

WHEN a ROCK STAR HITS the SKIDS (Page 3)

Melody Maker

April 23, 1960

FIRST AND FOREMOST

Every Friday 6d.

**Burman
quizzes
Como**

Como

Pages 6 and 7

GENE VINCENT: SHOW MUST GO ON

CHRIS IN-& OUT!



A vivacious "hello" smile from Chris Connor, American jazz singer who flew in on Easter Monday for Granada TV's "The Variety Show." The programme, taped by Chris on Tuesday, was screened yesterday (Thursday). Chris left yesterday for a party given in her honour in Paris.

"THE Show must go on." That timeless show business slogan was endorsed by Gene Vincent on Tuesday when he told the MELODY MAKER that he was determined to "carry on" in the Larry Parnes big-beat package despite the tragic death of his co-star buddy, Eddie Cochran.

MIDNIGHT CRASH

Cochran was killed when he and his fiancée, American songwriter Sharon Sheeley, and Gene Vincent were travelling to London Airport from Bristol on Sunday night after the first lap of their nationwide tour.

Their hire car crashed at midnight on the Bath Road outside Chippenham.

Gene Vincent spoke to the

Page 10, Col. 4



Eddie Cochran (l.) and Gene Vincent caught by the camera during rehearsals in Manchester for a February date on Jack Good's "Boy Meets Girls" ABC-TV show. The two stars were together again in the Larry Parnes big-beat package show.

NEW TRAD BAND ON THE WAY?

TRUMPETER Ken Sims is leaving the Acker Bilk Band at the end of its 18-day tour of the provinces, which started on Wednesday.

Taking his place will be Colin Smith with the Cy Laurie Band. Sims was with Cy before joining Bilk.

A spokesman for the Lynn Dutton office told the MM that discussions were under way regarding the formation of a new group with Sims as leader.

The MM understands that the new band may also include ex-Ken Colyer trombonist Mac Duncan.

Cy Laurie is holding auditions on Sunday to find a replacement for Colin Smith.

Cab Kaye & Humph in 'Sunday Break'

Vocalist Cab Kaye and Humphrey Lyttelton will both appear on ABC-TV's "Sunday Break" this Sunday.

And they are also teamed on a new LP—Cab's first—for Denis Preston, entitled "Cab Meets Humph," which was recorded a fortnight ago.

Chicago star dies

Chicago clarinetist and saxist Bud Jacobson died on Monday following a heart attack in West Palm Beach, Florida. He was 64.

Jacobson was widely known as a jazz musician around Chicago in the 1930s and '40s and worked with many bands including those of Muggsy Spanier, Jack Teagarden, Bud Freeman, Jimmy McPartland, Gene Krupa, Wingy Manone and Joe Kayser.

Fans stampede for MM Jazz Week-end

ONE week to go! It's just seven days to the start of the North's biggest jazz event of the year—the MELODY MAKER's "Jazz Week-end" in Manchester.

And the rush for tickets is on. Already the All Night Jazz Session at the Free

Trade Hall from midnight Friday (April 29) to 7 a.m. on Saturday has all the hallmarks of a sell-out.

Providing seven hours of non-stop traditional jazz will be Mick Mulligan and his Band, with George Melly; the Eggy Ley Band, on holiday from the Odeon Jazz Cellar, Heidelberg; the Yorkshire Jazz Band; Brian Woolley with the Soar Valley Jazzmen; Manchester's own top group, the Saints Jazz Band; Pete Haslam's Collegians; and special guest soloist, trumpeter Kenny Baker.

Hutton, jazz expert Max Jones, star writer Tony Brown, and Provincial Editor Jerry Dawson.

Appearing at this session will be the Saints Jazz Band, Chester's Wall City Jazz Band and Kenny Baker.

Rounding off the week-end will be a Sunday concert at the Free Trade Hall with Mr. Acker Bilk's Paramount Jazz Band and surprise guest artists.

As an appetiser for this Manchester Jazz feast, Jerry

Back Page, Col. 3

And that isn't all!

FULL HOUSE notices look like being the rule for the "Melody Maker" Jazz Week-end, and it will certainly be the same for another MM enterprise—the Dance Musicians' Convention at the Royal Festival Hall on May 7 (see page 10).

And it's again a "Full House" of stars in this week's MM. Here are just a few you will meet in this week's issue:

- Terry Dene (p. 3)
- Perry Como (p. 6)
- Sidney Bechet (p. 5)
- Nat King Cole (p. 10)
- Count Basie (p. 11)
- Jimmie MacGregor & Robin Hall (p. 15)
- Jack Good (p. 20)

PERRY COMO—LONDON STYLE



Perry Como waves a greeting at London Airport, where he arrived on Saturday. All week he has been televising a special London edition of the "Perry Como Music Hall" which will be shown in the States next Wednesday.

Jazz fashions

Apart from the music, famous model Sheelagh Wilson will present a parade of teenage fashions and there will be prizes galore for the winners in the many competitions.

On Saturday night it will be "Meet the MM" for members of the Lancashire Society of Jazz Music at the Bodega Restaurant.

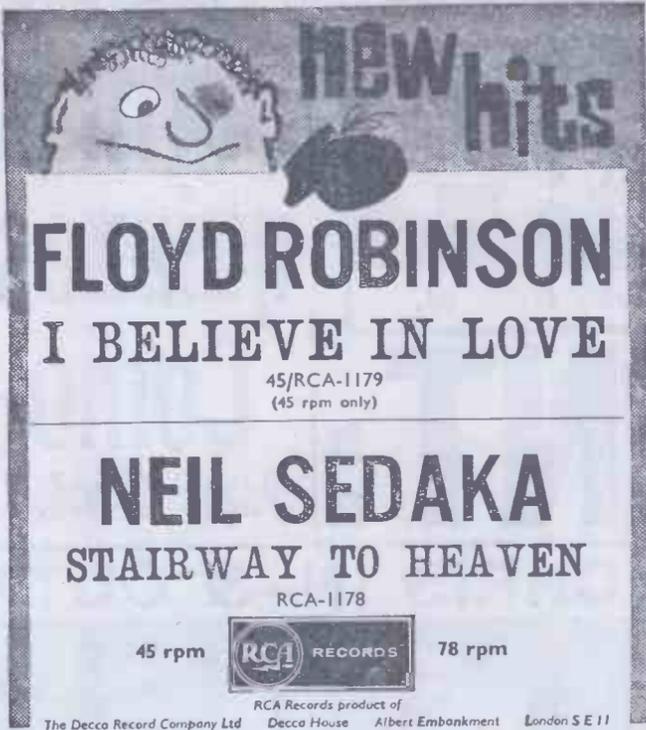
Headed by Editor Pat Brand, the MM's team of writers will include Features Editor Jack

BBC TALK ABOUT 3 a.m. RADIO

TOP BBC planners are discussing new transmission schedules that may bring Britain an increased programme of pop and jazz music.

Among points on the agenda at meetings this week has been a scheme to radio 22 hours of non-stop programmes a day—from 5 a.m. until 3 a.m. This was forecast in Pat Brand's "On the Beat" column a fortnight ago.

SECOND CLASS POSTAGE PAID
AT NEW YORK, N.Y.



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Be Mine (QS)	4/6	Joey Joey	4/6	On The Beach	4/6
Love Look Away	4/6	Rosita (Foxrot)	4/6	There Is Still Time (QS)	4/6
Sunday	4/6	Prin. Margaret W.	4/6	Oh So Wanderer	4/6
You Are Beautiful	4/6	I'll Know Her (Wa)	4/6	Reveille Rock	4/6
I Enjoy Being A Girl	4/6	Girl With The Curl (QS)	4/6	Some Kinda Earthquake	4/6
Sunset Strip	4/6	Mi Amore	4/6	Misty	4/6
Soho Blues	4/6	Fings Ain't What They Used	4/6	Red River Rock	4/6
Scotch On The Rocks	4/6	If Only You'd Be Mine	4/6	Campione Races	4/6
Coming Thru' My Head	4/6	Big Time	4/6	Singing Piano (Wz)	4/6
Jack The Ripper	4/6	Big Beat Boogie	4/6	Make Those Eyes At Me	4/6
Swing Me High	4/6	Looking High High (QS)	4/6	FULL BAND ARRS.	4/6
Stuck On You	4/6	Each Tomorrow (Wz)	4/6	Crumpets For The Count	4/6
Fall In Love With You	4/6	Pickin' Petals (QS)	4/6	Victorian Plums	4/6
I Wish I Were You	4/6	Love Me A Little	4/6	Beat The Beat	4/6
You Belong To Me	4/6	Boonie Come Back (QS)	4/6	Ivy	4/6
I Believe In Love	4/6	Battle Hymn Of Republic	4/6	Kerry Dance (Owen)	4/6
Jambolaya	4/6	Who Could Be Bluer	4/6	Cosack Patrol	4/6
Clementine	4/6	Royal Event (QS)	4/6	Little Jack Horner	4/6
Way Down Yonder In N.O.	4/6	Hit And Miss	4/6	Basie's Count	4/6
Delaware (QS)	4/6	Lo Mer (The Sea)	4/6	Turning The Page	4/6
Beatnik Fly	4/6	Harbour Lights	4/6	Mah Jong	4/6
Follow That Girl	4/6	Slow Boat To China	4/6	Night Train	4/6
Evening In London	4/6	Summer Set (8-pee.)	4/6	Tuxedo Junction	4/6
Solitary Strangers	4/6	Why	4/6	Song Of India (Owen)	4/6

NEW ARRS. 4/- EACH. Suitable from Trio to Full Orch.

Autumn Leaves	Button Up Overcoat	Cream In My Coffee
Avalon	Bines In The Night	Cruising D'n River (Wz)
Ain't We Got Fun	Breeding Along California	Cuddle Little Closer
Alex. Ragtime Band	Basin Street Blues	Dance Ballerina
All Of Me	Begin The Beguine	Dance Little Lady
All Or Nothing At All	Begin To See Light	Dancin' In The Dark
All Things You Are	Best Things In Life	Dancin' On My Heart
All Thru' The Night	Bewitched	Dancin' With Tears
Always (Wz)	Birth Of The Blues	Dearie Beloved
Am I Blue	Black Magic	Deep I Do
Among My Souvenirs	Blue Horizon	Deep Purple
And The Angels Sing	Blue Moon	Diane (Wa)
Am I Wastin' My Time	Blue Of The Night	Dinah
Anything Goes	Blue Room	Bliss Lee
April In Paris	Body And Soul	Down Yonder
April Showers	Broadway Melody	Dream Of Olwen
As Time Goes By	But Not For Me	For You (Wz)

All Publishers' Orchestrations Supplied DIRECT FROM STOCK. All post orders despatched by return. Also Music Desks and Music Covers. Orders for 5/- or over C.O.D. if required. COMPLETE CATALOGUE ON REQUEST. Ger. 3995.

Melody Maker charts service

TOP TWENTY

Week ended April 16, 1960.

- (2) MY OLD MAN'S A DUSTMAN .. Lonnie Donegan. Pye
- (3) FALL IN LOVE WITH YOU/WILLIE AND THE HAND JIVE .. Cliff Richard. Columbia
- (1) STUCK ON YOU/FAME AND FORTUNE .. Elvis Presley. RCA
- (5) DO YOU MIND? .. Anthony Newley. Decca
- (4) HANDY MAN .. Jimmy Jones. MGM
- (17) CATHY'S CLOWN .. Everly Brothers. Warner Bros.
- (13) SOMEONE ELSE'S BABY/BIG TIME .. Adam Faith. Parlophone
- (8) BEATNIK FLY .. Johnny and the Hurricanes. London
- (9) FINGS AIN'T WOT THEY USED T'BE .. Max Bygraves. Decca
- (6) THEME FROM "A SUMMER PLACE" .. Percy Faith. Philips
- (14) SWEET NUTHIN'S .. Brenda Lee. Brunswick
- (7) RUNNING BEAR .. Johnny Preston. Mercury
- (20) HELL HAVE TO GO .. Jim Reeves. RCA
- (15) CLEMENTINE .. Bobby Darin. London
- (19) FOOTSTEPS .. Steve Lawrence. HMV
- (-) OOH-LA-LA .. Keith Kelly. Parlophone
- (16) WILD ONE .. Bobby Rydell. Columbia
- (11) YOU GOT WHAT IT TAKES Marv Johnson. London
- (-) HEART OF A TEENAGE GIRL .. Craig Douglas. Top Rank
- (10) DELAWARE .. Perry Como. RCA

JAZZ PARADE

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

TOP TEN LPs

- (1) SOUTH PACIFIC .. Soundtrack. RCA
- (2) THE TWANG'S THE THANG .. Duane Eddy. London
- (4) THIS IS HANCOCK .. Tony Hancock. Pye
- (3) FLOWER DRUM SONG .. Original Cast. Philips
- (8) CLIFF SINGS .. Cliff Richard. Columbia
- (6) SONGS FOR SWINGIN' SELLERS .. Peter Sellers. Parlophone
- (9) GIGI .. Soundtrack. MGM
- (5) THE FIVE PENNIES .. Soundtrack. London
- (7) THIS IS DARIN .. Bobby Darin. London
- (-) OKLAHOMA .. Soundtrack. Capitol

TOP TEN EPs

- (1) STRICTLY ELVIS .. RCA
- (4) STRICTLY FOR GROWN-UPS .. Paddy Roberts. Decca
- (2) EXPRESSO BONGO .. Cliff Richard. Columbia
- (3) EMILE .. Emile Ford. Pye
- (5) CLIFF SINGS, NO. 2 .. Cliff Richard. Columbia
- (6) NINA AND FREDERIK .. Cliff Richard. Columbia
- (9) CLIFF SINGS, NO. 1 .. Cliff Richard. Columbia
- (-) THAT'S ALL .. Bobby Darin. London
- (-) TONY'S HITS .. Anthony Newley. Decca
- (6) THE LATE, GREAT BUDDY HOLLY .. Vogue-Coral

JUKE BOX TOP 20

- (3) MY OLD MAN'S A DUSTMAN .. Lonnie Donegan. Pye
- (2) RUNNING BEAR .. Johnny Preston. Mercury
- (1) DELAWARE .. Perry Como. RCA
- (4) POOR ME .. Adam Faith. Parlophone
- (6) WHY? .. Anthony Newley. Decca
- (5) ON A SLOW BOAT TO CHINA .. Emile Ford. Pye
- (12) WHO COULD BE BLUER? .. Jerry Lordan. Parlophone
- (14) BE MINE .. Lance Fortune. Pye
- (17) FALL IN LOVE WITH YOU .. Cliff Richard. Columbia
- (7) A VOICE IN THE WILDERNESS .. Cliff Richard. Columbia
- (10) PRETTY BLUE EYES .. Craig Douglas. Top Rank
- (11) YOU GOT WHAT IT TAKES .. Janet Richmond. Top Rank
- (19) WHAT IN THE WORLD'S COME OVER YOU? .. Jack Scott. Top Rank
- (-) COUNTRY BOY .. Fats Domino. London
- (8) THEME FROM "A SUMMER PLACE" .. Percy Faith. Philips
- (9) SUMMER SET .. Acker Bilk. Columbia
- (15) BEYOND THE SEA .. Bobby Darin. London
- (-) HIT AND MISS .. John Barry. Columbia
- (20) DO YOU MIND? .. Anthony Newley. Decca
- (-) HE'LL 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 16, 1960 is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

- (1) MY OLD MAN'S A DUSTMAN (B) (2/-) .. Cromwell
- (1) LOOKING HIGH, HIGH, HIGH (B) (2/-) .. Robbins
- (4) FINGS AIN'T WOT THEY USED T'BE (B) (2/6) .. World Wide
- A SUMMER PLACE (A) (2/-) .. Blossom
- (3) DELAWARE (A) (2/-) .. Leeds
- (12) FALL IN LOVE WITH YOU (B) (2/-) .. Kalith
- (6) WHY? (A) (2/-) .. Debnar
- (7) RUNNING BEAR (A) (2/-) .. Southern
- (13) DO YOU MIND? (B) (2/-) .. Macmelodies
- (8) ROYAL EVENT (B) (2/-) .. Noel Gay
- (-) STANDING ON THE CORNER (A) (2/6) .. Frank
- (9) BEYOND THE SEA (F) (2/-) .. Chappell
- (11) SUMMER SET (B) (2/-) .. Cromwell
- (10) SLOW BOAT TO CHINA (A) (2/-) .. Morris
- (16) YOU GOT WHAT IT TAKES (A) (2/-) .. Leeds
- (-) STUCK ON YOU (A) (2/-) .. Belinda
- (14) POOR ME (B) (2/-) .. Mills
- (19) WHAT IN THE WORLD'S COME OVER YOU? (A) (2/-) .. Southern
- (17) HARBOUR LIGHTS (B) (2/-) .. Peter Maurice
- (15) A VOICE IN THE WILDERNESS (B) (2/-) .. Chappell

A—American; B—British; F—Others.
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AMERICA'S TOP TEN

As listed by "Variety"—Issue dated April 20, 1960

- GREENFIELDS .. Brothers Four (Columbia)
- THEME FROM "A SUMMER PLACE" .. Percy Faith (Columbia)
- STUCK ON YOU .. Elvis Presley (RCA Victor)
- FOOTSTEPS .. Steve Lawrence (ABC-Paramount)
- HELL HAVE TO GO .. Jim Reeves (RCA Victor)
- SINK THE BISMARCK .. Johnny Horton (Columbia)
- PUPPY LOVE .. Paul Anka (ABC-Paramount)
- SWEET NUTHIN'S .. Brenda Lee (Decca)
- THE OLD LAMPLIGHTER .. The Browns (RCA Victor)
- CLEMENTINE .. Bobby Darin (Atco)

TOP RANK TIPS

CRAIG DOUGLAS
HEART OF A TEENAGE GIRL JAR. 340

FREDDY CANNON
CALIFORNIA HERE I COME JAR. 309

GARRY MILLS
FOOT STEPS JAR. 336

JACK SCOTT
WHAT IN THE WORLD'S COME OVER YOU JAR. 280

BERT WEEDON
BIG BEAT BOOGIE JAR. 300

THE TEENBEATS
THE SLOP BEAT JAR. 342

KENNY DAY
TEENAGE SONATA JAR. 339

PRESTON EPPS
BONGO BOOGIE JAR. 345

BOB WALLIS & His
BLUE BIRD Storyville Jazzmen JAR. 331

ADAM FAITH
AH! POOR LITTLE BABY JAR. 126

ON SUNDAY MIDNIGHT
TUESDAY 11 p.m.
208 THURS. 11 p.m.
SATURDAY 10.30 p.m.
DIG 'EM AT YOUR SHOP!

STORES SUPPLYING INFORMATION FOR THE MM CHARTS

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

WHEN A ROCK STAR



HITS THE SKIDS!

FAME and ignominy are extremes rarely experienced by the normal man in a lifetime. Yet they happened to Terry Dene before his twenty-first birthday.

"I've had the lot," says Dene today, looking back on a promising but hectically short career as a rock idol. "VIP treatment, fantastic national newspaper publicity. Marriage—and now divorce. All I can do is pick up the pieces."

Often, bridding against a situation that enables some mildly talented but inexperienced teenager to earn a modest fortune, we forget that each new vocal discovery is a human being.

Human

It was the misfortune of Terry Dene to turn out just a little more human than most. He is the first to admit that he has been a fool.

TERRY DENE, in a remarkably frank interview, talks of success, failure and hopes of making a come-back

"But looking back, I know that it was inevitable. Some kids can apparently stand having their lives turned upside down. I just couldn't."

"If I could only talk to others who find themselves in that position. What they need most of all is friends—real counsellors who can help them to keep their balance."

"Look what happened to me. One week I was a quiet boy with no girl friends, a non-drinker who earned £4 a week and went to bed early."

"The next, I was pocketing £30 or more, being mobbed by hundreds of fans; there were parties and late nights; there was booze and flattery."

"No longer could my parents tell me what to do. They knew nothing about show business. I told them."

"Oh, I did fine until I came up against all sort of crisis. Then all the self-doubts and uncertainties piled up on me. I had no fund of experience to draw on."

"I'd always been fussed over

and protected as a child. Say what you like about what happened, but you can't say that it was surprising."

What happened would make good material for a crazy comedy or for a sad tale of human fallibility, depending on how one views it.

Dene leaps from obscurity to fame. Dene hurls brick through window in a tantrum. Dene weds singer Edna Savage. Dene fails to turn up for concert. Edna says "We're through." Dene gets Army call-up. Dene has breakdown. Army rejects Dene.

The newspaper columnists had a ball with Terry Dene.



By TONY BROWN

He was called everything from cry-baby to screwball. And so many people who should have known better believed just what they read.

"And that," says Dene, "includes one private doctor called in by the Army when I had the breakdown."

"His first words to me were: 'Presley can do it.' I practically blew my top at that. I can tell you. I asked him what Presley had to do with me."

In fact, Dene has a long history of emotional disturbance. Before he went into the Army he was examined by one of Britain's most prominent psychiatrists.

"He asked me point-blank if I wanted to go in or not. Try answering that one honestly. I knew that if I didn't do my service, I'd be knocked for it."

"When I told the psychiatrist that, he wished me luck. My case history went with me into the Army."

"But they didn't give me a chance of settling down. First day on the camp, photographers swarmed round me, newsreel men and the lot."

Insults

"There was already a rift between Edna and me. There it was—trouble, loneliness, time to brood. And that after the kind of life I'd been leading."

What Dene had to put up with after that would have shaken more stolid men. As the stories of his Army troubles hit the headlines, insults followed. He became the recipient of white feathers, dummy teats, scornful letters.

It didn't take the authorities long to establish that he was no malingeringer. Terry had an exhaustive examination at a military hospital and was sent to another hospital for treatment. Eventually he was released from the Army.

But publicity and innuendo had done its work.

"I found out who my friends were, I can tell you. Despite what they say about song-pluggers being back-slappers, I found some real pals along Tin Pan Alley."

"A week's concert tour was fixed for me—on the same bill as Dickie Valentine. There were boos to be faced at first, but I was getting used to that. My enforced rest had given me plenty of time to catch up on a little self-education. I had to get to the roots of my trouble."

"Imagine me: I'd read practically nothing but space comics and here I was reading huge books on psychology. But at least, I learned what makes me tick, and that helps."

One cannot fail to be impressed by Dene's frankness on the subject of his personal difficulties—and more particularly by his lack of bitterness. In the course of long conversations, he blamed no one but himself for his failure.

He doesn't even flinch when asked if it all arose from big-headedness. "It's more complicated than that," he says after serious reflection.

"Of course, I was young enough to be thrown off-balance. But I used to get depressed too easily. That time when I skipped the concert in

Sweden—I had made up my mind to give up the whole business and make my way home.

"I felt that I had no friends and had completely lost my bearings. One concert didn't seem to mean much. Did conceit reduce me to that?"

What of the future? So far as the big bookers are concerned, Terry Dene is one big question mark.

But the fact must be faced that Terry Dene has been earning his living by singing ever since his Army release.

Talent

A booking at the Condor Club in London's West End—initially for one week—has now stretched to a month. Week-end audiences are whooping it up for Terry there.

A few days ago, Jack Good dropped in to give him the once-over for the new TV series "Wham!" and has promised Dene some dates.

Not many people get a second crack at fame—but Dene could be the exception.

"If I am lucky," he says, "this time I'm older, sadder and much wiser. And if it was true that I once had talent, I've still got it."

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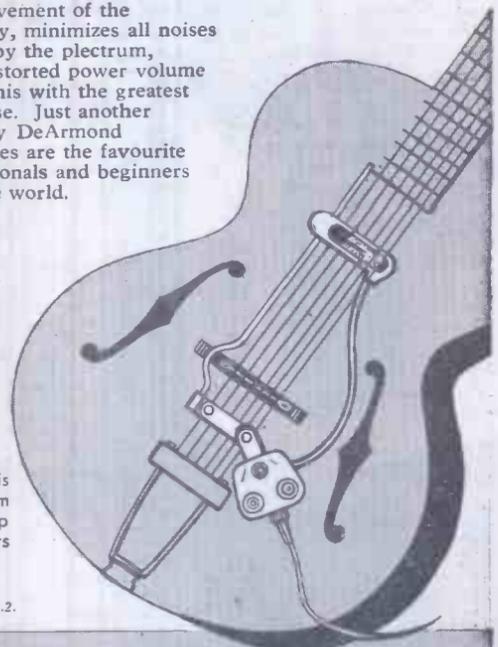
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Selmer 114 CHARING CROSS RD., LONDON, W.C.2

ON THE BEAT

HAIL to the pioneers! From dear old Adolphe Sax, who invented the instrument 113 years ago, to those more recent boys at Minton's who turned their backs upon tradition (and the customers) and blew sounds out of it that revitalised the jazz world.

And number among them pianist John Lewis.

Who, tonight, Friday the Twenty-Second, is probably suffering butterflies in the stomach as he stands in the wings of the Alhambra Theatre in Paris.

For tonight this anything but conventional musician is pioneering yet another step in the development of jazz.

Crystallisation

TONIGHT sees the première (and Bob Dawbarn is there to see it, too) of what he has termed, modestly enough, his "Jazz Entertainment."

An improvised jazz and dance presentation which, in his own words, aims to push jazz "more completely than ever towards its crystallisation as the only true American art form."

For this is not just another attempt to join either traditional ballet with jazz music, or contemporary dance with jazz-like contemporary music.

Improvisation

THE result of five years' planning and experimenting, the keynote lies in the word "improvisation."

For the four musicians on the stage will be joined by four dancers, two white, two coloured—and every one of this octet will be freely improvising upon the road maps laid down in advance.

Thus—as in jazz itself—each performance by each member will change and develop from that of his predecessor. And night by night, show by show, during the eight-day run at the Alhambra, no two shows will ever be the same.

Waiting

I WAS talking about it this week to Monty Kay, manager of the MJQ, during his visit here with Chris Connor.

He told me: "It's been in the planning stage for a long time. At last, it's come to fruition. Now... well, we can only wait and see how it's going to play."

Man behind this production? The familiar figure behind so many other ambitious jazz ventures, Norman Granz.

Contemporary

NORMAN GRANZ, incidentally, who has for so long been encouraging modern jazz, seems now to be doing the same for modern art.

We have already seen how effectively he has made use of Bernard Buffet's work on the

'Cranks' make good start

SIX talented artists launched John Cranko's 30-act "New Cranks" at Brighton's Theatre Royal on Monday, prior to presentation at Hammersmith's Lyric on April 26.

My personal favourites were Carole Shelley, Bernard Cribbins and Yolanda. But this is not underrating the impact of the others.

A varied and enlightened score, by jazz pianist-arranger Dave Lee, is admirably played by a quartet led by pianist Anthony Bowles.

It was a well-received first-night, promising a deservedly long run.—C. H.

DODD SCORES

HIT of the Spring show at the Coventry Theatre is comedian Ken Dodd, who must soon be the biggest comedian in the country.

After his final spot he is followed by Shirley Bassey, who climaxes the show with a welter of sophisticated songs sung with her usual ferocious intensity.

Able support is provided by the Three Monarchs, the Raindrops, Freddie Sales, Les Mathurins and Les Frank Medini.—G. B.



with Pat Brand

covers of the Ella-Gershwin albums. Strikingly effective was his use of David Stone Martin's impression of Billie Holiday on a recent Verve release.

We will soon be able to add the Gene Grant portraits of Peterson and Armstrong and the John Altoon designs (as for the Verve Mulligan-Webster album) to what will eventually amount to a lastingly satisfying collection of contemporary works.

I wonder how soon it will be before our own Disc Sales Promotion men begin visiting the Chelsea studios...

Found!

PEOPLE in the business, who are getting a little tired of having their cars towed away the moment their backs are turned, are smiling rather crookedly at the story of Eye general manager Les Cox's Ford Zephyr.

It was stolen, as I reported on March 5, from outside the Eye offices in Chandos Place.

The only model in London with a white body and a red top.

Last week, Les heard from the police. The car had been found!

Still with its white body and red top.

Where was it? In the heart of the Pink Zone. In Wimpole Street.

Where a woman resident had got so tired of looking at it night and day for four weeks that she eventually 'phoned the police.

Motif

THERE'S a PS to this story. On recovery, the car was passed over to A&R man Alan Freeman. Who took Joe Henderson out to lunch in it.

During lunch... it was stolen.

Yes, it was found five days later, in Wembley. But before it goes again, may I suggest a respray?

There's obviously something irresistible about that red and white motif—to car thieves, if not to the police.

Really?

INCIDENTALLY, Howard Lucraft reports a well-endowed Hollywood club singer (whom he refuses to name) as complaining in a Los Angeles traffic court:

"But, Judge! Every time I put my top down, I seem to get stopped!"

Request

ADD to those "Can-you-play" requests that enliven every musician's evening this recent exchange between Eddie Thompson (why does it always happen to him?) and a customer:

CUS: Can you play "The Surrey with the Moon on Top"?

ED: No, but what about "How High the Fringe"?

Regal

TWO dates are ringed on my calendar. May 14 and May 16.

The first—the start of Nat "King" Cole's visit to Britain. The second—the Royal Variety Performance.

And I'm hoping someone else has noticed their proximity, and seen how easy it would be to add "King"—a Royal favourite—to the Royal programme.

OFF-BEAT

THERE'S the one about the beatnik stuck out in the desert, miles from anywhere, with no food and no drink, for days. He eventually espied a camel train coming over the horizon, waited till it drew abreast, and thumbed a lift.

An Arab stopped. "Where d'you want to get, man?"

"To the sea."

"But the sea's twelve hundred miles away!"

"Twelve hundred? What the hell! I'll stay on the beach."

SONGSHEET

by Hubert W. David

A PART from the "sneak preview" I mentioned last week, there are many other ways to gauge viewers' reaction to first showing of a television jingle.

One of the research firms runs a mobile television theatre, and a dozen viewers, picked at random, are invited to a special showing of ordinary short interest films interlaced with commercials. Afterwards, interviewers collate the necessary market research figures.

Handicap

Whereas production companies welcome new ideas from their writers and contact men, they are often handicapped by the manufacturers themselves, for Big Business tycoons rarely know anything about entertainment.

For instance, a 15-second jingle may have been prepared and timed to a whisker. But at the moment it is just going in the can, the manufacturer may arrive complete with yes-men, wife, daughter and daughter's boy-friend!

A spanner is thrown in the entire works when the tycoon suddenly announces: "I've got a great idea to improve the second line." This just can't be done.

Preparation of a jingle is tackled on a businesslike footing, rather like a military operation, for everything has to be finely dovetailed to get a 100 per cent result.

There is no doubt that new ideas are paying off in TV advertising. The "Write a TV jingle for £500" contest

has triggered off a great burst of enthusiasm among songwriters everywhere.

If you are entering the contest, study the advertisements on commercial television.

Try to gauge your own reaction, and see which has the greatest appeal for the various members of your family.

Then, time the length of those you select and try to write down the actual message the manufacturer is putting over.

Guide

There is no set format for a TV jingle, but John Fields Music, Ltd., publish an album of them used for such commodities as Omo and Murraymints. This could help you, and you should be able to get a copy through any music store.

Incidentally, I must point out that as I am on the panel of judges for the competition, I cannot reply to any queries or give any personal advice myself. Look up the MM for April 2 for a few pointers on jingle-writing.

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 May 7, 1960, for readers in Britain, until May 21, 1960, for overseas subscribers.

Hofner PICK-UPS

The Hofner POPULAR

Model 320
Hofner high sensitivity pick-up. Plated casing. Supplied with jack plug and lead.
Price
£2.3.6

USED BY TOP LINE GUITARISTS

Hofner
'CELLO TYPE
Easily fitted to any 'cello guitar. Screw slot adjustable pole-pieces for individual string response adjustment.

No. 352 Price **£3.2.6**

No. 349 Price **£4.7.6**

with Volume Control

Hofner
ROUND HOLE PICK-UP
Gives same high standard of reproduction as 'cello type. Easy fitting plates ensure no damage to sound-board. Screw slot adjustable pole-pieces.

No. 345 Price **£3.2.6**

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Hofner
FORTE GUITAR PICK-UP
This super-sensitive unit gives greater volume than any other pick-up. Compact and easy to fit.

No. 525 Price **£3.17.6**

Hofner
TAILPIECE CONTROL PICK-UP

A complete conversion set. Fitted with rhythm and solo switch. Units heavily plated. Screw slot adjustable pole-pieces.

No. 322 Price **£6.5.0**

Hofner
PICK-GUARD PICK-UP UNIT
Self-contained Unit. Tone and volume controls fitted to chrome-plated pick-guard.

No. 319 Price **£4.7.6**

The New 506

Hofner
DE LUXE DOUBLE PICK-UP UNIT
Gives every possible electric guitar effect. Two moveable heads. Separate magnet for each string. Satin chrome finish. Screw slot adjustable pole-pieces.

No. 506 Price **12 Gns.**

Send for illustrated catalogue M.M.23/4 or call at your local dealer.

Selmer
114 CHARING CROSS ROAD LONDON W.C.2

This book IS Bechet

SIDNEY BECHET'S long-awaited autobiography is not quite complete because he died while working on the later stretches.

"Treat it Gentle" (Cassell, 25s.) is not the book for light or vivid reading. But it is, quite simply, one of the most interesting books yet published on jazz.

For the light it throws on the author's life—a full and exciting one—the book would be worth its price. Of greater moment, though, is the light it throws on the mind and per-

by MAX JONES

sonality of an outstanding, creative musician.

An additional attraction is Dave Mylne's catalogue (not a full discography) of every known title of Bechet's.

Persistently, through most of the book, Bechet wrestles with the problem of explaining jazz—what it is, how the feeling comes to be in it, how it is as natural as a way of speaking.

He has a conviction that a man's memories, family and racial, play an important part in his music.

"I got a feeling inside me, a kind of memory that wants to sing itself . . . I can give you that," is what Bechet says over and over, in dozens of ways.

Distrust

The business side of jazz he distrusts totally. "If all I've got is a contract, I've got nothing to give," he argues. "How'm I going to give you a contract?"

When he writes, as he often does, about "so many of these

musicianers" ending up badly, he suggests as a reason: "Maybe they didn't know how to keep up with all this commercialising that was happening to ragtime."

Bechet touches on some intriguing subjects.

Many people believe you need stimulants before you can play well, he explains. "But drinking and reefering and all that stuff, most times they just mess up all the feeling you got inside yourself."

Variants

Like Jelly Roll Morton, he sees all the regional types of jazz as variants of the parent New Orleans music, though he doesn't present Sidney Bechet as the great influential figure that Jelly made himself out to be.

"Chicago Style, New York Style, Kansas City Style—any style you want to talk about; you're turning one way or another. But New Orleans, it's the wheels; the foundation."



Sidney Bechet—"a feeling inside me . . ."

He dismisses the Absolute Revivalism concept with extreme contempt, complaining that people who say "Give me some of that old stuff" are preventing musicians from being real musicians.

Stories

"It's like they believed the music stopped way back there," he writes. And later: "Look at him, they say, he composed 'Maple Leaf Rag' . . . or any damn number of that time. Look at him, they say, he's still around; he can still play!"

He tells fascinating stories

about Bessie Smith, Bunk Johnson, Tommy Ladnier, Mezz Mezzrow, Noble Sissle, Armstrong, Ellington, Freddy Keppard and a number of New Orleans old-timers. Humph and Wally Fawkes are mentioned.

The book is engrossing because it is touching and informative, candid and authentic. It is Sidney talking; if you have known him, you recognise the cadences.

Because it was spoken into a tape recorder, it is wordy and sometimes confused. Editing might have improved the book, but it is more likely to have ruined it.

Humphrey Lyttelton

Clang!

If ever your imagination is hard up for a good boggle, try projecting yourself into the year 2,000 A.D.

Are you there? Right—now look back on the 'fifties.

How do they look? Well, your guess is as good as mine, probably better. Nineteen-sixty will stand to you in the same relation that 1920 stands today—which is a sobering enough thought to go on with.

As inevitably as night follows day, today's heroes will seem quaint, old-fashioned and a little comical.

For Thelonius Monk, read Jelly Roll Morton. For Miles Davis, read King Oliver. For the MJQ, read the ODJB.

Cornballs

Ruthlessly, time will have separated invention from mannerism—and scores of proudly *avant garde* "boppers" will stand revealed as congenital cornballs.

It's a good thing that human beings are almost totally immune from the lessons of the past, otherwise none of us would dare to open our mouths.

How we chuckle today over those benighted souls who thought jazz began with the ODJB, who idolised Red Nichols, who mistook a Clarence Williams Blue Four for a Louis Armstrong Hot Five!

Perhaps we think of them now as lost souls, groping and blinking through the darkness, bent down under the burden of their own inadequacy.

Hot style

Not a bit of it! They strutted about as confidently as we do today, splashing their opinions about all over the magazines and periodicals with complete confidence, proudly showing off their new hornless, easy-wind gramophones with adjustable volume-windows and upholstered turntable as the very latest thing in reproduction.

They spurned the word "jazz" as being old fashioned, talking about "hot style" instead.

Likewise we reject the term "bebop" in favour of "modern jazz."

And when modern jazz is no longer modern . . . ?

Having worked ourselves into a boggling frame of mind, we can now sit down and predict.

In 40 years' time, who will be the Paul Whiteman of the 1960s? Or the Red Nichols? Or the Boyd Senter?

Powerhouse

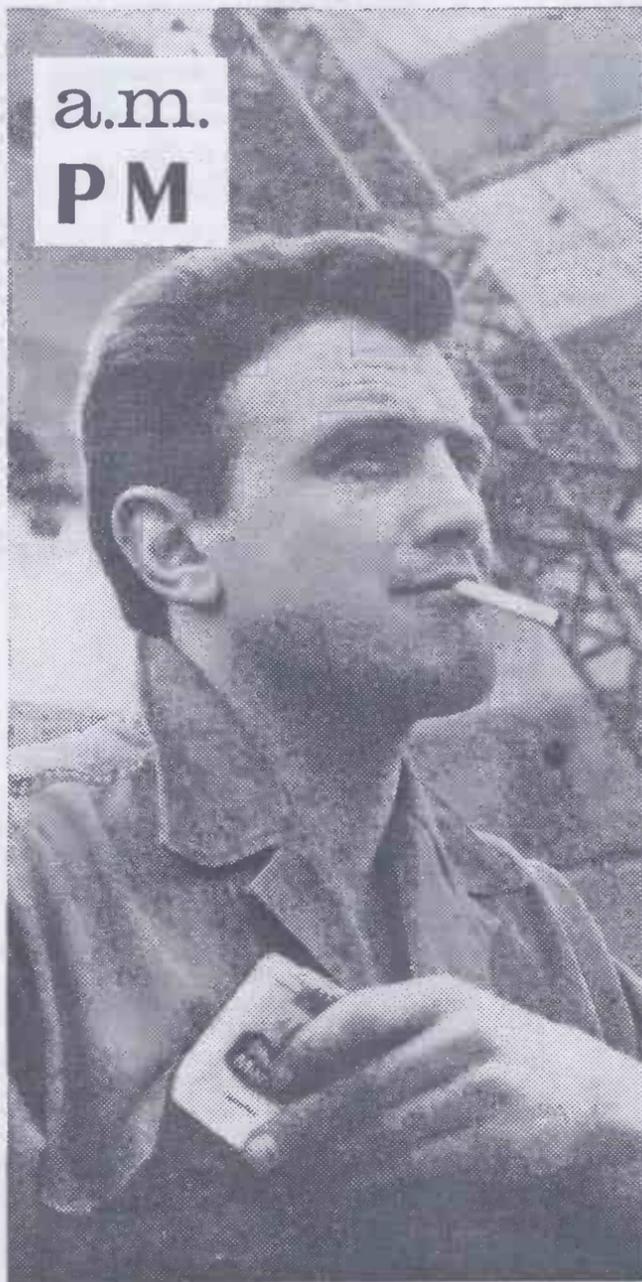
Before you protest that history doesn't repeat itself, take a look at some of the idols of the late 'thirties and see how their feet are already beginning to crumble round the edges.

What about the Benny Goodman Band, once regarded as the ultimate in streamlined, powerhouse Swing?

Already it is universally downgraded below the Basie, Ellington and Lunceford bands of the period.

No, there is only one absolutely solid prediction to be made about history's view of the 'fifties.

It is that a large number of our contemporary judgments, collective or individual, will be duly listed by the recording angel in the book of Monumental Clangers.



Man...smokes real smooth

Philip Morris

REAL AMERICAN FLAVOR

Enjoy the real smooth taste of Philip Morris—known the world over as America's finest cigarette.



4/2 FOR 20

SCOOP!

INSIDE

Mirabelle



100 TERRIFIC PHOTOS OF CLIFF RICHARD IN ONE ISSUE

* singing!
* in action!
* just looking dreamy!

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Get Mirabelle and keep these pics for ever as a personal record of your top favourite.

GET

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OUT MONDAY APRIL 25th

BRITAIN'S TOP POP WEEKLY

New discs reviewed

* * * * *

the MM

Relaxed?

THE Park Suite at the Dorchester Hotel consists of two large rooms. In one the Press, BBC officials and DJs were waiting. In the other, 50 photographers were poised.

Smiling brilliantly, Perry Como arrived and strolled in among the photographers.

He was wearing a striking fawn jacket, open-neck shirt. His close-cut dark hair was speckled with grey and, with his sun-tanned face and very white teeth, he looked like a technicolour version of himself on television.

He leaned against the piano making humorous asides to the photographers, while they ordered him around.

"Would you stand at the end of the room?" said one.



by MAURICE BURMAN

"We want to take you full length."

"Why not?" he answered. "Why not"—he spread his hands and sang, "take all of me."

"Is it a strain continually being as relaxed as you are?" I asked.

He put his hand on my shoulder. "That's a complicated question. Right now I'm just tired. I was up all night playing gin rummy on the plane."

GOOD STAFF

"But if you are talking about my show, then I'm relaxed for two good reasons. One is that I have a very good staff; so good that if I am not there I know the rehearsals will go on just the same."

"And the other reason is that we rehearse six days a week so that, when Wednesday comes round, I not only know the show, but I am so relaxed I can afford to be tired."

TWANG MAN BACK!

THAT Twang Man is back. Duane Eddy's latest Hit Parader from the States is released in Britain today.

Hit side is "SHAZAM," in which Duane sticks strictly to the formula that has taken him to the top. Backing is "THE SECRET SEVEN" and the disc number is London HLW9104.

This is one of the few singles this week that is a CERTAINTY for the Hit Parade.

Duane Eddy's rip-roaring tour of Britain has made sure of that.

★ Santo and Johnny

CARAVAN / Summertime (Parlophone R4644). Santo and Johnny get set on a Hawaiian drum-beat kick. And the number they kick around is Duke Ellington's standard, Caravan. The result is already scoring in the States although it may have a harder journey this side of the Atlantic.

★ Keith Kelly

(MUST YOU ALWAYS) TEASE ME/Ooh-La-La (Parlophone R4640). Ex-John Barry guitarist Keith Kelly makes his solo disc debut with his own number, Tease Me. It's a guitar-slanted number with lyrics to match. And, as a flipside "saver," Keith puts lyrics to the Joe Henderson piano hit, Ooh-La-La to give the disc a two-sided potential.

★ Johnny Yukon

MADE TO BE LOVED/Magnolia (Top Rank JAR347). Johnny Yukon has one of those pleasant, rich C&W voices. And Made to be Loved is tailor-made for him. In fact, with some well-placed exploitation, this has more than a fighting chance at chart honours.

★ Connie Stevens

SIXTEEN REASONS / Little Sister (Warner Bros WB3). Warners' first British release by the Everly Brothers, went into the Top Twenty. And, if the American charts are anything to go by, the label is due for another success with release No. 3.

Connie Stevens is in the exclusive U.S. Top Twenty and going strong with Sixteen Reasons. It's a slow beat ballad aimed at teenage romantics and lists all sixteen reasons why the girl loves the boy! That's one reason for a start why this is bound to score.

GOOD BUY!

HERE'S the best "Buy" for a long time. It's Top Rank's new LP label and it's marketed at the competitive price of 22s.

The pop LPs include a very good album from the "Mr. Blue" group, the Fleetwoods (Buy/028), which also features three tracks from other U.S. hit groups—Little Bill and the Bluenotes, the Franties and Bonnie Guitar.

Then there is Jack Scott, of "What In the World's Come Over You?" fame, with his LP titled "I Remember Hank Williams" (Buy/034); Al Martino singing 11 numbers including "Time After Time" and "They Didn't Believe Me" (Buy/030); and Georgie Auld, the famous tenor saxist, plus the Mellolarks vocal group, offers a set under the banner "The Melody Lingers On" which is ideal for late night listening (Buy/008).

The now-famous Knightsbridge Strings, arranged and conducted by Reg Owen and Malcolm Lockyer, help to spearhead the initial releases.

They have three LPs included in this first "Buy" release—"The Knightsbridge Strings Play the Great Waltzes" (Buy/010) "The Strings Swing" (Buy/011) and "The Strings Sway" (Buy/017).



DUANE EDDY—his new disc is a certain hit.

POP SINGLES

★ Bill Haley

CANDY KISSES / Tamiami (Warner Bros. WB6). This disc won't help the Haley comeback. It's doleful, Haley's vocal is uninspiring and the backing is nothing to write home about. Try again, Bill.

★ Billy Mure

JAMBALAYA / Kaw-Iga (Top Rank JAR344). Billy Mure and his Orchestra roar into the oldie, Jambalaya, and gives it that instrumental twang. It's paid off for them in the States and could do the same here.

★ Jerry Keller

NOW, NOW, NOW/Lonesome Lullaby (London HLR9106). The "Here Comes Summer" boy comes back with Now, Now, Now. The number has a quiet catchy flavour about it, but whether it can make a Hit Parade catch, is a big bet.

★ Slim Whitman

ROLL RIVER ROLL/Twillia Lee (London HLP9103). The yodelling voice of old-timer Slim Whitman puts over Roll River Roll with good effect. But it lacks a Hit Parade beat.

come and visit

IMHOFS

new MELODY BAR

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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Looking for the latest in record players, tape recorders, radios?

THE 1960 AUDIO

RECAPPING, the 1958 Fair ushered in the era of stereo. Last year saw stereo a winner in the popularity stakes, with mono running strongly and not far behind. This year? Consolidation rather than innovation.

Stereo still leads, and has stabilised its position.

Perhaps manufacturers will be stimulated and more spectacular progress registered when the BBC begins regular stereo broadcasts.

Technical considerations hinging on the question of which transmission system to adopt have delayed introduction of something that must revitalise steam radio.

Before queuing through the rooms and demonstration booth set-up of the Hotel Russell it is worth noting that tape is emerging as a serious challenger to disc equipment—despite the allure of stereo records and well-established machines for their reproduction.

Nearly half of the 20-odd new recorders exhibited are im-



It's here again—London's Audio Fair. Venue is the Hotel Russell, April 21-24 inclusive. This annual get-together provides a unique opportunity to inspect and listen to the latest and best equipment.

ported—among them a few four-track top quality stereo models.

There are, too, several more British and Continental transistorised types, emphasising the tendency towards compact portability for on-the-spot recording.

On the components front, solid progress is made with the release of improved stereo pickups by Acos, Connoisseur, Goldring, EMI and the American Shure Dymetic, "for broadcast and recording applications

when no sacrifice of standards can be permitted."

But the new Acos mono/stereo Highlight is the most impressive development here.

Loudspeakers and enclosures for stereo applications show a welcome tendency towards reduction of size yet retention of performance peaks.

A basic departure in design is offered by Lowther, whose Acousta Twin directs the sound for both channels out and along the listening room walls from a single cabinet.

Concentrating on "packaged" self-contained equipment, our tour starts with Dynatron, who unveil the Mazurka range comprising stereo reproducers with matching extension speaker, and stereo-adaptable versions.

The stereo models differ in that one has an auto changer, the other a single player. Both have six valves and deliver six watts output on each channel through a two-speaker system.

Among the facilities are a stereo "left" or "right" switch (this enables the reproducer to be placed to the left or right of the extension speaker unit), an internal/

by **ALFRED SORKIN**

'Electrical and Radio Trading'

external speaker switch, output sockets for the stereo and extension speaker units and input for a radio feeder or tape deck.

Stereo-adaptable versions with an output of seven watts are for those not requiring stereo facilities at present. Conversion to full stereo is easily accomplished via a special kit.

Contemporary cabinet work—finished medium walnut veneer—is in the Dynatron tradition of craftsmanship. Full length speaker grille is picture-framed in ebonised wood.

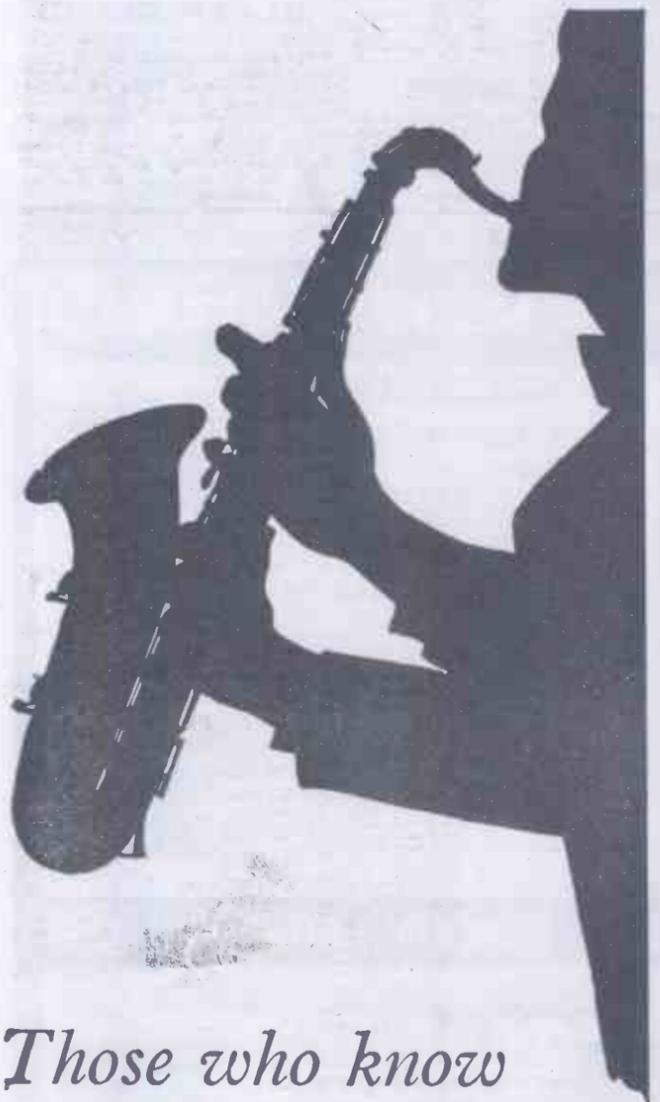
Ebonised wood or gold finished steel legs are optional extras.

Prices: stereo Mazurka, 64 gns; stereo-adaptable types, 52 gns; stereo extension speaker enclosure 13 gns.

On to Ekco and to the Nine-octave reproducer demonstrated



The Mudlarks find their Grundig tape recorder useful during rehearsal.



Those who know
insist on . . .

TRADE MARK
SCOTCH
BRAND

recording tape



WORLD'S LARGEST SALES OF MAGNETIC TAPE



Peter Noble uses a Stuzzi transistorised portable tape recorder to interview Charlie Drake. The Stuzzi weighs 8lb. and costs 69 guineas.

Melody on the Move

Whatever music you choose wherever you choose—that's the asset of owning a Grundig 'Cub' tape recorder.

Fully transistorised, battery operated, completely portable, the 'Cub' can go anywhere with you, record, say, your favourite 'pops', the voice of a visiting celebrity, your friends' inspired (and unrehearsed) clowning round the piano.

Weighing only 5 lb., giving you a full 30 minutes playing time per spool, the 'Cub' is simplicity itself to run. Equipped with its own built-in monitor speaker, it can also be played back through a full-sized radio speaker—a special lead is provided for the purpose.

Drop us a postcard for an exciting colourful leaflet and the name of your nearest Grundig Approved Dealer.

THE **GRUNDIG**

*Ask about the special 'Cub' attachment which converts it to a mains-operated model at will.

Cub

**BATTERY OPERATED
MINIATURE PORTABLE
TAPE RECORDER**

PRICE **26 GNS.**

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GS234

You'll find them all at the ...

FAIR

...and stereo still leads the field

In between are the Transit, Presence and Octave models, the latter a semi-stereo device to feed the second channel output to a radio or other amplifier.

All these are portables in gay little cases.

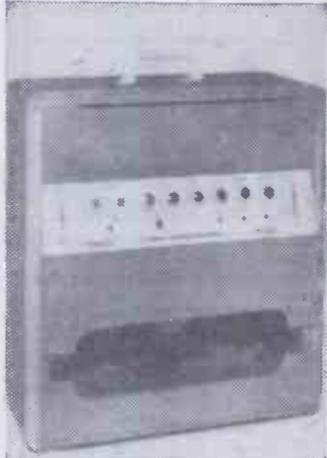
Decca reserves pride of place for the imposing Stereo Decola, first revealed in prototype at last year's Radio Show.

The firm says that to hear it in operation is to shatter finally and conclusively the opinion tenaciously held by most audio experts that high fidelity is unattainable in one cabinet.

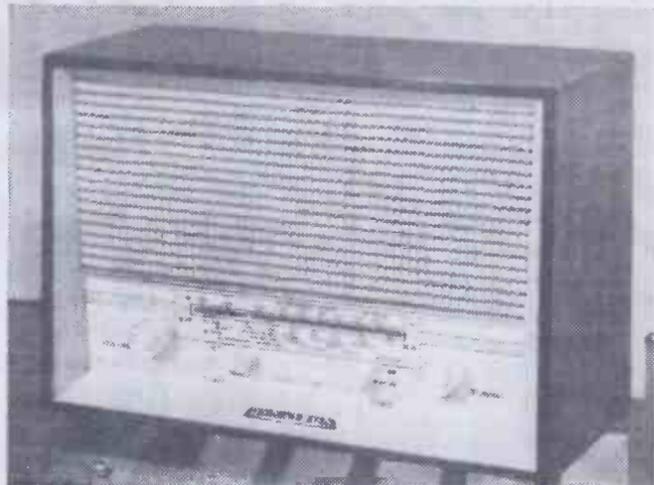
Ever-present

The machine bristles with refinements including a veritable battery of speakers so ingeniously placed and angled that the stereo illusion is present no matter where the listener is sited in the room.

This new Decola sells at 395 gns. A demonstration should



Grampian's Vibromajor guitar amplifier has three inputs, tremolo device and provision for external speaker. Price is £52.



Dynatron's new Linnet 7-transistor portable radio costs 24½ gns.

prove a rewarding experience. But the bulk of the Fair is devoted to chassis and unit equipment. Manufacturers naturally choose the Show as a launching platform for new products.

Pye, for example, introduce an AM/FM radio tuner and a Minor loudspeaker to join the established Mozart range. Prices and availability will be announced during the run of the Show.

The loudspeaker has one 12-inch and one 10 x 6 elliptical unit contained in a relatively small enclosure but with "big" performance.

It is for floor or bookcase mounting and comes in walnut or mahogany veneers.

Among the amplifiers is the Mozart Stereo at £35. Combining output of 10 watts per channel with high sensitivity, it is designed for the average home system and offered in chassis or shelf-mounting form.

Incidentally, Record Housing, the firm of cabinet and loudspeaker enclosure makers, is showing an instructive feature entitled "Stereo—How to Live with it."

A recent and novel addition to the series of radio tuners made by Jason is the Monitor switched unit for reception of VHF and TV sound.

BBC and ITV channels are covered and adjusted to suit the area in which the owner resides. Price is £19 16s. 3d.

Our brief round-up finally takes in some recorders which might interest MM readers. New among the mains-operated models is the Walter 404 to sell at a modest 42 gns. Yet incorporating a number of features normally associated with more expensive apparatus.

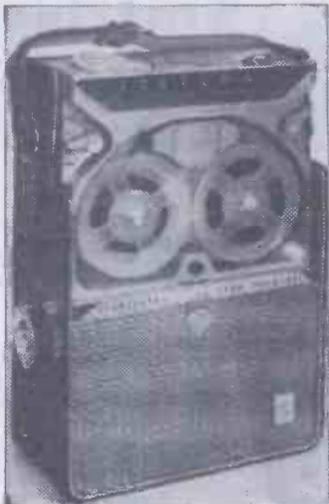
New feature

Big advantage is that the recording head, tape deck and amplifier are all designed and made by the firm—resulting in an integrated assembly. The instrument has three speeds and takes 7-in. reels.

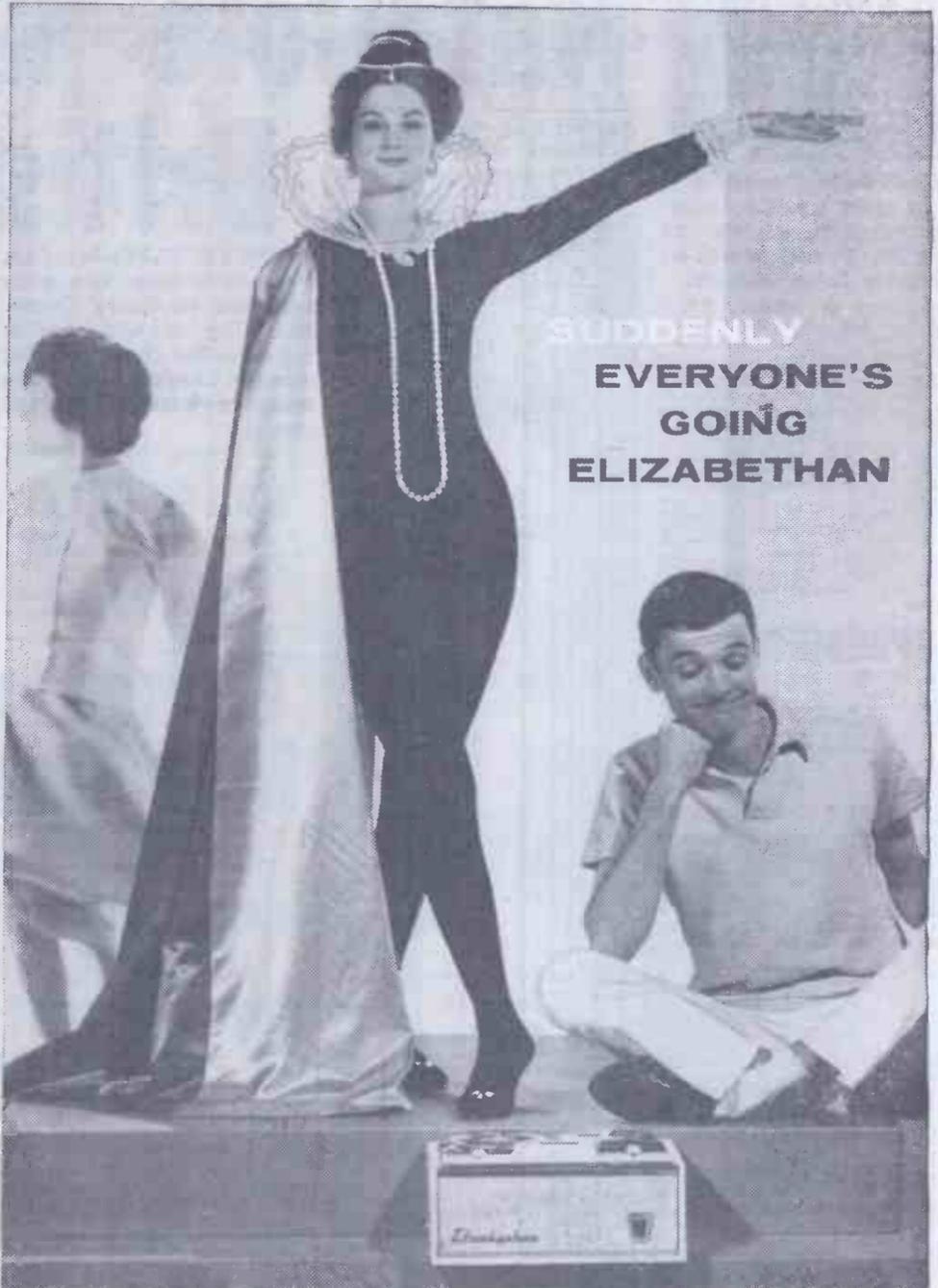
One outstanding feature is that there are external speaker and amplifier outputs with muting of internal speaker when the extension speaker is plugged in.

The price includes a crystal microphone, reel of tape, recording lead and plugs. Weight is 24 lb.

Another all-British intro-



The versatile little Steelman Transitaape recorder is shown by Telec Tronic. A transistorised two-speed set, it can be adapted for operation from car batteries or mains.



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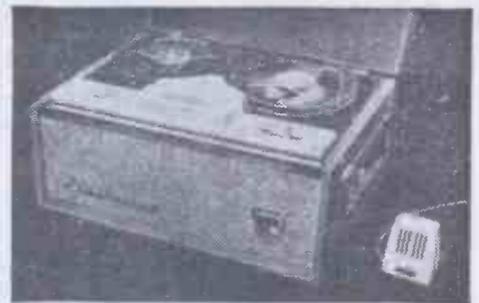
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duction is the Major by Elizabethan. This has that "laboratory" or studio look. A 65 gn. portable with an impressive specification it has three speeds and an outstanding response curve.

Output of 6 watts is into a matched twin-speaker system with provision for extension speaker or amplifiers.

Simon Sound show the Minstrelle portable version of the successful table model introduced last year.

The portable is distinguished by elegant styling, employs the Garrard magazine loading tape deck, and sells at 39 gns.

Grundig offer nothing new, but their existing range of eight mains-powered models

catch the eye—especially stereo machines TM60 and TK60, 90 and 128 gns. respectively.

TK60 is complete; TM60 the chassis version and supplied less cabinet, output stages and speakers.

Transistors

Over to transistorised models. Latest German import is the Butoham MT4 handled by Denham and Morley. Two motors and two speeds give up to four hours playing time on 5-inch spools and the machine is fitted with push-button controls, level and time indicators and tone control. Two groups of flashlight cells

last 20-40 hours. Price is 69 gns. A mains converter unit is available at 11 gns.

Two Minivox models—one new—are shown by Challen. Fully transistorised two-speed newcomer has a power output of nearly 1 watt and retails at 41 gns. Main exhibit, though, is the single-speed Minivox at 37 gns.

It weighs 9 lb., has magic eye indicator and one set of batteries provides 100 hours running time.

As a tailpiece to this report, Minivox also unwrapped a transistor portable stereo record player with one speaker in the cabinet, the other in a detachable lid. Price will be around 30 gns.

NEWSBOX

By *Jerry Dawson*

BRADFORD Gaumont is to start weekly Saturday teenage shows on May 21. Producer will be manager John Philcox.

Auditions are already being held and are being judged by MM West Riding correspondent Stan Pearson.

NAMES.—Johnny Dankworth's Orchestra will be featured with the Liverpool Philharmonic Orchestra at the Philharmonic Hall on June 6 in a concert of works for jazz and symphony orchestras. Donald Peers is to appear for the month of July in Aberdeen. The Bruce Turner Jump Band has a three-day tour of East Anglia—at the Co-op. Hall, Bury St. Edmunds (April 28), at the Corn Exchange, King's Lynn (29th), and the Grosvenor Ballroom, Norwich (30th).

SPEEDING . . .

AFTER a session at the Bodega in Manchester, Leicester's Soar Valley Jazzmen discovered that their car had been stolen.

They phoned the police—and within 10 minutes the car was returned and the thieves arrested.

RESIDENT.—Bernard Bedford and his Music, with organist Nanette and singer Pauline Stewart, reopen for the summer season at the Marquee and Hogham Park, Bognor, on June 5. Bassist-leader, Ken Lyon starts his second summer season at Brighton's West Pier on June 2. Phil Cleary, MD at the Metropole Hotel, Leeds, has installed a quartet at the famous Ikley Moor Hotel, Yorkshire. Tenorist, Norman Aspinall has left Belle Vue, Manchester, to join Erik Ogden at Blackpool Tower Circus. Following a season at Edinburgh Palais, Tex Whiteford and his Music are now resident at the Flamingo Restaurant, Leicester.

TOP ACTS

OUT of a total of 180 acts, vocalist Al Logan and accordionist Kenny Thompson are two of the seven acts chosen to represent Belfast against Swansea in BBC-TV's "Top Town" show on April 28.

TV DATES.—Jean Auld, new singer with Trevor Jenkins's Band at the Fiesta Ballroom, Belfast, recently made her TV debut in Ulster's "Roundabout." Billy White, pianist at Thompson's Starlight Rendezvous in Belfast, and the Melotones vocal group, are resident in Ulster TV's Wednesday night "6 O'Clock Date."

Nat Cole plans to film British TV show

SHEILA SOUTHERN IN 'LATE EXTRA'



Want a date with glamorous Sheila Southern? Then tune in to AR-TV's "Late Extra" next Wednesday when she makes a return appearance on the programme.

City Gents off to tour Scotland

Dick Charlesworth and his City Gents, who have passed a preliminary BBC-TV audition, start a five-day visit to Scotland tomorrow (Saturday).

The tour opens with a session at Glasgow's Whitecraigs Tennis Club, followed by Aberdeen's Castle Jazz Club (27th), Forres Town Hall (28th), Inverurie Town Hall (29th) and Huntly Town Hall (30th).

Cyril Preston, trombonist with the City Gents, was married to Anne Seward, of Kingston, on Wednesday. The couple met at Hampton Court Jazz Club.

PIT SIDEMAN DIES

Violinist Stanley Smith, a well-known theatre musician in the Midlands, died while playing at the Grand Theatre, Wolverhampton, last Tuesday. He was 45.

NEW YORK, Wednesday.—Following the pattern set by Perry Como, Nat King Cole will telefilm his own TV show against various London backdrops when he visits Britain next month.

Nat plays two evening

MD FOR CRAIG

Planist-composer Norman Long, who recently completed a long run at the Peepersama Club, Soho, and was formerly at the Nell Gwynne and Jack of Clubs, is now MD and accompanist to Craig Douglas.

From REN GREVATT

concerts at the New Victoria, London, on Saturday, May 14.

The hour-long TV tape will be the property of Cole and will be shown on one of the American TV networks following his return here.

TV Spectacular

About a month later, it will be shown as a spectacular in Britain.

Ticket rush for MM Convention

DAVID GORNSTON, the well-known lecturer in dance music techniques, is flying to Britain next Sunday to appear at the Dance Musicians' Convention at the Royal Festival Hall on May 7.

GRAHAM STEWART TO PIONEER NORWAY TOURS?

GRAHAM STEWART'S New Orleans Jazzmen may be the first British jazz group to play Norway if a projected tour of Scandinavian countries in September or October is finalised, in exchange for Denmark's Papa Bue Band.

Graham's group is currently recording a LP covering everything from calypsos to marches for a major label. It will be released in the next two months.

The band will also record a single of "Dinah" and an original, "Pretty Boy," adapted from a West Indian folk song.

Two join Four

Guitarist Denny Pursord and singer Nadia Cattouse have joined Steve Benbow's Folk Four.

They replace Jimmie MacGregor and Shirley Bland, who have formed their own group—The Galiards.

DATES WITH THE STARS

(Week commencing April 24)

John BARRY Seven
Week: Hippodrome, Manchester

Count BASIE
Sunday: New Victoria, W. Monday: Free Trade Hall, Manchester

BEVERLEY Sisters
Tuesday: Odeon, Glasgow

Max BYGRAVES
Season: London Palladium

Murray CAMPBELL
Week: Hippodrome, Birmingham

Lonnie DONEGAN
Monday: Granada, Kingston Tuesday: Granada, Harrow Wednesday: Granada, Aylesbury

Thursday: Granada, Maidstone Friday: Granada, Dartford Saturday: Adelphi, Slough

EVERLY Brothers
Sunday: Empire, Liverpool Monday: Gaumont, Cardiff Tuesday: Odeon, Birmingham

Adam FAITH
Week: Hippodrome, Manchester

Wee Willie HARRIS
Week: Johnny PRESTON Tour

LIBERACE
Season: London Palladium

Anthony NEWLEY
Week: Hippodrome, Brighton

Johnny PRESTON
Sunday: Odeon St. Albans Week: Empire, Finsbury Park

Cliff RICHARD
Sunday: Gaumont, Worcester Monday: Granada, Dover Wednesday: Troxy Portsmouth Thursday: Theatre Royal, Norwich

Friday: Gaumont, Bradford Saturday: Danilo, Cannock

SHOWBIZ XI
Sunday: Bedford Town (3.0) Monday: Palais, Hammer-smith (11.30 p.m.) Tuesday: Canterbury (6.30) Thursday: Vickers Arm-stroy, Weybridge (6.45)

Sister Rosetta THARPE
Sunday: Guildhall, Portsmouth

Apart from his British trip, Cole is also looking forward to a few days in Italy, where he is currently rated one of the top artists. His TV film series, originally aired here in 1957, is now being shown there.

"I hope to see that Modugno fellow," Nat told me. "When I met him in South America last year, he promised to write a song for me, but I never got it. I'd like to do something of his."

'Devastating'

On another front, Cole saw the current developments in South Africa as a "devastating situation."

He believes that eventually some good has to result, because "good changes only come about after great pressures have been brought to bear."

In the U.S., Cole is a kingpin with Harry Belafonte in the new movement, "The Committee for the Defence of Martin Luther King and the Crusade for Freedom in the South."

Martin Luther King is the churchman who inspired the bus boycott in Alabama.

SCOTS STOMPERS BACK IN IRELAND

TROMBONIST Ian Menzies and the Clyde Valley Stompers, with vocalist Fiona Duncan, are set for their second tour of Ireland for 15 days, commencing August 21. Local jazz groups will appear with them at dance dates.

The Stompers have a BBC "Saturday Club" airing on May 7, a "Jazz Club" broadcast on April 28, and a Lonnie Donegan TV spot.

Next month will be spent in the South of England and in waxing an LP, an EP and a single. Half of the LP will be originals penned by Menzies.

A 'Date' to remember

MAKE a "Date" with Thursday, April 28. It's the day when the first colourgrature weekly specially for young women is to be launched.

Its title: "Date." Price? 5d.

Fashion, beauty, careers, discs, films, and dancing are just a few of the new-angled features in this sparkling new production.

And for the first issue NEXT THURSDAY there is the offer of a perfume, called "It's a Date."

Five plus One for Cliff Richard tour

The Billy Woods Five Plus One group has joined the Cliff Richard package show which starts an extensive one-night-stand tour this Sunday at Worcester.

The personnel comprises tenorist Woods leading Mike Eve (tr.), Billy Conn (drs.), Wally Martin (bass) and Johnny Smithers (gtr.). The "Plus One" member is pianist Dick Raphael.

In addition to Cliff Richard, the show features Peter Elliott, the Jones Boys, Jerry Lordan, Kathy Kirby and MC Norman Vaughan.

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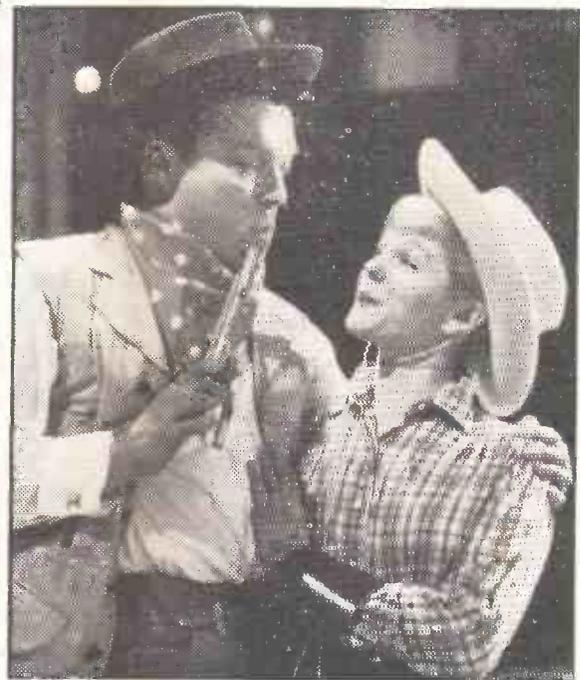
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'Spectacular'...



ATV's "Saturday Spectacular" went "Western" for an amusing skit last week-end. It aimed to show what would happen if the current vogue for Westerns took over TV musicals by 1961. Here, Dickie Valentine, appropriately garbed as a cowboy, demonstrates a fast draw to singer Sally Smith.

BASIE FLIES HOME FOR FATHER'S FUNERAL

THE Count Basie Orchestra's current British tour was hurriedly reorganised last week-end following the death of Basie's father in Redbank, New Jersey. Basie flew home to Redbank on Sunday, returning to London on Tuesday after attending the funeral.

Dates cancelled

As a result of Basie's flying visit home, the band's dates at Portsmouth (Sunday), Manchester (Monday) and Glasgow (Tuesday) were cancelled.

Bright Lights

French jazz violinist Stephane Grappelly and singer Georges Guetary fly to London from Paris next Tuesday to record a special edition of the BBC Light Programme's "London Lights." Titled "Paris Lights," the show will be aired at 8.30 p.m. the following day.

Manchester and Glasgow will, however, hear the band. Instead of ending the tour at London's New Victoria Cinema on Sunday, Basie will now play the Free Trade Hall, Manchester, this Monday (25th), and the Odeon, Glasgow, on Tuesday (26th).

VIP visitors

During Basie's absence, members of the band stayed in London, visiting various jazz clubs, including the Flamingo and the Ronnie Scott Club, during the week-end.

Tonight (Friday) the band is booked for the Colston Hall, Bristol.

... turns TV 'Western'



And here, Roy Castle, dresses—or undresses—the part as a Red Indian—in this particular scene. Looking on with incredulity are the Polka Dots. On Monday, Roy opened a fortnight's cabaret season at the Savoy Hotel (but not dressed like this!). It is his second engagement at the Savoy. Roy is currently negotiating a long-term contract with impresario Bernard Delfont for several big productions. And, within the next two or three weeks, he will make his first recordings for the Philips label.

LITA LEAVING PYE —MAY GO TO U.S

LITA ROZA may emigrate to America and what she terms "greener fields" in the near future. She told the MM during a recorded broadcast with the Northern Dance Orchestra at Bradford last week: "My Pye recording contract expires on May 6—and I will not renew it. "I am waiting to hear from an American source. We have been in touch several times just recently. It would mean my recording there. Lita is set for a 10-week tour of Australia from next month. She opens on May 11 in Perth and follows with a month respectively at Sydney and Melbourne.

Ballroom manager gets deejay job

JIM SAVILLE, manager of the Mecca Locarno, Leeds, and recent panellist on "Juke Box Jury," last week spent four days in New York studying the teenage scene and appearing on radio and TV.

And when Jim returned to Britain on Tuesday he found more fame in his mail!

He received a letter from Mecca informing him that he had been chosen as "Ballroom Manager of the Year," a contract from Tyne-Tees TV to compare a new disc show, and a letter from Decca saying he had been chosen to deejay a new Warner Brothers record show from Radio Luxembourg.

Short list

Jim was chosen for the disc show from a short list of Show Business personalities. It will be heard at 10.30 p.m. every Tuesday, starting on May 3.

And on May 4 he will appear in the first of the "Young at Heart" TV series every Wednesday at 8.30 p.m. It will feature Valerie Masters and will have an initial run of eight weeks.

FAITH-BARRY—A WINNING TEAM!

THAT craggy Hit Parader Adam Faith has this week been lifting the flagging fortunes of Finsbury Park Empire and bringing some life into the box-office cash desk.

That is, he and his "ghost squad," the John Barry Seven, who with their "cool" beat instrumentals nearly equalled Adam's applause—if not the screams.

John Barry and Adam Faith must surely have one of the top box-office combinations at the moment.

The show support includes Adam Faith's songwriter, Johnny Worth, with his solo singing and the Honey's vocal group.

Best laughs of the show are the antics of the panic-stricken attendants saving young girls from falling into the orchestra pit.—Bill Halden.

Britain's answer to 'West Side'

LONDON'S latest musical, "Johnny the Priest," which opened this week at the Princes Theatre, might be termed the "West Side Story" of our own East End.

But while it may lack the polish of the American production, the rough and ready simplicity exudes its own brand of charm.

An unusual score by Anthony Hopkins ventures at times on the fringes of light opera, and one cannot imagine any single item as a hit. But, wedded to excellent lyrics by Peter Powell, it is put over by every member of the cast to suit each situation perfectly.

Bunny May is excellent as the bad boy, but the star performance came from Jeremy Brett as the vicar with a conscience. Stephanie Voss shines as his wife and Norman Warwick's pleasant voice took top honours from the rest of what was an excellent cast.—Norman Heath.

News Spotlight

GEORGE ELRICK has lined up eleven international disc stars for the Variety Club of Great Britain's Golden Disc Lunch at the Dorchester Hotel on May 11.

They are Mantovani, Edmundo Ros, Stanley Black, Victor Silvester, Cliff Richard, Joan Regan, Lonnie Donegan, Russ Conway, Adam Faith, Connie Francis and Liberate. Possible additions are Sammy Davis, Jr., Frankie Vaughan and Tommy Steele.

Marty Wilde pays his first visit to Eastbourne this Sunday to appear at the Winter Gardens. On May 1, Humphrey Lyttelton and Nat Gonella will share a two-band bill.

Paul Beattie and the Beats, from Manchester, will make their Variety debut at Finsbury Park Empire on May 2.

Christine Langton who is currently appearing in Granada TV's three weekly magazine programme, "People and Places," is to appear in "Spot the Tune" in May while Marion Ryan is away on holiday.

Richard Cliff attracted two jam packed houses at Blackpool Opera House (over 3,000 seats) on Easter Sunday, when fans had to be ejected from the roof, from back-stage and from the theatre electrical switchboard.

Ken Mackintosh opens a fortnight's tour of Scotland at Perth on May 30. The tour includes dates at Greens Playhouse, Glasgow, on June 3, 4, 10 and 11. The band starts its summer season at Blackpool on July 4.

Maureen Evans records four programmes for Tyne-Tees TV on May 2 and 3. The shows will be seen in the middle of the month. Maureen will sing on the BBC's "Saturday Club" on May 21.

Lennie Hastings Nat Gonella's drummer, is in the Ear, Nose and Throat Hospital, Golden Square, W., with sinus trouble. Lennie was taken ill when staying the night with guitarist Diz Dingley last Thursday, and was rushed into hospital.

Beryl Bryden makes her first solo trip to Ireland for dates at Belfast on Monday and Londonderry on Tuesday. On April 30 she opens a four-month tour of the Continent with a two-week season at the Storyville Club, Frankfurt.

'Snatch' the jazz viola player, will represent Worth in BBC-TV's "Top Town" contest against Leeds on May 5.

Bart Stokes, arranger and multi-instrumentalist from New Zealand, is in London lining up work as an arranger. At home he led both large and small bands and toured with many American artists, including Nat Cole and Stan Freberg.

Nat Gonella will guest in Southern TV's "Lunchtime Show" on May 4, 5 and 6. Rosemary Squires is booked for May 11, 12 and 18, followed by Terry Burton on May 25, 26, 27 and June 1, 2 and 3.

Michael Leader, song-plugger son of band leader Harry Leader, has joined David Toff Music after spells with Johnny Johnston, Dix and Mills.

Max Geldray televises in Southern TV's "Lunchtime Show" on June 8 and 9.

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LD LA; SS

RS IC T

Two-band session marks birthday

NOTTINGHAM Rhythm Club celebrates its 19th birthday on May 3 with an Anniversary Session at the Trent Bridge Hotel, featuring the Southern Stompers, with blues singer Pam, and the Mercia Jazz Band. Bob Wallis and his Storyville Jazzmen are the club's attraction tonight (Friday).

Round the jazz clubs

WOOD GREEN Jazz Club is temporarily switching its Sunday sessions to Friday nights. Booked for tonight (Friday) is the Ian Bell Band although the Alex Welsh Band will continue the resident spot it has held for the past five years.

PROCEEDS of the Bradford Students' Jazz Club session on May 4 will be donated to the World Refugee Year appeal. Parents of teenage members are being invited to attend and give their support.

THE new Jazz Five, lead by Vic Ash and Harry Klein, makes its debut at London's Ronnie Scott Club tomorrow (Saturday), when it also plays for the All-Night Session at the Club Americana. Other bookings for the group include the Cabern, Liverpool (April 28) and Richmond Jazz Club (30th).

BANBURY

BANBURY Jazz Club—the town's first regular weekly jazz spot—opens at the Church House on May 4. The Mick Mulligan Band, with George Melly, plays the opening session followed by Alex Welsh (May 11), Micky Ashman (16th) and Terry Lightfoot (23rd).

MAY bookings at Welwyn Garden Jazz Club are: Kenny Ball (2nd), Sonny Morris (9th), Bob Wallis (16th), Ken Barton's Orkole Jazzband (23rd) and Humphrey Lyttelton (30th).

STOCKPORT'S "Jazz at the Red Barn" Club is now holding Wednesday traditional sessions in addition to its Sunday meetings.

EGGY LEY and his Band, on holiday from the Odeon Beer Cellar, Heidleberg, play Nottingham Jazz Club tomorrow (Saturday). On April 30 the club presents the Al Fairweather-Sandy Brown All-Stars.

THE Opus 3 Club at the Bridge Hotel, Darlington, features the Southern Cities Jazzband on April 25 followed by the Vierre Carre band from Newcastle on May 2.

JOE MAHONEY'S club at the Britannia, Edmonton, has closed down because the premises were not properly licensed for music. Membership of the club is valid at Joe's second club at the Plough, Ilford. Featured at the Plough's Party Night on Tuesday will be the Jazz Committee, the Eddie Thompson Trio and Kathy Stobart.

LIVERPOOL

THE Chas McDevitt Four, with Shirley Douglas, and Manchester's Southside Jazzmen appear at the Gavern, Liverpool, tonight (Friday). Tomorrow Ken Colyer is booked for an all-night session with the Saints Jazz Band and the Red River Jazzmen.

THE Darktown Jazz Club, Failsworth, which opens tonight (Friday) will feature guest bands from Manchester each week.

EDDIE THOMPSON makes his second visit to Portsmouth's Modern Club on Monday. Backing the pianist will be Nelson Peters (bass) and George Good (dr.). Resident pianist is Blind Bill Cole. The club celebrates its third birthday on May 9.

ST. ALBANS

SONNY MORRIS and his Jazzband open the May bookings at St. Albans Jazz Club on May 4. Following Sonny will be Mick Mulligan (11th), Acker Bilk (18th) and Bob Wallis (25th).

TONIGHT'S (Friday) booking at Macclesfield Jazz Club is the Sunset Seven. The Climax Jazz Band appears on April 29.

JAN BELL'S Jazzmen pay return visits to the Ken Colyer Club tomorrow (Saturday) and Sunday.

BRUTS GONELLA—Nat's brother and fellow-trumpeter—was the guest star for the opening of Manchester's new Riverside Jazz Club last week. The club meets on Wednesdays at the Church Inn, Northenden, with the East Side Jazzmen in residence.



● Vic Ash



● Harry Klein

THE Clyde Valley Stompers make their first appearance at the Midland Jazz Club, Birmingham, on April 30.

BRIGHTON'S Chinese Jazz Club features the Bruce Turner Band tonight (Friday).

KENNY BALL'S Jazzmen star at Finchley Jazz Club tonight (Friday) and will be followed by the Dauphin Street Six and the Eggy Ley Band.

THE Charlie Gaff Jazz Band and the Les Harris Hot Six, with singer Jackie Lynn, play at Liverpool's Iron Door Jazz Club tomorrow (Saturday). For the modern fans, the club presents Harry Klein with the Alan Downey Quartet and the Darryl Dugdale Trio on Tuesday.

THE Down Town Jazz Club, Bromsgrove, has signed the Nick Williams Central City Jazz Band for its session on April 25, followed by the West Side Jazz Band on May 10.

KIDDERMINSTER

THE Tony Ford Group will appear at Sunday's meeting of the Cross Keys Jazz Club, Kidderminster.

DEREK STARKEY, proprietor of Bognor's Hole In The Wall coffee bar, has launched a Jazz Appreciation Club which meets every Wednesday and Friday at the Aldwich Club.



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Manchester gets set for a swinging weekend

THE 'Melody Maker's' Jazz Weekend has set Manchester fans agog. It's the main topic of conversation in the city's clubs.

Why should the MM choose Manchester to stage such an ambitious venture? To a Mancunian, the answer is obvious—our city is the greatest provincial centre for jazz.

In fact, the Lancashire Society of Jazz Music has the biggest membership of any club in Europe.

Jazz, it is said, is where you find it. In the Manchester area you can find it everywhere.

New clubs

There are bands galore, many clubs, regular concerts, and an enthusiastic following which is continually growing.

Hardly a month goes by without new bands being formed and new clubs opened. In fact, jazz can be heard every night of the week.

All this has happened within the last decade.

Up to 10 years ago the city boasted only a couple of clubs and two bands—the Derek Atkins Dixielanders (still going strong) and the Smoky City Stompers, with their off-shoot group, the Tase Alley Wash-board Creepers.

More 'cool'

In those days, the bands played in clubs which reckoned they were doing good business if they got attendances of around 50. Today, the clubs are jammed.

Though trad has the biggest following there has recently been an upsurge of interest in "cool" music, and three new clubs are now challenging the long-established popularity of that mecca of modernism, Club 43.

But Manchester's main claim to jazz fame is that the jazz



● Alan Stevens

revival actually started here—George Webb's Dixieland Five were certainly not the first in the field!

Maybe Webb's boys exercised the greatest influence on the movement, but the real pioneers were Dave Wilson's Dixieland Five, of Southport, and Ken Smiley and his Delta Four, of Belfast. Both these groups were formed long before Webb's band.

First concert

Wilson's Dixieland Five played mostly in and around Manchester, and in 1943 they even broadcast on BBC North Region. Incidentally, on drums with Smiley was a former MM features editor, Peter Leslie.

And Manchester had yet another group that was formed before Webb's—the Delta Rhythm Kings, inspired by Wilson's Dixieland Five.

And where was Britain's first jazz concert of the revival held? I'm fairly certain it was here.

On May 29, 1948, to be precise, staged by the Manchester Jazz Club at the Onward Hall which, believe it or not, was owned by a local Temperance Society!

So, as far as jazz is concerned Manchester has always led the way—and still does!

The only thing that surprises me about this forthcoming Jazz Weekend is that the **MELODY MAKER** hasn't come to Manchester before now.

ALAN STEVENS

Muggsy may make Dutch disc date

IT is not unusual for American jazzmen to lavish praise on European players, and not unknown for visitors to claim that European bands have caught up with their teachers.

Muggsy Spanier, at present in Germany, pays no such compliments yet, though he is not complaining.

When I spoke to him by telephone over Easter, he said—from the Hotel Bristol, Dusseldorf—that he and his wife were enjoying everything hugely, except that she was down with flu and he was getting tired of all the German food.

Stinkers

"We're having a wonderful time otherwise," said Spanier, "and good gosh, everybody's being just as nice as they can be. But so far as the local music goes, we haven't heard anything that knocks us out."

"I mean, there, with the exception of the Dutch Swing College, which has been working with me; I like them very well. I think they are excellent, but truthfully we've met one or two stinkers."

"You know, they love jazz over here. But that doesn't mean that they can feel American swing."

This World of Jazz

By MAX JONES

"I like to hear the bands everywhere—I want to hear your British bands—but if I'm to tell the truth, that Swing College band has been about the only one that can really play."

Muggsy, whose cornet is proving popular in those Continental countries he has visited, says he may stay in Europe until the end of May. Among other things, the DSCB wants to record with him for Dutch Philips.

Muggsy has naturally found out about the Revival, and he regards the piano-less instrumentation with dismay.

His wife, Ruth, told me: "Muggsy says that without a piano there is not a proper swing, nor a proper rhythm section."

Doubtless he is getting plenty of chances to test this belief.

Jazz dancer

VIEWERS who tuned in to Granada TV's "The Variety Show" on Thursday will have seen, in addition to the usual assortment of comics, jugglers and the rest, three American musical acts.

Chris Connor and the Delta Rhythm Boys are well-enough known to readers; Baby Lawrence may be an unfamiliar name.

He is a modern-style dancer considered by musicians to be at least the equal of the late Teddy Hale—in other words, the ultimate in jazz dancing.

When Mary Lou Williams was in Britain, she talked often of Lawrence's unique ability. And she wrote to him regularly, for the dancer was then laid up with some illness.

Since then, Lawrence has returned to the New York scene, and from Roy Eldridge, Count Basie and several others I have heard tales of his prowess.

Miraculous

Jeff Atterton, our man in Manhattan, lately wrote to say: "The Showplace still has Mingus's Jazz Workshop, and recently there has been an important guest—celebrated tap dancer Baby Lawrence. He must have been a drummer at some time, for he can achieve a positively Catlett-like effect. Miraculous!"

So far as I can discover from Basie's musicians, Lawrence does not play drums. "But that," they say, "is his style of dancing."

I am told by Stanley Dance that Herb Abramson has recorded Baby for the Triumph label with Nat Pierce, Paul

Quinichette, Bobby Jasper, French drummer (now living in the USA) Gerard "Dave" Pochonet, and others.

Stan says another recording event is Herb's taping of the famous old team, Butterbeans and Susie.

"It's just about 30 years since they last recorded," he writes. "Excellent accompaniment features—on different sessions—Joe Thomas, Dicky Wells, Sidney de Paris and Jimmy Crawford."

Note McNair

IN London's Downbeat Club last Saturday I was introduced to Harold McNair by pianist Stewart de Silva.

As it happened, I had heard about McNair only the previous week from Fred Dallas, PRO and folksinger who had just returned from Sweden.

Dallas spent an evening at Nalen, the well-equipped Stockholm jazz club, and came away enthusing about a 27-year-old Jamaican alto player.

"He had just come from doing a concert at the Strand Hotel with such Swedish stars as Arne Domnerus and Bengt Arnold," said Dallas.

'Bird-like'

"He played successively on each of Nalen's three bandstands; his Bird-like 'preaching' music reached right into the corners of the big hall, and had the Swedes stamping for more."

"He's been in Sweden for two months. Before that he'd done some accompanying for singers like Carmen McRae."

McNair was here only for the holiday. He left on Tuesday to join pianist Martial Solal in Paris, but hopes to return soon.

He has worked in the States, in Mexico, Cuba, the Bahamas, for some three years, and recently made an album for Top Rank in New York.

In London, he sat in at the Scott Club and attracted favourable attention. Pete King, for one, describes him as "one of the best in the world."

So note the name McNair.



• George Lewis



• Muggsy Spanier

N. O. meets Chi' —at Copenhagen

HARALD GRUT writes from Copenhagen:

"To hear Muggsy Spanier and George Lewis on the same concert, as I did recently, is an experience. They were accompanied by local groups, and the only memory that lingers is of the two ageing jazzmen playing beautiful music."

"Lewis's singing clarinet and Muggsy's driving cornet both recalled the great tradition that is rapidly dying out. When the two of them joined forces for the evening's closing blues, New Orleans and Chicago met on a Copenhagen stage."

"After the concert, Lewis and Spanier spent the night at the same hotel as James Haggerty and his delegation—en route to Moscow. Time marches on."

Paris

HENRY KAHN writes from Paris:

"This Saturday (23rd) the Modern Jazz Quartet is due to give a concert at the Alhambra here. For the first time it will include a ballet."

"Last week the MJQ played two concerts, without dancing, at the Olympia. The crowd was thin, the applause perhaps thinner."

"Why? I'd say because the music could just about be considered jazz, but it didn't show a strong jazz birthmark. Pure intellect has its points, but it doesn't make the kind of jazz the majority of fans like."

"The MJQ still has plenty of

admirers, though it has also lost quite a few. Anyway, these two concerts might be taken as a warning. Perhaps the dancers will save the day on Saturday."

Hollywood

HOWARD LUCRAFT writes from Hollywood:

"Artie Shaw, who has bought a home in New York, told a reporter here recently: 'Jazz is a young man's game—that part of my life is over.'"

"Trombonist Juan Tizol rejoined the Duke Ellington orchestra in Las Vegas. Drummer Frankie Dunlop did not stay long with the band, and Jimmy Johnson is now on his own."

"The Lambert-Hendricks-Ross trio will make an album of all Duke Ellington songs and tunes for Columbia soon. Duke's band, by the way, is doing the background music for the forthcoming TV series 'Asphalt Jungle.'"

New York

LEONARD FEATHER writes from New York:

"Barney Bigard has rejoined Louis Armstrong's All-Stars after an absence of five years, spent mainly in semi-retirement in California. He replaces clarinetist Peanuts Hucko."

"Armstrong, fulfilling a promise of a year ago, will open the Berkshire Music Barn, home of the 'Music Inn' school of jazz in Lenox, Mass., for the season on July 3."

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I hear...

● Folk-singer Brother John Sellers has been set for an acting and singing rôle in a stage adaptation of Langston Hughes's excellent novel, "Tambourines to Glory."

● Chet Baker has decided to settle in Europe and has chosen Milan for his home.

● Jimmy Giuffrè, back from the JATP tour, is to make New York his home. He will form a quintet co-featuring soprano saxist Steve Lacy.

● Trombonist Dicky Wells, tenorist Buddy Tate and trumpeter Emmett Berry have been gigging around New York with Illinois Jacquet's big band.

● According to Feather, the Harlem scene was enlivened last week by the opening at Small's of German clarinetist Rolf Kuhn's quartet. Former Rollins drummer, Pete la Roca, bassist Jimmy Garrison and pianist John Bunche complete the group.

● Newport's George Wein, now centred in New York and running a talent agency, went into the Embers last week as pianist and leader. His combo featured Shorty Baker (tp.), Lawrence Brown (tmb.) and Pee Wee Russell (clt.).

● Altman Paul Desmond, passing through Britain after the Dave Brubeck Quartet's Continental tour, visited Ronnie Scott's Club over Easter.

● Chris Connor and manager Monty Kay were down at the Flamingo on Monday.

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Benny Goodman—interesting and instructive.

BG certainly enjoyed life



● **BENNY GOODMAN (LPs).** "Benny Goodman Treasure Chest," Vol. 1. Swing Low, Sweet Chariot; Dear Old Southland; When Buddha Smiles; Diga Diga Doo; Whispers In The Dark; Madhouse; Three Little Words; I Surrender Dear; Chicago; Tea For Two; Can't We Be Friends; I Know That You Know. (MGM 12 in. C805-34s. 11d.)

Vol. 2. Hallelujah; Marie; Avalon; If Dreams Come True; Nobody's Sweetheart; I Got Rhythm; Big John's Special; Remember Me?; Bach Goes To Town; Limehouse Blues; Space, Man; Honeysuckle Rose. (MGM 12 in. C807-34s. 11d.)

Vol. 3. Camel Hop; Handful Of Keys; AC-DC Current; Smiles; So Rare; Alexander's Ragtime Band; I've Got My Love To Keep Me Warm; Twilight In Turkey; Remember; Some Of These Days; Sleepy Time Down South; Chloe. (MGM 12 in. C810-34s. 11d.)

Goodman (clt.) with his trio, quartet, quintet, sextet and band. Recorded during broadcasts of "live" performances. 1937-8.

IT is interesting and instructive to hear these "live" LPs from the Goodman band's heyday—well, almost its heyday—because they give us different versions of BG favourites, and a few arrangements which were not otherwise recorded.

In retrospect, the band has less drive than I thought, though it pushes the beat with a certain urgency at medium to fast tempo ("Three Little Words," "Chicago," "Chloe," "Buddha," "Camel Hop," etc.). Several pieces, such as "Can't We Be Friends," sound like the products of a superior dance band. "Sleepy Time," to take one big-band example, is dull and the standard of solos is generally commonplace.

Small groups

Goodman is the main soloist, and his playing is clean, thrusting and inventive, though not to me always satisfying. It is with the small groups that his most rewarding work is found.

Inspired, no doubt, by the presence of Wilson and (in the quartet and quintet) Hampton, he turns out some stirring solos.

And almost all the clarinet passages in the small-group tracks are marked by Benny's elegance and meticulous taste.

On the first volume the band shines on Fletcher Henderson's arrangement of "Words" and "Buddha," Horace Henderson's "Chicago" and Jimmy Mundy's "Madhouse."

Lionel Hampton helps the rapid "I Know" to jump—he sits in with the orchestra for this—and contributes valuably to "Tea" and "Diga." The trio's "Whispers" is impressive for Wilson and BG.

This record plays for little more than half an hour; Vol. 2 is no longer, and the third LP runs only 29½ minutes.

Live beat

The band moves well on "Big John's" (H. Henderson's score), on which Jess Stacy has a nice spot. Stacy shares the piano with Hamp on "Space, Man"—bolsterous novelty, no more.

"Limehouse" and "Rhythm" bounce along with a real live beat, though the latter gathers speed. Gene Krupa's drumming and some foul recording detract from "Avalon"; Goodman and Wilson both let fire on "Nobody's Sweetheart."

Vol. 3 offers more of the same, but rather better recorded. Mary Lou Williams's "Camel Hop" spots Harry James, Vido Musso, Benny, and powerful reed blowing.

"Handful of Keys" is by the quartet, and so are "Smiles" (on which Benny winds up playing "King Porter Stomp") and the romping "Some of These Days."

With a combination of BG, Wilson, Hampton, Nick Patool, Artie Bernstein and Charlie Christian, "AC-DC" generates enough current to jolt most

listeners. But this must be a later recording since Christian came in 1959.

Harry James joins the quartet for "Twilight," but it is Wilson's stride piano which cuts through the Turkish Delight.

Quite a few items in the Treasure Chest are marred by poor recording, but I don't expect this will deter genuine admirers of the old BG. One thing's for sure: the band carried on as though it enjoyed life.—Max Jones.

Wild Charles

● **RAY CHARLES (LP).** "What'd I Say" what'd I Say; Jumpin' In The Morning; You Be My Baby; Tell Me How Do You Feel; What Kind Of Man Are You; Rockhouse; Roll With My Baby; Tell All The World About You; My Bonnie; That's Enough. (London 12 in. HA-E2228-35s. 91d.)

Charles (pno. voc.) with band, also The Rayettes (voc.); Mary Ann Fisher (voc. on "What Kind Of Man").

CHARLES is a singer who has a seemingly inexhaustible supply of swing and enthusiasm.

In addition to these virtues, and understanding of blues and gospel music, he possesses a streak of wildness which is—to me, at any rate—an engaging attribute in these days of coolness and dignity.

"What'd I Say" is the title of the album and also of one of Charles's best-selling singles.

It features heart-warming singing—by leader and group—over rhythm that reminds you of Bo Diddley; also a touch of Ray's light but basic piano and telling blues guitar.

Gladness

Maybe the "party games" with audience participation sound bogus, but the whole thing has an infectious gladness of spirit. Admit it!

"Jumpin'" and "Roll With My Baby" are rather ordinary; "Bonnie," "Tell All the World" and "You Be My Baby" all have exotic rhythmic patterns and spots of David Newman's sinewy tenor. "Tell Me How" brings more tenor, also an organ.

With "What Kind of Man," a Charles original with the three-against-four church rock, we come to a pleasant surprise—the deeply felt, reverent singing of Mary Ann Fisher. A most moving voice.

The only instrumental track, "Rockhouse" (one of Charles's double-sided singles), is largely piano and rhythm, but Newman blows two easy choruses, and the band hits hard.

Tenor again pleases on the slow "That's Enough," well sung by Charles with choral help.

I like the congregational effect of Charles's choir in reasonable doses. Seven tracks out of 10 is perhaps too much.

This LP has fewer outstanding performances than, say, "Yes Indeed" or the "Newport" set; yet it is an album to keep and enjoy.—Max Jones.

Below-par Herman

● **WOODY HERMAN (LP).** "Summer Sequence." Prelude a la Cha Cha; Love Song Ballad; Original No. 2; Bamba Samba; Summer Sequence parts 1 to 4. (Top Rank 12 in. BUY/009-22s.)

Personnel from Herman (ldr., clt.); Charlie Byrd (gtr.); Irving Markowitz, Nat Adderley, Nick Travis, Paul Cohen, Charlie Shavers, Ernie Royal, Al DeRis, Al Stewart (tpts.); Jim Dahl, Edwin Price, Dick Lieb, Billy Byers, Frank Rehak (tms.); Sam Marowitz, Joe Soldo, Dick Hafer, Harold Feldman, Mike Tinnes, Gerald Sanfino, Billy Stappin (reeds); Eddie Costa (pno., vibes); Keeter Betts (bass); Jimmy Campbell (drs.); Willie Rodriguez (percussion).

THIS had all the makings of a first-class album—Charlie Byrd's Spanish guitar, a good brass band and the whole of Ralph Burns's four-part "Summer Sequence."

Unfortunately, it never lives up to expectations.

Byrd's finger-style guitar playing is featured at length on every track, except Part 2 of "Summer," and, though highly enjoyable in small doses, he lacks the imagination to sustain the interest for long periods.

The arrangements never give the band a real chance to spring to life and the general impression is more of early Kenton than Herman.

"Cha Cha" and "Love Song," in particular, hold little for the jazz fan.

The best track is the final section of "Summer"—from which the famous "Early Autumn," which contained a memorable Stan Getz solo, was taken.

This is Burns at its moody best and Byrd hits his highest spots on it.

Disappointing, but well worth considering at the price.—Bob Dawbarn.

JAZZ on the AIR

(Times: BST/OET)

SATURDAY, APRIL 23:
12.20-12.45 p.m. A 1: Sim Copans. 1.15-1.40 C 2: Ger van Leeuwen Quintet. 3.0-3.35 D L: Terry Lightfoot Band. 4.1-5.0 G: Jazz at its Best. 5.0-5.30 O 2: Jazz Session. 5.5-5.30 Z: Swing Serenade. 6.30-6.0 J: This is Jazz. 6.30-7.0 D L: Frank Dixon. 8.15-9.0 T: Bernhart, Jamal, Hackett. 9.0-9.30 W: Jazz Time. 9.5-10.0 J: Miller Airchecks. 9.15-10.0 T: Dixieland Jazz. 10.5-10.30 J: Bandstand U.S.A. 10.10-10.55 F 1: Jazz Microgrooves. 10.35-11.0 Y: Jazz Gallery. 10.35 U: Blakey's Jazz Messengers in Berlin. 10.50-11.15 A 1 2: Jazz in the Night. 11.5-1.0 a.m. J: Dancing on Two Continents. 12.30-1.0 Q: Jazz. 1.0-2.0 E: Big Band Revival.

SUNDAY, APRIL 24:
5.15-5.45 p.m. I: Wilbur de Paris. 8.15-9.0 T: Windings, Kenton, Louis, Garner, Fletcher Henderson. 9.15-10.0 T: Duke, Ella, Django, Cole. 10.0-10.30 A 1 2: Gospel Singers. 10.10-12.0 S: For Jazz Fans. 10.50-11.15 A 1 2: Jazz Actualities. 11.0-11.55 F 1: Jazz à Bâtons Rompus.

MONDAY, APRIL 25:
11.15-11.29 a.m. B: Jazz Requests. 8.15-9.0 T: Walker, Sarah V., Riddle. 9.15-10.0 T: New: Hank Mobley-Lee Morgan, Bobby Scott, Joe Viola, Edelhagen, Jimmy Smith. 9.30-10.0 I: Brubeck plays Ellington. 10.10-11.0 S: For Jazz Fans (news break 10.30) (nightly). 10.10-10.55 F 1: Jazz in Blue. 10.15-11.0 U: Arrangers and their Bands: Roland-Herman, Rugolo - Kenton, Evans - Davis. 10.50-11.15 A 1 2: Jazz in the Night. 10.55-11.15 Z: Jazz Actualities. 11.0-11.30 V: The Jazz Corner. 11.5-1.0 a.m. J: D-J Shows (nightly).

TUESDAY, APRIL 26:
8.15-9.0 p.m. T: Shearing, McKinley. Basic. 9.15-10.0 T: Playboy J. Fest. Austin High Gang; Frank D'Rone. 9.30-10.0 U: Buster Bailey, Webster, Hawk. 10.0-10.45 R: Jazz Contest. 10.30-10.50 F 3: Jazz Session. 10.30-10.55 J: This Music Called Jazz. 10.30-11.15 I: Bessie Smith. 10.50-11.15 A 1 2: Jazz in the Night.

WEDNESDAY, APRIL 27:
4.0-4.23 p.m. B: Panassié. 6.30-7.0 D E: Jazz Session. 6.30-6.55 F 1: Carlos de Radzitzky. 8.15-9.0 T: Peggy Lee, Pied Pipers,

Artie Shaw. 9.15-10.0 T: Jazz Fest: Hawk, Peterson. 9.30-10.0 F 2: Garner Tatum. 9.30-10.30 F 3: Jazz for Everyone. 10.0-10.20 C 2: Loevendie-Nijveen. 10.20-11.0 Q: Jazz from Unusual Instruments. 10.30-11.0 F 4: 20 Years of Basie. 11.0-11.15 Z: Swiss Jazz. 11.5 app.-12.0 W-1293m.: Charles Delaunay. 11.15-12.0 O: Jazz Journal.

THURSDAY, APRIL 28:
12.33-12.50 p.m. C 2: Dixieland Pipers. 5.0-5.15 C 2: Viking Jazz Band. 8.15-9.0 T: B.G. 1942, Basie 1939, Duke 1941, Berigan, Lunceford, etc. 9.15-10.0 T: Jazz Fest: Ella. 9.30-10.0 F 1: Jazz for All. 10.50-11.15 A 1 2: Amateur Jazz Contest. 11.0-12.0 P: Duke: "Jungle Style." The 1940/41 Band. "Black, Brown and Beige."

FRIDAY, APRIL 29:
5.30-6.0 p.m. L: Jazz. 8.15-9.0 T: Basie, Duke, Edelhagen, Dankworth. 9.15-9.45 D-232m.: Jazz mit Joe. 9.15-10.0 T: T.D.-Duke, Hodges-Webster, The Mitchells, Mulligan, Bryant. 9.30-10.0 B-258m.: The Real Jazz. 9.55-10.15 C 2: Pim Jacobs Trio. 10.30-10.55 J: Jazz is my Beat.

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: Hkversum: 1-402. 2-298.
D: BBC: E-464. L-1500. 247.
E: NDR/WDR: 309, 189, 49.38.
F: Belgian Radio: 1-484, 2-324, 3-287, 4-198.
G: CBC Montreal: CKNC 16.84.
I: SWF B-Baden: 295, 363, 195, 41.29.
J: AFN: 344, 271, 547.
K: SBC Stockholm: 1571, 255, 245, 306, 506, 49 band.
L: NR Oslo: 1376, 337, 228, 477, 19, 25 or 31 bands.
O: BR Munich: 375, 187, 48.7.
P: SDR Stuttgart: 522, 49.75.
Q: HR Frankfurt: 506.
R: RAI Rome: 355, 207, 290, 269.
S: Europe 1: 1667.
T: VOA: 8.15 and 9.15-49, 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.

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JOHN LEWIS HAS A TOUCH OF BASIE

● **JOHN LEWIS (LP)**. "Improved Meditations and Excursions." New's The Time (a); Smoke Gets in Your Eyes (a); Delaunay's Dilemma (a); Love Me (b); Yesterdays (b); How Long Has This Been Going On? (b); September Song (a). (London 12 in. LTZ-K 15188—35s. 9½d.) (a)—Lewis (pno.); George Duvivier (bass); Connie Kay (drs.). (b)—Percy Heath (bass) replaces Duvivier.

JOHN LEWIS has become so much associated with the Modern Jazz Quartet that one tends to forget his earlier recorded work with such as Charlie Parker and Dizzy Gillespie. This refreshing album proves that Milt Jackson isn't the only member of the MJQ who adapts his own style to the dictates of the Quartet.

Restraint and economy are still the Lewis hallmarks, but he allows his ideas to develop over a wider range and, above all, he swings at every tempo from fast to dead slow. At times, on numbers like Parker's "Now's the Time" and his own "Delaunay's," he sounds almost like Count Basie—for whom he has frequently expressed both his admiration and indebtedness.

Not the least of his accomplishments is the tone Lewis gets from his pianos. His colleagues give him excellent backing, particularly the two bass players. One can understand why just about every visiting American bassist names Duvivier among his two or three favourites.—Bob Dawbarn.

Tenor trio

● **"REEDS THAT MATTER"** (LP). Lester Young: Afternoon Of A Basie-ite; Sometimes I'm Happy. Paul Quinichette: People Will Say We're In Love; Rose Of Birdland. Ben Webster: You're My Thrill; Iron Hat; Pouting. Coleman Hawkins: Beyond The Blue Horizon; Make Believe; Sunny Side Of The Street. Willie Smith: September In The Rain; You Oughta Be In Pictures. (Mercury 12 in. MMB12013—34s. 1½d.)

NO shortage of Hawkins lately, or Webster or Young either. But here are examples of all three on one LP, with Quinichette, Willie Smith and one or two more saxophonists for good measure.

The first two Hawk titles, recorded in '44 and issued here previously on Oriole EP, have splendid tenor.

On "Horizon" taken fast, Clayton and Teddy Wilson solo well; but it is Coleman who wraps it up.

"Make Believe" presents him with Wilson, John Kirby and Sid Catlett; Hawk weaves long, flowing, melodious improvisations, mild in tone but unflinching in drive, which must rank

with his most attractive solos. Four saxophones appear on "Sunny Side," a 1944 title originally issued as by Coleman Hawkins's Sax Ensemble. Once again, Bean provides the greatest kick.

Tab Smith plays first—jump-style alto with curious vibrato and rather corny timing. Hawk takes over like a world-beater and blows a lovely solo.

Guarnieri comes in for a half-chorus, then Don Byas with a tone much like Hawk's. Carney solos for 14 bars before Smith winds up with an intricate and ridiculous coda.

The Lester Youngs date from '43 and were once available here on Mercury LP MG25015. "Basie-ite" spots Siam's "singing bass," Catlett's drums and Guarnieri's Basie-like piano as well as Pres's leaping tenor. "Happy" is slower and less memorable.

Quinichette, who follows, sounds like a limp imitation of Young: not young Young, of course, but the Pres of the 'fifties, when these Quinichette tracks were made.



Restraint and economy—Lewis's hallmarks.

Webster sounds caressing on "Thrill," rather angry on the oddly titled "Iron Hat" and "Pouting." The last is marred by a recording "swish." Finally, the Willie Smiths, from Mercury LP (MG26000) made in 1945-46. These have

quite fluent samples of his alto—in which may be heard elements of Carter and Hodges and a lot of Tony Coe—but are the least interesting tracks here. If you don't have many of the component parts, this is an LP to consider.—Max Jones.

Folk finds TV audience

SUDDENLY it's Robin Hall and Jimmie MacGregor.

Corny? Perhaps. Nevertheless true.

For this pair of young Scottish folksingers have recently catapulted into the eye of the general public—particularly to the eight million viewers of the BBC's top television programme, "Tonight."

Making their initial appearance on Burns night a few weeks ago, the pair were immediately rebooked for further "Tonight" appearances during the same week, and were later signed to make appearances every second week, alternating with Cy Grant

Well known

The "Tonight" team are so impressed that they are also featuring Robin and Jimmie in production episodes as well as in their normal song spots.

But Hall and MacGregor have been well-known for some time on the folk scene through the Ballads and Blues Club, and through sessions in London and the Provinces following their separate abandonments of their native Glasgow in 1957.

What was it made these young Glaswegians take up folk singing as a career?

"Well, my interest in folk music continued even after I started my first career as an actor," Robin tells me. "If any production required



Audience of 8,000,000 on TV's "Tonight" programme.

a male singer, I was usually given the part, so my contact with singing was kept alive.

"When I took a rest from touring and came to London, in 1957, I soon found myself singing in one or two clubs—just for kicks, mind you.

"Folk music was just beginning to win some of its newfound popularity, and there was a certain amount of scope for Scottish singers.

"As time went along, I found myself enjoying singing more

and more and also, to a modest degree being sought for club work—especially after my first broadcast on 'Guitar Club.'

"So, gradually, I slid into folk singing on a full-time basis."

Says Jimmie: "If Robin slid into it, I jumped in feet first."

"My introduction to folk songs came when I was studying art in Glasgow and I continued after I became a pottery teacher.

Weekend visit

"I went to concerts at home and became more enthusiastic, but when I came to London for a weekend visit and saw what was going on in the folk and jazz world here, well, I made a spur-of-the-moment decision and shot back to Glasgow to pack my things.

"I returned to London and did my best to get inside the business.

"I gained a good deal of experience fairly quickly and, soon, a lot of work came my way as accompanist on record sessions with some of the top British folk artists.

"I've never regretted that snap decision to make folk music my career." Jimmie and Robin worked singly until last summer, when they discovered that their ideas and ambitions held a lot in common.

So, since that date, they have worked mainly as a duo.

Besides their "Tonight" engagement, they have been regularly heard together on "Saturday Club," "Roundabout" and "Guitar Club" and have many similar bookings for the future.

Concert artists

On the concert stage, too, they are becoming well-known figures, supporting artists like Paul Robeson, Champion Jack Dupree, Jesse Fuller and Josh White.

How do they like appearing with big "name" American artists?

"Fine. From each one we always learn something new—a song, an instrumental technique or a piece of stageraft."

The pair has a number of records out on the "Collector" label, and they have just finished their first EP of Scottish songs for Decca.

They will be returning to the Decca studios soon to cut another disc, this time in company with their new group, the Galliards, which includes Shirley Bland (Jimmie's wife) and banjoist/guitarist Leon Rosselson.

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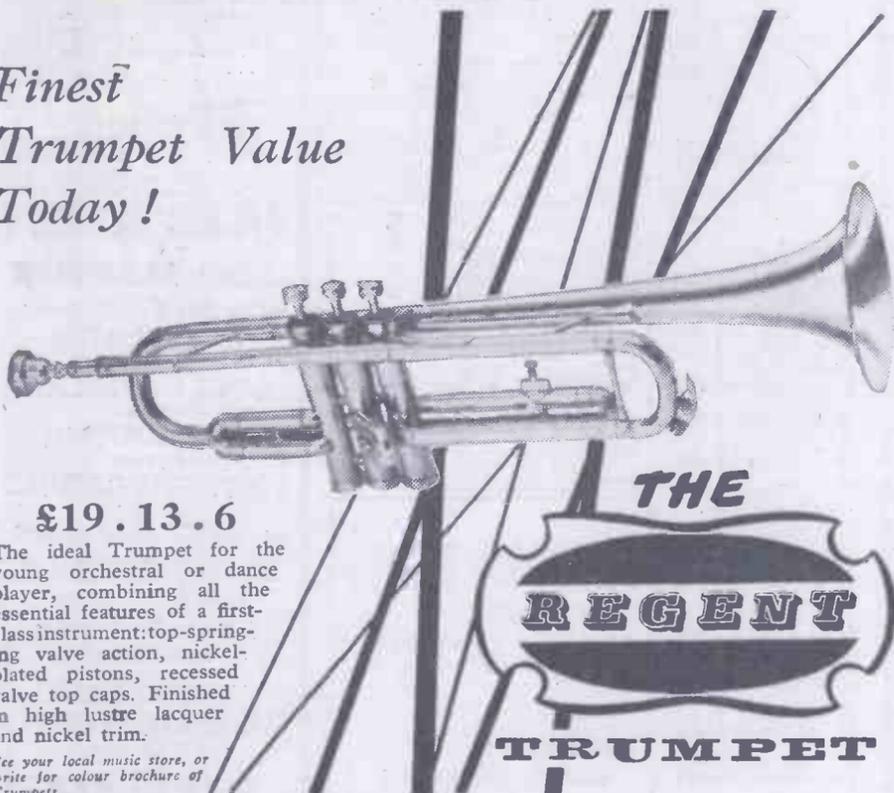
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Monday, April 25
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Tuesday, April 26
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JAZZ CLUB CALENDAR

Most of the great Count Basie Orchestra and song-stylist Chris Connor were amongst the capacity crowds over Easter at Sam and Jeff Kruger's FABULOUS FLAMINGO, 33-37, Wardour Street, W.1. Tel. Ger. 1549. Exciting atmosphere. Listen or dance. Guests welcome. *FRIDAY (22nd), 8-11.30: Agala! Britain's finest foursomes—and we STAY OPEN LATER... SO COME EARLY!

TUBBY HAYES QUARTET with Shannon (back from U.S.A.), Seamen, Clyde

TONY KINSEY QUARTET with Le Sage, Branscombe, Fallon

*SATURDAY (23rd), 7.30-11.30: Another "Saturday Spectacular" starring **TONY KINSEY QUARTET** Last appearance here! Bert Courtney and the "JAZZ COMMITTEE" with Wellins, Harvey, Dougan, Bates

*SUNDAY (24th), 8-11: Another night you can't afford to miss! Another great "ALL-STAR MODERN JAZZ JAM SESSION"! This week: Bob EFFORD, Kathie STOBART, Peter KING, Alan BRANSCOMBE, Hank SHAW, Eddie BLAIR, Eddie THOMPSON, Johnny HAWKSWORTH, Jack FALLON, Bill EDYEN, Benny GOODMAN. You enjoyed the last two Sundays? This week: more of the same! It's jazz with excitement! Don't miss tremendous finale!

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*SATURDAY, 12-6.30 a.m.: The sensational poll-winning **VIC ASH ALL-STARS.**

*SUNDAY, 11.30 p.m.-4 a.m.: **BILLY WOOD'S Big Beat Band**, plus Bobby Howlings Trio and Johnny Gunnell, compete at all sessions.

*SUNDAY AFTERNOON, 3-6 p.m.: Open to all "JAM SESSIONS" Band and discs.

The Basie Men haven't missed a week yet and this is their last week in Town. Don't miss the three "ALL-NIGHT" PARTIES advertised above.

FRIDAY (TODAY)
A babe in arms knows
"THE BLUE BAR" opens tonight. Coopers Arms, Chadwell Heath: **DON RENDELL, EDDIE THOMPSON TRIO, BERT COURTLEY** Jazz singer **KIM MARTYN**, many guests.

A **BABEL BURTON'S** Uxbridge, tonight: **JOE HARRIOT** Quartet. Next Friday: **JAZZ COMMITTEE**. Every Saturday: **JOHNNIE GRAY'S** Band of Day.

ALAN JENKINS, Edgware.
AL and SANDY, otherwise known as **FAIRWEATHER-BROWN All-Stars.** "Six Bells," King's Road, Chelsea. 7.45.

ALL NIGHT JAZZ BAND BALL.
CIVIC HALL, CROYDON,
11 p.m., Friday, April 29, until 7 a.m., Saturday, 30th. Eight hours of dancing to five bands: Ken Colyer, Mike Daniels, Terry Lightfoot, Micky Ashman, Roger Spearling. Tickets 10/- each, obtainable from Civic Hall Box Office (Cro. 3338); Croydon, Hampton Court and Cheam Jazz Clubs.

AT PUTNEY BRIDGE. "Star and Garter": **PETE RIDGE BAND** plus **THE ALBERTS!**

AT THE SWAN, Mill Street, Kingston: The **LENNIE BEST** Quartet welcoming the return to the scene of **STAN JONES.**

BLUE NOTE, Bayswater: Another raveroo tonight! London Jazz Seven featuring the battling tenors of Dick Heckstall-Smith and Ossie Scott—160a, Westbourne Grove (near Odeon).

CHINGFORD HATCH ("Down the Hatch"). Manor Hotel: **EGGY LEY'S** Jazzmen.

CLUB SATOHMO, White Horse Hotel, Church Road, Willesden: **JOHNSON'S JUNCTION JAZZ BAND.**

CROYDON JAZZ CLUB, Star Hotel, London Road, 8 p.m., until MIDNIGHT, with **NAT GONELLA** GEORGIANS, plus Norman Day Jazzmen. Tickets available for ALL-NIGHT session (see above).

EALING BROADWAY Club (opposite station): **CHES CHESTERMAN'S SCINTILLA JAZZ BAND.** 7.45-11.

FINCHLEY, Conservative Hall, N.12: **KENNY BALL!**

FRIDAY CLUB at the Crown, Twickenham: Dave Marsh Quintet.

HAMPTON COURT, Thames Hotel: **GRAHAM STEWART JAZZ BAND.** Tickets available for Croydon all-night session—see above.

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Fri., April 30: Nat Gonella! **HAVE BEER WILL BOUNCE!** Cresta Jazzband opening soon.

FRIDAY—contd.

SOUTHALL, Community Centre, 7 p.m.: **ERIC DELANEY Band,** Lanny Alan's Rockerfellows, Rory Wilde.

SOUTHERN JAZZ CLUB, Masonic Hall, over "Old Red Lion," 640, High Road, Leytonstone: **ERIC SILK'S SOUTHERN JAZZ BAND,** with **PATTI CLARKE.**

ST. LOUIS, Elm Park, Hornchurch: **MIKE DANIELS DELTA JAZZMEN.**

STORYVILLE JAZZMEN, Nottingham Rhythm Club.

SUTTON, "RED LION": Johnny Field Quartet.

WOOD GREEN: IAN BELL JAZZMEN (see Sunday).

SATURDAY

A BECKENHAM RAVE: KID MARTYN'S RAGTIME BAND.—Harvey Hall, Fairfield Road.

ALAN JENKINS, Club, Lucas Avenue, Rayners Lane.

AT LUTON: "JAZZ SATURDAY'S" SENSATIONAL DELTA JAZZ BAND. —8-MIDNIGHT. CONNAUGHT HALL.

AT RICHMOND Community Centre, as usual, a great modern session featuring **DON SAVAGE** and **JOHNNY ROLLS.** Thanks, **JIM LAWLESS.**

ATTENTION YOU LANDLUBBERS: If you can't stand a storm don't come below and hear Pete Ridge blowing it up tonight at **CHISLEHURST CAVES.**

BALLADS AND BLUES ON HOLIDAY.

DICK CHARLESWORTH, Glasgow. HAMMERSMITH JAZZ Club, "The Windsor Castle," 134, King Street: Ken Barton's Oriole Jazzband. Free admission this week.

JAZZ BOAT Club, Town End Wharf, Kingston, 7.30 p.m.

STORYVILLE JAZZMEN, Manchester, Bodega.

"WHITE HART," Southall: Free trad., Friday, Saturday.

WOOD GREEN: KENNY BALL!

SUNDAY

ABOARD "STEAM PACKET," Strand-on-the-Green, Kew Bridge: Harry Salisbury Quintet, guests. Modern. 7.30-10.30 p.m.

ALAN JENKINS, Windsor.

CLUB OCTAVE presents the greatest new prospect on the Contemporary Jazz Scene—**DAVE MORSE QUINTETT.**—Hambrough Tavern, Southall.

COOKS—CHINGFORD, Royal Forest Hotel: **FAIRWEATHER-BROWN ALL-STARS.**

HAMBONE KELLY'S Jazzband, Commodore Club, Kingston.

MITCHIN, Legion Hall, 7 p.m. **GRAHAM STEWART JAZZ BAND.**

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

QUEEN VICTORIA, North Cheam: **MICKY ASHMAN RAGTIME BAND.** Tickets available for Croydon all-night session—see column 2.

SEVEN STARS JAZZ CLUB (trad.), Goldhawk Road, W.12, 7.45 p.m.

SOUTHEND JAZZ CLUB, Arlington Hall, Leigh-on-Sea, 3-5.30: **TERRY LIGHTFOOT NEW ORLEANS JAZZMEN.**

STAR AND GARTER, Putney, featuring the **ALLEN BROWN** Quartet. Thanks for last week, **IAN HAYMER.**

ST. LOUIS, Elm Park, Hornchurch: **TERRY LIGHTFOOT.**

TONY VINCENT Jazzband, Woods Dance Studio, Park Road, Hampton Wick.

WEST EALING Broadway, "Green Man": **MIKE MESSENGER'S JAZZ BAND.** Monosyllabic Entymologist present.

WOOD GREEN TEMPORARILY CLOSED — MEETINGS TRANSFERRED TO FRIDAY.

MONDAY

A MUST! OWEN BRYCE'S JAZZ BAND.—Amersham Arms (opposite New Cross Station).

DAUPHIN STREET SIX, Welwyn Jazz Club.

DOBELL'S Record Recital Club: **PAT HAWES, "Basie Jazz,"**—Marquis of Granby, Cambridge Circus, Admission 2/-.

GOLDERS GREEN, "REFECTORY": **MICKY ASHMAN.**

PURLEY: PANAMA JAZZMEN.

THE NEW DOWNBEAT CLUB, Manor House (opposite Tube Station): **THE TUBBY HAYES ORCHESTRA,** Deuchar, Condon, Branscombe, Sharpe, Seamen, Clyde, Shannon, 7.30-11. Members 3/-. Licensed bar.

TROG'S, "Six Bells," King's Road, Chelsea: **WALLY FAWKES, DICK LAURIE.**

UNITY JAZZ CLUB, High Wycombe: New Piano-less Quartet, Dick Heckstall-Smith and Herman Wilson.

WELWYN GARDEN, Cherrytree Hotel: **The Dauphin Street Six.**

TUESDAY

A bar extension to midnight, "Plough," Ilford Lane, Ilford: **PARTY NIGHT!**
Guests, guests, guests galore! "THE JAZZ COMMITTEE," Courtney, Wellins, Harvey, Dougan and Bates.
Also the fabulous **EDDIE THOMPSON TRIO** with **KATHY STOBART.**

ALAN JENKINS, Kodak, Wealdstone.

AT SOUTHALL, "White Hart": Star Group with **DON RENDELL.**

AYLESBURY JAZZ Club: Humphrey Lyttelton and his Band! Sssh! Fri. May 20, Mr. Acker Bilk's "All-Niter"! Watch this column.

BARNET, Assembly Hall, Union Street: **Sonny Morris Jazzmen.**

BROMLEY, KENT, "White Hart," High Street, 7.30: **CY LAURIE JAZZ BAND.**

CAMBERWELL JAZZ CLUB, East Dulwich Hotel, S.E.22: **NORMAN DAY JAZZMEN.**

FOLKI HOP on a bus (27, 37, 90) to the **CROWN, TWICKENHAM,** 8-10.30. 3/- (members 2/6).

HARROW JAZZ CLUB, British Legion Hall, South Harrow: **KENNY BALL JAZZMEN.**

"JAZZ GOES TO COLLEGE" (Ronnie Scott's Club): Bruce MacCunnach (tenor), Ray de Milo (alto), with Michael Garrick's Quartet, Josephine Stahl.

TUESDAY—contd.

MORDEN: MICKY ASHMAN RAGTIME BAND.—"The Crown" (opposite Morden Underground).

WOOD GREEN: WALLY FAWKES TROGS!

WEDNESDAY

A ball at "The Bell," Forest Road, WALTHAMSTOW: **EDDIE THOMPSON TRIO** featuring **BOB EFFORD.**

AMERSHAM ARMS (opposite New Cross Station): **Bill LeSage** and **The Four.** "Jazz that Swings," 8 p.m.

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PURLEY: MICKY ASHMAN. **ST. ALBANS, Market** Hall: **KENNY BALL JAZZMEN.**

THURSDAY

A babel at 8.11.
"White Hart," HORNCHURCH: **E. THOMPSON-K. STOBART 4.**

BLUES AND BARELHOUSE, "Roundhouse," Wardour Street.

DICK CHARLESWORTH, Forres Town Hall.

GUILDFORD, Wooden Bridge Hotel: **CY LAURIE.**

HORNSEY: Jeff Nuttall Exuberant Seven!

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*FRI., APRIL 22ND (tonight)
Two Sessions
7.30-11.30: **THE PETER KING QUINTET**
12-5.30 a.m.: **ALL NIGHT ALL STAR JAM** SESSION

*SAT., APRIL 23RD. Two Sessions
7.30-11.30: **FIRST AGAIN!** WITH THE DEBUT OF **HARRY KLEIN, VIC ASH "JAZZ FIVE"** with **BRIAN DEE, MALCOLM CECIL LENNIE BRESLAW.** 12-6 a.m.: **OUR USUAL GREAT "ALL-NIGHTER"**

*SUN., APRIL 24TH.
7.30-11: **THE TUBBY HAYES QUARTET**
*Also appearing on all above sessions "THE QUINTET" WITH **SCOTT, DEUCHAR, TRACEY, NAPPER, KINNORA**

*MON., APRIL 25TH.
7.30-2 a.m.: **ALL STAR JAM SESSION** FEATURING **BRIAN DEE** AND MANY GUESTS
Admission: Members 2/-. Guests 3/-.

*TUES., APRIL 26TH.
7.30-11: **JAZZ GOES TO COLLEGE**

*WED., APRIL 27TH.
7.30-2 a.m.: **IAN PIERCE QUINTET** with **JIM LAWLESS** and **DICK LOW**
Admission: Members 2/6, Guests 3/6.

*THURS., APRIL 28TH.
7.30-2 a.m.: **DAVE MORSE QUINTET** with **JAM SESSIONS**
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"This really is a club!" you think, "It's so luxurious, the others seem primitive by comparison." But you haven't seen half of it yet! Squeeze past the bar, and through the door at the side, enter the Cocktail Bar, carry on and you find the mysterious Voodoo Room. When your eyes become accustomed to the half-light, you see candles flickering on tables, couples swaying on the dance floor and at the far end, the band playing in what seems to be a native hut...

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NEW YORK.—Beverly Kenney, a promising jazz singer, was found dead in her Greenwich Village apartment on Tuesday (reports Burt Korall). She had apparently died from an overdose of barbiturates. Miss Kenney had six LPs to her credit—three on Roost, two issued by Decca and one still to be issued by that company.

HOLLYWOOD.—British multi-instrumentalist Victor Feldman marries Marilyn McGrath, daughter of the late pianist Fulton McGrath, in Los Angeles on June 5 (cables Howard Lucraft). Feldman is writing the score for a science film, "The World Within" being made by the University of California.

NEW YORK.—Johnny Ray is expected to be at least another month in the Mount Sinai Hospital where he is suffering from a pulmonary infection.

BERMUDA.—A new British sextet led by saxist Jimmy Power opened on Friday at the rebuilt Bermudiana Hotel, Hamilton. Expected to stay at least a year, Jimmy leads Doug Stimson and Jack Thomas (saxes), Norman Cave (pno.), Stan Wasser (bass) and Dave Pearson (drs.).

NEW YORK.—Jeri Southern and the Dizzy Reece Quartet opened a three-week season at the Village Vanguard on Tuesday.

NEW YORK.—Peggy Lee has been approached by the State Department to make a tour of the Soviet Union.

PARIS.—Ben Benjamin threw a big party for Chris Connor at his Blue Note Club yesterday (Thursday) (writes Henry Kahn). Chris will call in on her way home from London to New York.

HOLLYWOOD.—As a follow-up to Dakota Staton Capitol Records have signed new singer Nancy Wilson.

MONTREAL.—After several years in Europe, pianist Milt Sealey is back in his home town of Montreal (reports Henry Whiston). He has recently been working in the States with Dizzy Reece.

NEW YORK.—Tony Williams, lead singer with the Platters, has decided to remain with the group while a new lead is being readied. He will tour both as a member of the group and in his own featured spot.

HOLLYWOOD.—Drummer Buddy Rich has recovered from a recent heart attack and is planning to reform his big band.

COPENHAGEN.—An hour before the Modern Jazz Quartet's concert at the Tivoll last week, John Lewis took one look at the piano and declared "No concert." His contract stipulated that a Steinway must be used and the start of the show was delayed an hour until one had been installed (writes Harald Grut).

NEW ORLEANS.—New Orleans Jazz Club is erecting a jazz museum in the city's old French Quarter.

Lewis stars shine From BURT KORALL

VIC LEWIS and his men of jazz favourably impressed a large Monday evening crowd at Birdland. Gerry Mulligan, Marian McPartland and Carmen McRae were among the celebrities on hand to welcome this swinging bundle from Britain. They, too, seemed to have a fine time of it. The band had occasional inattention trouble, and the ensemble sound was uneven. However, the parade of top jazz soloists more than made up for these technical difficulties. Trumpeter Jimmy Deuchar, long admired by American jazz critics, was the most stimulating solo voice, playing with fire, surety and drive. He came on strongly during both the early and late evening sets, casting inhibitions to the winds. Hardest-hitting number was "IPA Special," co-featuring an equally aggressive Roy East, on alto. Lewis had the good sense to spotlight his soloists in small band settings, too.

Ronnie Ross, Art Ellefson, Keith Christie and hard-driving Allan Ganley, plus pianist Terry Shannon, and bassist Arthur Watts, were quite memorable in their featured spots. Clarinetist Vic Ash, in front of the rhythm section, was warm and fluent, but not terribly inspired.

Band hits
 The scores for the big band were not much more than conventional frames for the soloists. Arrangements made famous by other bands were played, however, among them Basie's "Lil' Darlin'" and Gillespie's "Stay On It."

Only Jimmy Deuchar's practice exercise, "Britons in Birdland," adapted and scored for the band, and Ellefson's solo vehicle, "Polka Dots and Moonbeams," showed any real ingenuity.

But, despite the ragged spots and run of the mill scores, we had an enjoyable evening. The soloists made it all worthwhile.

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APRIL 23, 1960

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Wham!! viewers to pick Top Ten

JACK GOOD, producer of ABC-TV's "Wham!!" series, has lined up three audience-winning gimmicks for his new shows, the first of which hits the nation's TV screens tomorrow (Saturday).

Good Gimmick No. 1—A "Wham!!" Top Ten chart that will list viewers' choices of their favourite artists appearing on the previous week's programmes.

NEXT WEEK

APRIL IN PARIS

AS part of its world-wide entertainment coverage, the MELODY MAKER throws the spotlight on Paris next week.

THE Modern Jazz Quartet this weekend offers the World Premiere of a unique jazz and dance programme. Bob Dawson will be there to report it.

NAT KING COLE, in Paris for two concerts, reveals to Henry Kahn "I'm afraid of Britain."

McKINLEY SIGNS SHELLY MOORE

THREE weeks ago Shelly Moore was a comparatively unknown singer—even in her native Britain.

Today she is singing with Ray McKinley and the famous Glenn Miller Orchestra in America.

Shelly went to the States with the Vic Lewis Orchestra on April 1 as featured singer for Vic's fourth U.S. tour.

When the band appeared at New York's Birdland, McKinley was in the audience and was so impressed that he persuaded her to join the Miller Band.

Vic Lewis was due home in London yesterday (Thursday). The group flew home at the weekend. (Burt Korall reviews the Lewis Birdland show on page 17.)

Viewers will be invited to vote on postcards and letters. "We expect this to draw a tremendous mail—especially from Fan Clubs," said an ABC-TV spokesman.

'Unknowns' chance

Good Gimmick No. 2—TV cameras will be arranged to screen both the artists and the audience—which will be seated in the background. Other novel and imaginative camera work will also be introduced throughout the series.

Good Gimmick No. 3—Jack Good plans to introduce many "unknowns." Adds ABC-TV: "Jack feels that there are many potential Marty Wildes and Cliff Richards dotted throughout Britain—and he aims to give them a break. He himself hopes to hold talent-finding auditions."

Lyn Cornell, "cool girl" member of the Vernons Girls who recently made her solo bow on Decca, will be seen regularly on "Wham!!"—both as a solo star and with the resident Vernons group.

Sammy Davis in action



Sammy Davis, Jr.—who opens a month's shooting of the Columbia picture, "Pepe," with him is actor-comedian Cantinflas. Also starring in the film is Bobby Darin.

NEW DANKWORTH BAND TO DEBUT AT BATH

THE new Johnny Dankworth Orchestra is to make its debut at the 1960 Bath Festival of Jazz on May 28.

Details of its personnel and instrumentation have not been finally settled. This year's Festival, the

third, is again presented by the Regency Ballroom, Bath, in conjunction with the Harold Davison office.

All-night jazz

In all, there will be six nights of jazz at the Ballroom, opening on May 20 with an All-Night Carnival presented by Jazzshows.

Booked to play from midnight to 7 a.m. are the bands of Ken Colyer, the Clyde Valley Stompers, the Avon Cities Jazz Band, Mick Mulligan, Bob Wallis and Alex Welsh, and singer George Melly.

On May 21 the attraction will be the Dil Jones Trio with Don Rendell and Keith Christie.

The Ballads and Blues Association presents a concert of folk music on May 23 featuring Ewan McColl, Peggy Seeger, Ilsa Cameron, Isobel Sutherland, Robin Hall and Jimmy McGregor.

Bilk show

Acker Bilk's Band star on May 25 and the following night the NJF presents a "Jazz From the Marquee" show with the Joe Harriott Quintet, Tubby Hayes Quartet, Ross-Courtley Jazztet and singer Frank Holder.

The Dankworth Band will be the final attraction of the Festival.

WORLD JAZZ FOR ANTIBES GALA

PARIS, Wednesday.—Antibes is to be the scene of the Riviera's one and only Jazz Festival this summer. Cannes has bowed out—"Jazz fans are not rich enough to justify it" seems to be the reason—but Antibes is lining up bands from all over Europe and two from America.

The American bands are expected to be those of Ray Charles and Wilbur de Paris. And Germany, Belgium, Holland, Poland and Czechoslovakia are entering for the Festival's European Jazz Contest.

Hungary is sending its National Radio Jazz Orchestra. Russia has been invited. And acceptance from Britain are expected shortly.

The competing bands will be the guests of the Festival Committee, which is paying air fares and hotel accommodation during the eight days from July 7 to 14.

In addition, there will be nightly events, including a "strictly New Orleans Night," when all the bands will play for open-air dancing to an expected crowd of 10,000.

There will be dancing, too, on July 14—France's traditional day of celebration—when the Mayor of Antibes and Juan-les-Pins will unveil a bust of the town's most celebrated jazz figure, Sidney Bechet played every summer at Juan, and was married in the Town Hall at Antibes in 1951.

JAZZ WEEK-END

From Page 1

Dawson and Paddy McKiernan, promoter of the "Weekend" for the M.M., discussed the event in Granada-TV's "People and Places" last night (Thursday).

Tickets for both events at the Free Trade Hall—priced 15s. or £1 to include an egg and bacon breakfast—can still be obtained from: Messrs. Hime and Addison Ltd., John Dalton Street, Manchester 2; Record Rendezvous, Blackfriars Street, Manchester 3; Lewis's Ltd., Market Street, Manchester 2; Discland Ltd., Market Street, Oldham, and Market Street, Stalybridge; Parakeet Restaurant and Coffee Bar, all meetings of the LSJM at Pall Mall, Manchester 2; and the Bodega Restaurant.

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HARRY GOLD FOR HAMMERSMITH

SAXIST-leader Harry Gold starts a four-month season at Hammersmith Palais on Sunday supporting Joe Loss.

Harry will be re-united with his saxist brother Laurie for the first time since their partnership with the "Pieces of Eight" four years ago.

Remainder of his line-up at the Hammersmith Palais will be—Dickie Hawden (tpt.), Ken Wood (tmb.), Joe Gibbon (drs.), Don Lowe (pno.) and Lloyd Hughes (bass).

DOCTOR JAZZ

IT was dawn on Good Friday when Bob Wallis returned from leading his Storyville Jazzmen at the Club Django in Southampton.

Within a few hours, he was awake again—and assisting at the unexpectedly early birth of his first child.

With no time to call a doctor, Bob did an excellent solo job. And the result is a baby boy, who weighed 6½ lb.

Jay (as he is to be called) and Bob's wife, Joyce, are both doing fine.

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