

OVER 100 POP & JAZZ DISCS reviewed INSIDE

Melody Maker

April 9, 1960

FIRST AND FOREMOST

Every Friday 6d.

Sister Rosetta

See Page 5

JACK GOOD BACK WITH A-WHAM!

"WHAM!!" That's the name of the new Jack Good big-beat series that ABC-TV are screening in direct competition with the BBC's "Juke Box Jury" from Saturday, April 23.

Like "Juke Box Jury," "Wham!!" will be transmitted from 6 to 6.30 p.m.—thus sparking off a fresh "war" between the rival TV networks for an estimated 10,000,000 viewers.

"Wham!!" is the latest brain child of Jack Good, who produced the "Oh Boy!" and "Boy Meets Girls" series.

Good told the MELODY MAKER on Wednesday: "We have big hopes for this new programme.

"Juke Box Jury"? I'm not worried about the competition. I think we shall get the audience."

Apart from a star line-up of solo singers—including resident attractions Billy Fury and Joe Brown—Jack

MAKE MINE COUNTRY STYLE



America's top Country and Western duo, the Everly Brothers, seen in action at their first British concert at London's New Victoria Cinema on Sunday. (See review on page 9.)

GREATEST SHOW ON EARTH!

207 Singers
222 Musicians
126 Bandleaders

... are mentioned in this week's MELODY MAKER.

This week and every week, the MM presents the greatest show of names in Show Business.

It's the paper the Stars read to learn about the Stars.

Topping the Bill this week are:

- PERRY COMO (P. 3)
- SISTER ROSETTA THARPE (P. 5)
- JOHNNY PRESTON (P. 17)
- BILLY FURY (P. 6)
- COUNT BASIE (P. 8)
- ELVIS PRESLEY (P. 10)

SPLISH SPLASH



Far from the uncertain British Spring weather, Marty and Joyce Wilde are pictured relaxing in a Hollywood swimming pool during their American honeymoon. So far, they have taken in New York and Las Vegas as well as the film capital. The couple have not yet fixed the date for their return home.

JAZZ TO HAVE OWN COLLEGE

RONNIE SCOTT is to open a Modern Jazz College, using teaching methods which are entirely new to Britain.

He told the MM this week: "Instead of just a weekly lesson on his instrument, a pupil will be able to play in sections using good arrangements, and gain experience playing with professional groups during week-night sessions at my club."

"In addition to the normal lessons, there will be lectures from Benny Green on jazz history and appreciation."

"We also aim to help existing groups which feel they could use coaching."

Star teachers

The College will open in about a month, using the Ronnie Scott Club as premises.

Set for the all-star teaching staff are Scott, Vic Ash, Bobby Wellins, Peter King, Ronnie Ross and Harry Klein (reeds), Bert Courtley and Jimmy Deuchar (tpts.), Keith Christie and Ken Wray (tmb.), Jeff Clyne and Pete Blannin (bass), Allan Ganley (drs.) and Stan Tracy (pno. and harmony).

SUMMER 'ON ICE' FOR 'MR. HIGH'

BRYAN JOHNSON, Britain's "Looking High, High, High" star in the Eurovision Song Contest, this week signed a £400-a-week contract for a big summer-season ice show at Brighton's Palladium.

He has been booked to star in "Hot Ice," which will run at the Palladium from July 9 to September 17.

This contract, plus TV, cabaret, recording and concert work, brings Bryan into the £600 a week class.

DON'T FORGET

OWING to the Easter holidays, the issue of the "Melody Maker" dated April 16 will be on sale one day earlier than usual. Place a regular order with your newsagent NOW.

Good has a big gun to aim at televiewers and the rival "Jury" show.

It is an 18-piece, hand-picked band led by Syd Dale, former pianist and arranger with Ronnie Aldrich and the Squadronaires.

Entitled Jack Good's Fat Noise, the band features the unusual line-up of four trumpets, two trombones, two tenors, bass and baritone, three guitars, two

Back Page, Col. 2

VIC LEWIS BAND ALL SET FOR THE STATES



The 14 members of the all-star Vic Lewis Orchestra left London on Friday for a tour of the States. Pictured rehearsing the previous day at Jazzshows Jazz Club are Arthur Watts (bass), Allan Ganley (drs.), singer

Shelly Moore, Ray Dempsey (gtr.) and (l-r) Jimmy Deuchar, Dickie McPherson, Leon Calvert, Gordon Turnbull and Keith Christie. Vic, who has been holidaying in the West Indies, met the band in New York.

It's the voice of Joan Small

Singer Joan Small has completed her dubbing rôle for Jayne Mansfield in the film "The Challenge," the music of which was composed and orchestrated by Bill McGuffie.

Next week, Joan does three lunchtime "One O'Clock" shows for Tyne-Tees TV, and appears in three programmes for TWW during the week of April 18.

On Easter Sunday, she is in the Hughie Green Show at Scarborough, and on April 25 starts a tour of the Granada circuit with Lonnie Donegan.

VIP switch

Jack Hylton was unable to attend the Music Publishers' Association luncheon at the Horse Shoe Hotel, W., on Wednesday, because of business commitments. His place as guest of honour, was taken by D. Morris Levy, chairman and managing director of Oriole Records.

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Mi Amore	4/-	Poor Me	4/-	Turning The Page	4/6
Fings Ain't What They Used	4/-	Silver Threads Among Gold	4/6	Mah Jong	4/6
I Can't Say Goodbye	4/-	Formula For Love	4/6	Night Train	4/6
Big Time	4/-	On The Beach	4/-	Tuxedo Junction	4/-
Big Beat Boogie	4/-	There Is Still Time (QS)	5/-	Song Of India (Owen)	4/6
Looking High High (QS)	4/-	Oh So Wonderful	4/-		
Each Tomorrow (Wz)	4/-	Reveille Rock	4/-		
When The Thrill Has Gone	4/-	Some Kinds Earthquake	4/-		
Pickin' Peas (QS)	4/6	Wazy	4/-		
Love Me A Little	4/6	Way Down Yonder New Orleans	4/-		
Bonnie Come Back (QS)	4/6	Happy Anniversary	4/-		
Battle Hymn Of Republic	4/6	Among My Souvenirs	4/-		
Silver Shoes	4/-				

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LONDON—The Music Hall, S.W.19; Popular Music Stores, E.6; A. R. Tuppel, S.E.15; W. A. Clarke, S.W.6; Reed Music Centre, S.E.15; Imhof's, W.C.1; Leading Lighting, N.1; Dobell's Jazz Record Shop, W.C.2; Rolo For Records, E.10. MANCHESTER—Selecta (Manchester), Ltd., 1; Hime and Addison, Ltd., and Record Rendezvous; H. J. Carroll, 18. LIVERPOOL—Nems, Ltd., 1; Beaver Radio, Ltd., 1. PORTSMOUTH—Weston Hart, Ltd. BRADFORD—Shuttleworth's, Ltd., 1. CRAWLEY—Queensway Store, Ltd. PLYMOUTH—C. H. Yardley and Co. FOLKESTONE—The Folkestone Gramophone Co. GLASGOW—Phillip Woolfson, Ltd., C.2. BLACKWOOD—Glyn Lewis. WYEMOUTH—Sonic Studios, Ltd. EDINBURGH—Bandparts Music Stores, Ltd., 1. LEEDS—R. S. Kitchen, Ltd., 1. HULL—Sydney Scarborough, Ltd. SOUTH SHIELDS—Saville Bros., Ltd. SOUTHAMPTON—Henry's Record Shop. MIDDLESBROUGH—Sykes Record Shop. BOLTON—Telehire, Ltd. BATM—Green and Marsh, Ltd. COVENTRY—J. Fennell (Coventry), Ltd. HOVE—Wickham, Kimberley and Oakley, 3. DUNDEE—Larg and Sons (Dundee), Ltd. CAMBRIDGE—Miller and Sons, Ltd. WORTHING—The Record Centre, Ltd. BELFAST—Atlantic Records, NOTTINGHAM—A. Hindley, BIRMINGHAM—Co-operative Society, Ltd., 4. BEDFORD—Weatherheads, CARDIFF—City Radio (Cardiff), Ltd. NEWCASTLE—J. G. Windows, Ltd., 1. TORQUAY—Palsh and Co., Ltd.

Melody Maker charts service

TOP TWENTY

- Week ended April 2, 1960.
- (1) MY OLD MAN'S A DUSTMAN .. Lonnie Donegan. Pye
 - (3) FALL IN LOVE WITH YOU/WILLIE AND THE HAND JIVE .. Cliff Richard. Columbia
 - (2) RUNNING BEAR .. Johnny Preston. Mercury
 - (-) STUCK ON YOU/FAME AND FORTUNE .. Elvis Presley. RCA
 - (7) HANDY MAN .. Jimmy Jones. MGM
 - (5) THEME FROM "A SUMMER PLACE" .. Percy Faith. Philips
 - (4) DELAWARE .. Perry Como. RCA
 - (12) BEATNIK FLY .. Johnny and the Hurricanes. London
 - (8) FINGS AIN'T WOT THEY USED T'BE .. Max Bygraves. Decca
 - (11) DO YOU MIND? .. Anthony Newley. Decca
 - (6) WHAT IN THE WORLD'S COME OVER YOU? .. Jack Scott. Top Rank
 - (10) YOU GOT WHAT IT TAKES .. Marv Johnson. London
 - (15) WILD ONE .. Bobby Rydell. Columbia
 - (9) POOR ME .. Adam Faith. Parlophone
 - (19) CLEMENTINE .. Bobby Darin. London
 - (-) LOOKING HIGH, HIGH, HIGH .. Bryan Johnson. Decca
 - (20) HIT AND MISS .. John Barry. Columbia
 - (13) WHY? .. Anthony Newley. Decca
 - (14) ON A SLOW BOAT TO CHINA .. Emile Ford. Pye
 - (-) COUNTRY BOY .. Fats Domino. London

JAZZ PARADE

- (1) SEVEN AGES OF ACKER (LP) .. Acker Bilk. Columbia
- (2) KIND OF BLUE (LP) .. Miles Davis. Fontana
- (5) CHRIS BARBER IN BERLIN (LP) .. Columbia
- (4) HAVE TRUMPET—WILL EXCITE (LP) .. Dizzy Gillespie. HMV
- (3) GONE WITH THE WIND (LP) .. Dave Brubeck. Fontana
- (8) BREAKFAST DANCE AND BARBECUE (LP) .. Count Basie. Columbia
- (9) BACK TO BACK (LP) .. Johnny Hodges and Duke Ellington. HMV
- (6) THIS IS JAZZ (LP) .. Ken Colyer. Columbia
- (7) LIFT TO THE SCAFFOLD (LP) .. Miles Davis. Fontana
- (-) BEAUTY AND THE BEAT (LP) .. George Shearing and Peggy Lee. Capitol

TOP TEN LPs

- (1) SOUTH PACIFIC .. Soundtrack. RCA
- (2) SONGS FOR SWINGIN' SELLERS .. Peter Sellers. Parlophone
- (3) CLIFF SINGS .. Cliff Richard. Columbia
- (4) THE TWANG'S THE THANG .. Duane Eddy. Columbia
- (5) MY CONCERTO FOR YOU .. Russ Conway. Columbia
- (3) THE EXPLOSIVE FREDDY CANNON .. Top Rank
- (5) THE FIVE PENNIES .. Soundtrack. London
- (7) FLOWER DRUM SONG .. Original Cast. Philips
- (9) GIGI .. Soundtrack. MGM
- (-) OKLAHOMA .. Soundtrack. Capitol

TOP TEN EPs

- (1) STRICTLY ELVIS .. RCA
- (2) EXPRESSO BONGO .. Cliff Richard. Columbia
- (3) STRICTLY FOR GROWN-UPS .. Fady Roberts. Decca
- (5) CLIFF SINGS, NO. 2 .. Cliff Richard. Columbia
- (7) A TOUCH OF GOLD, NO. 1 .. Elvis Presley. RCA
- (4) NINA AND FREDERIK .. Columbia
- (9) CLIFF SINGS, NO. 1 .. Cliff Richard. Columbia
- (6) THE LATE, GREAT BUDDY HOLLY .. Vogue-Coral
- (-) EMILE .. Emile Ford. Pye
- (20) THAT'S ALL .. Bobby Darin. London

JUKE BOX TOP 20

- (2) RUNNING BEAR .. Johnny Preston. Mercury
 - (4) POOR ME .. Adam Faith. Parlophone
 - (3) ON A SLOW BOAT TO CHINA .. Emile Ford. Pye
 - (1) WHY? .. Anthony Newley. Decca
 - (5) A VOICE IN THE WILDERNESS .. Cliff Richard. Columbia
 - (9) PRETTY BLUE EYES .. Craig Douglas. Top Rank
 - (6) WAY DOWN YONDER IN NEW ORLEANS .. Freddy Cannon. Top Rank
 - (12) YOU GOT WHAT IT TAKES .. Janet Richmond. Top Rank
 - (10) BEYOND THE SEA .. Bobby Darin. London
 - (-) MY OLD MAN'S A DUSTMAN .. Lonnie Donegan. Pye
 - (8) SUMMER SET .. Acker Bilk. Columbia
 - (11) HARBOUR LIGHTS .. Platters. Mercury
 - (15) WHO COULD BE BLUER? .. Jerry Jordan. Parlophone
 - (18) BE MINE .. Lance Fortune. Pye
 - (7) DELAWARE .. Perry Como. RCA
 - (14) EL PASO .. Marty Robbins. Fontana
 - (13) STARRY-EYED .. Michael Holliday. Columbia
 - (17) BONNIE CAME BACK .. Duane Eddy. London
 - (-) FINGS AIN'T WOT THEY USED T'BE .. Max Bygraves. Decca
 - (6) HELL HAVE TO GO .. Jim Reeves. RCA
- Returns from 2,000 MUSIC MAKER juke boxes throughout Britain.

TWENTY TOP TUNES

THIS copyright list of the 20 best-selling songs for the week ended April 2, 1960, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

- (2) LOOKING HIGH, HIGH, HIGH (B) (2/-) .. Robbins
- (1) DELAWARE (A) (2/-) .. Leeds
- (7) MY OLD MAN'S A DUSTMAN (B) (2/-) .. Cromwell
- (5) FINGS AIN'T WOT THEY USED T'BE (B) (2/6) .. World Wide
- (9) A SUMMER PLACE (A) (2/-) .. Blossom
- (3) WHY? (A) (2/-) .. Debmarr
- (4) RUNNING BEAR (A) (2/-) .. Southern
- (8) ROYAL EVENT (B) (2/-) .. Noel Gay
- (6) SLOW BOAT TO CHINA (A) (2/-) .. Morris
- (12) SUMMER SET (B) (2/-) .. Cromwell
- (10) BEYOND THE SEA (F) (2/-) .. Chappell
- (11) HARBOUR LIGHTS (B) (2/-) .. Peter Maurice
- (15) POOR ME (B) (2/-) .. Mills
- (13) A VOICE IN THE WILDERNESS (B) (2/-) .. Chappell
- (20) YOU GOT WHAT IT TAKES (A) (2/-) .. Leeds
- (-) FALL IN LOVE WITH YOU (B) (2/-) .. Kalith
- (14) PRETTY BLUE EYES (A) (2/-) .. Maxana
- (19) OH SO WONDERBAR (F/A) (2/-) .. Kassner
- (-) WHAT IN THE WORLD'S COME OVER YOU (A) (2/-) .. Southern
- (16) STARRY-EYED (A) (2/-) .. Lawrence Wright

A—American; B—British; F—Others. (All rights reserved.)

AMERICA'S TOP TEN

- As listed by "Variety"—issue dated April 6, 1960
- (1) THEME FROM "A SUMMER PLACE" .. Percy Faith (Columbia)
 - (2) HEY! HAVE TO GO .. Jim Reeves (RCA Victor)
 - (3) PUPPY LOVE .. Paul Anka (ABC-Paramount)
 - (5) SWEET NOTHING'S .. Brenda Lee (Decca)
 - (4) WILD ONE .. Bobby Rydell (Cameo)
 - (6) BABY, YOU GOT WHAT IT TAKES .. Brook Benton and Dinah Washington (Mercury)
 - (-) I LOVE THE WAY YOU LOVE .. Marv Johnson (United Artists)
 - (7) HANDY MAN .. Jimmy Jones (Cub)
 - (-) GREENFIELDS .. Brothers Four (Columbia)
 - (10) SINK THE BISMARCK .. Johnny Horton (Columbia)

THIS WEEK'S TOP RANK TEN

- JACK SCOTT**
What In The World's Come Over You JAR 280
- BERT WEEDON**
Big Beat Boogie JAR 300
- DAVID HUGHES**
Mi Amor JAR 316
- FREDDY CANNON**
California Here I Come JAR 309
- CRAIG DOUGLAS**
Pretty Blue Eyes JAR 268
- GARRY MILLS**
Running/Teen Bear/Angel JAR 301
- JANET RICHMOND**
You Got What It Takes JAR 288
- VINCE EAGER**
Lonely Blue Boy JAR 307
- FREDDY CANNON**
Way Down Yonder In New Orleans JAR 247
- WEST TEXAS MARCHING BAND**
The Drums Of Richard A. Doo JAR 318

AT YOUR RECORD SHOP AND ON RADIO LUXEMBOURG
SUNDAY Midnight
TUESDAY 11 p.m.
THURSDAY 11 p.m.
SATURDAY 10.30 p.m.

Freberg fans want Side 2

LAST Friday, April 1, was going to be a big day for me—the release of the long awaited Stan Freberg record.

On one side was "The Old Payola Roll Blues"—fine! But on the other side, instead of Part 2, appears "Sh-boom," a record that most Freberg fans already possess.

Already one British disc jockey has twice played the original two-sided American version. Why must we be lumbered with just one side? What do Capitol want to hide from the British public—we're not all April Fools!—Paul R. Coysh, Surbiton.

Hopping mad!

I HOPE Stan Freberg is as hopping mad as I am about his latest record, "The Old Payola Roll Blues."

Capitol have done a great disservice to Freberg and his many fans by putting out this scrambled version.—John Johnson, Hounslow.

● FOOTNOTE. Dennis Tugate, Capitol sales manager, says: "We felt that all the bite and satire was contained on the first side—the second side was purely American humour."



Perry Como says—

BRITAIN—AFTER 13 YEARS!

(he arrives in eight days)

"I don't think any kid ever robbed a bank because of the music he likes."



"I'VE been trying to get to Britain for 13 years. But every time it looked as though I could make it, something has cropped up."

The speaker was Perry Como, the man known in America as one of the elder statesmen of the pop music business. He was talking to me during a break in rehearsal for the celebrated "Crosby Guests With Como" TV show and was waxing enthusiastically about his forthcoming trip which starts on April 16 in London. He continued:



REN GREVATT
reports from New York

"A couple of summers ago when we were in Italy with the kids, we wanted to go to Britain, but we did so much driving the kids were exhausted. So we came directly home.
"This time, we'll be in London for almost a week, and I only hope we'll have a chance to see some of the rest of the country."

*** SINGERS**

"I don't think we'll be able to do any live shows but

we will work on our TV show.

"We hope to tape about 45 minutes of the show from various locations in London. Then the last 15 minutes or so, we'll do from a big auditorium.

"We'll have a live audience and I think it'll be a lot of fun.

"We're bringing about 30 of our own people and, with all those wonderful British acts we have lined up, well, as I say, I think it'll be fun."

Perry grinned in anticipation. Then we changed the subject to rock and the current crop of singers. He came up with some surprising "elder statesmen" views.

"I can remember sitting in my office one afternoon about six years ago and talking about something new in music. They called it rock-'n'-roll.

*** FABIAN**

"Somebody said it wouldn't last two weeks. Well, it's lasted a long time and, if that's what the kids want, I don't see anything wrong with it.

"My own kids love it. They think Fabian and Frankie Avalon are great. We had young Mr. Avalon on our show just a few weeks ago. My daughter pleaded with me to get Frankie to send her a picture!

*** EXPRESS**

"And two days later, there was an express package with his album and his autograph. He's a nice kid all right. And so is Fabian.

"Most all of them are nice, just like the kids who listen to them. All this talk about rock being bad and making kids bad is ridiculous.

"I don't think any kid ever went out and robbed a bank because of the kind of music he likes.

"I just don't see how a record can ever harm a child, I really don't."

Como thinks highly of other young artists.

"We've had the Everly Brothers, too, and they are two of the cleanest, nicest, most talented kids you'll ever find.

"They've got a wonderful sound. I don't blame the kids for liking them.

"Paul Anka's another one. He's a baby. But look at the talent. He sings and writes songs by the dozen.

"Tommy Sands is another one we all liked. He has a fine style and he should do great things."

*** PRESLEY**

"Elvis? Well, he's so tremendous it's incredible. I'd say he's a phenomenon. There's never been anything quite like him. His record sales are unbelievable.

"I think he's done a great deal for the record business. He pulled the people into the stores.

"He'll be around for quite a spell."



FABIAN—great.

GET OUT THE STOPWATCH!

SCIENCE marches on, as a glance at the latest radio-activity figures reveals. I have just had a super stereophonic record player installed.

It's amazing, really—more realistic than a live performance, if you ask me.

As I perch on the edge of a chair in my scientifically selected listening area, the sounds come whizzing in from every direction.

If I close my eyes, I can almost see them—Billy Strayhorn squeezed in there behind the TV set, Russell Procope on top of the bookshelf, drums and bass way over the other side under the settee, Johnny Hodges lurking behind the rubber-plant.

The novelty wears off

I have a notion that, as the novelty wears off, the recording people will stop bothering about stereo for small groups.

With a vast symphony orchestra, it's no doubt extremely effective to have the sound spread out in a great hemisphere like the lay-out of the orchestra itself.

With intimate jazz groups it's all rather ludicrous, and not in the least realistic.

One innovation from which there is, I'm afraid, no going back is the long-player.

It may be rather late in the day to cast doubt on something which is patently here to stay, but the disadvantages of LP become increasingly apparent as more and more shapeless, attenuated, loose-knit performances come on the market.

Long-windedness is the plague of contemporary jazz. We are all familiar with the kind of modern jazz marathon in which everyone, down to bass and drums, takes a dozen choruses on a theme which is forgotten after the first 25 minutes.

Mainstream recordings are all too often endurance tests in which soloists queue up for the microphone like housewives at a launderette.

If one looks back to the classic recordings of the 'thirties—the John Kirby band, the old Basie Band, Duke's "Cotton tail" or "Ko Ko," the Spanier Ragtimers—it's hard to imagine that they would have been improved by extension. I don't recall that we ever grumbled about the three-minute limitation.

Driven by inspiration

When, on the Hawkins All Stars record of "Crazy Rhythm," Benny Carter urged Hawk to "go on, Bean, go on!" it was wildly exciting to think of someone driven by inspiration into an extra-curricular 32 bars.

Nowadays, we are more accustomed to hearing soloists grimly belabouring a dead horse in order to pad out the required LP space. It isn't everyone who can take remedial action like Bruce Turner.

He dubs these marathon "jam-sessions" on to tape and then sets about them ruthlessly with a razor-blade, cutting them down to size and throwing out the bits that bore him.

This is really not a process that should be left to the customer.

The time is ripe to make a plea to those eminently wise and worthy gentlemen who call themselves "record supervisors" to start supervising rigorously with a stopwatch.

says
Humphrey Lyttelton

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ON THE BEAT

It took a World War (II) before the BBC would dream of playing dance music on a Sunday. It took years of rock-'n'-roll before the Planners realised that beat programmes might attract the younger listener. What, I wonder, has at last shaken them into the realisation that the whole of Britain does not go to bed at midnight?

Because—if whispsers I hear are true—this startling truth has suddenly penetrated Broadcasting House.

The chimes (if one bell can be said to chime) of Big Ben are NOT immediately followed by the snores of an unconscious populace.

People are AWAKE! Not only awake, but searching the Continental airwaves for something to LISTEN to!

Great heavens! Wonders never cease! What can we do about it?

What can be done about it—and will be, if what I hear is true—is nothing less than an extension of the hours of broadcasting.

Twenty-two hours non-stop.

with Pat Brand

Carrying on till 3 a.m. Resuming at 5.

When?

WHEN is this going to happen? In June or July, I hear.

And not only could it mean good news for listeners (freeing them of that mad post-midnight search among the surging soundwaves for some station that doesn't blast them out of their chairs one minute and vanish completely the next).

It could mean good news for musicians, too.

Because, obviously, the greater part of these extension-

hour programmes must consist of music.

And, since the "needle-time" agreement with the Musicians' Union forbids more records being played than already make up the daily fare, pre-recorded orchestral material will be needed in greater quantities than ever.

What sort of material? Mood music to a great extent.

But what a chance for that programme we've all been crying out for. An hour of continuous jazz. From 12 till 1 a.m.!

Consolation

THE only people complaining about all this (under their breath, because nothing is official yet) are the announcers.

Who believe that the BBC will institute a rota system, with no extra money for night duty.

Let them, however, remember that famous wartime phrase about so many owing so much to so few—and be content in the pleasure they'll be giving the wide-awake millions.

Fact!

AT the risk of raised eyebrows I'm going to confess that, on the same day as I saw a Sal-

"PROBABLY JUST ANOTHER ONE OF THOSE TRAD #UDS—Y'KNOW—BILK vs BARBER, OR SOMETHING!"



vation Army man wearing a kilt in Soho, I saw a green horse being ridden up Charing Cross Road.

It's a fact. It was in the afternoon, too.

These things always happen in threes. So I wasn't as surprised as I might have been that evening to see a harp entering the Downbeat Club.

It's a fact. It was early in the evening, too.

Behind it came David Snell, of the Bournemouth Symphony

Orchestra, who proceeded to sit in with Alan Clare.

Very nice, too.

Deaf

THE concerted pleas of musicians, fans, musical organisations and the Trade for a reduction of purchase tax on instruments and records has fallen on deaf ears.

The subject was not even mentioned in Monday's Budget speech.

Says the British Phonograph Committee: "We are profoundly disappointed. The case for the abolition . . . is irrefutable. The case for a substantial reduction, even in the present Budget, was overwhelming."

Eh?

MANY a dreary gig has been redeemed by audience requests—remembered and retailed among the profession for months afterwards.

Like the one flung recently at Eddie Thompson.

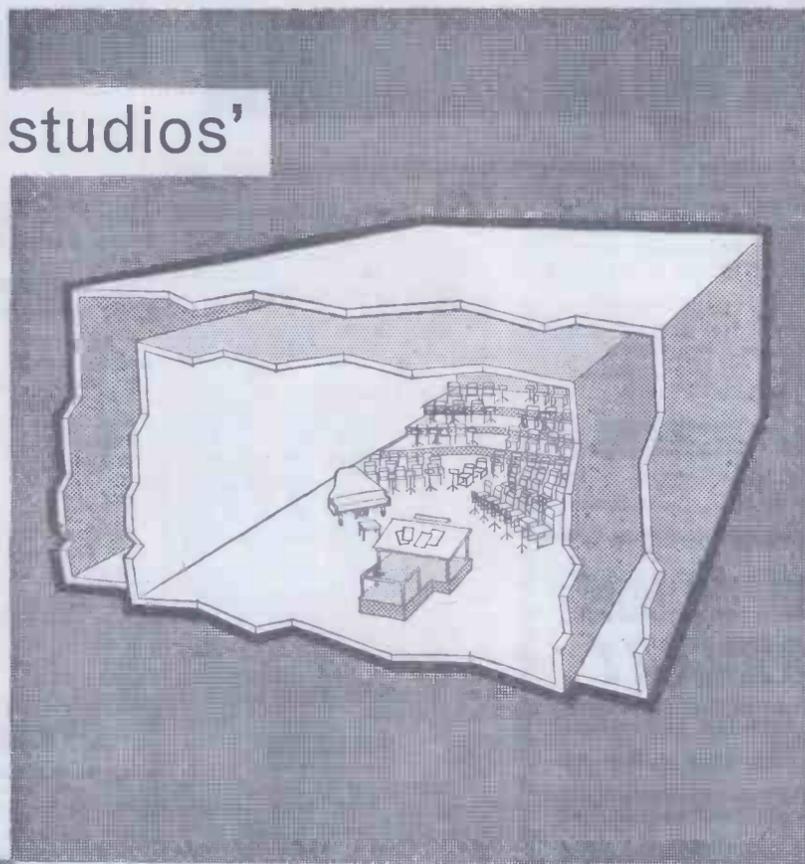
"Can you play 'O Mein Papa'?"

"Certainly."

"But I want the German version, of course."

"But I don't play in German!"

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Hubert W. David's SONGSHEET

WHEN is a Manuscript not a Manuscript? When it's A MESS! And this is the only way I can describe many of the MSS passing through Songwriters' Advice Bureau.

When submitting a song, try to imagine the reception at the other end. Neat presentation is much more likely to receive serious consideration. Again, in the first instance only a top line melody is needed—the words should appear underneath this line.

On record

A separate lyric copy is useful, too, for if a staff pianist should be playing the song, then the publisher or his exploitation man can listen in comfort.

But today by far the best method of presenting a song is on a demonstration record. Recently I went along to see Ralph Elman, of Regent Sound Studios.

A songwriter, and keen supporter of the Songwriters' Guild, Ralph has very definite views on the presentation of song material.

When he first formed his broadcasting group, The Bohemian Players, he had whole programmes taken off the air so as to study the balance of the orchestra and the effect of their special arrangements.

Star service

But he found that nobody could produce any quality in dubbing from radio, and opened his own studio in Kensington. Four years later, in 1950, he opened up a new studio in Denmark Street, and since then many famous stars have used Ralph's services.

Frankie Vaughan made his first demonstration disc there, and got a recording contract.

Johnny Dankworth first heard his orchestra on record under the Regent roof, while all Russ Conway's compositions get their initial performance through a Regent Sound recording.

Songwriters

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

MS must bear name and address of the sender, and must be accompanied by s.a.e. Post to Songwriters' Advice Bureau, "Melody Maker," 4, Arne Street, London, W.C.2.

The Editor can accept no liability for loss or damage of MSS or private recordings submitted. This coupon is valid until April 23, 1960, for readers in Britain; until May 7, 1960, for overseas subscribers.

Sister Rosetta

EVEN Chris Barber's severest critics must surely be grateful to him for giving us the opportunity to hear so many fine American guest artists on his shows.

Currently back with the band for her third British tour is Gospel singer Sister Rosetta Tharpe.

It is almost two-and-a-half years since we first heard Sister Rosetta on stage, but her performance has lost none of its impact.

At the Royal Festival Hall on Saturday I found her even more exciting than before—probably because most of the previous minor mistakes have been ironed out.

For one thing, we heard five full numbers unaccompanied.

Out of place

With all due respect to the Barber Band, Sister Rosetta's best accompaniment is her own guitar, which sounds as out of place in a band setting as Big Bill Broonzy's did.

That is not to say I didn't enjoy her numbers with full accompaniment, I just preferred the solos.

Another improvement was Sister Rosetta's amplifier. This time it was turned to just the right volume, allowing us to hear her unique guitar playing and soaring voice in the right combination.

On the show I saw, she gave us one song with the band, "I Shall Not Be Moved," followed by five solos—"This Train," "I Looked Down The Line," "Peace In The Valley," "Strange Things Happen Every Day" and "Motherless Children."

by Bob Dawbarn



● Pat Halcox ● Otilie Patterson ● Chris Barber

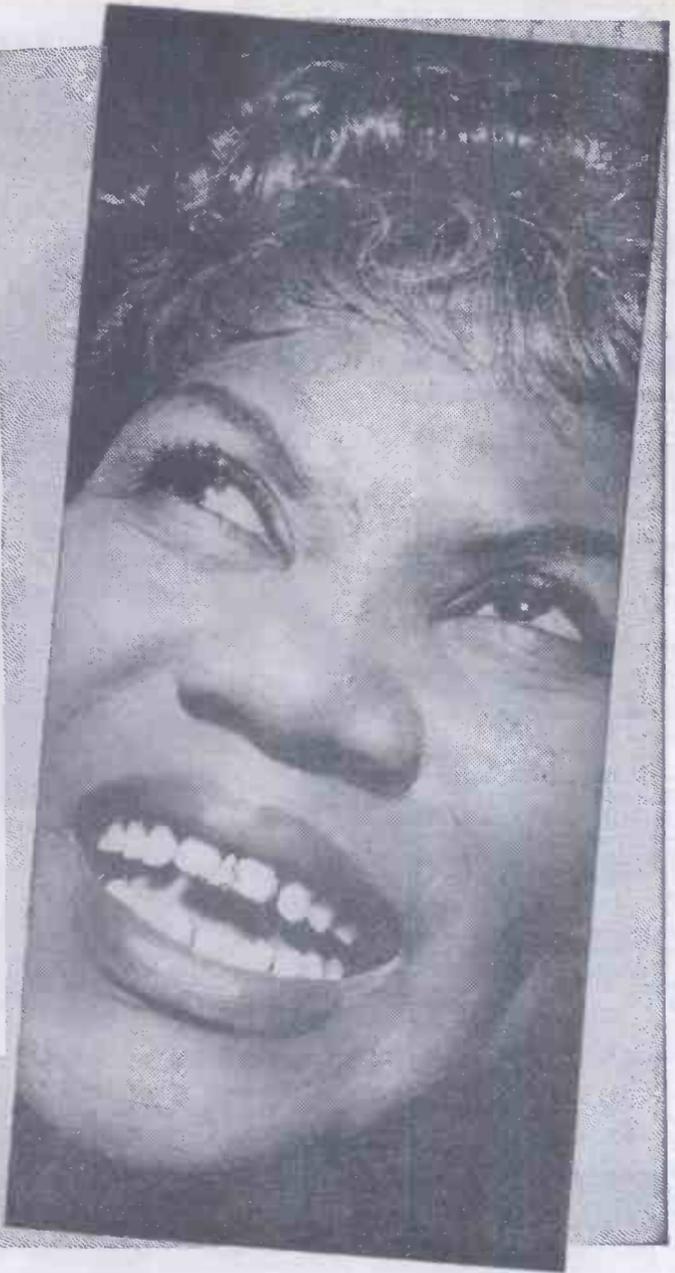
The band returned for "Up Above My Head," followed by three encores in which Otilie Patterson partnered Sister Rosetta on "When I Move To The Sky," "This Little Light Of Mine" and "The Saints."

On every one, Rosetta displayed her remarkable flexibility, breath control and impelling swing. No one knows better how to build an exciting climax.

My only complaint was with the audience—the youngest I have seen at a jazz concert for some time. Why can't British fans clap on the right beat?

I congratulate the young man in seat R13 for being the only person within my earshot to maintain a constant offbeat.

She's more exciting than ever



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That's what Roy says about "Tuxedo" the "slim solid" that set the fashion.

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Band show

The whole of the first half of the show was taken up by the Barber Band.

I feel that the band is neither as bad as its critics make out, nor as good as some of its fans would have us believe.

Chris tends to get the blame for the sins of the entire revival movement, and most of the band's faults apply to just about every other local New Orleans group.

Despite a few fluffs before he had properly warmed up, Pat Halcox easily showed up as the most satisfying jazzman of the six. He played a firm lead and excellent solos—particularly on "Sudan," "Rent Party Blues" and "Rock Aunt Dinah."

Pleasant

Monty Sunshine seems to be settling down again after a long period when he sounded like a man desperately trying to get out of the George Lewis rut.

He played nothing sensational on Saturday, but all his solos were pleasant enough.

I like what Chris plays very much, but I don't like the way

he times it. His habit of playing consistently on, or just before, the beat gives his work a stiffness and feeling of tension which seriously interferes with its swing.

Chief trouble is still the rhythm section. Personally, I am no fan of the banjo, but its inclusion doesn't explain why the three rhythm men rarely seem to jell.

For my tastes, bassist Dick Smith overdoes the two-beat rhythm. Graham Burbidge played a good solo on "Sudan," but he never seems to swing as much with the Barber Band as he used to with Sandy Brown.

Twice on "Come On Coot and Do That Thing," the rhythm speeded up, and it did it again, though less noticeably, on "Sudan."

Vocal duets

The band is at its best in the more highly-arranged passages, though the one rag, "The Entertainer," was its least successful excursion of the evening.

I am afraid British blues singers still sound utterly unconvincing to me. For that reason I prefer to hear Otilie Patterson singing "Darling Nellie Gray" than a blues like "Million Dollar Secret," which in any case, had a pretty disastrous ending so far as her pitching was concerned.

Surprisingly, Otilie sounded far better when duetting with Sister Rosetta than she did on her own features.

Barber fans will catch these concerts, but I urge everybody to hear Rosetta before the month is out.

POINTS FROM THE POST

WHILE I deplore the need for compulsion, I must commend the Musicians' Union for banning its members from performing in South Africa. — John H. Rogers, Baham.

● LP WINNER.

IT'S time we stopped squabbling over whether Bilk is better than Barber. I have just heard the American record of "Summer Set"—let's be thankful we've got both of them.—A. Green, London, N.W.2.

● LP WINNER.

I AM starting a fan club for singer Wally Whyton and would be very grateful if you could let your readers know.—Alan Wheeler, 6, Newbury Gardens, Harold Hill, Romford, Essex.

LET us hope that Haymes will make as great a come-back as did his contemporary, Frank Sinatra. Best wishes to you, Dick.—Mrs. M. M. Wright, Birmingham.

I WAS highly amused at the ad in last week's MM, "Trad Banjo Required." Is there such a thing as a "Mod Banjo"?—Mike Hart, Edinburgh.

WHAT a personality Geoff Love has, and what a terrific orchestra!—R. Midgley, West Hartlepool.

BOB DYLAN says British audiences are the noisiest in the world. But I hope he realises that those he entertained were rock-only audiences—not jazz fans.—Philip Ruckin, Stamford.

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Reviews by the Pop Panel

Adam does it again!

ADAM FAITH made spectacular entries into the best-sellers with "What Do You Want?" and "Poor Me."

Now he seems set to pull off a hat-trick with his latest to date—"Someone Else's Baby."

Vocally and instrumentally, the disc follows the pattern of the previous Faith hits. For this, accompanist John Barry deserves a large share of the credit.

Those Barry boys again provide a lilting pizzicato-laced backing to the plaintive Faith vocalising—which again features that "booby" gimmick. On the strength of this effort, it seems Adam is going to be everyone's "booby" for some time to come.



ADAM FAITH could make it a hat-trick of hits

★ Conway Twitty

WHAT AM I LIVING FOR? The Hurt in My Heart (MGM1066). "Lonely Blue Boy" Conway Twitty arrives in Britain next month for a tour and this is the disc he'll be plugging. Living For? is a strong beat blues number which could make his trip worth while.

★ Winifred Atwell

FINGS AIN'T WOT THEY USED TO BE/My Old Man's A Dustman (Decca F11226). Two typically bright Atwell stylings of current hits, with Fings taking top honours.

★ Toni Fisher

HOW DEEP IS THE OCEAN?/Blue, Blue, Blue (Top Rank JAR341). Toni Fisher's commanding recording of "The Big Hurt" became a best-seller in the States, but unfortunately failed to attain equal Hit Parade status here.

Perhaps Toni will have better luck with How Deep? a swinging version of the Irving Berlin standard. A groovy tenor player shares honours on this grade A side.

★ The Flee-Rackers

GREEN JEANS/You Are My Sunshine (Triumph RGM 1008). This new group of six youngsters puts plenty of zip and amplified guitars into Green Jeans. The disc may take a bit of moving, but, if it gets off the ground, it could go places.

★ Al Martino

MAMA/Dearest (Cara) (Top Rank JAR337). Mama is currently enjoying a break in America under the aegis of Connie Francis. Martino sings the Italian favourite with genuine sympathy—if not with Hit Parade potential.

★ Shelly Berman

HOLD ON/Nephew Trouble (HMV732). Two vintage tracks from the famous Shelly Berman LP of humour "Inside Shelly Berman." If you can't afford the LP, here's a chance to pick the best two tracks.

★ Lyn Cornell

LIKE LOVE/Demon Lover (Decca F11227). Lyn Cornell, a member of the Vernons Girls, is the cool blonde who has already soloed on TV's "Boy Meets Girls." This marks her solo disc debut.

Lyn projects the cool-styled lyric of Like Love to commendable effect. And this also goes for the reverse, a somewhat saucy song that is handled with the appropriate degree of passion and intensity. A girl to watch.

★ Mavis Rivers

SO RARE/Longing, Longing (Capitol CL15120). The discerning Pete Murray enthused to the Pop Panel about So Rare—and we are happy to endorse his eulogies.

Mavis Rivers's emotional rendering of this grand evergreen, plus the skilful accompaniment by Bob Thompson, adds up to a plus rating. A quality disc not to be missed.

TV THEMES

LATEST TV theme to make an impact is from the ABC TV thriller, "77 Sunset Strip." And this private-eye series provides the title for an EP by the Pinewood Studio Band and Chorus (Top Rank JKP2054). Also included is the theme from another TV thriller, "International Detective" plus the jazz standard, "Like Young."

EP session

"MY BLUE HEAVEN" is the stand out track on the Platters' latest EP, "Pick Of The Platters (No. 6)" (Mercury ZEP10056). Others in the collection are their hit disc, "My Secret" plus "What Does It Matter" and "Prisoner Of Love."

the MM

Billy Fury

"WE'RE working at Newcastle Empire," said Billy Fury over the phone. "Great audience. They sit very quiet right through and then they applaud at the end. Smashing."

"Yes, it's a new idea," I said.

"We've got Gene Vincent and Eddie Cochran with us."

"Who's going over the best?"

There was a slight pause and another man's voice answered—more authoritative and definite:

"Billy is," the voice said. "He's too modest to tell you."

Billy took the phone back. "No, we are all going over well."

ANIMATED

"Who was that?" I asked. "Hal Carter, my road manager," said Billy. "He's standing next to me and can hear you. Am I still in the Hit Parade? I haven't seen the MM yet, and I'm still worried."

"Did the Tony Brown teenage articles help you?" Billy's voice got animated. "He's smashing. He mentioned me on TV. I was at home in Liverpool two weeks ago, and I was watching TV with my Mum, and he came on and I said to my Mum: 'I know that man,' and as I said it he started talking about me. I was really chuffed!"

"Where are you staying now?" I asked.



by MAURICE BURMAN

"I don't know." "How do you find your way home then?"

"My manager brings me home. I call him my Shadow."

"Manchester," whispered the manager behind Billy.

"We are appearing at Manchester next week," said Billy dutifully.

"Television!" said the manager, sotto voce.

"I'm doing a dry run next week for Jack Good's TV show. Jack chose my record, 'Collette.' He's smashing."

40 SONGS

"I've written 40 songs. I sing them into my tape recorder and then take them to an arranger. And we pick the best one."

"What singers do you like?"

"Elvis and Ella. She's fabulous. Then there's Sinatra, Jerry Lee Lewis and Marty."

"Do you like jazz?"

"No."

"What do you do all day?"

POP SINGLES

★ Ella Fitzgerald



MACK THE KNIFE/Lorelei (HMV 736). These two titles were recorded by Ella with the Paul Smith Quartet during a recent concert by Jazz at the Phil in Berlin.

Mack The Knife is uninhibited Ella in her most amusing mood. That take-off of Satchmo is a wow. Flip makes a restful ballad contrast.

★ Tommy Edwards

DON'T FENCE ME IN/I'm Building Castles Again (MGM1065). That perennial Western, Don't Fence Me In, gets a Hit Parade outing as Tommy Edwards' latest single. Already, it's stepping out smartly in the U.S. charts, but it has a few fences to take before it means anything in Britain.

★ Lance Fortune

THIS LOVE I HAVE FOR YOU/All On My Own (Pye, 7N-15260). This is Lance Fortune's follow-up to his hit "Be Mine." Once again the disc gets a John Barry type string backing which is credited to the Kim Drake Music. That, alone, gives This Love I Have For You a fighting chance of success.

★ Cliff Adams Ork

THE LONELY MAN THEME/Trigger Happy (Pye 7N25056). Cliff Adams wrote these instrumentals with Howard Barnes. First is an evocative piece featuring a reflective harmonica; second, a fast-paced number with a Western atmosphere.

Bert Weedon and Roy Plummer contribute the slick-fingered guitar work.

★ Everly Brothers

CATHY'S CLOWN/Always It's You (Warner WB1). This disc should be a hit. It's the first from the new Warner Brothers label and the Everlys are plugging it on their current tour. But somehow it doesn't have the Everlys' magic touch.

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THEME
YOU CAN'T FORGET!

"THE
LONELY MAN
THEME"

BY
THE CLIFF ADAMS
ORCHESTRA

PYE INTERNATIONAL 7N 25056 (45 rpm)

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FABIAN

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'blue jeans'
girl
CAROL LYNLEY

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"HOUND DOG
MAN"
"I'M GROWIN' UP"
"SINGLE"
"THIS FRIENDLY
WORLD"
"PRETTY LITTLE
GIRL"

pop shop

Edited by Laurie Henshaw



on the phone

and everything is smashing!

in Newcastle?" I asked. "I get up at 11, have breakfast, then read a lot of comics. . . ."

"No, no," said the manager in a hoarse, urgent voice. ". . . well, they're classical comics taken from films. Then I read comics like '20,000 Leagues Under The Sea.' I also read horror comics. . . ."

FRANTIC

"No, no, no, no!" shouted the manager, now frantic. "He reads books."

"Well, I do," said Billy, "but I can only get so far then I get fed up. Then I play a lot of records—mostly rock or Ella. Then it's time to go to the theatre."

"No sport?"

"No."

"No girls?"

"No. No, we get to the theatre about four and we all play and have a session until it's time for the show to start."

"Gold lamé suit," whispered the manager.

"Oh! Yes. I have a gold lamé suit. It's . . ."

"Don't tell me," I said. "It's smashing."

He laughed good naturedly.



Billy Fury—has a gold lame suit

"How did you get started?"

"Well, I heard Marty Wilde was appearing at Birkenhead, which is near where I live, and my friends persuaded me to go round the theatre."

"So I did and I was walking around backstage and a man stopped me in the corridor. He asked what I wanted. I said: 'I want to see Mr. Parnes.' He said: 'I am Mr. Parnes.'"

"So I said, could I sing to him. He said yes. So I got out my guitar and started to sing. He went away."

"He returned shortly and said: 'You are on in eight minutes.' I think Mr. Parnes is great."

"Mr. Parnes . . ." said the manager, emotionally. "But my time was up and I never heard the rest."

Relaxed COMO, beauty backings on latest LP

"COMO SWINGS" to telling effect on the LP of this title (RCA RD-27154). He has had better song material at his disposal, but that relaxed delivery makes even the hackneyed "Donkey Serenade" acceptable—particularly when this donkey trots along to a fast L-A beat.

Another highlight is "Route 66," a revival of the Nat King Cole "classic."

Mitchell Ayres and his Orchestra provide the beauty backings.

LP session

● Owen Bradley

A RECAP of such recent hits as "Petite Fleur," "Manhattan Spiritual" and "Tequila" is included on "The Big Guitar," by Owen Bradley and his Orchestra (Brunswick LAT8327).

Nothing new here—it's that mixture-as-before formula of fat tenor, electric guitar and organ brewed into a rock concoction.

● Bo Diddley

BO DIDDLEY'S main claim to fame is his "Say Man" single hit. And on his first LP, "Go Bo Diddley" (London HA-M2230), he produces more wild instrumentals and gospel-type vocals.

● Johnny & Hurricanes

THE enthusiasm and vitality of Johnny and the Hurricanes really come through on their first LP (London HA2227).

TOP POP This is packed with hits and beat instrumentals. Included are "Red River Rock," "Crossfire," "Storm Warning" and an infectious "Rock-Cha."

A MUST for those who like their music with a Saturday-night sound.

● Tony Hancock

JUST a reminder: It may not be music, but there's an LP out that most modern disc fans will want in their collection.

It consists of two complete Tony Hancock radio shows under the title "This is Hancock" (Pye NPL18045).

● The Browns

THE Browns have developed from a specialised Country and Western vocal group to the more lucrative fields of the Hit Parade.

But in their LP, "Sweet Sounds by the Browns" (RCA RD27153) the group combines the best of both worlds.

The album is a pleasant, unpretentious vocal group set with plenty of teenage appeal.



Johnny, of Hurricane fame.

Bo Diddley, gospel type.



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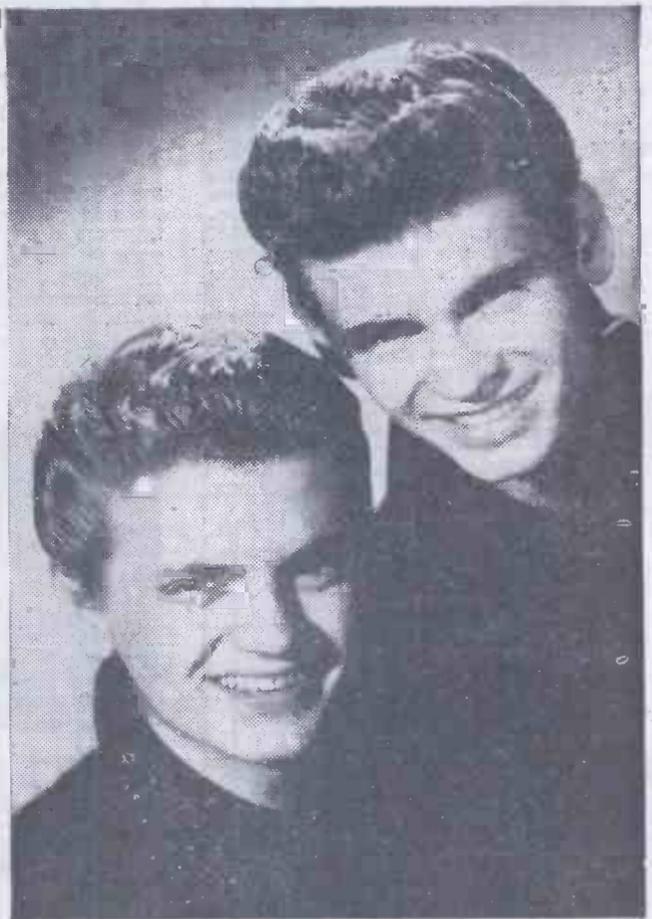
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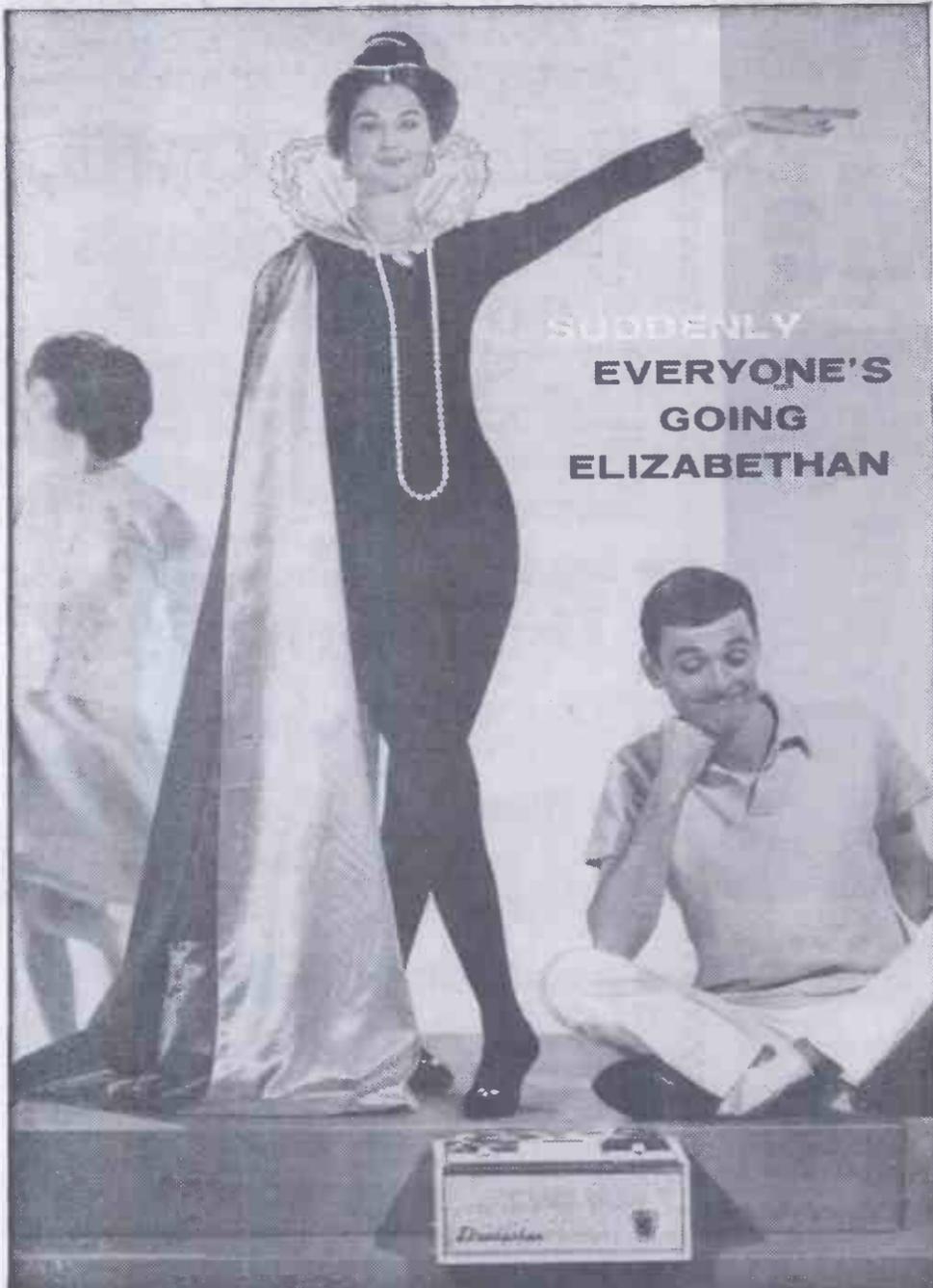


and the original American TV hit

77 Sunset Strip

DON RALKE

45-WB 2



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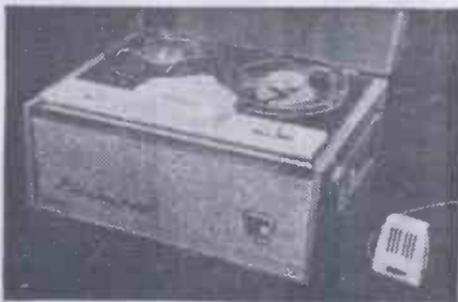
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From April 21 - 24.



Three of the American musicians who featured at the Essen Jazz Festival last weekend were (from left) Oscar Pettiford, Coleman Hawkins and Kenny Clarke. Trumpeter Muggsy Spanier also appeared there, with the Dutch Swing College Band.

Lucky decides— 'Britain for me'

I BELIEVE there is considerable scope in this country for any really good American jazzman who can manage to live here and win permission to play.

Lucky Thompson, as reported in the MELODY MAKER last week, plans to spend a year here and then apply for the MU membership, which will enable him to blow in public.

After three days in London, Thompson returned to Paris last Friday to make up his mind about moving soon. Now I hear he has decided to make London his home. On the telephone from Paris, Lucky told me on Tuesday:

"It was just a matter of talking it over with my wife, Thelma, and the children. She's optimistic and the children are very happy about it.

"I may be committed here until the end of May. I'll have to see. But I'm preparing some music for a show over there already."

Last week, discussing his possible British future, Lucky said he hoped to write music of several kinds.

To begin with, there were jazz arrangements which, if I understood him correctly, would be mostly of his own compositions. Then there were songs, and also instrumental pieces for orchestras of any size.

In addition to writing, he has teaching ambitions. "I've done some teaching in Paris," he said, "and as soon as premises can be found I aim to start a London school for woodwind players."

So maybe Lucky stands a chance of surviving the probationary period—a year seems a long while, though—and eventually adding his expressive tenor to the local jazz sounds.

"Lucky Thompson," an album featuring Lucky in trio and quintet frameworks, will remind us meanwhile how expressive his tenor can be. Its number is HMV CLP1237.

Band of Power

COUNT BASIE'S orchestra is due in at London Airport today (Friday) in readiness for tomorrow's Bradford opening.

From Horst Lange of Berlin comes this enthusiastic reaction to the band's concert there last Friday.

"We have had Basie in Berlin several times," says Lange, "but we have never heard better Basie than this. The present band is the finest he has led since 1939, the most powerful and the most driving."

"The ensemble playing reaches the utmost in precision, while for spirit and taste the band is far superior to any of the newer orchestras."

"Sonny Payne is driving this band like mad, and can in some ways be compared with the Chick Webb of old."

"Basie does not spoil the power and style of his music with cool drumming and solo spots. He and his soloists have the true jazz spirit. In fact,

THIS WORLD OF JAZZ By MAX JONES

they have earned their reputation as the best swing band of our day."

Henry Kahn, reporting from Paris, sounds less keen. He says Basie carried the fans with him, but not so conclusively as last time he was in France.

"The trouble was that the Olympia concert sounded all too familiar," says Henry. "Basie's records are popular, but when the fans pay to see the band in the flesh they expect to hear something a little different."

Concerts to one side, Henry admits that Basie is France's most popular jazzman at present—according to a recent quiz. He tops the poll, ahead of Louis Armstrong and Dizzy Gillespie.

Oliver's Travels

PAUL OLIVER—author of "Bessie Smith," published last year, and "Blues Fell This Morning," published last month—should be seeing a great deal of the USA this year.

Some time ago he planned, in company with another blues specialist, Jacques Demetre, a lengthy expedition to the States this summer in search of blues artists to interview and record.

Now he tells me the State Department in Washington is making him a special grant for three months of "field" research on blues. I gather that the two visits will overlap.

The grant is the direct result of Oliver's painstaking work on the 350-page "Blues Fell This Morning." He certainly deserves it.

As a companion to the "Blues Fell" book, Paul has selected 14 folk-blues recordings which Philips are shortly to release on LP (BBL7369).

These songs, which illustrate themes in the book, include Bukka White's "Strange Place," Barbecue Bob's "Chocolate to the Bone," Lewis Black's "Gravel Camp Blues" and items by Texas Alexander, Peg Leg Howell, Tallahassee Tight and Blind Boy Fuller.

Next Wednesday, on Network Three's "Jazz Session," Paul will broadcast tracks from this choice album.

So far as the Oliver-Demetre project is concerned, five collectors have set up a fund to help finance the blues recordings. They think it likely that the fund will be able to pay back subscribers if and when the records are sold.

Particulars and subscription forms can be got from Robert Dixon at 5, Wollaton Vale, Beeston, Nottingham.

I HEAR THAT...

• The Horace Silver quintet has opened at the Jazz Gallery, alternating with Mose Allison's trio.

• Teddi King's Jazz combo has replaced Eddle Heywood at the Meadowbrook Restaurant, Long Island.

• Golden Crest records have signed violinist Joe Venuti to a long-term contract.

• Mary Lou Williams is still working on the organisation of her Bel Canto Foundation for musicians. The BCF now has a rummage shop at 310 East 29th Street.

• Metropole Jazzmen are recommending a "Bloodless Mary" for a good lift. It's made with no tomato juice—just vodka.

• Duke Ellington is preparing a Columbia album spotting his piano.

• Nesuhi Ertegun, in London this week on Atlantic Records business, leaves today (Friday) to record the MJQ live in Stockholm and Copenhagen.

• Vic Dickenson is touring out in the mid-West with pianist Red Richards in a sextet that includes Barrett Deems on drums.



• Mary Lou Williams

JOSH WHITE writes for the MM—

Sex-song sacrilege



Rock is improving, says Josh White.

ROCK-'N'-ROLL isn't all that bad—the music itself is taken from the blues, as often as not, and that can't be wholly bad.

The only thing that bothers me is that kid rock-'n'-rollers put a lot of good performers out of work on the Variety shows.

All they do, really, is get out there and shake all over. Is that entertainment? Frankly, I don't think so.

Still, they're not putting so many good people out of work now because that real bad rock-'n'-roll is practically out.

The music doesn't have to be bad, of course. I know that Leadbelly, had he lived, could have been one of today's top rockers.

He had that sukey-jump beat

BRITISH TOUR

American folk singer Josh White opens a short British tour tomorrow (Saturday) at Islington Town Hall. Here he gives his views on blues and Belafonte, rock-'n'-roll and Presley.

I think he makes a mistake when he takes a beloved spiritual and turns it into a sex song. That's sacrilege, and a man with Charles's talent could write his own blues and leave the spirituals alone.

You talk about blues artists and you have to mention Presley. I think Elvis has something.

He's listened carefully to Negro blues men and sanctified singers, swallowed all of that music and combined it with hillbilly sound. I guess you have to admire him for that.

Real phoney

I can enjoy Elvis, but I can't watch him. Those movements that he and a lot of rock-'n'-rollers go through with guitars they can't play very well—are real phoney. A singer like Elvis doesn't need that stuff.

Take Harry Belafonte: he can sing a nice ballad, and I think calypso suits him. He does something to a calypso that nobody else has done, and he brought the songs out to where the public could understand them.

But when he jumps on a blues, well, he doesn't belong in the blues field for my money. I don't think he can sing a work song, either.

I don't say no one should sing anybody else's songs. But you've got to know what you're singing when it's folk music. You've got to believe in the song and in yourself—not somebody that you're copying.

She's got it

Peggy Lee is one of the only white blues singers around. But when she did "Hallelujah, I Love Him So," I heard too much Ray Charles in there. She should have been herself—she's got it to begin with.

Nat Cole can sing anything, anytime, anywhere. He believes in himself. Ella and Patti Page can do the same, because they feel what they're doing.

I have a daughter and son singing, though Josh, Jr., is a legitimate actor now. Beverley is the real singer in the family; she can sing anything.

I hope both of them can always feel what they're doing. Then I'll never worry about them.

that has been copied by so many youngsters. In fact he had the whole of the thing that rock-'n'-roll stems from.

And those guitar chordings... I have an ear, but this man made me sweat trying to pick up on his chords. Huddle died too soon.

A lot of people try singing the blues, which is understandable. But only a few know how.

Big Bill Broonzy

The blues are hard to sing. They're not strictly on time, and you have to be a little ahead or a little after the beat. In and out... it's really the way blues come to you.

I feel that when you have to try to sing the blues, you're not singing them. Blues should just come out. One man who could sing the blues, believe me, was Big Bill Broonzy.

Then there's Ray Charles—he's tops among the young blues men I've heard. He's mixing spirituals with blues though, and many people don't like that.



● Nat "King" Cole

JAZZ on the AIR

(Times: GMT)

SATURDAY, APRIL 9:
11.0-11.30 a.m. B: Claude Luter Ork.
11.20-11.45 A 1: Sim Copans. 1.45-2.10 p.m. C 2: Jazz Posy. 2.50-3.40 C 2: Duke Ellington. 4.0-4.30 C 2: Radio Jazz Club. 4.5-4.30 Z: Swing Serenade. 4.30-5.0 J: This is Jazz. 6.30-7.0 DL: Steve Race. 8.5-9.0 J: Bunk Johnson Story. 8.15-9.0 T: Jazz. 8.30-9.0 W: Jazz Time. 9.5-9.30 J: Bandstand USA. 9.10-9.55 F 1: Jazz Microgrooves. 9.35-10.45 U: Bucktown Six in Bremen. 9.35-10.0 Y: Jazz Gallery. 9.50-10.15 A 1: Jazz in the Night. 9.55-10.55 C 2: Jazz Session. 10.5-12.0 J: Dancing on Two Continents.

SUNDAY, APRIL 10:
5.0-5.30 p.m. I: Spirituals. 5.30-6.0 J: From Hollywood. 9.15-10.0 T: Jazz. 10.0-10.30 A 1: Silverstone Singers. Mahalia J., Belafonte. 10.10-12.0 S: For Jazz Fans. 10.50-11.15 A 1: Jazz Actualities. 11.5-11.35 F 2: Dixieland and After (BBC Prog.). 11.5-11.30 J: International Bandstand. 12.30-1.15 a.m. T.

MONDAY, APRIL 11:
11.15-11.29 a.m. B-347, 359: Jazz Requests. 7.30-8.0 p.m. F 2: Mahalia Jackson. 9.15-10.0 T: Jazz. 9.30-9.55 I: German Jazz. 10.10-10.55 F 1: Jazz in Blue. 10.10-11.0 S: For Jazz Fans (nightly). 10.15-11.0 U: The soloist in the big band. 10.50-11.15 A 1: Jazz in the Night. 10.55-11.12 Z: Jazz Actualities. 11.0-11.30 V: Jazz Corner. 11.5-1.0 a.m. J: D-J Shows (nightly)

TUESDAY, APRIL 12:
8.15-8.45 p.m. W: Acker Blik. 9.15-10.0 T: Jazz. 9.30-10.0 U: Ellington Sidemen 1938 and 1958. 10.0-10.45 R: Jazz Contest. 10.30-10.55 J: This Music Called Jazz. 10.30-11.15 I: Lester Young. 10.30-10.50 F 3: Jam Session. 10.50-11.15 A 1: Jazz, Latitude 49.

WEDNESDAY, APRIL 13:
4.0-4.23 p.m. B: Panassié on Louis. 5.0 Y: For Jazz Fans. 5.30-5.50 C 2: Pim Jacobs Trio. 6.30-6.55 F 1: Carlos de Raditzky. 6.30-7.0 DE: Jazz Session. 9.15-10.0 T: Jazz. 9.30-10.30 F 3: Jazz for Everyone. 9.30-10.0 F 2: For The Jazz Fan. 10.11-11.0 F 4: Shearing; 20 Years of Basie. 10.20-11.0 Q: Gospel Songs and Spirituals.

THURSDAY, APRIL 14:
9.15-10.0 p.m. T: Jazz. 10.40-11.30 DL: Jazz Club. 10.50-11.15 A 1: Amateur Jazz Contest.

FRIDAY, APRIL 15:
8.15-9.0; 9.15-10.0 p.m. T: VOA Programmes. 9.15-9.45 D-232m: Spirituals. 9.45-10.0 B-258m: Spirituals.

KEY TO STATIONS

- A: RTF France 1: 1-1829, 48.39, 2-193.
- B: RTF France 2: 347, 218, 318, 359, 379, 445, 498.
- C: Hilversum: 1-402, 2-298.
- D: BBC: E-464. L-1500, 347.
- F: Belgian Radio: 1-484, 2-324, 3-267, 4-198.
- I: SWF B-Baden: 295, 363, 195, 41.29.
- J: AFN: 344, 271, 547.
- Q: HR Frankfurt: 506.
- R: RAI Rome: 355, 207, 290, 369.
- S: Europe 1: 1967.
- T: VOA: 7.15 and 8.15-49, 31, 19 bands. 11.30-1734m. (LW).
- U: Bremen: 221.
- V: Saarbrücken: 211.
- W: Luxembourg: 208, 49.26.
- Y: SBC Lugano: 539.
- Z: SBC Geneva/Lausanne: 393, 31 band.

F. W. Street

The Everlys give fans full value

NEARLY 5,000 customers were waiting at the New Victoria, London, on Sunday to hear the group they have been buying on record for nearly three years—the Everly Brothers.

And the Everly Brothers gave them their money's worth. No showmanship, no gimmicks, just an "in person" revue of their Hit Parade successes.

Showcase

But what a row of hits these Nashville nomads can showcase! "Bye Bye Love," "Wake Up Little Suzie," "All I Have To Do Is Dream," "Problems," "Til I Kissed You," "Bird Dog"—these are just a few.

This makes life easier for them than for most of their contemporaries. With the Everlys, there's no need to introduce the specialist material usually needed to fill out a 25-minute spot.

One exception on Sunday was a preview of their latest release, "Cathy's Clown."

Fan following

Following so hard on the Bobby Darin package, many people thought the tour might flop. But the Everlys seem to have built up a far larger following than anyone imagined.

The supporting bill is finely balanced between new and established acts.

The established acts are the Dallas Boys, and Cherry

Walner and her drummer-cousin, Don Storer.

And how these acts have improved on a year ago! They have far more showmanship and vitality and are modelled to suit either the Variety stage or teen-beat tours.

This tour is without the usual band backing. Instead, two new instrumental groups of youngsters take over.

Opening the show is the Freddy Lloyd Four, but the outfit to get most of the spotlight is "The Fabulous Flee-Rackers"—a very good six-piece group on Duane Eddy lines.

The Everlys are accompanied by a three-piece group of two guitars and a drummer—two of them, members of the Crickets, who toured Britain with Buddy Holly two years ago.

Support

Also on the bill are Lance Fortune and Danny Hunter. Lance has the edge, with a Hit Parade record to his credit, but both seemed too steeped in the Presley idiom.

Newcomer Danny Hunter has good looks and presence, but lacks song material to back him up. And Lance Fortune seemed a bit lost away from his "Be Mine" hit.

But, taken as a package, this is one of the best and most well-balanced shows to go the rounds for some time.

Bill Halden

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NEWSBOX

By *Jerry Dawson*

SHIRLEY BASSEY makes a concert appearance at the Free Trade Hall, Manchester, tonight (Friday), and one of the supporting acts will be David Khan and the Babes.

David is really Prince David Khan, hereditary ruler of 50,000 people in the Khyber Pass, former circus clown and Devil Dancer.

The 6 ft. 2 in. guitar-playing Prince leads three "Babes"—Clay Nicholls (bass gtr.), Colt Fender (gtr.) and Mickey Gill (drs.).

WRONG!

IAN MENZIES, leader of the Clyde Valley Stompers, asks the MM to apologise for him to Northern fans. "When I told Bob Dawbarn that appreciation wasn't so high in the North, I was thinking of early visits. My recent tour has taught me that the opposite is the case—I was hopelessly wrong!"

NAMES.—Humph is back in Bristol tonight (Friday) for a Colston Hall concert along with pianist Dill Jones. . . . Count Basie, whose British tour opens at Bradford Gaumont tomorrow (Saturday), is at the Colston Hall on April 22. . . . On April 14, Craig Douglas visits the new California Pool Ballroom, Dunstable

RIGHT!

SINGER Marion Wyndon, of Southampton, former model at Brighton Art College, was recommended by MM Southern representative Chris Hayes to the Elana Agency. Tomorrow (Saturday) she starts a two-week trial booking at clubs in Yorkshire.

ON TOUR.—Singer Valerie Masters, who made her solo debut in Manchester three weeks ago, returns for a week at the Cabaret Club on April 17. . . . The Bunny Lewis "Hit Parade" at Portsmouth Guildhall on April 23 will star Craig Douglas, the Avons, the Mudlarks and the Trebletones. Other Guildhall attractions include Mantovani (April 16) and Count Basie (17th). . . . Bob Miller restarts name-band visits to Egnor Esplanade Theatre on Easter Sunday (April 17).

PASSING.—Bob Hutchinson, Manchester trumpet star who was with Oscar Rabin, Joe Loss, Geraldo, Harry Leader and Lou Preager before and during the war years, died in hospital last week at the age of 48. He was buried in Manchester.

'Vote catching' Presley nets Gold Disc

No. 4 in Britain

BRITAIN this week joined in the worldwide "welcome back" Elvis Presley movements.

Although issued only last Friday, Presley's disc "Stuck on You" and "Fame and Fortune" this week jumped into the No. 4 slot in the MELODY MAKER charts.

The initial orders from wholesalers were for 150,000 copies, and repeat orders are already flooding in in their thousands.

Reaction in the States was an expected "American" scale.

Even before the songs were recorded, advance orders went well over the million mark.

Cables MM New York correspondent Ren Grevatt: "Something of a world speed record was achieved in getting the first Elvis sides in two years on the market. The master tape was flown from Nashville, Tennessee, for processing in New York the same day. And late that evening the first discs were rolling off the presses.

"Stuck on You" was given saturation radio treatment to coincide with Presley's arrival in Florida.

"To coincide with Presley's arrival, and to obtain maximum publicity, Presley's manager, Colonel Tom Parker, elected to arrive by train from Memphis rather than by air.

"This allowed the Colonel to turn the trip into a sort of whistle-stop publicity tour—rather like a political vote-getting campaign.

"Just like the President going out in election year," said one observer."

VERNONS GIRL TAKES A BOW



The cool cutie pictured here is Lyn Cornell, 23-year-old member of the Vernons Girls who has just "gone solo" on Decca. Her recording of "Like Love" is reviewed on page 6.

JAZZ SHOWS FOR 'APRIL FOOLS'

UNDER the title of "An April Fools Jazz Band Ball," Ruby Bard is presenting six star bands and two guest singers at the Hammersmith Palais on Monday (11th).

Among the bands appearing is that of Eggy Ley and his Jazzmen, who have just returned from a long season in Germany.

The bill is completed by Mick Mulligan and his Band, Terry Lightfoot's New Orleans Jazzmen the Fairweather-Brown All Stars, Dick Charlesworth's City Gents and Bob Wallis's Storyville Jazzmen.

Guest vocalists are MM Pollwinner George Melly and blues singer Pam White.

The ball, which will run from 7.30 p.m. till midnight, will be compered by BBC producer John Hooper and Pat Brand.

Kenny Baker crash in Snake Pass

Trumpet star Kenny Baker and his fiancée-secretary Bobbie Wright both escaped serious injury in a car crash on the notorious Snake Pass, Derbyshire, in the early hours of last Thursday.

The car left the road on a bend and ploughed across a grass verge into a ditch. Kenny was shaken but unhurt. Bobbie received hospital treatment for cuts and bruises.

JAZZ STARS JAM AT FLAMINGO

LONDON'S Flamingo Club celebrates its third year at its Wardour Street premises with an all-star jam session this Sunday.

Sharing the bill with MM Pollwinners Johnny Hawksworth (bass), Pete King (alto), Bill LeSage (vibes, pno.) and Dill Jones (pno.), are Jimmy Skidmore (tnr.), Bert Courtney and Eddie Blair (tpnts.), Tony Kinsey (drs.), Bob Efford (tnr.), Jack Fallon (bass), Alan Branscombe (alto, pno.) and Benny Goodman (drs.).

The session will be jointly compered by Tony Hall and Bix Curtis.

WITH THE SQUADS

Pianist Jack Honeyborne and drummer Laurie Brown have joined Ronnie Aldrich's Squadronaires.

Leaving Palladium to freelance

Stan Pickstock, first trumpet in the London Palladium Orchestra, has left after three years in order to freelance. In his place, under the baton of Reg Cole, is Teddy Hunt.

The new Palladium show, "The Music Box Show," starring Liberace, opened yesterday (Thursday).

DATES WITH THE STARS

(Week commencing April 10.)

Count BASIE

Sunday: Empire, Liverpool

Monday: Town Hall, Birmingham

Tuesday: De Montfort Hall, Leicester

Wednesday: Gaumont, Cardiff

Thursday: Odeon, Plymouth

Friday: London Palladium

Saturday: Astoria, Finsbury Park

BEVERLEY Sisters

Season: London Palladium

Max BYGRAVES

Week: Hippodrome, Birmingham

Eddie COCHRAN

Week: Hippodrome, Bristol

Duane EDDY

Week: Empire, Finsbury Park

EVERLY Brothers

Sunday: Regal, Hull

Monday: Globe, Stockton

Tuesday: Gaumont, Derby

Wednesday: Regal, Edmon-ton

Friday: New Victoria, W.

Saturday: City Hall, Sheffield

Wee Willie HARRIS

Week: Empire, Liverpool

Frank IFFIELD

Week: Empire, Finsbury Park

Kathy KIRBY

Week: Empire, Finsbury Park

LIBERACE

Season: London Palladium

Johnny PRESTON

Sunday: Odeon, Southend

Week: Empire, Liverpool

Sister Rosetta THARPE

Sunday: City Hall, Hull

Monday: City Hall, Newcastle

Wednesday: Essoldo, Whit-le-y Bay

Friday: Usher Hall, Edin-burgh

Saturday: St. Andrew's Hall, Glasgow

Gene VINCENT

Week: Hippodrome, Bristol

Josh WHITE

Sunday: St. Andrew's Hall, Glasgow

Monday: Midland Institute, Birmingham

Friday: Cavern, Liverpool



The Alley's Contact

A 22/- LP 'Buy'

TOP RANK is the latest recording company to enter the low-price LP field.

The company introduces its new "Buy" range of 22s. LPs next Thursday (14th), with 15 titles covering pops, jazz and classics.

The first releases include LPs by the Fleetwoods, Al Martino, Jack Scott, Bob Wallis and his Storyville Jazzmen, Dave Remington and his Dixie Six, Woody Herman (featuring guitarist Charlie Byrd), Georgie Auld, the

Ernest Maxin Orchestra and the Knightsbridge Strings.

Selections of the new LPs will be featured by deejays Kent Walton and Gerry Myers on Radio Luxembourg at 11 p.m. on April 21.

Pianist Dick Katz has signed a recording contract with Top Rank.

"At the moment, the arrangement is for one disc in commercial style," he stated this week.

His only solo recording has been an LP for Pye 18 months ago, "Kool for Katz."

top

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"**MUSIC FOR AN ARABIAN NIGHT**" is the title of the most recent Parlophone album from Ron Goodwin, consisting of 12 of his arrangements of Lebanese tunes.

Already a hit in the Lebanon, it is also released in Britain and the States.

Ron recently composed the background scores and conducted the music for the Warwick Films production, "In the Nick," starring Anthony Newley, and the MGM film, "Village of the Damned," starring George Sanders.

In addition to writing music for TV advertising filmlettes and cartoons, his Parlophone activities include four new orchestral titles to be recorded in April, besides accompanying Edna Savage and other Parlophone artists.

Literature and name of your nearest stockist from:

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ON SAFARI



The Safari Club continued its policy of star-name cabaret bookings on Monday when songwriter-pianist Paddy Roberts and Eve Boswell opened for a week. The two stars are pictured (above) at the Trafalgar Square night spot posing for MM cameraman Marc Sharratt. This is the club's second celebrity week. The first, in March, featured Marion Ryan and the Fraser Hayes Four.

MU ORDERS BAN ON DATES IN S. AFRICA

THE Musicians' Union this week hit out at the South African Government's Apartheid policy.

In a statement, issued by MU Assistant Secretary Harry Francis, the Union announced a ban on its members from accepting South African engagements under any circumstances whatever. Members of the MU were, in fact, instructed not to accept offers from South Africa as long ago as 1956.

'Rigid instruction'

The new statement declared: "Following the Sharpsville massacre, the Union's policy is to be operated even more rigidly. In the past, for example, because the London Symphony Orchestra was allowed to perform for the African population as well as for the European inhabitants of South Africa, the orchestra was given permission to perform for the Johannesburg Festival.

"But, in future, permission for British orchestras to perform in South Africa will not be given in any circumstances until the pernicious Apartheid policy has been abandoned."

Filming plan

In London, the Apartheid Film Committee has been formed under the chairmanship of Tennyson Makiwane, director of the National Boycott Movement, to make a film about Apartheid.

Donations can be sent to the Treasurer of the Committee at 61, Gloucester Crescent, London, N.W.1.

News Spotlight

VALERIE MASTERS makes her first one-night-stand tour since leaving the Ray Ellington Quartet for a solo career when she opens at Southend Essoldo on April 27, in a beat package titled "London Rock."

Starring with Al Saxon, Lance Fortune, the Flee-Rackers and Garry Mills, she continues with appearances at Burnt Oak Savoy (28th), Banbury Essoldo (29th), Hayes Savoy (May 1), Southport Essoldo (3rd), Barrow Coliseum (4th), Huddersfield Essoldo (5th) and Stockport Essoldo (6th).

Peter Knight will cut an EP for EMI and an LP and the backing on 12 "singles" for Pye after his Granada TV contract ends in May.

Tracy Sisters who returned from a two-week tour of Germany last week, appear on "Workers' Playtime" on April 28.

Ken Colyer has a trombonist "currently with a name jazz group" set to replace Mac Duncan. Ken declines to name him yet. Meanwhile, Johnny Finch has been depping.

Ronnie Hilton has signed a two-year renewal of his recording contract with HMV. He televises in an ABC-TV show from Leigh (Lancs) on April 13 and in BBC-TV's "Lennie The Lion Show" from London on April 14.

Rita Shearer beat-style organist - leader, is booked with her quartet for her ninth summer at Blackpool's Central Pier in "Let's Have Fun," with Ken Morris and Joan Savage, opening on June 3 for 20 weeks.

Fraser Hayes Four will again be featured in Kenneth Horne's "Beyond Our Ken" series which returns to the Light Programme on April 15.

Four Jays vocal group starts a week's Variety at the Finsbury Park Empire on April 25.

Robert Earl is to star with Sheila Buxton for the summer season at Morecambe Alhambra, opening at Whitsun.

Dankworth Band in new 'shuffle'

THE full Johnny Dankworth Orchestra will head the list of bands for a newcomer among the annual Riverboat Shuffles which will be steaming down the Thames this summer.

Under the title of "Rockin' Down the River," Croydon promoter Ed Waller has fixed Sunday, June 12, for his first floating promotion.

Plus eight

Two thousand fans are expected to make the trip on the "Royal Daffodil" from Tower Pier to Margate and back at 35s. a head—30s. if they buy their tickets before April 30.

Waller, who runs jazz clubs at Park Lane, Croydon, and Rye Lane, Peckham, is operating an instalment plan for the tickets.

Some eight small groups will be booked to support the Dankworth Orchestra, but no names have been fixed to date.

Mudlarks girl is ill in hospital

Mary Mudd, of the Mudlarks, was rushed to Coventry and Warwick Hospital on Sunday afternoon for an emergency appendix operation. The vocal group was on its way to appear in a concert at the Gaumont Cinema, Coventry.

On Wednesday, Mary's condition was said to be comfortable.

Men wine and dine PRS chief



"A ROUSING success." That was the verdict of Britain's song-pluggers after their annual get-together last Friday. They met at the Music Publishers' Contact Personnel Association dinner at the Criterion Restaurant, W. "Everyone was delighted with the evening," MPCPA secretary Tommy Hudson told the MM. "This was our 14th dinner and one of the best ever."

Guest of honour

A highlight of the evening was a 20-minute speech by the guest of honour, H. L. Walter, managing director of the Performing Right Society, who outlined some of the world-wide activities of the Society.

Pictured (left) welcoming Mr. Walter (second right) to the party are bandleader Felix King, Bill Ward (Lawrence Wright) and Tommy Hudson (Robbins). And pictured right are songwriter Peter Hart, Bill Phillips (Maemelodies) and Monty Norman (Britannia). In background is MPCPA chairman Joe Roncoroni (John Fields).

ANTHONY NEWLEY IN CHARITY GALA

"OUR Friends the Stars" already number 18. And many more are expected to appear at the Victoria Palace, S.W., when the Songwriters' Guild of Great Britain stages its annual concert on Sunday, April 24.

Under the presidency of Sir Compton Mackenzie and the chairmanship of Paddy Roberts, the Guild will present Kenny Baker, Frank Berry, Bob Bain, John Blythe, Alma Coogan, David Hughes, Bryan Johnson, Murray Kash, Martin Lukens, Libby Morris, Anthony Newley, the Night Riders, Jackie Rae, Donn Reynolds, Joanne Scoon, Julia Shelley, the Wimbledon Girls' Choir, and Bob and Jack Young.

Helping funds

They will be accompanied by Jack Ansell and the Victoria Palace Orchestra, and stage direction will be by John Russell.

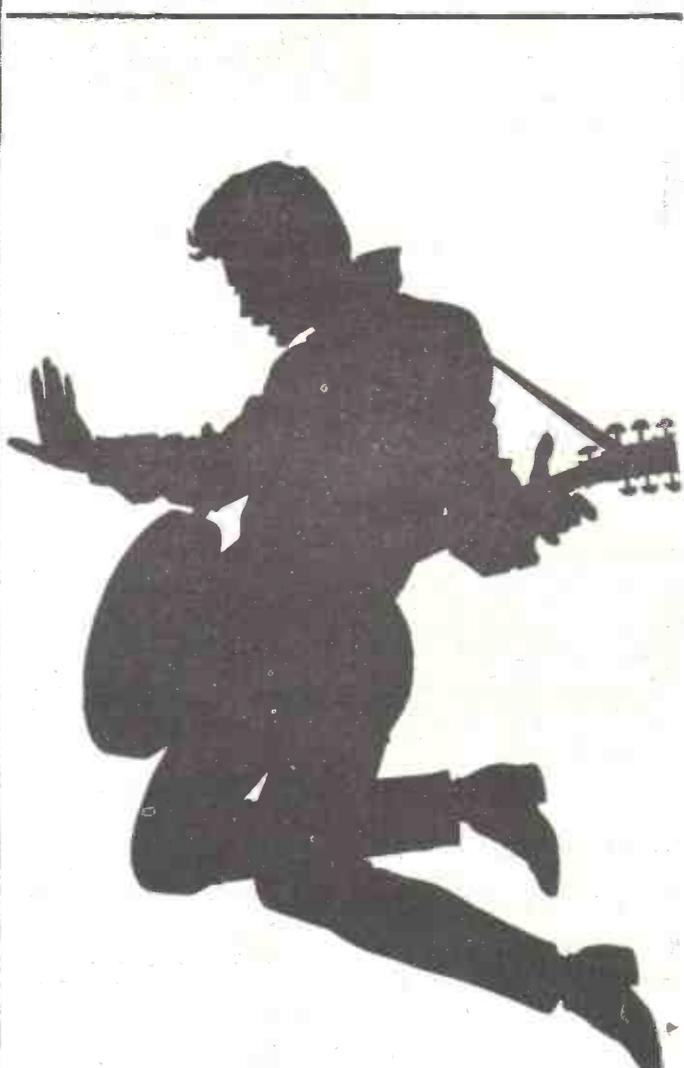
The concert is in aid of the Guild's Benevolent Fund, from whose offices at 32, Shaftesbury Avenue, W.1, tickets are obtainable at £8 8s. (boxes), 42s., 21s., 15s. and 12s. 6d. (stalls), 10s. 6d. (dress circle), 7s. 6d. (upper circle), 4s. and 2s. 6d. standing.

Jazzers kick off for the refugees

The newly formed Jazzers football team plays its first game, in aid of the World Refugee Year Fund, against Pinnvale at Recreation Lane, Headstone, on Sunday.

Included in the Jazzers team will be Acker Bilk and his trumpeter Ken Sims, Terry Lightfoot and his banjolist brother Paddy, drummer Eddie Taylor (of the Humphrey Lyttelton Band), Graham Stewart and his clarinetist Nick Cooper, trombonist Tony Millner (of the Fairweather-Brown All-Stars), and bassist Bill Reid and drummer Johnny Richardson, of the Alex Welsh Band.

The game is due to start at 10.45 a.m.



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Dill Jones opens Cardiff club

APRIL bookings at the Star and Garter, Putney, include Ken Colyer, tonight (Friday), Cy Laurie (15th), Terry Lightfoot and the Alberts (22nd) and Graham Stewart (29th).

STEVENAGE and Knebworth Jazz Society presents its first Jazz Band Ball at the Village Hall, Knebworth, tonight (Friday). Don Rendell, violinist Dick Powell, the Lea Valley Jazzband, the Dave Warren Trio and the resident Pete Reading Sextet, will be among the attractions.

MICKY ASHMAN'S Band played for Lincoln Jazz Club's first anniversary session on Tuesday. The club meets weekly at the Olde Crowne with the Red Logan Jazz Band in residence.



Don Rendell

SCOTLAND'S Clyde Valley Jazz Stompers have a return date at Purley's Palm Court Jazz Club on May 11. Other attractions at the club include Kenny Ball (April 13).

THE Terry Lightfoot Band drew 709 paying customers to Jazzshows Jazz Club on Saturday—the club's biggest crowd since Christmas. The band is featured on the BBC's "Saturday Club" tomorrow.

JAZZ enthusiast Will Bailey has been appointed resident compere at Manchester's leading modern jazz club—Club 43, which meets at the Clarendon Hotel.

FATHER and son, tenorists Jimmy and Alan Skidmore, were guest stars at Chatham's Crescendo Club on Friday. Tonight's guest is another tenorist, Kathy Stobart.

THE Kenny Ball Band and the Chris Hamilton Jazzmen play this Sunday's session at the Mardi Gras, Liverpool.

BRIGHTON'S Chinese Jazz Club has booked Graham Stewart's New Orleans Jazz-band tonight (Friday) and Bert Courtley's Jazz Committee tomorrow (Saturday).

WOOD GREEN Jazz Club will start its session an hour earlier, at 6.30 p.m., on Easter Saturday (April 16) when the Micky Ashman Band and Scotland's Steadfast Jazz Band will share the session. George Chisholm will play a guest spot with the club's resident Alex Welsh Band this Sunday.

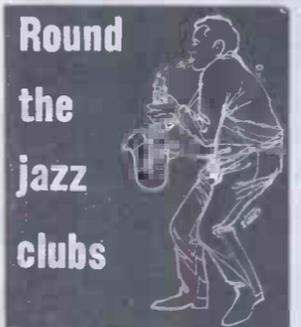
THE 10-year-old Alan Alderson Modern Quartet has left Liverpool's Galleon Club and is now featured regularly at the city's Mardi Gras Club.

LEEDS' Club Casey has reopened in new premises at the Trades Hall, Headrow. Resident at the Friday sessions is Casey's Hot 7. The group's former cornettist Dave Davis had to give up playing after a recent car smash damaged his teeth and gums. He is to take up the bass.

KEN INGRAM'S Eagle Jazz Band appears on Tuesdays at its own Six Ways Club, Erdington, Birmingham, and on Fridays travels to the Shantsea Jazz Club, Sutton Coldfield.

WYTHENSHAW, Manchester's garden suburb, has its first "live" jazz club—Club Shentonville, which meets on Wednesdays at the Sharston Hotel.

PARAMOUNT Jazz Presentations have opened a club on Fridays at the London Hotel, Salisbury.



TWO of East Anglia's top trad groups, the Riverside Jazz Band, of Cambridge, and the Collegians, of Norwich, will play for Soham Jazz Club's Jazz Band Ball on April 13.

THE Orford Cellar Jazz Club, Norwich, presents modern jazz on Tuesdays and Fridays, and trad on Thursdays. Bill Jones plays a guest spot on April 29.

THE Denem Jazzband—a group from the Dene Trevor Orchestra—is resident on Mondays at the Pollards Hill Jazz Club, Mitcham. The club is running a coach trip to Brighton on Easter Monday.

BRIGHTON Jazz Record Club has re-formed after a five-year lay-off. Next meeting is on Monday at the Royal Oak Hotel, St. James's Street.

BIRMINGHAM Jazz Record Society holds fortnightly meetings at the Warwick Castle Hotel. Graham Lakin will be the recitalist at the next meeting on April 15.

BANDLEADER Dave Stickley, in partnership with Ken Dodson, is presenting Tuesday jazz sessions at the Wilton Road Palais, Salisbury.

CLEM AVERY'S Jazzmen are now playing every Sunday at the Downbeat Club, Newcastle.

J. J. five will give lasting pleasure

J. J. JOHNSON QUINTET (LP). "J. J. In Person" Tune Up; Laura; Wallin'; What Is This Thing Called Love; Misterioso; My Old Flame; Now's The Time. (Fontana 12 in. TFL 5041—35s. 9jd.) Johnson (tmb.); Nat Adderley (cornet); Tommy Flanagan (pno.); Wilbur Little (bass); Albert Heath (drs.). USA. Spring, 1958.

I AM quite sure that this LP will figure in my end-of-the-year list of the Best Records of 1960.

It goes without saying that J. J. plays superbly. His technique is still something to wonder at, but over the past years he has added commendable self-control which has allowed his excellent melodic sense to come through.

Almost as good is the exciting Nat Adderley, who must be among the most improved musicians of the last year or two.

Add to these two the intelligent piano playing of Tommy Flanagan and a first-class rhythm section, and you have a record that will give lasting pleasure.

The group gets material worth its talents, with Adderley standing down for the two J. J. ballad features, "Laura" and "Flame."

The best track of a consistently fine disc is Monk's "Misterioso."—Bob Dawbarn.



Jay Jay Johnson

We have not heard the last of Ruth

RUTH BROWN (LP). "Late Date with Ruth Brown." It Could Happen To You (a); Why Don't You Do Right? (b); Bewitched (a); I'm Just A Lucky So And So (c); I Can Dream, Can't I? (b); You And The Night And The Music (b); You'd Be So Nice To Come Home To (b); We'll Be Together Again (a); I'm Beginning To See The Light (b); Porgy (a); No One Ever Tells You (c); Let's Face The Music And Dance (c). (London 12 in. LTZ-K15187—35s. 9jd.)

Brown (voc.) with (a)—George Berg, Romeo Penque (reeds); Al Calola (gtr.); Milt Hinton (bass); Hank Jones (pno.); Don Lamond (drs.) and strings.

(b)—Frank Rehak, Morton Bullman, Chaney Welsh, Bob Alexander (tmps.); Mundeil Lowe (gtr.); Jones, Hinton, Lamond.

(c)—Berg, Penque, Jerry Sanfino, Joe Soldo, Phil Bodner (reeds); Doc Severinsen, Bernie Glow, Ernie Royal, Joe Cabot (tpts.); Rehak, Welsh, Alexander, Mervin Gold (tmps.); Sol Gubin (drs.); Hank Jones, Hinton, Lowe. 1959.

RUTH BROWN has been heard here often enough with "singles" in the R & B vein, but this is her first album of standards. It should not be her last.

She has not yet reached the technical and artistic level attained by the champion singers. But she is less slick than many of today's enchantresses, and certainly less insipid.

She has a curious voice, throatily expressive and with a timbre which calls Carmen McRae to mind (particularly on "We'll Be Together," "I Can Dream" and "It Could Happen"). And she sings with a good deal of spirit.

The faster numbers, all of which have swinging backgrounds, are done in broad style and with a fruity diction.

Ruth Brown shows her command of phrasing on "No One Ever Tells You," and shows how she can swing in "Lucky So-and-So" and "Do Right."

There are some irregularities of pitch, but the tunes are tunes, the bands (mostly) blow, and so, too, does Miss Brown.—Max Jones.

Establishing mood and tempo before the big guns are let loose is a sound idea; but eight minutes is a long while for mood-setting.

Apart from Webster's windy asides on the introductory chorus, Johnson's is the first tenor voice to be heard. He delivers a strong, clear solo.

Then comes Hawk, severe in tone and conception, somehow suggesting that he is out to cut Rollins for non-charm. And, after a drum episode, Webster—more breath than musical sound at times—manipulating his sub-tone effects very cleverly, then striking out.

Side Two begins with blues tracks, continues with a velvety Webster ballad treatment, and is rounded off by a slowish blues.

Roy is truly low-down, Hawk looks at things with the savage eye, while Webster sounds stagey but never dull. The beat is supple indeed.—Max Jones.

Mixed styles

DOROTHY DONEGAN (LP). "Donnybrook with Donegan." A Foggy Day; September in the Rain; I've Got You Under My Skin; The D.D. Blues; Day In—Day Out; Lover; Tea for Two; Moonlight in Vermont; Thou Swell; I Only Have Eyes for You; I'll Remember April; Bye Bye Blackbird. (Capitol 12 in. T 1226—32s. 2d.)

Dorothy Donegan (pno.) acc. by bass and drums.

JUDGING from her picture on the sleeve of this album, Miss Donegan is a very female female. Her approach to jazz piano, however, has a masculine toughness.

She storms through "D.D. Blues," for example, with a rolling bass that wouldn't shame Albert Ammons.

On the fast numbers she reminds me, at times, of Oscar Peterson, while in slower tempo she occasionally produces something very akin to George Shearing.

Just to confuse the issue, on "Day In," her open and closing choruses would not be out of place on a Winifred Atwell record.

If she is not the most original of pianists, her playing has a zest and general good humour I find hard to resist.—Bob Dawbarn.

Mainstream

BEN WEBSTER (LP). "Ben Webster and Associates." In A Mellow Tone; Young Bean; Budd Johnson; Time After Time; De-Dar. (HMV 12 in. CLP1336—34s. 1d.)

Ben Webster, Coleman Hawkins, Budd Johnson (trns.); Roy Eldridge (tpt.); Jimmy Jones (pno.); Les Spann (gtr.); Jo Jones (drs.); Ray Brown (bass). New York City, 9/4/59.

HAWKINS and Webster are among the very greatest tenor players of this or any other generation, but I wouldn't choose this record to use as proof.

It is good improvised jazz, mainstream style, and it offers sequences of quite interesting solos. Eldridge is caught in form, and the third tenor, Budd Johnson, seems not to be dwarfed by his illustrious comrades.

The whole of one side is taken up with 16 choruses of "Mellow Tone," taken at a nice ambling speed and lasting in all for 20 minutes.

Whenever I play it I feel that three or four of the opening choruses could have been left

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★ MELODY MAKER GUIDE TO THE CURRENT POP AND JAZZ LPs

APRIL 1960

L.P. Supplement

CUE FOR HODGES

THIS is fresh-sounding, small-band jazz with a decided Hodges-Ellington flavour.

The band, put together by Stanley Dance (presumably after consultation with Strayhorn), includes five

LPs of the MONTH

Max Jones reviews 'CUE FOR SAXOPHONE'

BILLY STRAYHORN SEPTET, "Cue for Saxophone." Cue's Blue Now; Gone With The Wind; Cherry; Watch Your Cue; You Brought A New Kind Of Love To Me; When I Dream Of You; Rose Room. (Felsted 12in. FAJ7008 — 35s. 9d.). Strayhorn (pno.); Harold "Shorty" Baker (tp.); "Cue Porter" (Johnny Hodges) (alto); Quentin Jackson (tmb.); Russell Procope (clt.); Al Hall (bass); Oliver Jackson (drs.). 14/4/59.

past or present Ellingtonians, and it resembles earlier Hodges studio units. To dispose right away of the matter of identity, I will stress that nobody but Johnny Hodges could have produced the sounds made by this alto player—who

appears as "Cue Porter" on disc and sleeve.

In many ways it is Hodges's record. He imparts such an individual character to the music, and contributes so handsomely to every track, that it is impossible to think of the LP—in the same glowing terms, that is—without him.

The programme, too, has Ellington affiliations. The fast and slow blues—"Watch Your Cue" and "Cue's Blue"—were sketched out by Hodges and Strayhorn, while "Rose Room" is famous in a 1932 Ellington band version.

The others are an admirable Earl Hines ballad, "When I Dream," Don Redman's "Cherry," and two standards.

All are tinged with Duke's colouring, but the two blues come closest in feel to previous Hodges recordings.

Hodges constructs superb blues choruses which together have the shape of finished compositions. Shorty Baker's clear, calm trumpet is remark-

ably impressive, open and muted, and the remaining soloists—though they do not reach the heights—fit well into the general design.

Procope's clarinet, which introduces "Rose Room," often reflects Bigard, despite a different vibrato and a rather more spiky line. Baker's solo is full of contrasts, and Hodges's surprises with its extreme force and mobility.

"Cherry," another on which Procope begins to come on like Barney Bigard, has Hodges improvising the most elegant melodies.

Witty phrasing

On this track, Quentin Jackson—one of the best of the plunger-trombone handlers since Tricky Sam—discards mutes to deliver a solo in light-rocking Dickenson vein. Shorty also has witty phrases to blow.

The band enters ballad territory for "When I Dream," sensitively performed by Hodges and Baker, and "Wind."

Strayhorn is workmanlike at the piano, and the technical niceties of Johnny's delicate legato playing are known from many records. This is docile music, and not greatly to my taste; but restful and unobjectionable.

Flexible beat

A highly danceable "You Brought" provides more authoritative alto work. The rhythm team, here as everywhere else, sustains the horns with a beat which is flexible and strong but never disruptive.

The big virtue of this jazz, apart from its tunefulness and colour, comes from self-imposed discipline. A feeling of certainty and common purpose is abroad; nobody gets out-of-control; even the uninspired passages remain stylish in cut.



Bobby Darin

Darin owes fame to LP buyers

BOBBY DARIN, unlike most of his contemporaries, owes his Hit Parade career to the LP market.

Disc jockeys took a track from his first LP, "That's All," and played it in their programmes.

That track was "Mack the Knife," and the result was a transatlantic No. 1.

and "Pete Kelly's Blues" are very close to the Sinatra sound.

And, of course, one of the biggest selling factors for me, at least, are those arrangements and backings by Richard Wess.

Darin is very conscious of the help that Richard Wess

SINGLE ISSUE

Now history could repeat itself. Darin's latest LP, "This is Darin," includes "Clementine," a track in "Mack the Knife" style. And disc jockey plays have forced a single issue of it.

Darin told me the other day that this was no publicity gimmick—this lifting of tracks from LPs.

"With 'This is Darin,'" he said, "we genuinely didn't want 'Clementine' as a single. In fact, we all held out until the very last. But Atco had so many requests from single buyers that we had to give way."

MORE FUEL

"This is Darin" is likely to add more fuel to the flames of the Darin v. Sinatra argument. Tracks like "Don't Dream of Anybody But Me," "Caravan"

Bill Halden reviews 'THIS IS DARIN'

has given him. He met Richard in one of the New York jazz clubs. Before he met Darin, Wess had mainly penned classical arrangements.

ANOTHER BOOST

"I suppose you could say that Richard was an 'unknown' then," says Darin, "but in these days, everyone is an 'unknown' until they have a record hit. Look at Nelson Riddle, you could say he became famous through doing Sinatra's backings."

"This is Darin" is bound to give 23-year-old Bobby's record career yet another boost. For the discerning pop record buyers, this LP is a MUST.



Johnny Hodges



Joe Williams

made early one morning in May last year in a Miami ballroom, captures only some of the electrifying spirit of a live Basie performance. Joe Williams sings "Five O'Clock" and "Hallelujah," and Harry Edison rejoins the band to solo on "One O'Clock." Not the best of the "new" band's albums, but stimulating.

DONALD BYRD, ART FARMER, IDREES SULIEMAN ("Three Trumpets").—Esquire 32-093.

A fairly successful set from three of the younger trumpet stars, with Farmer responsible for most of the high spots. A whole LP of three trumpets and rhythm tends to become a little monotonous, however. 2/4/60.

continued overleaf

JAZZ GROUPS

Date = date of full MM review. S = stereo only. S = stereo and mono.

PEPPER ADAMS QUINTET, CHET BAKER QUINTET, ELMO HOPE QUINTET, JAZZ MESSENGERS, JACK SHELDON QUINTET ("The Hard Swing").—Vogue LAE12152.

A patchy collection of oddly contrasting groups with pianist Kenny Drew, altoist Jackie McLean, trumpeter Bill Hardman and tenorist Harold Land providing the best moments. 19/3/60.

RONNIE ALDRICH SQUADCATS ("All Time Hits Of Jazz").—Decca Ace of Clubs ACL1020.

Lightweight small-band jazz treatments of various jazz "sellers" ranging from "South Rampart Street Parade" to "Petite Fleur." The music, loosely Dixieland in style, is competently performed by Aldrich,

Cliff Townsend, Ike Isaacs and Bernie Sharpe among others.

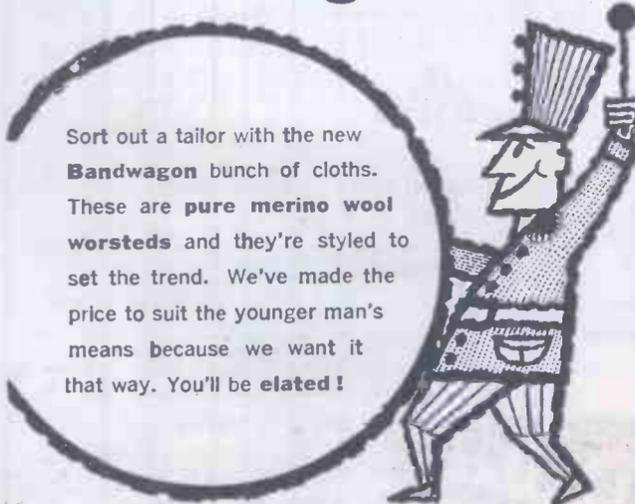
BUSTER BAILEY, VIC DICKENSON, AL HALL, JOHNNY LETMAN, BUDDY TATE QUARTET ("Cascade Of Quartets—Vol. 2").—Columbia 33SX1218.

These are the same quartets as those on Stanley Dance's first "Cascades" compilation. The music, too, is similar—with excellent Dickenson, inventive Harold Baker trumpet on the Al Hall tracks, and strong blues tenor from Tate. The 10 performances make up a nicely contrasted, if unsensational, programme of small-group jazz.

***COUNT BASIE ORCHESTRA WITH JOE WILLIAMS** ("Breakfast Dance And Barbecue").—Columbia Mono 33SX1209, Stereo SCX3294.

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● Benny Golson



● Jimmy Rushing



● Art Farmer

FOR the jazz fans, March has been a month of plenty.

The 38 releases, catering for a wide range of tastes, include a number of top-class items.

In addition to the Billy Strayhorn "LP of the Month," there are at least four other albums which would have been the pick for most months.

For the modernist it was almost obligatory to pay out for three records—Miles Davis's "Lift To The Scaffold," J. J. Johnson's "In Person," and the previously unissued Charlie Parker tracks released by Jazz Collector.

Vocal front

Also in the "very highly recommended" class were the Duke Ellington album of reissues and the Dankworth "London to Newport."

On the vocal jazz front were the first two LPs of the five-volume "Ella Fitzgerald Sings Gershwin" set; a good example of poll-winner Jimmy Rushing; and Ray Charles—not at his very best, but still well worth the cash.

Art Tatum and Erroll Garner were both featured on a new Vogue LP and there was a new Ken

Colyer for the New Orleans Revival collectors.

Back with the modernists, Art Farmer was featured on a set of Benny Golson arrangements, and fans of Shelly Manne and André Previn will want the LP of tunes from "Bells Are Ringing."

Among the remainder, records

well worth noting included "Reeds That Matter"—featuring such as Lester Young, Ben Webster and Coleman Hawkins; a set of Lionel Hampton reissues on the low-price Camden label; a new Count Basie; and guitar albums from Django Reinhardt and Herb Ellis.

JAZZ GROUPS

from previous page

KEN COLYER JAZZMEN ("This Is Jazz").—Columbia 33SX1220.

A characteristically disciplined and uncompromising performance of New Orleans jazz by Colyer's revivalists. "Papa Dip" and "Georgia Camp" are good interpretations of traditional material; on "Cheek to Cheek" the band shows what it can do with a pop.

JOHNNY DANKWORTH ("London to Newport").—Top Rank 30/019.

Recorded at the 1959 Newport Festival, this album contains wonderful performances of "Firth of Forths," "Caribe" and "Royal Ascot," although some of the other tracks don't measure up to the band's best.

MILES DAVIS QUINTET, SEXTET ("Lift to the Scaffold—Jazz Track").—Fontana TFL5081.

Yet another magnificent release from Miles Davis. Side one is the soundtrack from the French film "Lift to the Scaffold" with Miles accompanied by Barney Wilen (tr.), Rene Ureger (pno.), Pierre Michelot

(bass) and Kenny Clarke (drs.). Side two is the all-American group including fine modern jazz from John Coltrane and Cannonball Adderley. 2/4/60.

WILD BILL DAVIDSON ("Wild Bill Plays The Greatest Of The Great").—Vogue LAE12217.

Davidson pays tribute to 11 name trumpeters, ranging from Dix to James, by playing tunes associated with them. The twelfth track is devoted to "Begin the Beguine," one of his own favourites. The cornet-typically raw-edged and lusty, with sentimental undertones—is supported by a functional four-man rhythm section. Good value for Wild Bill admirers. 26/3/60.

VIC DICKENSON, JOE THOMAS GROUPS ("Mainstream").—London Mono LTZ-K15182, Stereo SAH-K6086.

Good outspoken jazz in the middle-of-the-road style by musicians who believe in communicating their ideas in a direct, understandable full-swinging manner. Vic Dickenson leads one group, Joe Thomas the other. British critic Albert McCarthy devised the dates. The disc is in the nature of a come-back for trumpeter Thomas. 12/3/60.

DUKE ELLINGTON ORCHESTRA ("Historically Speaking—The Duke").—Parlophone PMC1116.

This is the 1956 Ellington set, previously available on the London label, on which Duke reinterprets such of his classics as "Creole Love Call," "East St. Louis," "Jack the Bear" and "Ko-Ko." One or two, like "Ko-Ko," disappoint after the originals. But this is stirring big-band jazz, recommended for lasting appeal. 2/4/60.

HERB ELLIS MEETS JIMMY GIUFFRÉ.—HMV CLP1337.

Ellis's most satisfying album yet, this is chiefly guitar solos backed by imaginative Giuffrè arrangements. 2/4/60.

ART FARMER ("Brass Shout").—London LTZ-T15184.

The combination of Farmer's trumpet a first-rate big band and Benny Golson's arranging skill result in a remarkable album. One of the best modern jazz buys of the month. 19/3/60.

MAYNARD FERGUSON ORCHESTRA ("A Message From Birdland").—Columbia Mono 33SX1210, Stereo SCX3294.

Less satisfying than his two previous big band issues, this features Ferguson's trumpet in rather exhibitionistic mood. A brass, brassy set which does build up excitement. 19/3/60.

TYREE GLENN ("Try A Little Tenderness").—Columbia Mono 33SX1216, Stereo SCX3301.

Gentle ballads, played almost straight by trombonist Glenn backed by a string section, make a charming LP for those quieter moments when you don't want to concentrate too hard. 26/3/60.

BENNY GOODMAN ORCHESTRA, TRIO, QUARTET ("Benny Goodman Treasure Chest, 1937-1938. Vol. II").—MGM C807.

Part Two of the "Treasure Chest" set of three LPs, this offers swiny 1937-38 big-band arrangements by Fletcher Henderson, Edgar Sampson and others, including some tunes never previously available on Goodman discs. Jess Stacy and Lionel Hampton play a piano duet; there are titles by the Trio and Quartet; and there is Alec Templeton's clever "Bach Goes to Town."

LIONEL HAMPTON ("Open House").—RCA Camden CDN138.

Another romping reissue set of Hamp sessions recorded between 1937 and '40 by studio bands ranging from five men to 10. Among the outstanding tracks are "Hot Mallets," featuring Dizzy and Hawk; "Sweethearts on Parade," featuring Chu; and "You're My Ideal," with Cootie and Johnny Hodges. One for collectors 2/4/60.

J. J. JOHNSON QUINTET ("J. J. In Person").—Fontana TFL5041.

A really first-rate album with the ever-improving Nat Adderley (cnt.) as Johnson's front line partner. This will be among the best release of 1960. 9/4/60.

JONAH JONES QUARTET ("Swingin' 'Round The World").—Capitol Mono T1237, Stereo ST1237.

Jonah and his quartet seem content now to repeat over and

over again the formula which has brought commercial success. The trumpet is cleanly played and the music has a danceable lift, but every tune is cut to pattern. On this mixture-as-before, the trumpet man sings two—"South of the Border" and "Manhattan."

CHELLY MANNE AND HIS FRIENDS (Songs From "Bells Are Ringing").—Vogue LAC12212.

Possibly the most satisfactory of the Manne-Previn collaborations on show tunes. Despite a certain slickness Previn goes like mad and the rhythm section swings happily. 12/3/60.

THE MITCHELLS with ANDRE PREVIN ("Get Those Elephants Out'a Here").—MGM C803.

Bassist Red and Whitey Mitchell are teamed with trumpeter Blue Mitchell (no relation) on a pleasant, if unspectacular album. Red plays piano on four tracks and Previn is featured on the remainder. 26/3/60.

CHARLIE PARKER-ARNE DOMNERUS ("Charlie Parker in Sweden").—Jazz Collector JGN.1002.

Four previously unissued Charlie Parker tracks make this a must for every jazz collector. The whole LP was recorded at a Swedish concert in 1950. Side two has Swedish altoist Domnerus in place of Parker. 12/3/60.

HOWARD RUMSEY LIGHTHOUSE ALL-STARS.—Vogue LAC12182.

A mixed bag from three Rumsey groups. Most of the tracks are reissues. It should please the West Coast admirers.

DJANGO REINHARDT ("The Art Of Django Reinhardt").—HMV CLP1340.

All guitar fanciers and Django fans will want this collection of recordings by the French Hot Club quintet, all made during four days in April, 1937. For ordinary jazz lovers, the music is rather less rewarding than that made by Django in the company of Hawkins, Rex Stewart and other U.S. stars. But his solos remain objects of wonder.

RIVER BOAT FIVE ("The River Boat Five Take The Train").—Mercury Mono MMC14029, Stereo CMS18020.

The River Boat Five, actually a septet complete with tenor sax as well as banjo, play a rather polite and superficial form of Dixieland. This is in the vein of their previous releases, and will recommend itself more to newcomers than collectors.

ARTIE SHAW ORCHESTRA ("Artie Shaw Swings Show Tunes").—RCA Camden CDN1137.

Artie Shaw reminds us of the shapeliness of his solos and the discipline of his bands with this reissue set from the years 1938-45. Roy Eldridge, Buddy Rich, Tony Pastor and Helen Forrest are among those featured. Remarkably good jazz-slanted dance music. 19/3/60.

BILLY STRAYHORN SEPTET ("Cue For Saxophone").—Felsted Mono FAJ7008, Stereo SJA2008.

Strayhorn's Septet includes trumpeter Shorty Baker, trombonist Quentin Jackson and Johnny Hodges masquerading as "Cue Porter." The music they play is largely improvised, and full of distinctive solos, "Cherry," "Watch Your Cue" and "Cue's Blue Now" are very good, and Hodges excels on almost every piece. A fine record by fine individualists. 9/4/60.

BEN WEBSTER AND ASSOCIATES.—HMV CLP1336.

Ben Webster, Coleman Hawkins, Budd Johnson, Roy Eldridge, Jimmy Jones, Les Spann, Jo Jones and Ray Brown look a strong team on paper. And they sound impressive on this LP, though less so than they might have done. "In a Mellow Tone" occupies the whole of Side One and is about the best track, even though it could well have been shortened. 9/4/60.

DICKY WELLS ("Trombone Four-In-Hand").—Felsted Mono FAJ7009, Stereo SJA2009.

Wells, Dickenson, Morton and George Matthews are the four-in-hand, and their bright, hot playing—as individuals and as a quartet—makes this a winner for anybody who likes trombone jazz. The music is sprinkled with organ, piano and guitar solos, too, and Wells and Dickenson join forces on a vocal. 26/3/60.

LESTER YOUNG, PAUL QUINCHETTE, BEN WEBSTER, COLEMAN HAWKINS, WILLIE SMITH ("Reeds That Matter").—Mercury MMB1013.

An enlightening and amusing collection of recordings from the 'forties and early 'fifties, this features the four tenors listed, plus Don Byas; Willie Smith and Tab Smith on altos; Harry Carney, baritone, and other instrumentalists. The tracks by Lester and Willie Smith, and Hawk's "Blue Horizon" and "Make Believe," have been issued here before.

POP LP OF THE MONTH



THIS IS DARIN

Clementine; Have you got any castles, baby?; Don't dream of anybody but me; My gal Sal; Black coffee; Caravan; Guys and dolls; Down with love; Pete Kelly's blues; All night long; The gal that got away; I can't give you anything but love

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POP INSTRUMENTAL

EARL BOSTIC ("Sweet Tunes Of The Roaring 20's").—Parlophone PMC1115.

The effervescent alto of Bostic puts a sparkle and sob into a selection of old favourites. There's fine, swinging support from the rhythm, which highlights vibes and guitar. This melody really moves. 19/3/60.

HILL BOWEN ORCHESTRA ("Oklahoma!").—RCA Camden Stereo SND5011.

A well-played, well-sung interpretation of the memorable American musical. Soloists include Bryan Johnson, Laurie Cornell, Pip Hinton, Barbara Leigh, Andy Cole and Patricia Clark. Excellent value for money.

TUTTI CAMARATA ORCHESTRA ("Tutti's Trumpets").—Top Rank 30/008.

Tutti Camarata, the famous U.S. arranger and MD, offers something different here. He has recruited six of America's top trumpet men, who are show-cased against reeds, strings or full orchestra. Best track: the six-trumpet arrangement of the Berigan classic, "I Can't Get Started." 12/3/60.

RUSS CONWAY ("My Concerto For You").—Columbia 33SX1214.

The charmer of the piano, Russ Conway, turns his attention to more serious subjects with this album of classic "pops." And, once again, Russ looks on his way to the best sellers. Although it really amounts to well presented mood music, Russ charms with classics such as "The Way to the Stars," "Dream of Olwen" and "Forgotten Dreams." Highly recommended.

TOMMY DORSEY ORCHESTRA (directed by Warren Covington) ("More Tea For Two Cha Chas").—Brunswick LAT8323.

A new version of that famous "Tea for Two" cha-cha plus similar stylings of such standards as "Dream," "You Go to My Head," and "The Sheik of Araby"—a standout track. 26/3/60.

DUANE EDDY ("The 'Twang's' and 'Thang's").—London Mono HAW2236, Stereo SAH-W6068.

Duane Eddy has proved on successive hits that "The Twang's, the 'Thang'"—so this LP is aptly titled. Titles include "My Blue Heaven," "Route No. 1," "You Are My Sunshine," "Blueberry Hill" and "Rebel Walk." And that twang is here all right! 19/3/60.

PERCY FAITH ORCHESTRA ("Bon Voyage!").—Philips BBL7359.

A continental trip by one of America's top orchestra leaders. Countries covered are France, Italy and Germany. A well-timed



● Duane Eddy

release that makes appealing listening.

ANDRE KOSTALENETZ ORCHESTRA: "Flower Drum Song."—(Philips mono BBL7364, stereo SBBL 558).

A lush orchestral version of the "Flower Drum Song" show tunes by André Kostalenetz MM 26/3/60.

BEN LIGHT ("In The Limelight").—Vogue VA160159.

This is a "Welcome Back" disc for U.S. pianist Ben Light—out of action through illness for the last two years. Ben has a pleasant easy-on-the-ear style, but he's likely to be too remote for Britain. 5/3/60.

HAL MOONEY ORCHESTRA ("An Affair To Remember").—Mercury Mono MMC14028, Stereo CMS18018.

More of that swinging instrumental sound from the U.S. This time the band is Hal Mooney, who has arranged for such stars as Dick Haymes, Kay Starr and Judy Garland. Hal keeps the pace up all the time with the help of super-charged scorings of numbers like "Moon glow," "They Can't Take That Away From Me" and, of course, the first class title track.

JOE MOSHAY DEBUTANTE BALL ORCHESTRA.—Vogue VA160161.

Music for debutante dances—California style—is Joe Moshay's speciality. But his brand of

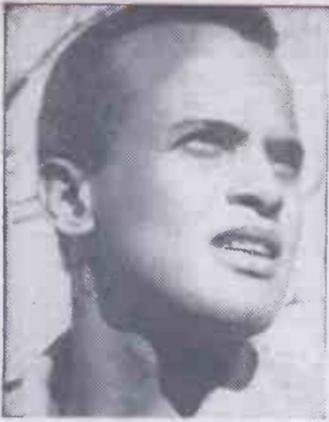
continued opposite

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● Harry Belafonte

Class singers are back this month

THE "class" singers this month dominate the pop LP issues. Mel Torme is back, and so are Sarah Vaughan, Harry Belafonte and Julie London.

POP VOCAL DISCS

***HARRY BELAFONTE** ("Belafonte at Carnegie Hall").—RCA Mono RD27151, Stereo SF5050

All the excitement and atmosphere of Belafonte's sensational concert at the Carnegie Hall last April is captured on this LP. And how the audience reaction increases the enjoyment for the LP buyer. Tracks include the Belafonte specials—"Darlin' Cora," "Sylvie," "John Henry" and "Matilda." 12/3/60.

***BOBBY DARIN** ("This Is Darin").—London Mono HAK2236, Stereo SAH-K6067.

The "Mack the Knife" star swings his way into another LP success, arranged again by the brilliant Richard Wess. And the "Clementine" track could hit the button like "Mack the Knife." This album will give added meaning to the "Darlin' v Sinatra" discussions.

FATS DOMINO ("Let's Play Fats Domino").—London HAP2223.

The pleasant beat style of Fats Domino plus some first class material makes this one of the best rhythm and blues LPs this month. Fats sings his single hit, "I Want to Walk You Home" plus 11 other tracks, including the catchy "Lil' Liza Jane." 12/3/60.

***FOUR FRESHMEN** ("Four Freshmen And Five Guitars").—Capitol Mono ST1255, Stereo ST1255.

Students of modern harmonising should make a beeline for this release, which features the impeccable Freshmen backed by five guitars, bass, bongos, vibes, glockenspiel, trumpet and trombone. 26/3/60.

***FOUR LADS** ("Swing Along").—Philips Stereo SBBL535.

Swinging vocal group selections of old favourites including "Comin' Through the Rye," "Swanee River," "Mexicali Rose," "When I Grow Too Old to Dream" and "Meet Me Tonight in Dreamland."

BURL IVES ("Cheers").—Brunswick LAT8321.

Burl Ives turns his folksy voice on such diversified songs as "Oh, By Jingo," "Tit Willow," "Polly Wolly Doodle," "There's a Hole in My Bucket" and "There Is a Tavern in the Town." He is ably assisted by the Ray Charles Singers and the Orchestra under the direction of Tony Mottola.

AL JOLSON ("The World's Greatest Entertainer").—Brunswick LAT8322.

Yet another souvenir of the great Al Jolson. This time via sound tracks from the Kraft Music Hall radio shows. And the result is very good indeed—a first class collection of Jolson "classics" plus his ad lib joking with the studio audience. Good value. 12/3/60.

***JOHN LA SALLE QUARTET** ("Potluck").—Capitol Mono T1235, Stereo ST1235.

This vocal quartet hardly warrants the eulogies of the sleeve note on this average showing. Titles include "The Night We Called It a Day," "Time After Time" and "I've Got You Under My Skin." 26/3/60.

JULIE LONDON ("Swing Me An Old Song").—London HAW2225.

Julie London, the girl with the come-hither voice, sets her sultry seal on some real oldies. Titles include "Comin' Thru the Rye," "After the Ball," "Camptown Races," and "Three O'clock in the Morning." Julie has sung to better effect, but there are some bright, modern-style backings from Jimmy Rowles and his Orchestra. 12/3/60.

***NORMAN LUBOFF CHOIR** ("Reverie").—Philips Stereo SBBL546.

Soothing choral interpretations of works by Rimsky-Korsakov, Tchaikovsky, Rachmaninoff, Chopin, Greig, Brahms, Rubinstein and Debussy. The outcome resembles a Hollywood dream world of mood music.

MEL TORME ("Songs For Any Taste").—Parlophone PMC1114.

A successor to the previously released "Mel Torme at the Crescendo," on this example, his immaculate phrasing, rhythmical feeling and innate sense of humour are all in evidence. Sweet and swinging backings round off a "must" for Torme admirers. 26/3/60.

CONWAY TWITTY ("Saturday Night With Conway Twitty").—MGM C801.

Don't let the name put you off, this is a very good collection from the Hit Parading Mr. Twitty. "Rosaleena" is the best beat track while "Halfway to Heaven" is the pick of the slower sides. Definitely worth a try-out spin. 19/3/60.

***SARAH VAUGHAN** ("Great Songs From Hit Shows, Pt. 1").—Mercury Mono MCC14024, Stereo CMS18019.

EMI are busy restoring to the catalogue important Mercury albums that used to be available through the Pye group. Having given us the "Sarah Sings Gershwin" sets, in Mono and Stereo, they oblige this month with Vol 1 of her "Great Songs," on which she is accompanied by Hal Mooney's orchestra. Among the swiftest tracks: "If This Isn't Love" and "Comes Love"; among the lush ballads: A lovely "My Darling."

TONY WILLIAMS ("A Girl Is A Girl").—Mercury MMC14027.

If you could take Tony Williams singing with the Platters, then this release, which marks his solo bow, is one for the library. Tony pays vocal tribute to the charms of a dozen girls, including "Laura," "Ramona" and "Mona Lisa." 19/3/60.

But it is not only the regulars that provide the "class" tag for the month of March. Newcomer Bobby Darin has walked away with the LP of the Month award, and that rave vocal group, the Four Freshmen, have an exciting album.

Still in the Grade A category are several instrumentals. Earl Bostic, who has specialised in swinging the standards, turns his attention to "Sweet Tunes of the Roaring 20's," and the Tommy Dorsey Orchestra follows its famous "Tea For Two Cha-Cha" with an album of cha-cha styled evergreens.

Newcomer Duane Eddy deserves a mention for his LP, "The 'Twang's' The 'Thang'." He's no Django Reinhardt, but he produces the sound and beat that keep the coins spinning in the juke boxes.



● Julie London

VOCAL JAZZ

RAY CHARLES ("What'd I Say?").—London HA-E2226.

If Ray Charles and his band lack anything, it certainly is not vitality or swing-power. Everything here makes animated listening and marvellous dance music. "Rockhouse," the only instrumental track, is one of Charles' successful double-sided "singles." "What'd I Say?" is another, and the biggest seller of his career. All in all, a less impressive disc than "Ray Charles at Newport," but a good sample of contemporary blues music.

CHRIS CONNOR ("Ballads Of The Sad Cafe").—London LTZ-K15183.

Chris Connor, in good voice, sings of unrequited love. Not great jazz singing, but very enjoyable nonetheless. 12/3/60.

***ELLA FITZGERALD** ("Ella Sings Gershwin—Vols 1 and 2").—HMV Mono CLP1338, CLP1339, Stereo CSD1292, CSD1293.

These LPs—two of a five-volume American Verve set—are obtainable separately. Each contains polished, intelligent renderings of the songs of George and Ira Gershwin, and each sports a striking cover: "repro" of a Bernard Buffet painting. The two albums cover 21 songs altogether, and there is little to choose between them. Ella does justice to some of the best singers' lyrics ever penned. 26/3/60.

***DONNA HIGHTOWER** ("Gee, Baby, Ain't I Good To You?").—Capitol Mono T1273, Stereo ST1273.

Donna Hightower, the American now singing in Paris, follows up last year's "Take One" debut LP with another selection of blues, standards and bluesy ballads, all given rhythmic treatment by the singer and Sid Feller's star-

sounding band. Fresh and bouncy if not particularly distinguished. 19/3/60.

***JIMMY RUSHING** ("Rushing Lullabies").—Philips Mono BBL7360, Stereo SBBL565.

Little Jimmy's latest is as good an album as he's had in a long time. Sympathetically and solidly accompanied by Buddy Tate, Sir Charles Thompson (organ), Ray Bryant, Skeeter Best, Gene Ramey and Jo Jones, he jumps joyously on "I Cried for You" and "Deed I Do," sings the blues on "You Can't Run," "One Evening," and "Did You Ever?" Direct, swinging vocal jazz. 19/3/60.

PIANO JAZZ

FREDDIE GAMBRELL.—Vogue LAE12205.

Gambrell is a swinging, if rather mannered, pianist, and most of the tracks on this, his second British release, are worth hearing. Bassist Bill Tucker completes the group. 2/4/60.

DOROTHY DONEGAN ("Donnybrook with Donegan").—Capitol T. 1226.

Miss Donegan plays piano with a masculine attack and zest which is hard to resist. Not the most original of jazz piano albums, but enjoyable listening. 9/4/60.

ERROLL GARNER, ART TATUM.—Vogue LAE12209.

Scintillating trio music by the Tatum Trio of 1944 is coupled on this album with half-a-dozen very attractive Garner's from 1947. On the lovely "Pastel" and "Trio," Erroll is joined by bass and drums; the other tracks are played solo. 2/4/60.

FILM MUSIC

BROADWAY MELODY ("Famous Film Series No. 2").—Columbia 33SX1180.

Stars included on this LP are David Hughes, Millicent Martin, Bruce Forsyth, Gerry Dorsey and Julie Dawn plus the Williams Singers and the Tony Osborne Orchestra. Some cast list! The numbers they sing are all taken from three famous Hollywood musicals—"The Broadway Melody of 1936" and "Broadway Rhythm" and they include standards such as "You Were Meant for Me,"

"Begin the Beguine" and "You Made Me Love You."

L'I' ABNER (Original film sound track).—Philips BBL7365.

Judging film scores without seeing the film is always difficult. But going by the excitement and colour of the soundtrack, "L'I' Abner" promises to be a film musical of the year when it arrives in Britain. Stars include Peter Palmer, Leslie Parrish and Stubby Kaye. Music is by Gene de Paul and lyrics by Johnny Mercer. An LP to watch.

POP INSTRUMENTAL

from previous page

playing is even less interesting than that of his British counterparts. 5/3/60.

CYRIL ORNADEL ORCHESTRA ("The Musical World of Lerner and Loewe").—MGM-C-796.

A tuneful selection of the hits from "My Fair Lady," "Gigi," "Brigadoon" and "Paint Your Wagon." An ideal memento of some outstanding musicals.

***EDMUNDO ROS ORCHESTRA** ("Showboat," "Porgy and Bess").—Decca Mono LK4340, Stereo SKL 4087.

Edmundo offers something different here—top show songs tailored in the distinctive Ros hip-twitching style. "Can't Help Lovin' Dat Man" and "Summertime" are played as

cha-chas, "Ol' Man River" and "It Ain't Necessarily So," as mambos—a sample of the varied rhythms.

IAN STEWART ("The Million Sellers").—Fontana TFL5079.

Pianist Stewart runs through some 40 best-selling tunes in quickstep, foxtrot and waltz tempo. Pleasant for listening or dancing—but not the jive variety!

***ROGER WILLIAMS** ("With These Hands").—London Mono HAR2224, Stereo SAH-R6065.

Yet another album from the outstanding U.S. pianist Roger Williams. This time he includes "Gigi," "Forgotten Dreams," "Greensleeves" and other universal favourites. Pick of the set? "An Affair to Remember." 19/3/60.

Stage music

JIMMY CARROLL ORCHESTRA: "Flower Drum Song."—(Gala GLP 369).

An effective low-price offering of the "Flower Drum Song." Edna McGriff scores with her swinging styling of the show hit, "I Enjoy Being a Girl." 2/4/60.

***FINGS AIN'T WOT THEY USED T'BE**—Original Theatre Workshop cast recording.—(Decca LK4346.)

One for the boys and gals who like their music and humour in the raw. It's the original Theatre Workshop recording—uncensored lyrics and all. 2/4/60.

***"FINGS AIN'T WOT THEY USED T'BE"** (With Alfie Bass, Sidney James, Marion Ryan, Alfred Marks et al).—HMV Mono CLP1358, Stereo CSD1298.

An all-star line-up offers a sparkling rendition of the hit West End musical.

***FLOWER DRUM SONG** (Original Broadway Cast).—Philips Stereo SABL145, Mono ABL3302.

Philips have another disc scoop with this album of the original Broadway cast of the new American musical. A "must" for the first-nighters—and all others who see the show.

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Come and visit Imhofs new Melody Bar, now completely redesigned and under the personal management of Robert Hyde (of whom you may have heard!). Browse as you like, serve yourself or lift an eyebrow for personal attention. Titles are arranged in sections—in JAZZ, you'll find everything from as far in as the Eureka Brass Band to as far out as Coleman; in INTERNATIONAL, Chinese opera or aboriginal dances; in FOLK, Jesse Fuller or the Rhos Male Choir; in DANCE, Victor Silvester or Jimmy Shand; in POPS, the latest! You can take the record of your choice (maybe hints on golf or an e.p. of space music) to one of the comfortable listening rooms and make sure it is exactly what you want. That's how it is at Imhofs—you can be sure your taste is catered for



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RAGTIME JAZZ BAND**

Saturday, April 9
ALEX WELSH AND HIS BAND

Sunday, April 10
SONNY MORRIS JAZZMEN

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MIKE DANIELS DELTA JAZZMEN
with **DOREEN BEATTY**

Tuesday, April 12
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THE RIVERSIDE JAZZMEN

THURSDAY 7.30
KENNY ROBINSON JAZZMEN

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IAN BELL JAZZMEN

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BILL BRUNSKILL JAZZMEN

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CY LAURIE JAZZ BAND

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Members 5/- Students Free. The Club
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FABULOUS FLAMINGO,
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Listen or dance. Guests welcome.

***FRIDAY (8th), 8-11.30:**
Your only opportunity to hear
Britain's top two combos on the same
bill! **Dir. TUBBY HAYES QUARTET**
TONY KINSEY QUARTET
with Seamen, LeSage, Branscombe,
Fallon, Clyne and pianist Pat
Smythe. Always a great session and
WE'RE OPEN LATE!

***SATURDAY (9th), 7.30-11.45:**
Tonight **TONY KINSEY** celebrates
his SEVENTH YEAR as Flamingo re-
sident bandleader! Congratulations,
Tony! Hear his tremendous **QUAR-**
TET with LeSage, Branscombe, Fallon.
Back by demand! **BENNY GOODMAN**
ALL-STARS with that "two-trump-
et" sound: Hank Shaw, etc.

***SUNDAY (10th), 7.45-11.15:**
This is it! **OUR THIRD ANNIVER-**
SARY at 33, Wardour Street!!! To
celebrate the occasion, **SPECIAL**
OFFER OF FREE MEMBERSHIP FOR
ALL BEFORE 8.30!! On-stage, the
greatest ever "ALL-STAR MODERN
JAZZ JAM SESSION! featuring
Jimmy Skidmore, Bob Efford
(tenors); **Alan Branscombe, Peter**
King (altos); **Eddie Blair, Bert**
Courtley (trumpets); **Bill LeSage**
(vibes); **Dill Jones** (piano); **Johnny**
Hawksworth, Jack Fallon (bass);
Tony Kinsey, Benny Goodman
MAN (drums); **Tony Hall, Bix**
Curtis (compères). Non-stop ex-
citement! A different group every
20 minutes! Tremendous finale! Sam
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It'll be like the "good old days"!
Come early! Hear it all. Doors
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Membership: 10/- till Jan. 1961.
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lous **BILLY WOOD'S BAND**.

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Gantley, Ross, Christie, Elifson,
Watts plus Bobby Howlings Trio
every session.

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Billy Wood's Jam Session. Compère:
Johnny Gunnell.

***FRIDAY (TODAY)**
A **BABEL BURTON'S**, Uxbridge,
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KENNY BAKER'S Half Dozen. Good
Friday: **HUMPHREY LYTELTON**
Band. Every Saturday: **JOHNNIE**
GRAY'S Band of Day.

AT THE "SWAN", MILL STREET,
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FOLLOWERS.

BRUCE TURNER, "Six Bells"—
BRUCE TURNER, "Six Bells," King's
Road, Chelsea. **NORMAN DAY** Jazz-
men. 7.45

CHINGFORD HATCH ("Down the
Hatch"), Manor Hotel: **ALEX.**
WELSH BAND.

CLUB SATCHEL,
White Horse Hotel,
Church Road, Willesden:
JOHNSON'S JUNCTION JAZZBAND.

CROYDON JAZZ CLUB, Star Hotel,
London Road: **DICK CHARLES-**
WORTH. Interval. Collin Banagan.
Tickets available, all-night session,
April 29.

EALING BROADWAY CLUB (opposite
station): **THE EXUBERANT**
SEVEN. 7.45-11. 3/-.

EEL PIE: Preacher Hoods Jazz
Missionaries.

FRIDAY—contd.

FINCHLEY, Conservative Hall,
N.12: **TERRY LIGHTFOOT!**

FRIDAY CLUB at the **CROWN**,
Twickenham: **The AEOLIAN QUAR-**
TET. Closed Good Friday.

HAMPTON COURT, Thames Hotel:
MIKE DANIELS DELTA JAZZMEN
with **DOREEN BEATTY**.
Tickets available, all-night session,
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EVERYBODY WELCOME! "THE
MANOR HOUSE" (opposite Manor
House Tube Piccadilly Line), 8-11.30
p.m. Licensed bar till 11 p.m. H.J.C.
for handsome "Dads" and lovely
Lady "Trads."!

Good Friday: **Terry Lightfoot!**

HAVE GIN—WILL WOBBLE. Open-
ing soon, Cresta Jazzband, at the
Green Gate, Bethnal Green Road.

JAZZ AT NICKS: **Tony Newton**
Quintet—"Old Tiger's Head," Lee,
7.30. Admission free.

KEN COLYER JAZZMEN
KEN COLYER JAZZMEN
STAR AND GARTER
PUTNEY BRIDGE

NEIL MILLETT'S Jazzband, God-
alming.

OLD WOKING, "Butaca" Cres-
cent.

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Hall, over "Old Red Lion," 640,
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SILK'S SOUTHERN JAZZBAND, with
PATTI CLARKE. Open Good Friday,
7-10.

ST. LOUIS, Elm Park, Hornchurch:
NAT GONELLA'S GEORGIAN.

STORYVILLE JAZZMEN, Glossop.
SUTTON, "RED LION": **Johnny**
Field Quartet.

WINDSOR JAZZ CLUB,
Ex-Services Club, St. Leonards Road:
SONNY MORRIS JAZZMEN.
Good Friday—no session. See Monday.

SATURDAY

A **BECKENHAM SPECTACULAR**:
BILL BRUNSKILL'S JAZZBAND.—
Harvey Hall, Fairfield Road.

ALAN-ROBINSON Quintet at Rich-
mond Community Centre TONIGHT.
Thanks, **BERT COURTLEY**.

BALLADS AND BLUES, LONDON:
JOSH WHITE, Jack Elliott, Robin
Hall, Jimmie MacGregor.—**ISLING-**
TOWN TOWN HALL, N.1. THIS
SATURDAY, April 9, 5.30 and 8.15
p.m. 10/-, 7/6, 5/-, from Dobe's
(Ger. 3075); Collet's (Museum 3224);
or at door.

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HOTEL: **ROGER SPEARING JAZZ-**
MEN. Thanks, Charlie Gall's Jazz-
men, for last Saturday's great
session.

DAUPHIN STREET SIX, Jazz Band
Ball, Leyton Baths.

GRAYS, ESSEX, Club Pierre, Dell
Road: The swinging **GOUDIE**
CHARLES QUINTET.

IMPERIAL HALL, Waltham Cross:
Fabulous **MEMPHIS CITY JAZZ-**
BAND.

LEYTON BATHS, Jazz Band Ball:
DICK CHARLESWORTH, **BOB**
WALLIS, Neil Millett, Dauphin Street
Six.

LEYTON SUPER BATHS, 7.30:
JAZZ BAND BALL!
Dick Charlesworth City Gents
Bob Wallis' Storyville Jazzband
Dauphin Street Six
Neil Millett's Jazzband

MR. ACKER BILK'S JAZZBAND,
supported by Mardi Gras Jazzmen,
7.30-11.45 p.m. Coronation Hall, Den-
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NEIL MILLETT'S Jazzband, Leyton
Baths.

ROARING TWENTIES Jazzband,
Church Hall, Lower Kingswood.

THE GEORGIAN JAZZ CLUB, High
Street, Cowley: **ERIC SILK** and his
Southern Jazzband.

THE "JAZZBOAT" CLUB: Come
aboard at your OWN RISK, Pete
Ridge is blowing a storm. If it's
anything like last week, the roof
might come down at that.—Chisle-
hurst Caves.

WOOD GREEN: MIKE DANIELS
DELTA JAZZMEN with **DOREEN**
BEATTY! (Members only.)

SUNDAY

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Modern jazz, 7.30-10.30 p.m.

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DICK HECKSTALL-SMITH.

BALLADS AND BLUES, GLASGOW:
JOSH WHITE, Robin Hall, Jimmie
MacGregor.—St. Andrew's Halls,
THIS SUNDAY, April 10, 7.30 p.m.
Tickets: Cuthbertson's, or at door.

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DICK CHARLESWORTH'S
CITY GENTS.

HITCHIN, Legion Hall: **BOB**
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GRAHAM STEWART'S NEW
ORLEANS JAZZMEN.—Shakespeare
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JAZZ AT NICKS: Wonderful
TOMMY WHITTLE, Eric Hitchcock
Group—"Old Tiger's Head," Lee,
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QUEEN VICTORIA, North Cheam:
MIKE DANIELS DELTA JAZZMEN
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Tickets available, all-night session,
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SEVEN STARS JAZZ CLUB (trad.),
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Hall, Leigh-on-Sea, 3-5.30: **ALEX**
WELSH BAND.

ST. LOUIS, Elm Park, Hornchurch:
EGGY LEY.

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SUNDAY—contd.

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WOOD GREEN: ALEX WELSH!
TONIGHT'S GUEST, GEORGE CHIS-
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ABANDON DESPAIR and visit
Goudie Charles Quintet, Ricky's, 45,
Kensington High Street.

A **RAVE!** **OWEN BRYCE JAZZ-**
BAND.—Amersham Arms (opposite
New Cross Station).

BALLADS AND BLUES, BIRMING-
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RENDELL with the **CALIGULA JEN-**
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Hotel: **Sonny Morris Jazzmen**.

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PYJAMA JAZZ RAVE!

TUESDAY

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The disc was a late starter—it was recorded 18 months ago—but once it started running, nothing could stop the "Bear!"
It topped the Hit Parade both in America and Britain and that's why Johnny will find himself on the stage of the South-end Odeon on Sunday at the start of a nationwide tour.
"Running Bear" was penned by Big Bopper (Jaye P. Richardson) who was killed in an air crash last year with Buddy Holly and Ritchie Valens.

UNNOTICED
The song lay around unnoticed for three months before ex-grocery assistant Johnny recorded it in 1958.
Preston's publicity man says "Running Bear" was inspired by an American soap commercial for Dove Soaps—hence the squaw "White Dove" who figures in the lyric.
Still number three in the MM Top Twenty, and rapidly climbing to a world sales figure of two million, one thing is certain about the song.
It has given Johnny Preston an introductory "golden handshake" to thousands of British disc fans.



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New hall

A spokesman told the MELODY MAKER on Wednesday: "We are putting this policy into operation as soon as a new banqueting hall to accommodate 800 people has been built."

"This will enable us to use the Empire Suite, which seats 500, for appearances by international stars."

PREVIN IN JUNE FOR TV SHOWS

From Howard Lucraft
HOLLYWOOD, Wednesday.—Academy award winning pianist and MD André Previn will visit Britain in June for TV dates.

Previn announced his plans for the trip to the MM at Monday's Academy Awards presentation, when he and Ken Darby received an Oscar for their work on "Porgy and Bess"—judged the year's best score for a musical.

Sammy Cahn and Jimmy Van Heusen took the Oscar for the best original song—"High Hopes," sung by Frank Sinatra in "Hole in the Head."

The award for the best score for a dramatic film went to Miklos Rozsa for his background to "Ben-Hur."

World Premiere

"Hell is a City," the film starring Stanley Baker which is scored by Stanley Black, will have its world premiere at the Apollo, Manchester, this Sunday. Stars attending will include Carole Lesley, Janette Scott and her husband, Jackie Rae. Proceeds will go to Press charities.

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BARBER OFF TO HOLLAND

THE Chris Barber Band is to make a short tour of Holland in exchange for a British visit by the Dutch Swing College group.

The Swing College are booked for Manchester Hippodrome on May 8, and other dates will include May 9, 10 and 12 in Glasgow during the city's Dutch Week.

On May 13, the group will play Sheffield City Hall.

The Barber Band opens its Dutch tour at Amsterdam on April 27 and follows with Rotterdam (28th), Utrecht (29th) and Scheveningen (May 1).

It then travels to Germany for a concert at Hamburg on May 2, with possible Berlin appearances on May 3 and 4.

Returning to London for a date at the Marquee Club on May 11, the Barber Band starts a tour of Ireland at Dublin on May 15.

Girls in the News



Two girls in the news are 16-year-old Clare Martine (l) and Shelly Moore. Clare last week joined Lesli Southern's Southern Septet—her first professional singing job. And Shelly on Friday flew to New York as featured vocalist on Vic Lewis's fourth American tour, which includes a show at the famous Birdland next Monday.

STAR JUDGES FOR MM CONTEST

JOHNNY DANKWORTH and Stanley Black will judge the Arranging Competition sponsored by the MELODY MAKER and London Student Orchestras.

Both Johnny and Stanley were themselves "discovered" through past MM contests. And they will be assisted by well-known arranger and teacher Leslie Evans, who has in the past adjudicated at many MM Dance Band Contests.

May Convention

The panel's choice of the winning arrangement will be performed at the Dance Musicians' Convention and Exhibition at the Royal Festival Hall on May 7. There will be cash prizes for the winner and two runners-up.

Inquiries from all parts of Britain are pouring in for both the Arranging Competition and the Convention. Full details can be obtained from Dennis Matthews, c/o London Student Orchestras, 15, New Road, London, N.8. Closing date is April 16.

Dankworth forms two music firms

Johnny Dankworth is forming two music publishing companies.

One, Jazz Music Ltd., will specialise in jazz compositions. The other, Key Music Ltd., will be a general publishing company.

The Managing Director of both companies will be David Dearlove, currently Manager of AR-TV's Music Section and formerly with Southern Music.

Chris Connor to sing for Granada

American song stars Chris Connor and Fran Warren are booked to appear on Granada TV's "The Variety Show." Chris Connor will be seen on April 21, Fran Warren on June 23. The shows are transmitted at 9.35 p.m.

FORD FOR FINSBURY

Emile Ford and his Checkmates play a week's Variety at Finsbury Park Empire from May 2. Also appearing are Bobby Deacon and the Lana Sisters.

BEAT STARS IN COLOUR FILM

Lance Fortune, Garry Mills and the Flee-Rackers are the chief stars in a new film, "London Nights," to be shot in colour in May.

Made by Mayfair Films, the picture will be released in July or August.

All the music is being handled by Filmusic, a subsidiary of the Rank Organisation.

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(By arrangement with Leslie Grade)

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DONCASTER, Gaumont.
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HULL (Regal), A.B.C.
Sunday, April 10th 5.15 & 7.45
STOCKTON, Globe.
Monday, April 11th 6.15 & 8.30
DERBY, Gaumont.
Tuesday, April 12th 6.25 & 8.40
EDMONTON, Regal.
Wednesday, April 13th 6.25 & 8.45
NEW VICTORIA, London.
Friday, April 15th 6.00 & 9.00
SHEFFIELD, City Hall.
Saturday, April 16th 6.10 & 8.40
Bookings: Wilson Peck, Fargate
LEEDS, Odeon.
Tuesday, April 19th 6.30 & 8.45
YORK, Rialto.
Wednesday, April 20th
WOLVERHAMPTON, Gaumont.
Thursday, April 21st 6.30 & 8.40
MANCHESTER, Free Trade Hall
Friday, April 22nd 6.30 & 8.45
Bookings: Forsyth Bros.,
126 Deansgate
NEWCASTLE, City Hall.
Saturday, April 23rd 6.15 & 8.40
Bookings: A. E. Cook, Saville Place
LIVERPOOL, Empire.
Sunday, April 24th 5.40 & 8.00
CARDIFF, Gaumont.
Monday, April 25th 6.30 & 8.50
BIRMINGHAM (New Street), Odeon.
Tuesday, April 26th 6.30 & 8.45

SINATRA IN VEGAS

WHAT happened when Frank Sinatra and his "Clan"—Dean Martin, Sammy Davis and Peter Lawford—hit Las Vegas?

Plenty—they even had a real bar on stage for their act at the Sands Hotel.

Read all about this, and the other stunts they pulled, in Howard Lucraft's exclusive article

NEXT WEEK

'DOWNBEAT' ROMANCE



Mike Senn, altoist and co-proprietor of Soho's Downbeat Club, married singer Kerri Sims at Caxton Hall last Thursday. As part of the Kim and Kerri London duo, the bride was featured on Johnnie Gray's American tour last month.

WHAM!! IS HERE —From Page 1

drummers, piano, bass and tuba. Says Syd Dale: "We shall get a real Bobby Darin big-band sound from this line-up. Basically, we shall feature full brass phrases against a rocking beat from the rhythm. It's a real swinging outfit."

"Wham!!" will again feature the Vernons Girls, plus Vernons soloist Lyn Cornell, who has just recorded her first sides for Decca (see p. 6), and tenor star Red Price.

Audience reaction

A "dry-run" of the show took place before an invited audience of 300 at ABC-TV's Manchester studios on Saturday. Another is scheduled for tomorrow (Saturday), when those appearing will include Davy Jones, Wee Willie Harris, Johnny Kidd and the Pirates, and the Four Jays.

The personnel of Jack Good's Fat Noise band comprise Syd Dale, leading Pete Winslow, Bernie Sharp, Dickie McPherson and Ronnie Heasman (pts.); Brian Perrin and Ralph Jenner (tubs.); Red Price and Ray Wilcox (trns.); Roy East (bar.); and Cyril Reuben (bass sax); Andy White and Derek Hogg (drums); Brian Daly, Eric Ford and Alan Weighall (gtrs.); Reg Guest (pno.); Bill Stark (bass); and Ronnie Schneider (tuba).

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