Felsted|

Kathy Linden | Felsted|

Chuck Berry (Chess, 14) IT'S TOO SOON TO KNOW

(-) SUGARTIME

MCCINIC | MC 16. (11) LAY MARY LOB Meet

(6) TWENTY-SIX MILES (13) OH, LONESOME ME 19. (-) LOLLIPOP (RCA Victor)

19. (-) LOLLIPOP
Ronald and Ruby
(RCA Victor)
20. (-) 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."

Jeremy makes his debut on BBC-TV's "Six-Five Lubbock Special" on April 26. Other stars appearing in the show include David Hughes, Fredye Marshall, Group One, the Mick Mulligan Band. Ronnie Aldrich and the Squadronaires and Don Lang.

Rosemary has started her own show on the Light Squires Programme on Fridays and stars in ABC-TV's "Before Midnight" on alternate Saturdays.

Benny 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 is considering a nine-week tour of South Africa in the autumn.

Alma will be the guest star on the final "Benny Cogan Hill Show" on April 28 on BBC television.

Tanner will sing at the Ideal Homes and Trades ExSisters hibition at the Music Hall. Aberdeen, for three weeks, starting on July 14. This engagement will be followed by weekly Variety dates at Dunoon (August 4) and Cleethorpes (11th).

Malcolm appears as a solo in ATV's "Jack Jackson Vaughan Show" tomorrow ioined by partner Kenneth Earle for a spot in AR-TV's "Palais Party" next Wednesday.

David and his Sidewinders

—Bradford Skiffle
Champions have
been offered a Parlophone recording test and are booked for BBC-TV's "Six-Pive Special" in June.

Russ may sign for an acting-singing role in a Hamilton film to be shot this summer. A Golden P—Others. Disc for a million copies sale of

America. "Rainbow" was the reverse side of his Noverse Award song. "We Will Make Love," which sold a million in Europe.

THIS copyright list of the 24 bestselling 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. (2) CATCH A FALLING STAR (A) (2-) Peldman 3. (3) SUGARTIME (A) (2-)

4. (4) THE STORY OF MY LIFE
(A) (2/-) Sterling
8. (5) APRIL LOYE (A) (2/-)
Robbins

WAY AGAIN (A) 12 6 Chappe

10. (6) LOVE ME FOREVER 11. (17) TO BE LOVED (A) 12. (14) FORGOTTEN DREAMS (A)

13. (11) RAUNCHY (A) (2/-)

14. (10) ALL THE WAY (A) (2)-1 Barton 15. (9) AT THE HOP (A) (2 -) Bren

18. (--) TEQUILA (A) (2/-)

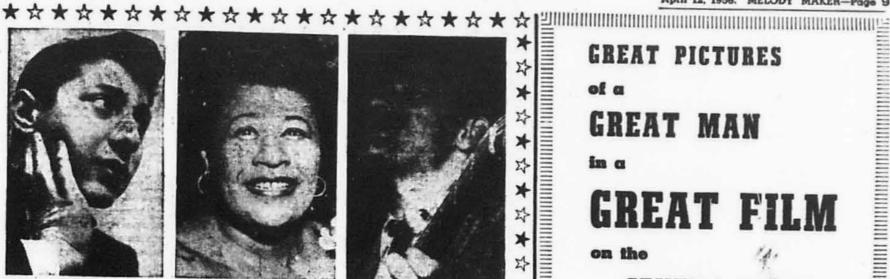
17. (20) W H Y DON'T THEY
UNDERSTAND (B) (2 -)
Henderson

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 LOYE AGAIN (A+ (2-) Serling Serling)

21. (--) WHOLE LOTTA WOMAN
(A) (2/-) Shelden
22. (24) DON'T (A) (2/-) Shelden

23. (22) BABY LOVER (A) (2 -1 Cromwell omwell

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Paul Anka



Ella Fitzgerald



Lonnie Donegan

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.

I fear, though, that DeVol. fails to match the high standards he has set on past accompaniments. This is doubly unfortunate, for Elia 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.

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 Blase"—
until recently a much
neglected song—and "Night
Wind," another number of
rare quality.

Fitzerard admirers will find

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

A 8 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 server are pleasent but

The songs are pleasant, but here is another instance of the accompaniments falling down by American standards.

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

Tomorrow's hits

"WHO'S SORRY NOW?"—certainly not singer Connie Francis, whose MGM recording of this oldle 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. position

Now watch out for these hit

"NOW AND FOR ALWAYS" by George Hamilton IV. (HMV POP474), A big-sounding ballad backed by "One Heart" re-leased on April 18.

"CASEY JONES" and "I
GOTTA ROBE" by Laurie
London. (Parlo, R4428.) Either
of these could click for the
diminutive London boy. First
side is an up-tempo trainrhythm number; second follows
the spiritual pattern of Laurie's
"He's Got The Whole World In
His Hands."

Release data: April 19

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 for release on April 25. Eit could bid for hit honours.

by Laurie Henshaw The authorite and the contraction of the contractio

Blanket Of Blue" and "You Do Something To Me."

Charlie Gracie

To tle in with Charlie Gracie's return trip to Britain, London have obligingly released "Dressin' Up" and "Crazy Girl" (HLU 8596).

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.

Paul Anka

PAUL ANKA offers Crazy
Love "-another of his own
compositions - on Col. 45DB411e. This tortured young
man really beats himself into a
lather here. Short of H-bomb
warfare, I see nothing to prevent this becoming a hit.
The Nearpolitan styled "Let

The Neapolitan-styled "Let The Bells Keep Ringing"— another Anka song—is brighter, but lacks the compelling appeal of the first side.

Crosby and Hope

CHADES 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

These may sound tame and somewhat corny to today's Presley - Anka - Gracle addicts. But they'll bring a grin to the withered lips of the greybeards.

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
—a 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

ONNIE DONEGAN is less strident than usual on "Nobody Loves Like An Irishman" and "The Grand Coolie Dam" (from the "6.5 Special" film). (Nixa N15129.)

Jimmy McCracklin

A MERICA'S Jimmy McCrack-lin is on a Fats Domino kick in "I'm To Blame," a slow rock number in the usual turgid style. (Lon. HLM8398) Backing is "The Walk."

▶ Charlie Kunz

THE stylised plano of the late Charile 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

can only be compared today with that of say Winifred Atwell.

Decca have now released Old-Time Muste Hall Medley No. Their names are Carol by Kunz (F11007). It is a fitting memento of his gentle, if Shan Palmer

☆★☆★☆★☆★☆★☆★☆★☆★☆★☆★

playing

▶ 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 1457).

musically uneventful. plano

"I Don't Hurt Anymore," a slow rock-styled ballad is also handled effectively.

Bonnie Guitar

BONNIE GUITAR sounds like a Stateside Nancy Whiskey in "Johnny Vanguard," a folky number with a catchy beat (Lon. HLD 8591). 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 RCA1657.

"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 Fi1004.

"Tulips From Amsterdam" is a quick waitz that could catch on with the holiday-camp element.

Readers' Queries

AM told that Irving Berlin Is this correct? -V. H., Chester.

He was born Israel Raline in Storia in 1888. His parents took him to America at the age of four.

WHAT HAT is Liberace's real name?—K. L., London. Władziu Valentino Liberace.

WHAT is Ken Mackintosh's signature tune? — E. L. Manchester. "The Very Thought You" (HMV BD 1334).

WHEN did Johnnie Ray first appear in Britain?—R. D.,

March 23, 11 don Palladium 1953, at the Lon-A RE Bing and Bob Crosby re-lated?—C. H., London.

They are brothers. DID Al Joison record "Beau-tiful Dreamer "?-T, J

本

Yes (Brunswick 04694)

GREAT PICTURES

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GREAT MAN

GREAT FILM

on the

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CHARING CROSS

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WHOLE WORLD ROCKS TO HIS BEAT



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on the beat Satchmo

WE are truly living in changing times. When Variety artists are told they must pay for pit arranger ments of the current plug.
When bands are paid not to play, so that dance halls can run record sessions instead
When, instead of

coples, artists are offered the sales copy instead-at a reduction. When many num-bers 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.

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.

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 out 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

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?

Odisc-jockey programmes.

Out

The publishers have made a strict ruling among themselves regarding orchestrations for bands and artists. Many wish they had, It would save the

THE teenage public is buying a "noise." The noise of the disc that has hit the top. And



the kids, so far from being in-terested 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.

am asked for the Ton 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 imadequate to say the least."

Full pressure

WITH the result that when we 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 dies lockey programmes.

of disc-jockey programmes.

Sorry, old boy. You'll have to go to a freelance arranger. We're not doing any pit parts for it."

Freelance arrangers have a lot of sound radio. Though never had it so good. This is they are using their own disnormally their slackest time of the year. But they're working at full pressure.

And what's the reason?

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 arrange-ments. 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?

Mhot 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



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 sight (Thursday) at London's Camee-Royal, Charing Cross Road, before a host of jazz stars and musical personalities. The picture starts its run at the cinema today.

great



Conductor Leonard Bernstein rehearses the Armstrong band and the New York Philharmonic Orchestra for their concert at the Lewisohn Stadium. Clarinettist Edmond Hall concentrates



Man, oh man, is that really me? " That's what Satchmo seems to be saying as he watches himself a preview of the film.





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!

Trumpets

HUMPHREY LYTTELTON

LES LAMBERT

Rudy Miick

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 plano. . . The undersea divers at the Navy Electronics Laboratory are using Elvis Pres-



Peggy Lee-new LP

ley'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 showgir! Pat Sheehan to tie the knot any day. Singer Keely Smith successfully underwent surgery for an undisclosed aliment at the Cedars of Lebanon Hospital... Jackie and Roy and Hed Norvo are at the Sands Hotel, Las Vegas ... Singer Julius La Rosa makes . Singer Julius La Rosa makes his motion picture début in "Let's Rock." . . . Bebby Troup did a TV pilot film about his famous "Route 66" song for a series.

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."... Debble 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, Prep Records, because of lack of hits. . . Singer Margaret Whiting is scheduled to marry Richard Moore, her third husband, in Los Angeles, on April 13. . . 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

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.

Bean 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,

A happy Satchmo does a tarewell 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 rase. We get confirmation

that the All-Stars give the

support that Louis needs-

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 foljowing a hassle with Mitch
Miller.

Frank Sinatra is through with

Frank Sinatra is through with regular TV activities and may now make a world vacation tour.

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 Louiz around, seeking to commit to film the essence of his personality and appeal—and for my money they succeeded hand-

On the personal level, we can see and hear the charmthe 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

Louis' trumpet is rarely out of his hands. Here, seen rehearsing with the value and may a world vacation tour.

—Howard Lucraft

Louis' trumpet is rarely out of his hands. Here, seen rehearsing with the pause or laughs.

Louis' trumpet is rarely out of his hands. Here, seen rehearsing with the music.

The Armstrong trumpet is a lance that pierces the phoney with every direct uncompromising phrase. We have plenty of it.

We get confirmation that the All-Stars give the support that Louis needs—and lacked for so long. Hear Barrett Deems confound his crities; note the fabric of sound that Trummy Young weaves; give an ear

ung weaves; give an ear the wide talent of Ed.

to the wide taken of the 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 Kunst-

Great man

Squatting on a descried bandstand, 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 just 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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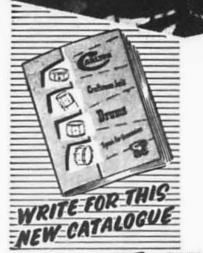
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Heath v Christy

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 Fes-tival Hall on Sunday. Miss Christy minus cold, and I was in the second row of the stalls. On the band num-bers June could hardly be heard—that mike yet again? Result: bitter disappoint-ment—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

HEARTILY endorse Dr. Soper's remarks concerning saxy songs (MM 29/3/58). They apply in particular to rock-'n'-

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
5/4/53) 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
Button, London, S.E.4. the reverse. - Ker Button, London, S.E.A.

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.

of teenagers.
Thanks to Editor Pat Brand and critic Steve Race for making the MM enjoyable reading material.—Cfn. Ron Pearce, REME, Germany.

AISGUIDED

THERE happens to be in a HAVE long been an avid reader of Steve Race's guided individuals who buy the column but I am beginning to

Edited by Bob Dawbarn

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.

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.

Fariel.

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 1 sincerely nope 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.

CORNY

AFTER listening to the first A 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 out-raged Barber fans.

APPRECIATION

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 very so 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.



Oscar deserves an Oscar!

EROM 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 con-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

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 names like "50 Hot Licks for record and again after it, but still the letters poured in (What do jazz-programme lismeaning in his case.

teners do during announce-ments, I wonder?) Never mind —the point was they liked it, and with good reason.

As an up-tempo planist, Oscar Peterson upsets a good many of my most cherished pre-judices about jazz.

Though wonderfully facile, he is not, for instance, particularly

BY STEVE RACE

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.

In what might be called "fast company," Peterson's playing is a 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

But for all the musical and planistic 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.

Just right

Clearly, everything at Strat-ford 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 cap-tured on wax it was on this

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 listeners cortain.

agree with me."

Well, one listener certainly does. This is a record which, over the past few weeks, I have worn 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

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 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.

formation—a make-up which has produced more hit songs

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 fornula. It is, of course. But here you have an "extravagant" metre, though not a difficult one. not a difficult one.

not a difficult one.

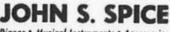
The melody runs smoothly and a vocalist has no trouble singing the words. Which brings me to a point so important to the amateur writer—the ability to make both words and music scan correctly. If you are using simple formations in the early days, then you will find it far easier to make your words and 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.

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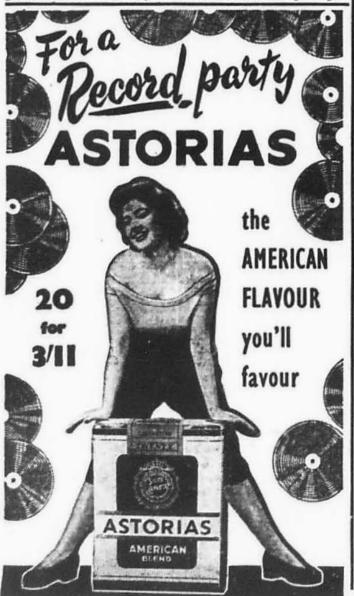
on simple formation and not try to copy some extravagant formula. The easiest way to learn this formation is to start off by writing a simple waltz song. These songs are usually based on a set formula. "Tammy," "Around The World" and "True Love" are good examples. Today's waltz songs are a far cry from the old type of corny waltz such as "Mistakes" and "Cruising Down The River." These days 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 Songwriters

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

MS must bear name and address of the sender, and must be accompanied by s.a.e. Post to Songwriters' Advice Bureau. Melody Maker," 189 High Holoorn, London, W.C.1.

The Editor can accept no liability for loss or damage of MSS submitted This coupon it valid until April 26, 1958, for readers in Britian; until May 26, 1958, for foreign and Colonial subscribers.





This world of jazz

planist Ronnell Bright and bassist Richard Davis (who recorded with Donald Shirley). Only Bright will work with Sarah in Britain.

Recent recordings — though the efforts on that programme, and a musically disastrous "6-5 Special" oarlier, it blew through the screen like a really fresh breeze.

On-stage, at the Festival Hall next day, Miss Christy looked even cooler

MFS. SMECK

FROM trombonist Dicky Wells in New York, I hear of the death of Mrs. Fletcher Henderson, not much known as a name in jazz, was playing "straight" trumpet on a Hudson River boat when she in her will she left some of her 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." 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 and was very well liked by and was very well liked by them.

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." The matter of the death of Mrs. Since to dark remains the province of the death of Mrs. Since to dark remains the province of the death of Mrs. Fletcher: "Encyclopedia of Jazz," Tatum, Flowell, Garner 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 mad Stan and Helen Dance tell me she was always and cooper said: "Carl Something and Peterson included among and peterson

of them by me—is still so puny that half of the vocal effects were lost to those in the stalls.

To complement the sing-ing, 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
Yaughan'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:

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." 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

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

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 consummate 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-

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.

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 jazzband 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.

Club in Buffaco, State.

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."

HEY, MAN! Don't miss out on your ticket - BOOK TODAY!

FLOATING FESTIVAL OF JAZZ

SUNDAY, 15th JUNE, 1958

London to Margate and back

following the fremendous 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

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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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The price of a ticket is £2, and you may pay this by instalments if you wish. After making a deposit of not less than 10/- a ticket, you can pay the balance as and when you like, provided we have all the money by 1st June. Immediately we receive your deposit we shall reserve your tickets, which we'll send you as soon as they are paid for. Please remember that under no circumstances can we refund

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(Times: GMT CET plus 1)

SATURDAY, APRIL 12: 11.30-12.0 A 1: Chu Berry, Hawk, Garner, Candido, Milt Jackson, 12.20-12.35 p.m. A 1 2: Golden Gate

7.0-9.0 p.m. T; (1)

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CADET

12.0-1.0 a.m. E-Q: Night And Morning. 1.5-2.0 H-Q: Hollywood-New York.

7.0-9.0 p.m. T; (1) Sarah V., J.D., James, Shearing. (2) JJJ-Jaspar, Nichols, Hamp, Barbara Carroll, Diz-Cetz, J.D., Hollywood Swing

Stars.
8.15 app.-8.45 R: Jazz Concert.
9.10-10-55 B: Jazz For Travellers (announcement break at app. 10.0).
10.0-10-55 P 1: Jazz Microgrooves.
10.30-11 0 W: Humphrey Lyttelton Show.

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: D-J Shows (nightly).

TUESDAY, APRIL 15:

11.33-11.48 a.m. C 2: Rita Reys Trio. A: 4.30-5.0 p.m.; C 2: Jazz Session. B: 7.0-9.0 T: (1) Basie-Williams, Barnet, Sherwood, Thornhill, T.D. C: (2) Louis - T - Freeman - Braff, D: Parker-Diz, Miles D-JJJ, Tatum, E: Dankworth.

Parker-Diz, Miles D-JJJ, Tatu Dankworth. 9.0-930 J: Modern Jazz 1958. 9.8-935 B-258m.; The Real Jazz. 9.10-10. S: For Jazz Fans. 9.30-10. N: Jazz Programme.

WEDNESDAY, APRIL 16:

YEDNESDAY, APRIL 16:
5.30-5.55 p.m. P 1: Modern Jazz L:
1958.
7.0-9.0 T: (1) Lunceford (30 mnts.), M:
Bechet, Heftli. (2) Wild Bill, Art N:
Hoddes, Joplin, The McPartlands, P:
Wilson, Gibbs, Herman.
8.30-8.0 P 3: Jazz For Everyone.
8.30-8.55 B: 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.
W:

THURSDAY, APRIL 17: 11.0-11.20 a.m. C 2: Celebrated Combos. 6.30-7.0 pm DE: Jazz Session.

7.0-9.0 T: (1) Pets Rugolo (25 mnts.), T.D., Joe Williams-Basic. (2) Mingus, Hodges-Terry, Smith-Getz, Albam, Al Belletto, Rachurn. 9.0-9.30 F 3: Dixie Stompers. 9.16-10.0 S: For Jazz Fans. 9.15-10.0 M: Mr. Jelly Roll, 9.30-10.0 P 4: Frank Wess. 10.0-11.0 P: Jazz Discs. 10.40-11.15 DL: Jazz Glub

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 Basic Concert in Europe (60 mnts.).
7.45-8.0 P 4: Neva Raphaello with
Dutch Swing College.
9.0-9.25 J: Stara of Jazz.

Dutch Swing Gollege.

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.

10.15-11.0 C 1: Jazz Programme.

Note: The VOA 7.0-9.0 transmission

repeated nightly between 10.0-12.0.

All programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES

RTF France I: 1-1829, 48.30, 2-193, RTF France 2: 280, 218, 318, 359, 379, 445, 498. Hilversum: 1-402, 2-298. BBC: E-464, L-1500, 247, NDR/WDR: 309, 180, 49.38. Belgian Radio: 1-484, 2-324, 3-267, 4-198.

E: NDR. WDR: 309, 189, 49.38
F: Belgian Radio: 1-484, 2-324, 3-267, 4-198.
M: RIAS Berlin: 303, 1: SWP B-Baden: 295, 363, 195, 41.29.
J: AFN: 344, 271, 347, 54.84.
K: SBC Stockholm: 1571, 255, 245, 306, 506, 49 bands.
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, 0: HR Frankfurt: 506.
R: RAI Rome: 225, 334, 49.50, 31.53.
S: Europe I: 1622.
T: VOA: 7.0 p.m.—13, 16, 19, 31, 41 bands, 16.0 p.m.—19, 25, 31 bands, plus 1734 from 11.0 p.m.
W: Luxembourg: 208.
V: SBC Lugano: 568.6.
Z: SBC Geneva/Lausanne: 393, 31 band.

"JAZZ PIANISTS GALORE" (LP) (bass); Peter Littman (drs.), 25/10/56.
Carl Perkins: Teo Close For Comfort, (h). Rowles (pna.); Ben Tucker (h). Rowles: We'll Be Together (bass); Mel Lewis (drs.), 11/12/56 "JAZZ PIANISTS GALORE" (LP)

dimmy Bowies: We'll Be Together Again (f); Sonny Speaks (h).
Russ Freeman: Laugh, Cry (a).
Richard Twardzik: Bess, 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 Spring-time (c).

Al Haig: Taking A Chance On Love

(a)—Freeman (pno.); Joe Mondragon (bass); Shelly Manne (drs.), October 1953. USA. (Am. Pacific Jazz.)
(b)—Twardzik (pno.); Carson Smith (Vogue 12 in. LAE12007-38s, 3d.)

Jazz.)
(b)—Twardzik (pno.); Carson Smith
(bass); Peter Littman (drs.). 27/10/54.
Do. (Do.)
(c)—Hawes (pno.); Rad 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.); Lercy Vinnegar
(bass); Stan Levey (drs.), July 1956.

(base; Stan Levey (drs.), July 1956.
Do. (Do.)
(f)—Rowles (pno.); Al Hendrickson (gtr.); Joe Mondragon (base); Nick Fatool (drs.). September 1956. Do. (Do.)
(g)—Timmons (pno.); James Bond

Lennie Bush

Brand spanking ne-Items — just off th

Roll numbers such as 'Easy Riders,' 'Man Taking Hames,' 'Ain't

Old Smoke /." atc.

1958 Rec

. . Britain's finest bass."



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."

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 plano.

(bass); Mel Lewis (drs.). 11/12/56 Da. (Do.) (i)—Perkins (pno.); Jim Hall (gtr.1; Red Mitchell (bass). January 1957 Do. (Do.) (j)—Halg (pno.); Harry Bahasin (bass); Larry Bunker (drs.), Un-traced. Do. (Do.) Previous releases: (c) LAE12061; (d) LAE12065.

NINE of the most accomplished

modern-style jazz pianista are presented here in recordings they made between 1953 and

book. It is an entertainment for all who are at all partial to the plano.

For it overcomes the disadvantage of so many plano 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 planoforte recital as anyone could wish.

If I had to pick out the best tracks, I think I should vote for Carl Perkins's uncompromisingly laze 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

JIMMY DEUCHAR, ETC.

"Speak Low "
Speak Low (a); How Long Has This
Been Going On? (c); Duffic Coat
(d); Bass House (f); Easy To
Love (d); I'll Take Romance (b);
On A Misty Night (g); When?
(h); New Orleans (i); Time Will
Tell (e); Treble Gold (f).

(Tempo 12 in. TAP 17-37s. 6jd.) (a)—Ronnie Scott (tnr.); Jimmy Deuchar (tpt.); Terry Shannon (pno.); Lennie Bush (bass); Allan Ganley (drs.). 29 10/56. London. (b)—Do. 20/10/56. (c)—Deuchar (tpt.); Eddle Harvey (pno.); Kenny Napper (bass); Phil Seamen (drs.). 29/3.57. (d)—Victor Feldman (vibes); Nor-

14

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TOPIC

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Peggy Seeger on

man Steefalt (mo.): Bush (bess);
Seamen (drs.). 21/8/55.

(a)—Faidman (vibes); Tommy Pollard (pno.); Eris Peter (bass); Tony
Grombie (drs.). 124/35.

(f)—Osuchar (tpt.); Derek Humble
(alto. bart.); Tushy Mayes (tnr.);
Ken Wray (tmb.); Feldman (pno.);
Bush (bass); Seamen (drs.). 26/4/35.

(g)—Tathy Hayes (vibes); Secti
(tnr.); Shamman (pno.); Phil Sates
(bass); Shamman (pno.); Phil Sates
(bass); Shamman (pno.); Phil Sates
(bass); Shamman (pno.); Capanian
(vibes), Pellard (pno.); Bush (bass);
Grossbie (drs.), 19/8/35.

(D—Dom Rendell (tnr.); Damian
Robinson (pno.); Sammy Stokes
(bass); Benny Goodman (drs.).
2-5/56.

JIMMY DEUCHAR'S "How Long Has This Been Going On?" is the only previously unsue 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 what a good allround 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"

Bobe (a); When You Love Someone (a); Influtration (a); I'll Remember April (a); I Married An Angel (b); Yardbird Sulte (b); R. M. Facter (b); Easy Plekin's (b); Rap-Scallion (b); Don't Werry 'Bout Mg (c); Monti-Calli (c); Clap Hande, Hore Comes Charlig (c).

EmArcy 12 in. Edit 1235—35s. 10d.)

Comes Charlig (c).

(EmArey 12 in. EJL.1295—35s. 10d.)

(a)—Harry Bahzain (leader, 'cello);

Buddy Colletts (flute); Don Overberg

(gtr.); Don Payne (bass); Bob

Harrington (drs.), Probably 1057.

USA. (Am. Bmhrcy.)

(b)—Bahsasis (leader, 'cello); Harrington (vib.); Overberg (gtr.); Payne

(bass); Bill Bouglass (drs.), Do. Do.

(Do.)—Personnel as for (a), minus

Collette. Do. Do. (Do.)

Note.—These personnel differ from

those listed on the sleeve but are

believed to be correct.

IF anything is more unfortun-

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 student 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 fall 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 Ty dates.

He was interesting himself in the 'cello way back in 1947, when

dates.

He was interesting himself in the cello way back in 1947, when he distinguished himself by being



the first to play pizzicato jazz 'cello on a record—one of Dodo Marmarosa's for American Dial.

Today he mixes arco with pizzicato—the latter for solos, the former mainly for spicing backgrounds and the ensembles—and both with a subtle imagination and skill that could make the 'cello a new craze in jazz.

But perhaps it's 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, they fit so beautifully the whole mood of this soft-speaking, tasteful and intriguing LP.

Purely as jazz it is not the most exciting or, solowise, brilliant album ever. But as something to sit back and be tickled by when you want to relax it could hardly be bettered.—Edgar Jackson.

Jam session

MAYNARD FERGUSON (LP)

"Jam Session" Air Conditioned; Love Is Here To Arcy 12 in. EJL1270-351.

Ferguson (tpt.); Herb Geller (a.to); Bob Coeper (tnr.); Bob Gordon (bar.); Milt Berwhart (tmb.); Claude Williamson (pno.); John Simmons (bass.); Max Rozeh (drs.), Probably Spring, 1985, USA. (Am. EmArcy.)

Spring. 1255. USA. (Am. Emarcy.)

With just one tune per 12 in.

Waith 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 Diamend Rag (b); Mood Indigo (b); My Blue Heaven (b); Blank And Blue (c). (Columbia 335X1073-27s. 10d.)

Lightfoot (cit.); Colin Smith (tpt.); Johnny Bennett (tmb.); Wayne Chandler (bjo.); Bill Reid (bassi; Ginger Baker (drs.). (a) 4/12/57,

(b) 10/12/57, (c) 11/12/57. London (Parlophone).

IGHTPOOTS JAZZMEN, in contrast to the Fairweather group (reviewed last week) continue in the New Orleans idiomplaying suitable pops, a few originals, and the traditional repertoire with a classic seven-piece, plano-less instrumentation. In style and policy they follow the example of Chris Barber's band, though on the evidence of

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Terry keeps to British tradition

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 "Yellew Deg Blues" for marked resemblance), and his "Green For Danger" composition 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 allumnations.

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 Dlamond 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 Groeve; Ritual; Touche;
Wake Up.

(Vogue 12 in. LAE12096-38s. 3d.) Art Blakey (leader, drs.); Jackie McLean (alto, cow bells); Bill Hardiman (tpt., claves); Sam Dockery (pno., maraccas); Spanky De Brest (base, cow bells). January and Pebruary 1957. USA. (Am. Pacific Jazz.)

JUST as "The Drum Suite" side was the pièce de résistance of Art Blakey's Philips LP BBL/196 (reviewed 1/2/58), so may "Ritual" well prove to be the main attraction on this Voque LP.

That's because, apart from a few opening and the state of the state

That's because, apart from a few opening and closing chords.

TOP JAZZ

EPs, LPs

1. (3) SUCH SWEET THUN-DER (LP) Duke Ellington (Philips)

(7) DJANGO (LP) Django Reinhardt

(9) BASIE

Dave Brubeck (Vogue)

WAS

(EP)
Count Pasie
(Columbia-Clef)

VAL (LP) Count Basis (Columbia-Clef)

(Pontana)

(Vogue)

(8) AT THE STRATFORD SHAKESPEARE MEM-ORIAL (LP) Oscar Peterson (Columbia-Clef)

8. (5) JAZZ QOES TO JUNIOR COLLEGE (LP) Dave Brubeck

0. (10) ELLA SINGS "PAL JOEY" (EP) Ella Fitzgerald (HMV-Verve)

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(6) THE LEGENDARY KID Kid Ory

HERE

"Session With Bayage" Midnight Sun; All The Things You Are; There'll Never Be Another You; First Edition.

(Nixa Jazz Today NJE1048-12s. 10jd.)

Savaga (alto); Art Ellefson (tnr.); Bernia George (bar.); Bert Courties (tpt.); Bobby Heath (pnc.); Bill Stark (bass); Art Morgan (drs.). 3/9/57. London. (Nixa.)

Lest the name of Don Savage

I est the name of Don Savage
it did to me, I had better explain
that he has been hidden away
in the Teddy Poster, Tito Burns,
Ambrose and, more recently.
Frank Weir sax teams,
It is a pity, because this EP,
on which Don makes his bandleading debut, shows him as a
promising jazz soloist and a
capable arranger. His own
"Pirst Edition" discloses that he
can also write a pleasant, bouncy
tune.

can also write a present 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.

this LP their ensemble work is looser and less precise than percussion.

Barber's, and their soloing a little more forceful. The "pling-poling" sound of the rhythm is similar.

Lightfoot's clarinet, despite devices and sandy Brown and is distinctly British Traditional.

Indeed, a vague Sandy Brown atmosphere hovers over several minutes.

thusiasm, 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 lazz. But while these tracks may be that, at any rate superficielly, 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.

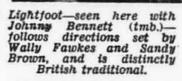
Jackle McLean can play effective alto. But on this record his work is fierce-toned, hysterical and lacking in both symmetry and sympathy. Bill Hardiman seldom produces anything better than chiches.

Indeed, were it not for Sam Dockery's unassuming but swinging piano. De Breet's capable and steady bass, and Blakey's sometimes rather spikey but nevertheless lively and impelling drumming, I hesitate to think how unenticing 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 atto

DON SAVAGE SEVEN (EP)



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."

Capsule Reviews

Jimmy McPartland's Dixieland Blues My Naughty Sweetle Gives To Me (a); There'll Be Some Changes Made (b); Sugar Foot Strut (b); Shim-Me-Sha-Wabble (b).

Shim-Me-Sha-Wabble (b).

(Fontana TFE17007—12s. 10[d.)

FOUR Jazz favourites get
invigorative treatment by
McPartiand's seven-piece. The
trumpet, hardly touched by contemporary influences, is eloquent
in the Belderbecke tradition to
which Jimmy adheres.

Three of these are briskly
played throughout, with an infectious bounce, clean solos and
nicely constructed ensembles.

Tyree Gienn does a workman-

Tyree Glenn does a workman-like tailgate job while Jimmy McPartland supplies a crisp muted lead to "Shim-Me" and solos well on "Blues" and "Changes." Good professional Dixieland.

HERB GELLER (LP)

MERS GELLER (LP)

Love Is Like A Turtle; Sweet
Vinegar; Sleigh Ride; Silver Rain;
Alone Together; Happy Go Lucky;
Bays I Never Knew; Domestic
Harmony; Breaking Through The
Sound Barrier; Kahagon; You
Stepped Out Of A Dream; A Room
With A View,
(EmArcy 12 in. EJL1258—35s. 10d.)

HERB GELLER made these FERB GELLER made these records during the summera 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.

Planist 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.

Keissues

KENNY BAKER QUARTET—Hayfoot, Strawfoot; The Continental, (Prev. Parlophone R3786; MSP6057; revd. 12/12/53.) Stompin' At The Savy; That's My Desire. (Prev. R3834; revd. 6/3/54.) All now EP GEP8608.

revd. 6/3/54.) All now EP GEP8658.

CURTIS COUNCE GROUP — Senor;

Time After Time. (Prev. inc. in

Contemporary LP LAC12073; revd.

22/3/56.) Now also EP EPC1242.

BENNY GOODMAN—Shelk Of Araby;

Time On My Hands. (Prev. inc. in

Philips LP BBL7009, revd. 21/5 56.)

1'll Never Be The Same. (Prev. inc. in LP BBL7021.) Grazy

Rhythm. (Prev. Columbia DB24634

and inc. in Philips LP BBR8971.)

All now also Philips EP BBE8301.)



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Planist Ian Fraser leaves Alan Kane's Quartet at the Gargoyie Club this week to join Woolf Phillips at the Pipalle Restaurant, Piccastilly, Harry Ballen, whom Ian replaced at the Gargoyle three months ago, returns to the club on Monday, after three month with

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Composer dies

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BAND OF THE QUEEN'S BAYS (2nd Dragoon Guards).—Vacancies for Flute, Obse, Solo Cornet, Horn. National Servicemen welome if capable players. Good pay and prospects, Home station. Also a few vacancies for boys 15-17.—Apply to Bandmaster, The Queen's Bays (2nd Dragoon Guards), Ferham Down, Hants.

BAND OF THE 6th QUEEN'S ROYAL LANCERS now completing recruitment for 1959 Bands to commence ensemble training September, 1958. The Band's activities include orchestral and big dance band work, small combinations (straight and dance), vocal groups, U.K. and Continental engagements, broadcasting, and sound and well-organised train-

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BAND 2nd Bn. PARACHUTE REGIMENT.—Vacancies all instruments especially Dance Planist, Dance Trumpet, Cornet, Clarinet, Tenor, Trombone. Men, 18-35, must have experience; also Boys, 15-17], experience unessential, Interviews arranged; travel expenses paid, Re-enlistments and transfers considered, Good training available, including 12 months Kneller Hall.—Apply, Bandmaster, Talavera Barracks, Aldershot.

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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 Ren Mackintosh Band Show: The show's two stars are pictured backstage at the said of the second house.

(See review on page 6.)

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 Sextet—Don (tnr.), Ronnie Ross (alto, barl.), Bert Courtley (tpt.) and Eddie Harvey (tmb.).

Humph (tpt.) usually leads Tony Coe (alto, clt.), Jimmy Skidmore (tnr.), Joe Temperley (barl.), John Pickard (tmb.), Isn Armitt (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 12th 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.

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TONY CROMBIE IN 5 WALK-OUT

DRUMMER-leader DRUMMER-leader Tony
Grombie walked out of
the touring stage show
"Stars Of Six-Five Special
At Tine 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"."

week."

Manchester Impresario Arthur
Fox, whe 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 after-

noon.
"He has since contacted me from London and, so far as I

Another jazz club for the Moderns

Another new London modern jazz club opens tomorrow (Saturday)—the Capitol at Fullers' Restaurent, Regent Street, W.
Billed for the opening session are the Alian Canley Quartet, the Alan Clare Trio and guest star trumpeter Ray Premru.

More Variety for Starvin' Marvin

The film, which starts its run at the cinema today (Friday), was introduced from the stage by trumpeters Humphrey Lytteiton and Nat Goneila, backed by the Lytelton 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 Defiodil and Royal Sovereign—will make the 12-hour trip from Loudon's Tower Pier to Margate. On board will be the bands of Chris Barber. Ken Colyer, Mick Mulligan, Cy Laurle, 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 Sohr Skiffle Group, Les Hobeaux and

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TRUMPET MUSIC

urg Joys, etc.)

AN additional week of Variety has been set for Country and Western star Marvin Rainwater's first British tour.

His week at Newcastle Emplre 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 will be featured during the rest of the tour, will not be on the commitments.

In place of the original New-SOME 450 musicians and jazz personalities were due at London's Cameo-Royal cinema last night (Thursday) for the Midnight Première of the Louis Armstrong film, "Satchmo The Great."

In place of the original New-castle 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 Glas-gow (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.

out of show on During Tony's absence, the Crombie Rockets carried on with Red Reece—from Les Hobeaux group—playing drums.

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.

WELCOME TO BRITAIN

SARAH VAUGHAN MARVIN RAINWATER

JOHNNIE RAY

They arrive in Britain this week-end. Read all about them in the "Melody Maker"

NEXT WEEK

ERRY DENE TOLD:

GENT Hymie Zahl has big plans for zip singer Terry Dene"I can't stand any more nonsense," Hymie told the MM at
Brighton on Saturday. "But I think he has straightened himpene starts a 10 week town of

self 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 Pance 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 Lytteiton planist 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 Lytteiton Club as soloist.

The Parker Band is also resident at the weekly Saturday all-might sessions at the Skille Cellar.

JATP TOUR

From Page 1

two additional London concerts at the Kliburn State—JATP's farewell shows—on Sunday, May 18.

"Even if there is a bus strike on then Kliburn is well served with tube and train services, so there should not be any problem.

"Furthermore, its being a 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

Nine London shows

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 Browa, Herb Ellis, Lou Levy, Gus Jehnson and Max Bennett.

June Christy may return next year

Following June Christy's sel-out concert at the Royal Festiva 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 saxist-husband Bolt 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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