MARCH 15, 1958

Pat Boone at Easter See Page 20

Thanks to British Jazzmen

MAYBE I'LL SING AGAIN

"Now I can go through with the operation on my throat to see if can sing again. This money will pay for it."

These were the words which Big Bill Broonzy cabled to the MELODY MAKER this week after Sunday's Benefit concert at the London Coliseum.

He added: "I've always The concert was organised by Jack Editor Pat Brand and was stage-managed by Jack Higgins.

There is a second chance to help Broonzy tonight (Friday) when the National Jazz Federation stages a midnight matinée at the Dominion Theatre. W.

The matinée will star the Lonnie Donegan Skiffle Group, the Chris Barber Band with Ottilie Patterson, and the Ken Colyer Band.

Especially for the show. Ottilie has written new words to a blues called seed by a committee under the concert was organised by Jack Higgins.

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The concert was organized to the children stages at the Dominion Theatre. W.

The concert was organized to

Top Twenty pages in the world of show business. And here are just 11 of the stars featured in this issue:

- TOMMY STEELE (P.2) DUKE
- MILES DAVIS (P.4)

ELLINGTON (P.14)

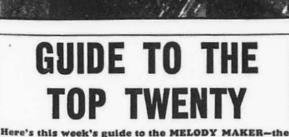
- MARION RYAN (P.7)
- STAN GETZ (P.15)
- © EYDIE GORME (P.9)
- PAT BOONE (P.20)
- MARIO LANZA (P.10)
- AL HIBBLER (P.20)
- ROSETTA

THARPE (P.13)

SARAH VAUGHAN (P.20) cictured at Sunday's Big Bill Broonzy Concert:
Top left—Cleo Laine, followed downwards the Chas McDexitt Group and some of the inny Dankworth Seven—Laurie Monk, Alexille, Dankworth and Dickle Hawden.
Innubrey Lyttelton is seen leading his band h lan Armitt, Brian Brocklehurst, Jimmy

Tony Coe, Kathy stobart and

Temperies.
Then come Johnny Duncan with his guitarlst Denny Wright; Mick Melligan is seen leading lan Christie and Frank Farr, and M Fairweather pictured with Sandy Brown (left) and Tony Milling.



Plugging, publicity and propaganda...

Tin Pan Alley is FRIENDS, have you ever paused to take a good, hard look at that sterile, gaseous, festering compost-heap known as Tin Pan Alley? a compost

Like that other murky institution, the popular Press, which is forever referring to its ignoble self as "a noble profession," Tin Pan Alley revels in self-congratulation.

Through the winter months, the trade papers erupt in a recurring rash of photographs taken at balls and banquets in which members of the music busi-ness are seen beaming toothily at each other and clinking their glasses in an orgy of mutual back-scratching.

RUTHLESSNESS

HUMPHREY

LYTTELTON

It's difficult to see why.

Few professions on the right side of the law are devoted with such cynical ruthlessness to the sole end of making money.

The other arts—and pop music is, ideally, a popular art—cherish their own standards.

Architects, film-makers, commercial artists, book publishers, all have their own self-appointed bodies whose aim is to maintain, in a commercial world, the high standards of the art which they practice. Even the Press has its Press Council

The popular music business has nothing—and the press has noth

The popular music business has nothing—and doesn't want it, either. Its sole criterion is commercial success. Its only standards are £ s. d.
This is nothing new—among singers and musicians the word "commercial" has long been common usage to denote stuff which they know is bad but which they must churn out to pay the rent.

In times of a fashionable boom, such as the current Big Beat craze, the symptoms of corruption are more easy to detect. Look at the present situation.

A section of the population—to wit—the teenagers—has a large amount of money to spend on its musical entertainment. Forthwith, the entire industry is geared to extract as much of that money as possible—and by plugging, publicity and propaganda, to maintain the demand as long as possible. Nothing else matters.

> STARVE

So far as the industry is concerned, artists with years of service in the profession who are temporarily out of fashion can starve in the gutter. They are no longer commercial, and thus, by Tin Pan Alley standards, they are no longer any good.

Oh, yes, there will be a lot of famentation on the state of affairs, a lot of crying on the way to the bank. But this doesn't alleviate the stink—it heightens it.

Walk the whole length of Tin

the general scene today.

Publishers are churning out stuff which they know is trash Recording companies, with a shrug and a whine of "Whet can we do?" are producing records—often by sheer trickery—of so-called artists whom they hold in utter contempt.

Editors of musical papers are publicising music which they and 99 per cent of their staffs know to be worthless muck.

MORONOCRACY

This contemptible money-grubbing is called "giving the public what it wants." It is, in fact, aiming well below the heads of the public to make sure that the most ill-informed and least selective members of the public go on wanting it and paying through the nose for it.

and the result is the logical outcome of democratic capitalism—moronocracy.

"But," the cries go up, "It's all good for the business—look at the number of people it keeps in work!"

There is another, older— some say the oldest—profession for which the same can be said

If you think this is an adequate defence for living off the ill gains of untalented and misguided juveniles then at least have the honesty to call it by its proper name.

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PERFECT FOR HANDS OR STICKS

Steele clicks again;

PEOPLE who used to sneer at Tommy Steele are now practi-cally claiming to have discovered him. It's going to be worse after "The Duke Wore Jeans" is shown. It's a triumph for Tommy.

after "The Duke Wore Jeans" is shown. It's a triumph for Tommy.

He isn't abashed by Ruritania or even by having to play the Hon. Tony Whitecliffe. It is this imposture that will bring a few laughs against him, for Steele hasn't yet the range to act refained. The Hon. Tony is supposed to marry a princess. As he's already hitched, his Cockney double, Tommy Hudson, is sent to the royal palace as a dep. and, naturally clicks with the princess.

It's tongue-in-the-cheek drivel, but Tommy Steele plays it lightheartedly, proves again only more so, that his natural acting ability is directable. His assurance is colossal.

Verdict: Complete victory for Steele.

Hats off!

WE must so emnly take of the "6.5 Special "-twice. For doing great credit to an un-promising subject and for beat-ing the American experts at their own game

ing the American experts at their own game.

This is the best effort of its kind I can remember seeing—better than "The Big Beat" or other strictly musical transattantic subjects.

Those who feel inclined to argue the point should go and see for themselves. Honours are, I suppose shared by screenwriter Norman Hudis, director Alfred Shaughnessy and producer Herbert Smith. They've done a slick and professional job.

There are artists to sneer at in the film; also some to admire—



notably the Dankworth group with Cico Laine (beautiful stuff this, by any standard). The King Brothers score in sheer personality and competence. Joan Regan does a sensitive job on "I". Close My Eyes." One wonderful cameo by Finlay Currie is worth the admission price alone. In character as the singe veteran, Currie attacks the new race of entertainers scarhingly.

Finlay Christone. In characteristic stage veteran, Currie attacks the singe veteran, Currie attacks the new race of entertainers carhingly.

"Forty years ago," he rumbles they wouldn't have been allowed to show a drunken navy.

This seat," of this wellallowed to show a drunken navy, to his seat."
But the rest of this well-balanced film tends to give him the se.—T. B.

ON TV

Good idea, but-

O'N Thursday AR-TV's magazine programme "This Week" posed the question "What's Wrong With Fop Music?" At the end of the programme I knew that investigator Ludovic Kennedy had been to Eton with Humphrey Lytteiton but was little the wiser on the subject of "pop."

The program me merely scratched round the question, probably because Mr. Rennedy's interest in it seemed little. His interventions always came just as one expected the mystery to be solved.

Humph and Rosemary Squires stuck their necks out sufficiently to leave viewers in no doubt that they were anti-rock, Ivor Makrants seemed uncertain whose side he was on whilst the Rev. Dr. Douglas Griffiths padre of Friendship House, Islington, cance out squarely against diriy somes.

The idea was a good one but I

somes.

The idea was a good one but I doubt if it started many heated arguments around the receiving sets.—Bob Dawbarn.



de FRANCO

"M.M." poll winner

HIGHLY rated on poth sides of the Atlantic, Bucdy has been playing clarinet since the age of Iwelva Got his first break when he won the Tommy Dorsey Contest and played with Basic and other topliners before terming his own group. A best seller on instrumental discs such he records exclusively on his Selmer clarinet.



114 Charing Cross Road, W.C.2

BROONZY BENEFIT



Big Bill

Well done!

THE artists who freely give their services to a charity should walk on to the stage to be applauded rather than deplored.

Certainly this applies

Certainly this applies to the Broonzy Benefit.

The jazz hound (and the term includes patron as well as performer) is in some ways an admirable bird who, believing in a cause, is occasion-ally prepared to do something about it.

Polished

Having disgorged that considerable but essential preamble, let me say I did not have to force myself to enjoy the programme. Perhaps advancing years bring tolerance. I found myself listening to Beryl Bryden for the first time, having listened for too long to the asperse comments of others. Beryl worked like a real professional on her one song. "Gee Baby Ain't I Good To You." In a word, she was polished.

There was that gallant cavalier of Jazz, H. Lyttelton, cocking a snoot at his erstwhile disciples. What is the place of the sax in a jazzband?

H u m p h showed 'em!
During his first offer-ing the stage was cram med

During his first offering, the stage was cram med full of them
— Stobart.
Turner, Skidmore, and the lot. Saxophones of various shapes, sizes and styles.
Lyttelton, I fancied, had a tremendous sincerity. One felt that he was playing his heart out in a personal tribute to Big Bill. Which considering their diverse antecedents is either very odd or very heartening.

McDevitt's Skiffle Group were lightheartedly booed by the angels aloft. Presumably they weren't in favour of a music-hall presentation. Broonzy himself might have loved it. I rather liked the Johnny Duncan outfit, though both his solo guitarist and McDevitt's were overamplined.

Tremendous

Cleo Laine with a Dansworth group was in tremendous form and I heard some attractively extrovert playing from planist Dave Lee. Trumpeter Dickie Hawdon has come on apace, though he is now prone to speculative stratospheric excursions.

The Dill Jones Trio, playing with coherent subtlety, brought the virile best out of Betty Smith's tenor saxophone and one wondered how better some of the other soloists might have sounded with that kind of backing.

Sister Rosetta Tharpe squeezed through the curtain to pay her respects to the arristry of Broonzy and to bless us all for being there. She was unable to sing owing to bumbledom or undue timidity of it, but it was nice of her to come.

ow disc sto THE conception of some singing Trilby under the domination of a lynx-eyed Svengali is one that grips the imagination. Particularly does it seem apt today.

The men who manipulate the vocal puppets on the record scene may not rely on mesmerism. But their influence cannot be doubted. The Artists and Repertoire Manager is the most consulted—and the most insulted—man in Pop music.

But more than one star has, in a moment of humility, confessed that the tortuous path to fame was negotiated largely through the help of a smart A & R man.

Guy Mitchell would concede that Mitch Miller gave him the chance of stardom. How? Miller had selected a couple of songs for Sinatra. Frank rejected them.

Miller, feeling a little peeved, we can assume, remembered that young Mitchell was just dying to break in and organised a session for him instead. Miller also helped promote Rosemary Clooney and others.

Point of interest (and

others.

Point of interest (and of argument, sometimes) is that the A & R man generally selects material for his artist. That is not to say that the singer is denied the privilege of refusing, or that he doesn't occasionally pick his own song.

That doesn't alter the fact that the A & R man is the key man in the recording world. He discovers talent—or has it thrust upon him. He is besieged by music publishers and agents who call his attention to young performers.

DISCRETION

In such a situation, the A & R man has to exercise discretion.

"No use listening to the agent who claims that he has found a second David Whitfield if you already have the real Whitfield under contract." one recording man told me. "But no A & R man could afford to pass up a prospect."

Having found his prospect, he

man could afford to pass up a prospect."
Having found his prospect, he has to mould him.
What type of singer is he? How can the assault on the public ear best be mounted?
Finding suitable songs and deciding on the best accompaniment is only part of the answer. Arrangements have to be commissioned and rehearsed with the singer.

There can be com-

There can be com-plications.

"The discovery on his first visit to a professional record ing studio can be the soul of modesty," points out Denis Preston. "Tell him that he will be accompanied by a drummer as well as a pianist and joy fills his simple heart."

pianist and joy fills his simple heart."

Preston, an independent record maker and a jazz specialist, guides the fortunes of such as Cleo Laine, Johnny Duncan and Chris Barber.

There is often a startling change after the record achieves best-selling status. The singer is likely to strut into the studio demanding a full string section. It is traditional that artists can be difficult. Some tend to take full credit for their own success. When the hard times set in, they'll how! that the record company is not pushing their records enough, or claim that other singers are being given special treatment.

In most cases, this simply is not true. The function of the A & R man is both complicated and comprehensive. Apart from selecting material and organising the session for his "property," he sets out to see that the disc gets into the Top Twenty

EXCEPTIONAL

"He'll try to get a powerful sagent interested in the artist." says one record company employee. "The agent can shove a singer into the right TV show at the right time."

And he adds this rather surprising rider: "It is difficult to build a star on records alone." However, there are always the exceptional cases. Lonnie Donegan can be quoted as one who is law unto himself. "The only people who can claim credit for making him a star—apart from Lonnie himself.—are the kids who bought his records," pronounces Denis Preston. "Really Lonnie just happened. He'd been on the same type of material, choosing his own songs. He believes in what he is doing as much today



as he did in the past. There is only one difference. The public has discovered him."

In a world in which talent is no guarantee of big success and success is not always associated with real talent, it is comforting for performers—even the best of them—to know that they have the shrewd A & R men behind them

Men like Wally Ridley of EMI.

IDEAL

"I don't always take to his ways," one very knowledgeable artist told me, "but Wally is my ideal of everything an A & R man should be."

The Ridlev knowhow is behind the success of Alma Cogan, Ronnie Hilton, Malcolm Yaughan and quite a few others, This does not reflect on their undoubted talents. An artist is not necessarily the person best equipped to plan a career. And



Guy Mitchell—he was given a chance by Mitch Miller

certainly the record company executive is in a much more advantageous position for studying the field of recording as a whole—and mapping a course to follow.

Another man viewed respectfully by rivals is Nixa's Alan Freeman. Possibly Alan's greatest achievement has been steering Petula Clark to stardom on records. It is extraordinary enough that Pet has made three consecutive hits, More extraordinary is the fact that she pulled off the feat at a time when the female of the warbling species had been given the cold shoulder by record buyers.

"Alone"—the American song that Pet made a hit—meant absolutely nothing in the States. This, in part, confirms the contention of one executive that the record companies do not exploit the records of American artists at the expense of our own.

SCORED

"Obviously, the company that is releasing Perry Como's 'Magic Moments' doesn't par-ticularly want every singer on its books to record it too. The Como disc would do fine on its

own.

"But the fact that a number has scored in America doesn't mean that it will click to the same extent here. The Como

public discovered him. record is a peculiarly good example. 'Magic Moments' is Number One in the Best Sellers here; in the States, 'Catch A Falling Star'—the flip-over—is the side that made the top spot."

the sure that spot."

Why did "Magic Moments" catch on? Probably, it was suggested to me, because the publisher of the number put in some helty work on it.

POINT

Lonnie Donegan-he is a law unto himself. He happened. The

That's the point that practically everyone who knows anything of the recording industry makes. The production of the record that promotes the unknown to stardom, the record that keeps the established name on top, is a team effort. The contribution that the vocalist makes can so easily be exaggerated.

The skill of the recording engineer is invoked to give the unresonant voice "more presence." Fingernails are nervously chewed over such weighty decisions as whether to add a second banjo.

And some of the best A & R men in the business have been known to solicit opinions. Some, having canvassed a song choice or treatment around the office, have been known to take it home to try on the children Literally, out of the mouths of babes have hit records been produced.



See and hear Murray Campbell on IV— The France Vaughan Show, in films—Butcher is Films "The Golden Dist," in person— The Palace Show, Palace Theatre,

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Johnny Otis had this picture taken in Hollywood alongside a signpost for Britain. He's packed and ready to give British fans a sample of his rock-'n'-roll stage show as soon as neoptiations are concluded. With him are the show's Three Tons of Joy—Marie Adams. Doris Easter and Francille Jones.

~~~~~

# **Dates** with the Stars

imencing March 16)

d ANKA
Bunday: City Hall, Hull
Monday: Globe, Stockton
Tuesday: King's Hall, Belle
Vue, Manchester
Wednesday: Philharmonic
Hall, Liverpool
Thursday: Victoria Hall,
Hanley
Hanley

Gary MILLER
Week: CRICKETS tour Week: CRICKETS tour
TANNER Sisters
Week: CRICKETS tour
Diskie VALENTINE
Week: Ritz, Buddersfield

# Packed and ready! HE'S GOT THE

NEW YORK, Wednesday-Laurie London, a name little known here until a few weeks ago, is bidding fair to ecome a smash artist on his first American release.

The young Britisher's disc of "He's Got The Whole World In His Hands' was issued here about three weeks ago. Reports everywhere are strong and indi-cations are that the record will be on the major trade charts within the week.

#### FRANKIE VAUGHAN

Another TV date

RECEPTION to Frankie Vaughan on his initial appearance on Patti Page's "Big Record" show here last week was so overwhelmingly favourable that he has already been signed for another date—Wednesday,

May 7.

The engagement will necessitate another crossing of the Atlantic, but it is felt that the exposure is worth the trip.

Yaughan's latest picture will be released soon after the May appearance.

#### **JUDY GARLAND**

Birdland package

From BURT KORALL

set for

Marriage break-up

JUDY GARLAND has filed a divorce action against her husband-manager-career guide, Sid Luft.

Following the break-up two weeks ago, Judy brought the action in California, charging that Luft beat and tried to strangle her as recently as last February 21.

#### RICKY NELSON

Mum and Dad, too

OZZIE and Harriet Nelson, DZZIE and Harriet Nelson, parents of America's sensational disc hitmaker, Ricky Nelson, have signed a recording pact with their son's label, Imperial. The couple are best known now for their family-type TV dramatic series, but 20 years ago they were better known as Ozzie Nelson and his Orchestra with vocalist Harriet Hilliard. NEW YORK, Wednesday.—The stampede of American

#### HOWARD KEEL

Coming to Britain

HOLLYWOOD actor Howard Keel has signed an exclusive two-year disc pact with RCA Victor, calling for a minimum of two albums a year.

First sessions will not be held until summer, since Keel leaves for England this month to begin his work in the J. Arthur Rank film "Floods Of Fear."

#### POSTCRIPT

A BRITISH car has become something of a cause celebre in the jazz world here.

The car, a Jaguar, is the property of Nesuhi Ertegun, diminutive mahoff of Atlantic Records. tic Records.

Already it has become the talk of the trade and has re-

eeived prominent mention in many facets of the trade Press.

Press,
Numerous jazz figures have
been reported interested in
purchasing the fabled auto
from Ertegun.
Now the word is that the
vehicle will be on display
outside the Viking Hotel in
Newport for the duration of
the upcoming Newport Jazz
Festival, and the owner may
finally accept the best offer.



Laurie London

### NEWSBOX

A NEW 16-piece band,
A formed by Manchester
trombonist Allan Hare will
debut at the Pree Trade Hall
on April 5 at the Sister
Rosetta Tharpe concert.
Personnel includes Wally
Houser, Alan Fawkes, Barry
Schumm, Prank Dixon
(saxes), Ken Ratcliffe, Bob
Connell, Arthur Tonge and
Bill Holt (tpts.), Reg. Paton
and Alan Beeson (tmbs.).
Eric Ferguson (pno.), Ron
Arnold (drs.), Brian Adams
(bass) and Gos. Buckley
(gtr.).

LEEDS.—Local bassist Bob Peel, and vocalist Molly Anson have Joined Dennis Langfield at the Mecca-Locarno.

CORNWALL. — Organist Nick Olsen is to transfer from Malvern Winter Gar-from to the Carlyon Bay floid, St. Austell, replacing Harry Farmer who has emi-grated to Canada.

CHICHESTER. — Tubby Hayes (March 18) and Ronnie Ross (25) are scheduled to visit the town's Jazz Club.

Jerry Dawson

## Thursday: Savoy Lincoln Priday: Victoria Hall, Hanley Saturday: Davis Theatre Saturday: David Croydon BEVERLEY Sisters Wask: New Theatre, Oxford

NEW YORK, Wednesday.—The stampede of American jazz units and musicians to European shores continues. In September, "The Birdland All Stars" will fly over to Britain for a series of appearances.

Jack Green. of the Willard Alexander organisation, has told me that Miles Davis. Buddy DeFranco, Kenny Clarke, Phineas Newborn and Oscar Pettiford have been set to make the trip, with more to be added to the group.

Harold Davison will handle the package in Britain. In addition, Shorty Rogers and his Glants are scheduled for a European trek.

The group will arrive on the Continent in October. Bill Holman will be on tenor, and Pete Jolly, plano and accordion. Basist Ralph Pena and drummer-vibist Larry Bunker have been approached to make the jaunt, but have not as yet committed themselves.

The Rogers unit will make appearances in Belgium, France and Germany. England is tentatively on the agenda, but final arrangements depend on the exchange situation.

Basie: No break up Week: New Theatre, Oxford
THE CRICKETS
Sunday: De Montfort Hall,
Leicester
Monday: Gaumont, Doncaster
Tuesday: Ritz. Wigan
Wednesday: Regal, Hull
Thurnday: Philharmonic
Hall, Liverpool
Priday: Granada, Walihamstow
Saturday: Gaumont, Salisbury

ITS been said in the Press that the Basie band is to break would open with a small group at the new Morris Levy enter-prise. The Roundtable Club, when the nitery is ready to open. Jim DALE
Week: Gaumont Bradford
Lorrae DESMOND
Week: Paul ANKA tour
Peter GROYES Trie
Week: Paul ANKA tour
Michael HOLLIDAY
Week: Palace. Leicester
David HUGHES
Park
KENTONES
Week: Paul ANKA tour
Marie LANZA
Tuesday: St. Georges Hall,
Bradford
Priday: Town Hall, Birmingham The Willard Alexander office has assured me that there was nothing to this rumour. Basic will continue to be booked with the big band.

Joe Bushkin and his group will be the first attraction at The Roundtable. The club will open some time in April.

Basie: No break up

JOTTINGS: The Reese Marke-wich V returns to Café Bohemia for the Eastern season. This is their third booking in nine months. Most of the men in the group are college students. . . . Critic Raiph Glesson has been named to the advisory board of the Newport Jazz Festival.

### **Hotel tries first Jazz Band Ball**

The Bex Hotel, Whitley Bay, is holding its first Jazz Band Ball on Thursday. Peatured will be the George Bell Coolles, resident at the hotel on Sundays. Line-up is Johnny Sampson (tpt.), Sid Warren (tnr.), Arthur Moat Gibney (drs.) and Ray Drumnond (bass).

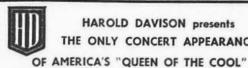
Other groups include the Joe McMullan Dixieland outfit, which will first play its regular weekly Jazz Club session in the hotel's Palace Room and the Denny futchinson Quintet.

# LEICESTER. — Brian Wooley's Jazzmen appear tomorrow (Sat.) at the University "Jazz Hop" at Granby Halls. NEWQUAY.—Brian Quintrell leads the resident group at the town's recently formed Tuesday night jazz club.

BIRMINGHAM. — |

BOGNOR. — Humphrey Lyttelton is the Easter Sunday attraction at the Esplanade Theate, followed by Chris Barber (June 22) and Johnny Dankworth (July 27).

LUTON — Cy Laurie's Band appeared last week at the Delta Jazz Club—not at Luton Jazz Club.



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### ROYAL ALBERT HALL The BBC LIGHT PROGRAMME presents FOURTH ANNUAL **FESTIVAL OF DANCE MUSIC 1958**

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Mick Mulligan and his Band with George Melly Johnny Duncan and his Blue Grass Boys The Fraser Hayes Four Dickle Valentine **Betty Smith** 

APRIL 8

The Joe Loss Orchestra The Eric Delaney Band The Chris Barber Band with Ottilie Patterson Russell Quaye and the City Ramblers

BOOK HOW! 15/-, 12/6, 9/6, 7/6, 6/-, 3/- from Hall (KEN 8212) and usual Agents.

Don Lang Johnny Gray Rosemary Squire Dennis Lotis

The Johnny Dankworth Orchestra with Cleo Laine The Squadrenaires Terry Dene The Ray Ellington Quartet The Stargazers Alma Cogan

Terry Lightfoot and his Jaxx Men Chas. McDevitt Skiffle Group

# 'MY FAIR LADY' -TOP SECRET!

WITH six weeks to go be-fore "My Fair Lady" opens in London, record companies have clamped down an "Iron Curtain" on their plans to wax the hit

Penetrating the hush bar-Penetrating the hush bar-rier imposed by cautious A&R men, disc buyers can be sure that Britain's biggest sales campaign will click in-to operation as soon as the first performance ends on April 19 and the music is freed from copyright restriction by Chappells.

#### Two hits

Typical of the "cagey" re-plies from recording executives were the comments of Colum-bia's Norman Newell.

#### THE SHOW

"M Y FAIR LADY," which
has been running
on Broadway since March 15,
1956, opens at London's
Brury Lane Theatre on
April 30.
Nars of the show will be
Rex Harrison, Julie Andrews,
Stanley Holloway Robert
Coote and Zena Bare.
"My Fair Lady" is
musical adaptation of Bernard
Nhaw's controversial
play, "Pygmallon," Alan Jay
Lerner wrote the book and
lyries and Frederick Loewe
composed the music.

DETAILS.

### TV NETWORKS IN SILVESTER BID

THREE television networks are jostiling for the services of strict-tempo king Victor Silvester when his current three-year contract with the BBO ends on April 7.

when his current three-year con-tract with the BBO ends on April 7.

Two commercial stations are bidding to tempt the quick-quick-slow masstro from the BBC. The BBC are retaliating with a two-year renewal of Television Dancing Club," supplemented by a continued guarantee of 102 broadcasts a year.

guarantee of 102 broadcasts a year.
When the Rank Organisation launched its 15th Victor Silvester Dance Studio at the Regent, Brighton, last week. It was revealed that there is a three-year target of 180-200 studios throughout the country. Next on the list are Liverpool, Edinburgh, Bromley, Coventry and Cosham (Hants).

# 'Hooligans' riot

A FRENZIED demonstration of female fan-fever upset teenage singing star Paul Anka at Brighton Dome on Friday. It drew regretful comments from 16-year-old Paul and bitter criticism from Ian Bevan, of the Harold Fielding office. After drowning his first-house performance with screams and squeals, a crowd of struggling girls besieged the stage door, chanting "We want Paul."

#### Geldray to record 'Goon Show' EP

Jazz harmonica-player Max Geldray is currently linang up his first EP for Parlophone. It will comprise some of the most successful numbers featured in the Goon Show. He will be accompanied by Goon Show MD and arranger Wally Stott, who is being loaned to Farlophone for this occasion by Philips Records, for which he is also MD.

HAROLD DAVISON presents

NORMAN GRANZ'

**ELLA FITZGERALD** 

The OSCAR PETERSON TRIO

with Ray Brown & Herb Ellis

DIZZY GILLESPIE • STAN GETZ

SONNY STITT - ROY ELDRIDGE

COLEMAN HAWKINS

Lou Levy • Gus Johnson

**Max Bennett** DILL JONES TRIO with DAVE SHEPHERD

GAUMONI SIAIŁ • KILBURN

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TICKETS: 5/-, 7/6, 10/-, 12/6, 15/- & 20/-

NOW AVAILABLE FROM HAROLD DAVISON LTD., EROS HOUSE, 29-31 REGENT STREET, LONDON, S.W.1. S.A.E. with Postal applications, please.

Panels of glass were smashed and fans charged the barricaded doors. A uniformed attendant standing guard inside had to retire for treatment when splinter of glass sliced his leg.

"I like the kids to enjoy them selves." Paul told the MELON MAKER. "But this is taking it too far. Someone's liable to get hurt." too far. Someone's liable to get hurt."

Ian Bevan, castigating local audiences, claimed: "It's the second time they've acted like hoolgans to one of our artists. They did it to Tommy Steele about 16 months ago. They don't deserve star attractions.

"We've had big crowds, demonstrative scenes and one or two minor incidents in other towns, but nothing as disgraceful as Brighton."

Attendant hurt

## **OUR FRIENDS** THE STARS

A N ail-star bill has been linedup for the annual "Our
Friends The Stars" concert aithe Victoria Palace on March 23.
It includes Eddie Calvert,
Frances Day, Max Jaffas Trio,
Jimmy Lloyd, the Radio Reveilers. Robin Richmond, Russ
Hamilton, David Hughes, Janie
Marden, the Polka Dots, Joyce
Shock and the Charles Shadwell
Orchestra.

Shock and the Charles Shauwer. Orchestra. Tickets—from 3s. to 42s.—can be obtained from the Song-writers' Guild, 32. Shaftesbury Avenue. London, W.1, and the Victoria Palace.

### VIC ASH TO WED ON TUESDAY

Bandleader Vio Ash marries
Miss Jean Logan—an Edinburgh
secretary—at Caxton Hall next
Tuesday.
The honeymoon will be spent
in Edinburgh.
Vic and his Quintet are resident at Nottingham's Jazzland.
A recent personnel change brings
in vocalist Alan Gibbs for Rosemary Dawes.

### Joe Bitten returns

Paris, Wednesday.—Joe Bitt reteran jazz planist, la oligain in Paris. As usual, he playing at Fred Payne's Bar. hean to Prance for i



ANDRA MARTIN - JEFFREY STONE Rose Marie · Hans Conried · Bill Goodwin · Howard Miller

See this big musical treat

Written by DAVID P. HARMON - Produced and Directed by WILL COWAN A UNIVERSAL INTERNATIONAL PICTURE

## **LONDON RELEASE BEGINS NEXT WEEK**

at your local cinema

**PRINCIPAL CITIES AND TOWNS** FROM APRIL 13TH

# Backroom Boys of Jazz

ALTHOUGH this quietly. "Go and see to it, will you?"

Or take another instance, Desmond Kayton has saved two seats for the second house in case of emergencies. One of them is the piano stool in the orchestra pit, the other an upturned orange box just outside the other an upturned orange box just outside the ladies' powder room (gallery). A messenger from the foyer rushes up to him.

"As on all jazz subjects, come to think of it.

The fact is that though Dave's visit may be the subject of this article, it isn't, so to speak, the object. The object is to pay tribute to two gentlemen concerned in the tour from a purely administrative point of view.

Their names are Harold

ALTHOUGH this will you?"

Or take another instance, besmond Kayton has saved two seats for the second house in case of emergencies. One of the stool in the other an upturned orange box just outside the ladies' powder room (gallery). A messenger from the foyer rushes up to him.

"Mr. Kavton. The Earl of Rutford has arrived with 24 guests and says you promised him a row of orchestra stalls. What shall we do with him?"

Even to that question, Desmond Kayton has a ready answer. "Better see Mr. Pendleton." Bester see Mr. Pendleton." has a ready answer. "Better see Mr. Pendleton." has a ready answe

view.

Their names are Harold Pendleton and Desmond Kayton. Between them they run the National Jazz Federation, which in turn—and in association with Harold Davison—ran the Brubeck tour,
Harold Pendleton will be familiar to many readers. Elegantly tailored, hair greying in the most distinguished fashion, it was he who introduced the quartet on stage.

Their names are Harold Pendleton and Desmond Kayton. Between them they run the National Jazz Federation, which in turn—and in association with Harold Davison—ran the Brubeck tour. Harold Pendleton will be familiar to many readers. Eleganily tailored, hair greying in the most distinguished fashion, it was he who introduced the quartet on stage.

Desmond Kayton is less well known. While Pendleton is introducing the band, Kayton is breathing down the neck of the house electrician, checking with the box-office manager, or shuddering at the amplification system. From all these duties he emerges unruffled, with precisely seven-eighths of an inch of cuff showing at each wrist.

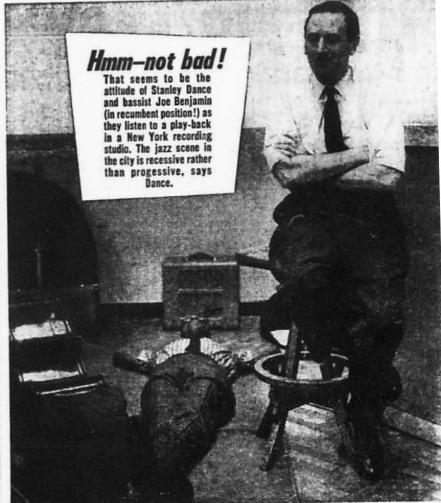
Emergencies

Consider, for example, the way they deal with emergencies. With four minutes to go, we are all chatting in Dave's dressing-room. A harassed face appears round the door.

"Mr. Pendleton?"
Harold's head inclines a fraction of an inch.
"Mr. Pendleton, there are in a carb, with four minutes to go, we are all chatting in Dave's dressing-room. A harassed face appears round the door.

"Mr. Pendleton, there are no absentees: all 278 turn up absentees: all 278 turn u

#### **Puppeteers**



# New York isn't what it wa

decrepit postal services and harsh laws against tobacco smokers, New York can seem a progressive kind of town. No-where else, surely, are hot cross buns to be bought six weeks before Good Friday.

Yet the jazz scene is recessive rather than progressive. The claim that jazz is more popular than ever seemed to me, after six weeks, to be completely false. The people who believe that are either very young or of short memories.

When I first went to New York 21 years ago I heard

#### DANCE STANLEY

who has just returned from a disc-making session for Decca

a dozen big bands of quality in less than a month. This time, in a month and a half, I heard only two, both of them organised solely for recording — one by Sy Oliver at Decca, one to accompany Jimmy Rushing at Columbia.

Then, there were jazz records on nearly every juke box. Today, you have a hard time finding one with any jazz — downtown, at least.

All the scattered venues

All the scattered venues downtown, like the Metropole, Birdland, Ryan's, Condon's, the Composer and the Embers, don't amount to what you could find on 52nd Street alone in 1937.

#### Ludicrous

Uptown, the decline is just as obvious. The bands of Cootie Williams and Dick Vance at the Savoy are down to eight pieces each and their repertoires are loaded with rock-ni-roll and distressing pops, so that comparison with the days of Chick Webb and Teddy Hill is ludicrous.

of Chick Webb and Teddy Hill is ludicrous.
At the Apollo, good singers like Joe Turner and John Lee Hooker can be heard, but the bands are usually makeshift groups dominated by honking tenors, and they are only momentarily redeemed when an artist such as Dicky Wells is permitted a brief solo.
Elsewhere in Harlem you might catch the Lockjaw Davis Trio at Basie's, Skip Hall next door at Wells', or J. Johnson at Small's, but not much more.
Except at weekends. Then you can hear Buddy Tate's admirable seven-piece band at the Celebrity Club, or at the Palm Garden downtown. And sometimes this is expanded to a dozen pieces, with men like

Buck Clayton and Dicky Wells, to play the vast Rockland Palace.

There is to be sure, a great deal of recording going on night and day. For instance, I was never able to employ bassists Milt Hinton and George Durivier, so far in advance were they booked, and Milt sometimes makes three sessions a day!

#### Circuses

The enormous number of jazz LPs on the market suggests that Jazz is extremely popular. Yet the making of these records, and the presentation of circuses like the Newport Festival, do not in total provide the opportunities and steady work of yesterday.

In any case, the emphasis m jazz recording is on novelty rather than quality. One record supervisor asked Yannick Bruynoghe and me how Europe would like Pee Wee Russell with strings. We told him.

#### But . . .

This kind of attitude partly accounts for the fact that the men you expect to be making many jazz records are often confined to the rock-'n'-roll

many jazz records are often confined to the rock-n'-roll mines.

There is still an abundance of talent, of course. Leaders on the sessions I have recently been responsible for were fairly obvious choices—Dicky Wells, Buddy Tate, Buster Balley, Coleman Hawkins, Rex Stewart, Budd Johnson, Cozy Cole and Earl Hines.

It was a great pleasure not only to introduce new names in the mainstream idlom like Bert Keyes and Herbie Lovelle, but also to reintroduce unjustly neglected veterans like Herman Autrey and Skip Hall.

But for so many great musicians in New York, the jazz life now consists of weekend jobs—and recording.



LOOK HERE! -for all the latest news, views, reviews and record charts. They're all in the new-

# I don't try to

be sexy!

MARION RYAN stretched out her pretty arm. "Look what Ray Ellington and the boys bought me."

I saw a tiny gold replica of her hit record "Love Me Forever" which hung from her gold bracelet and dangled merrily against the gold sovereigns and the 1887 £2-pieces.

"How do you feel being one of the only two British girls in the Hit Parade?"

"I'm thrilled beyond words. It seemed the most elusive thing to achieve. Of course the song had a lot to do with it. In these days of lalas, yl-yls and ya-yas, unless you have these things, you don't stand a chance."

"You've forgotten to mention Fronkis Vanybaris mention Fronkis Vanybaris

"You've forgotten to mention Frankle Vaughan's mm-mm. mm-mm."

MASCOT

She stroked her strawberry blonde hair (the bangle Jingled happily) and looked at me with her pretty blue eyes.

"Maurice, I feel you have been a sort of mascot to me. Soon after I started taking lessons with you I was offered the Ted Heath Job. Then I signed with Granada TV and that was my biggest break to date."

"Looking at you today, Marion — now you are in the star class—you seem."

Mascot Tree dege of the arm-cular. The bangle lay quiescent.

"What else has happened since your hit record?"

"Over 200 letters a week. Three offers of summer seasons and hints at my own television show. But as nothing has been signed, I can't say. Oh, and I have made a new record. It's called "Oh! Oh! I'm Falling In Love Again."

"And are vou?"

"It's been a funny sort of day."

"It's been a funny sort of day."

"Is that what the other side of the arm-cular. The bangle lay quiescent.

"Over 200 letters a week.

Three offers of summer seasons and hints at my own television show. But as nothing has been signed. I can't say. Oh, and I have made a new record. It's called "Oh! Oh! I'm Falling In Love Again."

"And are vou?"

"It's been a funny sort of day."

"It's been a funny sort of day."

"Is that what the other side of the arm-cular. The bangle lay out to day."

you today,
Marion — now
you are in the
star class—you
seem much
more serious
and mature."

"The greatest way of growing up is to
come into show business.
I was 21 when I came in,
which is pretty old to start.
But in this business a girl
is grown up when she is 18,
whereas I was still very
much a little girl from
Yorkshire.

#### FAN CLUB

"Now I have more responsibilities and have grown up very much over the last two years. In Yorkshire I was earning £4 and when Ray Ellington offered me £10 a week to join his band, I thought it was a fortune."

"What are you earning now?"

About £200 a week."
What do you do with

"What do you it all?"
"I spend an awful lot on clothes, which is a necessity in this business. Then there are publicity, pictures



She was wearing a suede coat, yellow sweater, black skirt, and sat very demurely on the edge of the arm chair. The bangle lay

funny sort of day."

Is that what the other side of the record is called?"

"No, I don't want to answer your question.

The other side is called 'Always And Forever.' And that, of course, starts off with ah-ah."

She bubbled into laughter. Burman

starts off with ah-ah."

She bubbled into laughter.

"Marion, do you find on television that some women take exception to your, shall we say, personality?"

"Well, I certainly don't mean to be sexy, but if it comes out that way, it isn't my fault. Some women do get the needle. I have had letters from them complaining that on TV I am mauling someone's husband about.

"In the show men come up to guess the tunes, and when I come towards them, they sometimes back away. So I grab them to get them to stand in view, I try to be cute but not sexy,

"This point gets me yery mad because the last thing I want to do is to steal anybody's husband on television." Her bangles

Jangled in righteous indigna-tion.

"And yet," she continued,
"women do ask for a picture of
me to give to their husbands on
their birthdays as a surprise.
Also children write in: 'Can I
have a picture for my Daddy—
Mummy knows,' which is rather
sweet.'

with the future?"

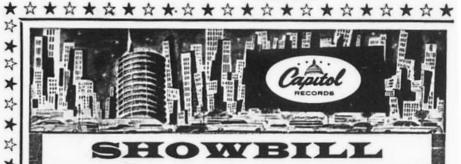
"What about the future?"

"Well. I don't just want to be a singer. I want to be a dancer and actress and I want to make a film. I am sure I could do it."

I'm sure, too. And without the la-las and yl-yls, because she's got m-m, m-m.



Says Marion Ryan—'some women do get the needle. I've had letters complaining that, on TV, I'm mauling someone's husband about.'



NEW! EVEN MORE EXCITING THAN 'MA!'

b/w 'THE LIGHT STILL SHINES IN MY WINDOW'

Still climbing up the hit parade

# 'WITCHCRAFT'

b/w 'Tell Her You Love Her'

## **Gene Vincent**

WALKIN HOME

b/w 'I GOT A BABY'

# TOMMY

-the sensational American teenage idol

# **'SING BOY**

b/w 'Crazy 'Cause i Love You'

(BOTH FROM THE SOUND TRACK)

#### queries Readers'

WHEN and where was Slim Whitman born?

January 20th, 1924 in Tampa, Florida.

WHY do we never hear of Ruth Hang, who was featured on Harry James. In Can't Begin To Tell You." (Columbia DB 2646)?—N. H. Worthing.

Betty Grable was the singer who used the name Ruth Hang on this disc.

WHO was the composer of "Mambo Jambo"?

L. G., London,

Perez Prado.

於 WHO did Eric Delaney play with immediately before he formed his own hand and has he ever played with Ted Heath?—M. J., Darlington.

Geraldo. He has never been with Ted Heath. \* N

\*

WHEN was "Jealousy" written?—A. C., Mid-diesbrough.?—A. C., Mid-lin 1926, by Jacob Gade. The lyric was added in 1941 by Winifred May.

HAS Harry James re-corded "Circus Days"? A. C., Aveley. Yes. (Columbia DC 557.

Capitol Artistes-Capital Entertainment

E.M.I. Records Ltd., 8-11 Great Castle Street, London, W.I.

# \*\*\*\*\*\*\*\*\* **Jackie Dennis** nets £50,000

ON the strength of three TV appearances, one record, and a three-minute audition. Jackle Dennis, 15-year-old singing sensation from Edinburgh, has been signed to a £50,000 contract by impresario Harold Fielding.

Jackle is guaranteed that sum by the end of next year from Variety, concerts and TV. He starts work under the Fielding contract on April 28—" probably a commercial TV series."

#### Peak TV

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A "Sunday Night At The London Faliadium" spot was being lined up at presstime. Ian Bevan, executive of the Fielding office, told the MM: "Jackie came up to this office with a test pressing of 'Diana' and 'My Special Angel.' Mr. Fielding heard the first side, eaw Jackie do one number—and signed him on the spot. "This boy is a "natural. Make no mistake—he'il go right to the top." Jackie's reaction to this dazzling burst of good fortune: "I can't believe it." But already his teenage fans are giving him a pointer of things to come. One hundred and fifty letters flooded into the incoming tray of Miss Eve'yn Taylor of the Will Collins' Office, after Jackie's first "Six-Five Special."

"I love the way you roll your eves." wrote one admirer.

"I love the way you roll your eyes." wrote one admirer.

#### Truants

"All my friends at school are 'real gone' over you" ... "we'd all play truant to see you" ... "my parents can't get near the TV set—I'm glued to it" ... these are just a few more quotes.

get the to it. these as to it it. these as to it it it it it more quotes. One fan even signed her letter with the lipstick imprint letter with the lipstick imprint of a kis. "Sweet" was Jackie's unassuming comment on such manifest adoration. But girls in general—at

present—leave him cold. He's more interested in football. Especially his favourite team the Heart of Midlothian.
Aiready Jackie's "wearin' o' the kilt" is being dismissed in some cynical quarters as "just a gimmick." But, as his man-

### By Laurie Henshaw

ager, Miss Taylor, points out, "he's a genuine Scot—so what's wrong with that?"

A thousand Scotsmen—pop and Jazz fans among them— could give the answer to that question!

But the kilt counts for little on record—and Jackie is also scoring here, too. His first disc, "La Dee Dah"—" a wee bit of nonsense" Jackie candidy describes it—is already moved to hit parade status, even though it has been on sale only two weeks.

#### Modest

Jackie sings the way he feels. There is no evidence in his style of the artists he most admires —Frankie Vaughan. Frank Sinatra. and Tommy Steele, "because he was the first British rock-"-roller."

To those who might tend to dismiss Jackie as "a precoclous kid." I would say this: in pe is on, he is unaffected, modest, and well-mannered. He even wears glasses.

And there was no calculated response when I asked him what he was going to do now that he had "all that money."

"Buy my parents a house," he said simply.

I believe him. I'd stake his pored.

# melody maker TOP TW

| This | Last       | Title                                               | Artist                                                                    | Labei                      |
|------|------------|-----------------------------------------------------|---------------------------------------------------------------------------|----------------------------|
| 1    |            | MAGIC MOMENTS/<br>CATCH A FALLING ST                | Perry Como                                                                | RCA                        |
| ×    |            | Other disc-Ronnie Hilton (HMV).                     | Caich a Falling Star—Jeremy Lubbock<br>Wally Stott (Phi)                  | (Par):                     |
| 2    | (2)        | THE STORY OF MY LIFE                                | Michael Holliday  ); Marty Robbins (Fon); Gary Miller                     | Columbia<br>(P-Nix)        |
| 3    | (3)        | JAILHOUSE ROCK                                      | Elvis Presley                                                             | RCA                        |
| 4    | (7)        | DON'T/I BEG OF YOU                                  | <b>Elvis Presley</b>                                                      | RCA                        |
| 5    | (6)<br>(4) | YOU ARE MY DESTINY<br>AT THE HOP<br>Nick Todd (Log) | Paul Anka<br>Danny and Juniors                                            | Columbia<br>HMV            |
| 7    | (5)        |                                                     | Crickets                                                                  | Vogue-<br>Coral            |
| 8    | (10)       | APRIL LOVE Rounie Carroll (Phil)                    | Pat Boone                                                                 | London                     |
| 9    | (-)        | NAIROBI<br>Bob Merrill (Col)                        | <b>Tommy Steele</b>                                                       | Decca                      |
| 10   | (8)        | ALL THE WAY Pire Dallas Boys (Col) ; Victor Silvest | Frank Sinatra                                                             | Capitol                    |
| 11   | (-)        | MAYBE BABY                                          | Crickets                                                                  | Vogue-<br>Coral            |
| 12   | (17)       | GOOD GOLLY, MISS                                    | Little Richard                                                            | London                     |
| 13   | (12)       | CAN'T GET ALONG<br>WITHOUT YOU/<br>WE'RE NOT ALONE  | Frankie Vaughan                                                           | Philips                    |
| 14   | (14)       | BABY LOVER Twin Tunes Quintet (RCA) ; Little Jo     | Petula Clark                                                              | Pye-Nixa                   |
| 15   | (9)        | LOVE ME FOREVER                                     | Marion Ryan<br>(Lon) ; Three Kaye Sisters (Phi) ; Rita                    | Pye-Nixa<br>Williams (Ori) |
| 16   | (-)        | MANDY                                               | Eddie Calvert Russ Conway (Col): As La Panse- y (Felai ; Les Baxter (Cap) | Columbia                   |
| 17   | (11)       | PEGGY SUE                                           | Buddy Holly                                                               | Vogue-<br>Coral            |

(16) WHY DON'T THEY UNDERSTAND ster (Col) ; John Prazer (P-Nix) ; Zodiacs (Ori) ; Male

George Hamilton IV HMV

Jackie Dennis T THEY

(-) WHOLE LOTTA WOMAN Marvin Rainwater MGM

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(-) LA DEE DAH

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TWO PROOFS: 1606 For our position.

ORDON—Imbbts. W.C.1; W. A. Glarks, S.W.6; Roie For Records, E.10; Leading Lighting, N.1. MANCHESTER—Du Dobessia, E.M.1; H.J. Carroll, 18. PLYMOUTH—C. H. Yardley and Co. PORTSMOUTH—Weston Hart, Ltd. LEEDS, S. Kitchen, Ltd., 1; H.J. Carroll, 18. PLYMOUTH—C. H. Yardley and Co. PORTSMOUTH—Weston Hart, Ltd. LEEDS, S. Kitchen, Ltd., 1. BLACKWOOD—Glyn Lewis, Ltd. TORQUAY—Paish and Co., Ltd., HULL—Sydney Scarberough, I. CEST HARTLEPOOL—Hopsett's, Ltd. SOLTON—Engineering Service Co. NEWCASTILE, J. G. Windows, Ltd., 1. WILESBROUGH—Spikes Record Shop. EDINBURGH—Bandparts Music Stores, Ltd., 1. CARDIFF—Boyds. SOUTH SHIEL Saville Revolvers, Ltd. SOLUM—Hickies, CRAWLEY C. Withers, Ltd. CE. SLOUGH—Hickies, CRAWLEY C. Withers, LTVERPOOL—Nems, Ltd., 1. WORTHING—J. W. Mansfield, Ltd. BRIGHTON—Dobell's Record Shop.

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39 gns Radio/Gram recording lead and plugs.

WALTER INSTRUMENTS LIMITED MORDEN . SURREY CK!

(18) GOOD GOLLY, MISS MOLLY
Little Richard (Speciality)

19. (12) WHO'S SORRY NOW
Connie Prancis (MGM)

11. (4) SHORT SHORTS
Royal Teens
(ABC Paramount)

12. (-) LOLLIPOPS

Chardettes (Cadence) 13. (7) GET A JOB 14. (13) SUGARTIME (Ember) 14. (13) SUGARTIME MCGUITE Sisters (COTAL)
15. (16) YOU ARE MY DESTINY PAUL ARE (ABC PARAMOUNT)
16. (15) MAGIG MOMENTS
PETTY Come (RCA Victor)
17. (11) DON'T

Marty stars in ATV's "Startime" on March 27 and on the following Saturday (29th) appears in BBC-TV's "Six-Five Special."

AMERICA'S

TOP DISCS

As listed by "Variety "—Issue dated
March 12, 1958

1. (5) TEQUILA
Champs (Challenge)
Champs (Challenge)
Company (Capitol)
Company (Capitol)
Company (Capitol)
Company (Cherty (Chess)
Company (Chess)
Company (Cherty (Chess)
Company (Cherty (Chess)
Company (Cherty (Chess)
Company (Cherty (Chess)
Company (Capitol)
Compa

₩ 17. (11) DON'T T

17. (11) DON'T
EN'IS Pres'ey (RCA Victor)
18. (-) MARGH FROM BRIDGE
ON THE RIVER KWAI
Mitch Miller (Columbia)
19. (20) MAYBE, BABY
Crickets (Brunswick)
20. (-) BREATHLESS
JETTY Lee Lewis (Sun)

David makes one of his rare Variety ap-Hughes pearances in the North - West on March 31 when he starts a week at the Queens Theatre. Blackpool, MICHAEL HOLLIDAY has been signed for the leading rôle in the BBC's dramatic play "Bigger Beggars," which will be heard in the Home Service at 9.15 p.m. on March 24. He will play the part of a cafe proprietor's son in the production which deals with the Teddy Boy menace.

This is his first radio acting rôle,

ABOUT THE

Ella airs from Radio
Hilversum with
Fitzgerald Orchestra conducted by Dolf Van Der
Linden on April 12.

Dennis is to star in his first pantomime Lotis this Christmas He will play the lead in "Puss In Boots" at Birmingham's Alexandra Theatre.

Malcolm Will appear in ABC-TV's Top Vaughan Numbers on Numbers on .

Jeans opens at Finsbury Park Empire next Monday. The following week she plays Chiswick Empire.

Edna currently in Variety at Brigh-Savage ton Hippodrome. TV's "Tip Top Tunes" this Sunday and ATV's "Jack Jackson Show" on March 22.

Group has its first HMV record "She's One Neat" and "Made released today (Friday).

Two records "tied" for 6th position.

Reprinted by permission of "Variety."

Two records "tied" for 6th position.

Lyttelton Lyttelton Sunday.

A—American; B—British; P—Others bours as r1 cs this Sunday.

Lyttelton Lyttelton CAll rights reserved.

Winstone

Decca

Sister Tharpe with Mick Mulligan and his Band will Rosetta attraction at the Empire Theatre, Liverpool.

THIS copyright list of the 24 best-selling songs for the week ended March 8, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association. Like (Last week's placings in parenthese.)

1. (1) MAGIC MOMENTS (A) (2/-

8. (8) JAILHOUSE ROCK (A) (2:-)

8. (12) AT THE HOP (A) (2:-)

9. (12) AT THE HOP (A) (2:-) Bron

10. (9) PUT A LIGHT IN THE WINDOW (A) (2:-)

11. (10) MY SPECIAL ANGEL (A)
(2'-) Bren
12. (15) YOU ARE MY DESTINY (A)
(2'-) Robert Meilin

13. (11) FORGOTTEN DREAMS (A) 13. (11) FORGOTEN MILLS MUSIC
14. (17) CHICAGO (A) (2-) Feldman
15. (14) KISSES SWEETER THAN
WINE (A) (2-) Francis Day
16. (19) MANDY (THE PANSY) (F)
12/1 Wide Wide

Rosemary televises in (2°) World Wide Granada "Here's 17. (16) OH BOY! (A) (2°) Southern 18. (13) MA, He's Marking Eyes AT ME (A) (2°). Feldman 19. (18) PEGGY SUE (A) (2°). Feldman 19. (18) PEGGY SUE (A) (2°). Feldman 20. (18) PEGGY SUE (A) (2°). Leeds Miller as thirteen-week deelegary programme on 21. (19) Antropy (19) Antropy

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# AN OSCAR FOR EYDIE

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HAS anyone a spare gold ingot on hand? If so please send it COD to me girl who has a cherished niche in my collection-**Eydie Gorme** 

This month HMV have given Eydle an LP to herself (CLP1156). And for that they, too, deserve an Award of Merit. Here's a feast of 12 delicious

of Merit.

Here's a feast of 12 delicious tracks. It's 24 carat right through — from "I'll Take Romance" to "Gypsy In My Soul."

Romance" to "Gypay In My Soul."

In between we get "This Is No Laughing Matter," "Fine And Dandy," "Day By Day," "The Gentleman Is A Dope" (an education in technical command, "Too Close For Comfort." "Guess Who I Saw Today." "Be Careful, It's My Heart," "Saturday Night," "First Impression," "How Long Has This Been Going On?"

Gorme is great—and a special mention for Don Costa's imaginative accompaniments.

#### Ted Heath

No use counting sheep to Ted
Heath's "Swinging Shepherd Blues" (Decca P11000);
this version is guaranteed to
keep listeners on their toes.
This is played with Ted's
customary precision and drive.
Instead of the familiar melodic
motif being stated on flute, we
hear Ronnie Chamberlain's
soprano and Henry Mackenzie's
clarinet. Makes a change.
The repetitive theme of
"Raunchy" is delivered in
groovy style on the reverse.

#### Gogi Grant

I GO for Gogi—but not so much on "Johnny's Dream" and "Bon Jour Tristesse" (RCA1047).

First side is one of those intense, hymnal-sounding ballads; reverse is somewhat mourntul. But Gogl sings with her usual technical command and tonal purity.

#### Diamonds

"THE 'Little Darlin' million record stars "—as they are billed on Mercury EP MEP9523— offer "Shoo Ya Bines," You are The Limit'," My Dog Likes Your Dog," "Oh, How I Wish."

#### Lita Roza

O NE-TIME Heath alumna Lita Roza makes a compelling Job of "You're The Greatest" (Nixa 7NIS133), the song recently introduced by America's Billy Scott.

cott.
Lita sings this with conviction
nd intensity to a mild r-'n'-r and intensity to beat.
There is excellent support

#### WATCH HIM!

A FIFTEEN-YEAR-OLD, Jan
Dennis, already familiar
Six-Five specialists, delivers "
Dee Dah" on Decca F10002,

Personally, I would don track hoes and heat a Chataway to scanc this style of singing.

But I must in fairnose admit reverse is an effective, slow-heat hat Jackie Donnie has the treatment of "You're The nakings of stardom, and on the Greatest."



### NEW RECORDS by Laurie Henshaw

from Bill Shepherd and the Beryl Stott Group. Strongly recommended. The somewhat peculiar back-ing, "I Need Somebody"—which sounds like Minnehaha on a rock kick—is also delivered with drive. This ene could click, too.

#### Maye Sisters

THE popular Kaye Sisters have an EP to themselves on Philips BBE12166. Titles: "Dark Moon"; "Love Me Porever"/ "Alone"; "Shake Me I Rattle."

#### Hit Parade

A NOTHER bumper package
from Nixa on "Nixa Hit
Parade, No. 3" (NEP 24071)
You get Gary Miller's "The



## TOMORROW'S

A FORTNIGHT ago, pop reviewer Laurie Henshaw tipped Marvin Rainwater's Whole Lotta Woman "as "certain to be a top seller."

This week the dise enters the MM best-sellers' list.

Now watch out for these:
"SWEET LITTLE SIXTEEN" Ron Grevatt tips Ricky Nelson's Williams (London).

Both are already hits in the

Story Of My Life" (some say this was the best of the batch); Marion Ryan's "Love Me Forever"/Lonnie Donegan's "Jack O'Diamonds", Edmund Hockridge's "Til Buy You A Star." Star."

A well-contrasted selection that should be wel-comed by many.

#### Billy & Lillie

"I A DEE DAH," a song Ilke a mickey-take on r-n'-r, gets a jivey work-out from America's Billy and Lille and Billy Ford's Thunder-birds on London HLU8564.

"The Monster" is a song ibe at rock-'n'-roil—at least, that's what it sounds like to me.

#### Johnny Faire

JOHNNY FAIRE, another Presiev stylist, says he'll rock-'n'-roll "Till The Law Says Stop" (London HLU 8569). Obviously, my admo-nition wouldn't be much Says & 8569). nition use.

#### Larry Hovis

A LAD with the improbable name of Larry Hovis—described by MM Holly wood Headliner Howard Lucraft as "the best of the latest teenage vocal 'sensations' "—makes his debut here with "We Could Have Lots Or Fun" and "Do I Love You" (Cap. 45-CL14843).

First side is the one that goes.

#### Ray Anthony

THERE'S better thanaverage Ray Anthony
on "In Time" and With
You In Mind" (Cap. 45CL14842). This last one
credited to Marion McPartland (and the title of her
last Captol LP), has the
mournful, appealing quality
of Benny Goodman's signature tune, "Goodbye."

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#### Reg Owen

REG OWEN and his derin songs in "The Best of Irving Berlin" (RCA RD-27059). Some may query the selection, but there should be unanimity about the interpretations, which measure up to the standard one associates with arranger

#### Skinnay Ennis

HOW many readers will remember Skinnay Ennis, I wonder?
This American leader was resident MD on the Bob Hope show some years ago, and he sang in a delightfully "breathy" fashion.
Choice samples of the Ennis brand of music are on MGM EP634. The titles, all evergreens, are "Got A Date With Ma "Noure Getting To Be A Habit With Me", "Did You Ever See A Dream Walking?" "It's Only A Paper Moon."

hing?" "It's Only A Paper Moon."
Listen to the clipped precision of the brass section, the impeccable sax section, the arrangements in general—and name a British band that could measure commercially up to this one, even today.

#### Marty Wilde

THE Wildcats fall to live up to their name on Marty Wilde's "Oh-Oh, I'm Pailing In Love Again" and "Sing Boy, Sing" (Philips 45-PB804), And 

oist Marty tends to be over-elmed in parts on the latter

#### King Brothers

THERE'S plenty of beat in the King Brothers' "6-5 Jive," for which we must also hand a bouquet — again — to accompanist Geoff Love. This is the best King Brothers effort I've heard to date, It could click (Parlo, 45-R410).

There's also a good swing to "Hand Me Down My Walking Cane."

#### WATCH THIS!

### **BBC** should play this disc every day!

公

GOOD art is something which reflects the social conditions of people in its own generation. The criticism levelled against our music it that it is concerned only with sex and love and distorts the picture of our times.

And this cannot be denied even if one takes into consideration the rare compositions like "Buddy Can You Spare A Dime" and "Strange Fruit" of the last 20 years.

Rightly or wrongly the music business is concerned with making money and no consideration is paid to art or reflection on life. Therefore, Nixa and the Cromwell Music Co. are to be congratulated on issuing "Talking Atomic Blues," by Guy Carawan.

Carawan.

Splitting hairs

This record, artistically played and sung in a folk and blues manner, deals with banning the Bomb, and the sentiments cutatined in this song are in sympathy with those of the large majority of people in this island, if not in the whole world. Yet so far it has not been broadcast either by Radio Luxembourg or the BBC. Splitting atoms while the diplomats were splitting hairs, Radio Luxembourg say it has not been banned and that they may play it. The BBC, however, say that while it is not banned, special permission must be sought by any DJ who wants to broadcast it in order to check that it is played in "the right context"—whatever that may mean.

#### Play it

In fact, if the BBC is really concerned with the wishes of its listeners, the record ought to be played every day by all DJs; featured on "Family Favourites"; heard on "Woman's Hour"; broadcast by bands; sung by singers; played on "6.5 Special" and, in fact, given the maximum amount of publicity—instead of trying to shoo it away meekly, without actually banning it.—MAURICE BURMAN.

Another Great Record!

\*\*\*

# RUSS

### I HAD A DREAM

from the film "6-5 Special"

Published by ROBBINS MUSIC

backed with

### LITTLE ONE

CB 1404

WATCH OUT FOR RUSS'S FIRST LP! Already a Big Hit in the U.S.A.



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45 R.P.M.

# Lanza spea



● Lanza-resting

PARIS

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The finest ever produced with Dynaction

Beautifully rich, mellow tone wit plenty of power to cut through a

five-brass section. We invite you

see your local music dealer.

ctave mechanism. Elegantly styled.

The IMATE in

Sax perfection

"You see," said the paper pad,
"I have just signed for another with pencil
film in Capri."

film in Capri."

"Who will be appearing in this film with you?"

"We are trying terribly hard to get Brigitte Bardot from France," pencilled the world's most famous tenor, Mario Lanza.

I don't know yet whether he meant it. Because Mr. Lanza was conducting the most screwy and hilarious Press conference ever.

It was last Saturday, the night before his second sell-out concert in Newcastle within two months.

With other Pressmen I had gone along to his hotel expecting to hear chubby Lanza bombard me with superlatives about his latest film, "Seven Hills Of Rome," and his latest record.

But all I heard was the scraping of his pencil on a paper pad and an odd whistle whenever he wanted to attract attention.

Mr. Lanza was resting his voice—and Press conference or no Press conference, he was determined not to speak.

Constantine Callinicos, Lanza's musical director and accompanist, said: "Before we start, gentlemen, Mario would like to say something."

"Mom."

"Who is making the Capri film?"

"When do you start work on it?"

It finish the tour at the Albert Hall. I start pre-recording the law. I wanted to know more about the film, but Lanza threw down his pad and pencil and turned to autographing photographs, signifying that he had said all that he wanted to say.

Large fee

But I learned more from tour manager David Tennant.

"Mario is getting a very large fee for a very short. TV appear.

#### 'Need more rest'

He took a paper pad from Lanza and read:
"This is probably one of the strangest interviews ever, but I have to think of the Newcastle audiences. So, since I have been singing more concerts lately. I need more rest than previously."

Callinicos, referring to the paper voice: "And it works wonders. The voice rests and he sings like a bird.
"We have been playing cards and he had been

callinicos: "No, he wanted to meet the Press, but he must rest his voice."

Lanza: "Doctors won't let me speak."

It was worse than watching the ridiculous hand

jive. "Do you enjoy interviewing like this?" I

asked.

"No," he scribbled, shaking his head vigorously. "But any doctor will tell you rest is the greatest thing." 

But I learned more from tour manager David Tennant.

"Mario is getting a very large fee for a very short TV appearance at the Brussels Trade Fair on April 9," he said.

"His wife Betty was going to come over here with him, but his daughter Colleen caught mumps just before we left and she had to stay behind.

"When Mario left Britain for his Continental tour at the beginning of the year he had some trouble with a bad tooth.

"Eventually the poisoning spread right through his system and he was told not to perform. But he went on and collapsed in Stuttgart on January 27.

"Mario is flexible. His great success is due to the fact that he can do things that appeal to

York City Opera Company:
"Mario is flexible. His great success is due to the fact that he can do things that appeal to the masses.

#### Crutches

"Doctors said he should go to Rome to his own doctors and he did.
"His legs swelled right up and he had to walk on crutches



Instead, the accent will be heavily Stemming from the historic Caveau Huchette in the Latin Quarter, it will such people as Sidney Bechet and Maxis Art Simmons and that excellent voca the Blue Stars.

"He can do operatic and con-cert work and musical comedy. It's a marvellous thing."

LANZA DATES

# mgm film "Why are you resting your throat?" "Too many concerts." and he had to walk on crutches for a while. "He's still using a walkingstick, but he's using it as little as possible. "He's wearing a special elastic stocking on his leg." Said Callinicos, a noted composer and conductor of the New poser and conductor of the New property of the still using a walkingment his \$1. George's Hall, Bridating that the still using a walkingment be walk on crutches Mario Lanza's titingrary for this ment his \$1. George's Hall, Bridating that the stocking on his leg." "Too many concerts." Said Callinicos, a noted composer and conductor of the New poser and conductor of the

ROUND THE SHOWS

### **CRICKETS SHOULD** CHANGE CLIMAX

SEVERAL changes (not all for the better) were made when Buddy Holly and the Crickets show played Bradford Gaumont Theatre last Sunday night.

The Crickets, following the MM's opening night suggestion, saved "Peggy Sue" for the middle of the act, and bolstered up the close with "Oh, Boy." "Keep a-Knocking" was dropped out and "Great Balls Of Fire" has been introduced.

The act remains great—but is it necessary to climax with several rock-n'-roll numbers associated with other artists? Comparisons are inevitable. And they leave the Crickets second best on occasions.—Stan Pearson.

#### ANKA AT BRISTOL

PAUL ANKA waved, gave a frightened look—and fled. His act at the Colston Hall, Bristol, on Monday evening, was over, but as he reached his closing bars a hundred teenagers surged forward.

surged forward.

Some ran on to the stage and chased him into the wings. More than 4,000 had listened mesmerised to this little 16-year-old phenomenon with the appearance of a high-spirited cholrboy.

Anka is an artist and he is a pretty good showman, too. He filtrs in his essentially innocent way with the shricking girl fans.

And he does it all for 10s. a second.—David Foot.

#### WHERE'S PAUL?

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

THE motor-coach conveying artists was plastered with kisses and lipstick-written messages of affection at Brighton.

Fans tried to swarm into it and had to be restrained by police. As it drove away after the show, a howling mob of teenage girls ran after it crying: "Rotters! Where's Paul?"—Chris Hayes.

#### Polished Sheila

AST Monday at Manchester's

J. Hulme Hippodrome. Columbia recording sinser. Shelia Buxton, who regularly sinsey with Alyn Ainsworth's BBC Northern Dance Orchestra, made one of her rare excursions into Variety.

Sharing honours with Ken Earle and Malcolan Vaughan, Shelia presented a neat, polished act which six or seven years ago would have wowed em.

But this is the age of "rock" and Shelia had to be content with a fair modicum of applause which she well merited.

Closing the bill, Earle and Vaughan presented their usual mixture of comedy and song—with Malcolm Vaughan in excelent form—Jerry Bawson.



**GLENN MILLER** AND **HIS ORCHESTRA** 

RD-27057

THE DECC. ACCEPT

Sheila Buxton—she merited applace

Tomorrow

Out of this world Summertime;

Mad about the boy;

Baby won't you please come home:

Any place I hang by hat is home:

of me; Just one d those things

with orchestra onducted by

LENNIE HYTON

RD-27 63

# with PAT BRAND

rock-'n'-roll in this week's "Six-Five Special." Reason: the entire programme comes from Paris—the first complete package presentation to reach London from Paris ever the Eurovision link. And France, mercifully, has so far ignored skiffle and only flirted with the rock. ence with our equipment.

"And they're specially floodlighting Notre Dame Cathedral so that we can shoot it
behind the title and credits."

Bon voyage, Dennis! Have a
good time after the show. And
for morning-after remedies—
see Channel Nine! on jazz.
de la
arclight
n Saury,
group,

#### Beau geste

with their annual award (a lemon) nee coto the star who has been least co-operative during the past

If the idea catches on here, I Why don't they ...

Why don't they...

I GOT in a row when, some weeks back, I urged British songwriters to "get with it" bring their ideas up to date, and write for the public of today instead of living in the past.

Support comes this week from American songsmith Pat Baliard, who criticises what he calls "the pre-bop veterans" who sneer at present-day modes.

Ballard, who began writing at 18 for Bessie Smith, and counts "Mr. Sandman" and "Oh, Baby Mine" among his hits, asks:

"What's wrong with writing for the teenager? A lbt of the bigger boys don't like it, so they won't play. But isn't it ridiculous to call yourself a songwriter if you haven't written anything since 1940?

"To write what communicates to the youngsters of the world is a privilege, not a bore. So let's get off our fat royalties and work at our profession."

"Get with if?

ONE Med Says there's no heart in The Alley?

No place like...

MY talk of holiday travel last week has prompted my Tame Poet to air his own opinions. Says he:

1 BELIEVE Chicago can be pretty riotous although I've never been there,

BUT they ain't got no Terry Dene there.

Willie Harris.

Steele there.

No let me irming you no Week willie Harris.

Steele there.

No let me irming you no Terry Dene there.

Willie Harris.

Steele there.

No let me jirming state, and let never been there, and the operation of the printy got no Terry Dene there.

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MELIEVE Chicago can be pretty riotous although I've never been there.

Willie Harris.

No let me irming the in th

ONE British songwriter who sees nothing wrong with writing for the teenager is Joe "Mr. Piano" Henderson. Result: His "Why Don't They Understand" is the only British number in the current sheet-music sellers.

music sellers.
It stood high in the American
Hit Parade for many weeks.
And now it is the only British
number listed in the British
Top Twenty disc chart.

#### Satchpearian

A MONG the telegrams reach-ing Bernard Miles yester-day (Thursday) at the building-site party to celebrate comple-tion of the roof to his Mermald

tion of the roof to his Mermald Theatre was one from Louis Armstrong. It said: "Congratulations, Bernard. Keep Satchin' at 'em. And don't forget me when the Mermaid does 'Othello'!"

Christmas spirit YOU might almost have called it The March of (Christmas) Time. Outside, the

mountain:

snow was gently falling. Inside, galety and warmth. Coloured balloons floating over the chatter of 200 guests.

But the date was last Monday, and the party was to celebrate The March of Feldman's from Denmark Street to their new building in Dean Street. (One of the papers, apparently intoricated with skifle, called it Dene Street.)

And it was here, in keeping with the Christmas spirit, that Allan Holmes told me that Robbins Music (like Oriole Records) was devoting all royalties from the sheet-music sales of "The Manchester United Calypso" to the Munich Disaster Fund.

Who says there's no heart in The Alley?

# \*\*\*\*\*\* and Frederick Loewe.

FRANKIE VAUGHAN, announced by Patti Page as "England's No. 1 vocalist," had some pretty unimpressive material for his "Big Record" TV performance last week.

In order to keep the New Orleans locals off the Presley "King Creole" set, a false location is announced every day. RCA Victor released the original soundtrack LP of the "South Pacific" movie, with Mitri Gaynor et al. doing the vocal chores.

#### Genius

rer "Indiscreet". The intriguing "Sing A Song Of Basie "LP, with Annie Ross, has just been released by ABC Paramount Records. George Shearing is in town recording his quinter with a Billy May orchestra and performing nightly at the interlude, on the Strip. Capitol has just issued here the LPs "Norrie Paramor's Moods" and "Ronnie Hilton."



ERENCH star Maurice Chevalier, on the set of his new film, "Gigi," admires Danny Kaye's new ensemble. Kaye (I.) is making "Merry

set.
"Gigi" also stars Leslie SOMEONE has just described one of the recent "rock" oblong screen.

"South Facility wood chores.
"Sayonara" star Miyeshi Umeki is a big hit suddenly as a singer on TV and at the Mocambo on the Sunset Strip.
... Don Lang's "Hand Jive" record has just been issued

Richard Bennett, scribed here as "21-yea musical genius," is writhe music for the Grant-Ingrid Bergman rer "Indiscreet."

record release in the novelty pop vein is hit tune "Tequila. Barney Kessel may go to France shortly to A and R some recording by Bob Farnon. Pat Boone's "April Love" just passed the two million mark. passed the two million mark.

Haroid Hecht is trying to
find a backer for a "Jelly
Roil Morton" film. Ray
Anthony has a dramatic
rôle, with his missus Mamie
Van Doren, in "High School
Confidential." Nelson
Hiddle backs Nat "King"
Cole on his "Songs From
"St. Louis Blues" movie
album.





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Kenton Stan Kenton's new single

Moward Lucraft



featuring HUGO WINTERHALTER and The General Motors Orchestra, PAT BOONE, STEVE LAWRENCE, DAN DAILEY, CAROL BURNET, CYRIL RITCHARD, CLAUDIA CRAWFORD, DORETTA MORROW, DINAH SHORE, HOWARD KEEL RD-27062

THIS is intended as an open letter to Johnny Dankworth: Having once been an honoured guest in our complex country and had the opportunity of meeting local musicians and fans, can you, Johnny, deep down in your heart, admit there is justification for your constant accusations with regard to racial discrimina-

tion?

Do you realise that the type of person who frequents a jazz concert is not a racialist, and by classifying all and sundry along with the deeds and ideologies of a pernicious government you do them all a great injustice?

Tony Scott said on his recent tour of South Africa: "Jazz should be devold of politics." So, Johnny, by stating that you won't consider a tour of South Africa due to racial discrimination, you cause a stalemate.—George Hayden, Johannesburg, South Africa.

#### **PRINCIPLES**

JOHNNY DANKWORTH is no "Angry Young Man" acting a rôle. He merely has principles that support such intended that the support such intended the support such that in print or in unselfish action. We desperately need people like this.—Bob Burns, London.

The issue seems to be: Should a musician's principles influence his professional life?

Letters edited by BOB DAWBARN

#### FIVE KINDS

I SHOULD like to quote from a book called "Jazzing For The Trombone," by Fortunato Sordillo. For those keen on technicalities, he says: "There are five kinds of jazz: namely. Short, Medium, Long, Compound and Double Compound." This book would surely make the progressives it up and take notice. — John P. Kerrigan, Liverpool, 9.

#### WHERE ELSE?

IF "Six-Five Special" did not exist, what would we get in its place? I suggest it would not be dance music or jazz. Where else can we see Kenny Baker, Johnny Dankworth, Ronnie Scott, etc.? If you succeed in getting rid of this show will not the music profession lose as well as the skifflers?—R. Exbury, Wigan.

I wonder what happened to that excellent BBC-TV "Jam Session" which came off after four programmes!

#### **PROTEST**

I WOULD like to lodge a strong protest against the BBC for their presentation of jazz on, last Saturday's "Six-Pive Special." The Terry Light-

foot group were given appalling sound control—the microphone picking up only the trumpet and bass clearly. The Jazz Couriers were equally insulted, and the lighting was so dim for them that no matter how I fiddled with my set I couldn't see them. It is, after all, a television show.—SAC A. J. Keane, RAF, West Raynham, Norfolk. Bad balance and distortion seem to mar most bands on television.

#### FAULT

RE the letter from J. Robertson (MM 1/3/58). He says vibrato is "a main part of Jazz."

In my opinion it is the biggest fault with a lot of trad musicians. About half of them seem to think if they wobble enough it will hide their incapability to play their instruments.

—J. Campbell, Glasgow.

#### NUTSHELL

THE controversy over rock-in'-roll and the fortunes made from it can be summed up by the Yorkshire saying "Where there's muck there's made in the Yoram p by the Yoram where there's muck there where there's muck there heres."—Roy Herbert, London,



Julinny Dankworth—is he causing a stalemate?

MANY years ago, every song was written for an individual artist. The actual idea most likely came after a keen study of the artist's mannerisms and method of delivery.

Financially, this did not get the songuriter very far. For having sold his song to this one artist for x number of pounds, he had nothing else to come. There were no records, no multiple performing fees, no film fees and, until a much later date, no chance of publication.

When such firms as Francis, Day and Hunter, Reeder and Walsh, Von Tilzer, B. Feldman and Co., and Star Music came

By Hubert W. DAVID

into being, this opened up a new possible source of income. Since those days it is amazing what progress has been made in the revenue derived from Popular Music.

#### Concerts

Concerts

Comic songs at the turn of the century eventually gave way to the concert ballad, and authors and composers of the calibre of J. H. Squire. Edward Lockton, Haydn Wood and W. Sanderson were in their heyday. A song performed at a Queen's Hall concert by a leading tenor or baritone would be sure to find its way into every home for the then popular "musical evening." This was the start of the "Black and White" standard ballad. As the years have rolled by, it has been evident that a singer with pure diction could "make" the popular song of the day. Between the two world wars famous "pop" singers such as Talbot O'Farrell and Florrie Forde let the public know what their songs were all about.

#### Bandleaders

Bandleaders

Then came the era of the dance band. From that moment on the "big name" vocalist was out. If you were not a vocalist with a dance band then you had literally had it! The pulling power throughout the land was gauged on the name of the band leader, and it was his name that went to the top of the bill.

Jack Hylton, Jack Payne, Henry Hall. Maurice Winnick and a string of lesser lights presented the current "pops" in masterly manner with scenic backgrounds—and the boys in the band became tumblers.

dancers and comedians as well as musicians.

With the big-name bands fading as attractions after the last war, it was again the turn of the individual vocalist, and the clear-cut "microphone" voice became the new sales agent for the pop songs.

Whatever the trend of the song business, the presentation must be approached with a wary eye for this immediate audience appreciation. A gimmick helps, and this has probably always been so, even long before the word came into common use.

#### Presentation

What greater gimmick could there be than veteran Variety star Albert Whelan's stage entrance. He whistled the melody of "Die Lustige Brüder" while peeling off hat, coat and gloves ready for his performance—and thus created the first ever known signature tune. Presentation is more than half the battle for any song, and an artist's whole career can be hinged on the successful presentation of some particular number suited to his talents.

#### Songwriters

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

The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until March 29, 1958, for readers in Britain; until April 29, 1958, for foreign and Colonial subscribers.

# **McDevitt album-for**

PERHAPS the most consistent of all the skiffle groups which made the difficult transition from amateur to professional status is Chas. McDevitt's. Since his famous recording of "Freight

recording of "Freight
Train," McDevitt has turned
out a series of hits.
So fans, as well as skifflers,
will want the "Chas.
McDevitt Skiffle Album,"
published by Lawrence
Wright, and on sale at music
shops

The album contains six McDevitt specialities scored for voice, guitar, piano, violin, uke mandoline, banjo, harmonica and bass.

#### **PICTURES**

It also offers a number of pletures of the group—with both Nancy Whiskey and Shirley Douglas, who replaced Nancy. A meaty foreword by Chas deals with the history of skiffle and has a breakdown of the numbers with hints on how to get the best effects.

Well laid out and printed, it is an excellent three-shillingsworth.—Jeff Smith.

Deejay with a difference

Jamboree Jazz Time. Radio Luxembourg. BARRY ALDIS 9.30 p.m. 8/3/58.

BARRY is different from most professional discjockeys — he plays good modern fazz plano.
Australian-born, he won a five-year scholarship to Sydney Conservatoire. He is one of the three dee-jays who live in Luxembourg itself and he also plays in a night clut.
On this programme, on which he always plays modern fazz, plus one traditional item, we heard artists like Rugolo, Bob Cooper and Garner. And his commendational way of great interest to jazz fars.—Maurice Burman.



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# This world

MAYBEcharity concerts make people suspicious. That, apart from the cold weather, is the only explanation I can think of for the empty front stalls at Big Bill's benefit.

benefit.

According to the theatre manager's estimate, the audience numbered 1,800. And they were generous enough to raise a collection of £128. Still, in justice, it ought to have been a capacity crowd.

I fancy, without all the evidence, that a net figure in the region of £550 should end up in the Broonzy account—a fine effort on the part of every-body there. But those empty seats might have realised enough to double the sum.

There is time, though, to strike a blow yet for the admirable Broonzy. The Colyer-Barber-Donegan NJF concert goes on at the Dominion this night. And donations continue to be accepted by the Benefit Fund.

Hear the comment of John Stock (Harlow, Essex), who

Benefit Fund.

Hear the comment of John Stock (Harlow, Essex), who says of his one-guinea cheque:
"Not what I would like to give for a great artist like Broonzy, but all I can manage at the moment." The Fund remains open for a few days.

#### Tiresome

ROSETTA THARPE wanted very much to sing at Bill's show but was afraid to do so because her work permit expired at midnight on Friday. What a tiresome number of rules and regulations bind entertainers these days.

entertainers these days.

Somebody said we couldn't play a record of Broonzy's voice because it was Sunday.

Coloured backdrops were out, too. The hypocrisy of the thing is staggering. While you

are writing to your MP about H Bombs and the Rent Act, it would be worth taking a slam at the silly Sunday Observance laws.

#### Knockout

ON Tuesday morning,
Rosetta and Russell Morrison left London for Denmark, They'll be back for the
Sister's second British tour,
beginning March 29 at the
Royal Festival Hall, then plans
call for a journey to Australia.

call for a journey to Australia.

One of the first sights the
Morrisons will see in Copenhagen is the plaid woodman's
jacket of guitarist Disley, now
bandleading in that city. Diz
and group have been playing
the local clubs and "having a
ball": they begin touring with
Rosetta today.

"The tour includes Henrik
Johansen's band and, on some
dates, Graham Stewart," says
Disley.

"There are two good trad
bands here—Johansen's and



Jimmy Rushing

Adrian Bentzon's—and a real earth one, Papa Bue's, which is very popular; also some good modern players. No skiffle to speak of, thank heavens, though people keep coming up and asking for it. I pretend not to understand."

On domestic affairs, Diz reports: "Got a great modern pad with central heating and all that. The scoff is a

knockout and very cheap, but boot is a bit dear unless you buy beer in a shop."

#### Export

CRAHAM STEWART, second British export to Denmark, writes: "We played concerts and dances in seven towns before our eight-day stint in Copenhagen. We work with Sister Tharpe at a concert in the famous KB Hall here on Sunday to finish up. "Last-minute replacements in the band were planist Ron Smith, depping for Alan Root, who couldn't make the trip, and Johnny Barton (from Steve Lane's band) for ban-joist Jim Forey, who was taken ill with stomach trouble."

#### Solved

"REINHARDT, Reinhardt, Tm a most indifferent guy . . .," Jimmy Rushing shouted over Dickle Wells and the Basie band 16 years ago. "But I love my Vincent baby, and that's no Harvard lie." I never found out then who Reinhardt was, or what he felt indifferent about. And I was no wiser last September, when Rushing included this verse of George Frazier's Harvard Blues" in his "Good Morning Blues" renderings with Humphrey Lyttelton.

derings with Humphrey Lyttelton.

After one performance I asked Jimmy, but he couldn't help. "Frazier and a guy called Miller 'bout the only people who could clear that up." he said firmly. And on the sleeve of the recent "Blues By Basie" release (Philips BBL7190), George Miller—Harvard '41—coliges.

Reinhardt is a legendary undergrad of 19th century vintage, Miller says, who is supposed to have stood under his own window at night and shouted out his name in order to create the impression. That he was the most socially desir-

able member of the student body."

The indifference goes back to the "thirties, apparently, when sports writers claimed that neither the undergrads nor the football team "really cared." The Vincent refers to "a very high-level Junior League Club." Says Miller: "These dolls were more or less the exclusive domain of the college's snob element."

Now Reinhardt rides again. Rushing tells me that last month he began a new U.S. Columbia album by recording "I'm Coming, Virginia," "Mr. Five By Five" (arranged Jimmy Mundy), "June Night" (arranged Nat Pierce) and "Rosalie" (arranged Buck Colayon), and followed up with eight more songs, including "Harvard Blues."

# JAZZ ON THE AIR

(Times: GMT/CET plus 1)

(Times: GMT/CET plus 1)

ATURDAY, MARCH 15:

11.30-12.0 A 1: Joe Williams, Braff,
Kamuca, Rollins, Diz, Parker,
12.6-12.35 p.m. A 1 2: Missionary
Quintet, Rev. Kelsey, Cleophus
Hobinson, etc. (news break 12.15).
326-3.45 F 2: Pele Rugolo Ork.
4: 10-4.45 Z: Swing Seronade.
50 app.-5.30 B-218m; Kings of Jazz.
6-9.0 T: (1) Riddle, Louis, Flanagan. (2) Sharkey, Kessel, Herman, Miles D., Hawk, Montrose,
Louis, Chico Hamilton. (The
7.6-9.0 transmission is repeated
nightly between 10.0-12.0)
56-8.55 J: Quinichette, Hackett;
Operation Entertalment,
98-938 B: Eddie Davis.
3-20-10.0 W: Jazz Time.
950-11.0; 11.10-1.0 a.m. I: Schneebiegi Combo, Top Pops, Eddie
Sauter Ork.
60-10.30 app. Q: Erroll Garner,
60-10.55 F 1: Carlos de Radzitzky.
10.10-10.30 Y: Jazz Gallery.
11.5-12.0 J: D-3 Shows.
1.20 amp. H-Q: Hollywood-New

Trio.
52.0 a.m. H-Q: Hollywood-New York,

SUNDAY, MARCH 18:

127-2.15 p.m. A 1 2: Jimmy Gluffre.

20-5.20 A 1 2: Jazz News.

15-6.40 1: Eddie Sauter Ork.

16-9.0 T: (1) T.D., Rogers, Hi-Lo's,
M. McPartland. (2) BechetSpanier. B.G., Freeman, SmithCetz, Bob Crosby, Duke, Manone.

9.10-10.55 S: Jazz for Travellers
lannouncement break at app.

10.5.

innouncement break at ap 15-9-30 W: Ella and Louis. 9 36-10 P: Jazz and Dance. 9-55-10.0 P: Jazz Microgrooves. 10.0-10.55 P 1: Jazz Microgrooves.

MONDAY, MARCH 17:

ONDAY, MARCH 17:

(0-9.0 p.m. T: (1) Brown, Shaw,
Bing, T.D., J.D., Miller. (2) Jazz
Trumpet, La Porta, Bechet, Herman, Billy Taylor, Manne, Lunceford, Farlow-Costa.

10-10.0 S: For Jazz Fans.

20-10.0 S: For Jazz Fans.

20-10.30 pp. K: Jam Session,

(5-12.0 J; D-J Shows (nightly).

(15-10.45 C 2: Donaueschingen

Jazz Festival.

TUESDAY, MARCH 18:

4 30-5.0 p.m. C 1: Jazz Session. 5.0-5.15 J: Billy Maxted Jazz Band.

7.0-9.0 T: (1) Miller, Thornhill, Cole, May, Blossom Dearie, (2) Louis, Duke, Mulligan, Lunceford, Mines, Krupa, Albam, Miles Davis. 9.0-9.30 J: Modern Jazz 1958. 9.6-9.35 B-258m: The Real Jazz. 9.10-10.0 S: For Jazz Fans. 9.30-10.0 N: Jazz Programme, 9.30-10.15 I: Jazz—Made in Austria.



#### · Louis

WEDNESDAY, MARCH 19:

WEDNESDAY, MARCH 19:
4.10-4.30 p.m. F 1: Ray Anthony,
5.30-5.55 F 1: Modern Jazz 1958.
7.0-9.0 T: (1) An Hour With T.D.
(2) La Porta, S. Yaughan, Diz,
Parker, Silver-Farmer, Seidon
Powell, Dutch Swing College,
Manns, Kenton, Auld,
8.30-8.55 S: Life of Django,
8.30-9.30 P 3: Jazz For Everyone,
9.10-10.0 S: For Jazz Fans,
9.11-9.45 F 4: Jazz Atmosphere,
9.20-10.0 Q: The Jazz Club,
9.0-11.0 1; Rhythm Rendezvous,
10.40-11.30 DL: Dankworth,
11.10-12.0 1: Eddie Sauter Ork.,
German All Stars 1958.

THURSDAY, MARCH 20:

HURSDAY, MARGER 20: 6.30-7.0 p.m. DE: Jazz Session, 7.0-9.0 T: (1) Buddy Clarke, Sinatra, Mathis, B.C. (2) An Hour with Jimmy Lunceford. 8.0-8.30 W: Harry James Show,

FRIDAY, MARCH 21:
2.15-2.45 p.m. I: Koller-Zoller
Combo.
4.20-4.50 L: Goodman Jazz.
7.0-9.0 T: (1) Cain. Glinton, Miller,
T.D., James. (2) Miles D., T.,
Lunectord, Basie, Knocky P.,
Monk, Curtis Fuller, Hodges,
Albam, Farlow.
7.40-8.0 Z: Jazz å la Carte.
9.0-9.25 J: Chamber Jazz Sextet,
9.10-10.0 S: For Jazz Fans.
9.10-10.0 N: Jazz Programme.
9.15-9.45 P 2: Jack Sels Quartet.
10.15-11.0 C 2: Jazz Programme.
10.40-11.15 DL: Baker's Dozen.
Programmes subject to change.

### KEY TO STATIONS AND WAVELENGTHS IN METRES

A: RTP Paris-Inter: 1-1629, 48.39

RTF Parisien: 280, 218, 318, 359, 379, 445, 498.

Hilversum: 1-402. 2-298. BBC: E-464. L-1500, 247.

BBC: E-464, L-1500, 247.
Belgian Radio: 1-484, 2-324, 3-267, 4-198,
RIAS Berlin: 303,
BWF B-Baden: 295, 363, 195, 41.29,
APN: 344, 271, 547, 54.84,
SBC Stockholm: 1571, 255, 245, 366, 506, 49 band,
NR Oslo: 1376, 337, 228, 477, 19, 25 or 31 bands,
Congenhagen: 283, 216

Copenhagen: 283, 216 Monte Carlo: 205.

Monte Carlo: 205. EDR Stuttgart: 522, 49.75. HR Frankfurt: 506. Europe I: 1622. VOA: 7.0 p.m.: 13, 16, 19, 31, 41 bands. 10.0 p.m.: 19, 25, 31 bands plus 1734 from 11.0. Luxembourg: 208. EBC Lugano: 568.6. EBC Geneva/Lausanne: 393, 31 band.

F. W. Street



10-519 GEORGE CHISHOLM and his LOLLIE JAZZMEN

Kenny Ball, trumpet; George Chisholm, trombone; Dougle Robinson, clarinet; Bill McGuffie, pianb; Cedric West, guitar; Dennis Bowden, bass; Allan Ganley, drums. LOLLIE RAG and WHEN THE SAINTS GO MARCHING IN

\* \*

32-043 Nobody else but me—BARBARA LEA.
Featuring the distinctive trumpet of JOHNNY WINDHURST.

Miss Lea sings:
Nobody else but me
Where have you been?
I'm Comin' Virginia
Honey in the Honeycomb
Thursday's Child I've got a pocket full of dreams

My Honey's Lovin' Arms
I had myself a True Love
Gee Baby, ain't I good to you
I feel at home with you
Baltimore Oriole
Blue Skies

E.P.180 RAY McKINLEY TRIO (Mel Powell, Peanuts Hucko)
After You've Gone Shoemaker's Apron
China Boy

E.P.ISI BUNK JOHNSON'S JAZZ BAND Tiger Rag Careless Love Make me a palletion the floor Weary Blues

Make me a palletion the floor Veary Blues

E.P.182 THE SCENE IS GREEN—Benny Green Sextet
Sometimes I'm Happy Laura

E.P.183 ZOOT! Zoot Sims Hollywood Quintet
Toot No. 2 What's New

E.P.184 SOUL and CO.—Milt Jackson Quintet E.P.185 ORIGINAL-LEE-Lee Konitz with Lennie Tristano

Reiteration Retrospection Judy

E.P.186 EASY-OVER—Johnny Windhurst Quartet
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REWARDING SET OF RARE ELLINGTONS

"A Blues Serenade—1937-1939 Period "

Period."

lew East St. Louis Toodle-Do\$ (a);

Portrait Of A Lion (h); Gypsy
Without A Song (e); The Gal
From Jee's (c); Braggin' in Brass
(d); Solid, Old Man (h); Smergaubord And Schnapps (g); Corton Club Stomp (i); Prologue To
Black And Tan Fantasy (b); A
Blues Berenade (f).

(MMY DIENTA-27-104.)

(a), (f), (g), (h), (i)—Personnel as for (b), (fi), (g), (h), (i)—Resonnel as for (b), minus Alvis (bass), (c) 20/4/36; (f) 4/8/38; (g) 20/3/39; (h) 21/2/36; (i) 8/8/39, Do. (Do.) This name differs slightly from that on label, but is correct.

THESE late-'thirties Elling made when the band corded for Irving Mills, are well known to local collector

well known to local collectors.

Recording was exceedingly lown-particularly when compared
with the Victor series that began
in 1940—and I would hestate to
name any of these as truly great
examples of Duke's music. Nevertheless almost every track repays
close listening, and together they
make up a rewarding set of rare
masters.

theless almost every track repays close listening, and together they make up a rewarding set of rare masters.

All but one of these are original to the set of the se

"New Black And Tan." which has been left off the LP.

The lightest-sounding tracks—
Fortrait. Of A Lion, "Solid, "Goldman Cal From Joes" and Solid Man Cal From Joes" and Solid Man Cal From Joes and Solid Man Call From Joes and a trumpet (probably Rex Stewart) have solos on the first; Nanton and Duke has been solos on the first; Nanton and Duke has been solos on the first; Nanton and Buke on the second; Tricky Sam and Bigard enliven the attractive Swedishtitled number; and the wonderful Hodges alto floats over reeds and muted brass in "Gal."

Trumpet and trombone sections show their class in "Braggin". an express "Tiger Rea" and Rex displays his imagination in a spiendidly rhythmical solo. Cootie and Hodges relieve the sugary taste of "Oppsy" and Cootie again provides the solo interest in "Cotton Club," on

which Hodges wields the

Ellington—his latest LP

### Likeable Roy

ROY ELDRIDGE AND HIS CENTRAL

"DIXIELANCERS"

"DIXIES"
"DIXIES"
"What Did I Do TO BE SO) Black
And Blus; Tin Roof Blues.
(Columbia Cief-Sesses-11s. 10d.)
Eldridge (tpt.); Eddie Barcheid
(olt.); Beansy Mertee (tmb.); Blek
Wellstond (pmc.); Watter
(base); 3c Jones (drs.), Late 1956.
USA. (Am. Norman Grans.)

ing of the act but are broadly traditional performances in which Eldridge is less florid than he has sometimes been.

Lack of creative fire is evident here and there, but doubtless the choice of "Black And Blue" at this sleepy tempo inspired little enthusiasm.

The rhythm section does routine, unsubtle work on the Waller tune; but Eldridge presents the song artistically in the first ensemble, and returns with an imposing final chorus whose explosive middle-eight revives the back line.

Separating these choruses are clarinet and trombone solos which, though well formed, seem unnecessarily drawn-out in this context.

"Tin Roof Blues" I find more acceptable. The opening sets the nice feeling Eldridge talks about in the note. Then Barefield's three choruses—simple, shapely phrases played mostly around the "middle" of the instrument—produce real melody and warmth. It is saxophonist's clarinet, reminding me at times of both Sedric and Mezzrow.

After the clarinet, Wellstood and Morton while away a couple of minutes inoffensively before Eldridge enters, softly but with plenty of edge on his tone, to build an authoritative solo in his most thoughtful manner.

On this likeable but hardy stirring session the solo honours go to Eldridge and Barefield, with Benny Morton close behind.—

### Terry's best

TERRY GIBBS (LP)
even Come Eleven; Lonely Dreams;
Diokie's Dream; Imagination;
King City Stomp; The Continental; Pretty Faces: Bless My Soles;
Nutty Notes.

Beriii Dahlander (drs.). Probably Spring 1955. USA.

THIS was the 34-year-old Terry Gibbs' first LP for Amedican EmArcy, and it is one of his best records.

True it opens with an over-long up tempo version of Charlie Christian's "Seven Come Eleven." (You may remember the tune from the Benny Goodman Sextet recording, in which Christian was the guitarist, that was released here first on Parlophone R2923 and later on Columbia DB5081.)

True, too, that Mr. Gibbs takes up nearly three of the seven minutes stabbling out six piano choruses. In this he follows in the footsteps of his vibes colleague, Lionel Hampton.

It might have been better had Terry trod some of Lionel's other paths. His most ardent admirers could hardly claim that he possesses Hampton's imagination or swing. He romps more than rocks.

But he works through this well varied, album with an easy

But he works through this well varied album with an easy sprightliness that helps the faster tunes, and a grace and impeccable taste to add to the charm of the ballads.

Among these is his own "Lonely Dream" a tune which with good lyrics could easily become a hit.

come a ht.

The other Terry—26-year-old planist Miss Terry Pollard—is an unending joy.

A scintillating modernist who has obviously heeded Bud Powell's plano work as well as Terry Gibbs' fluency with the mallets, abe contributes the sort of solos that make me want to hear much more of her.

Always competent. Swedish

hear much more of her.

Always competent, Swedish
drummer Nils-Bertii Dahlander
has improved since he began his
career in America as Bert Dale;
Herman Wright shows up as a
musicianly and inspiring bass
player; and to make everything
even more enjoyable the recording is some of the best I have
heard from American EmArcy.—
Edgar Jackson,

# Sonny's ease sonny Rollins (ILP) "Perspectives"

Perspectives"

The Stopper (c); Almost Like Being In Love (c); No Moe (c); In A Sentimental Mood (c): Soepas (b); With A Song In My Heart (b); Newk's Fadeaway (b); Time On My Hands (b); This Love (b) In A Siow Boat To China (b); Mambo Bounce (b); I Know (a).

(Esquire 12 in: 32-035-308. 7[d.)

There's No Business Like Show Business; Pardox; Raincheck; There Are Such Things: It's All Right With Me. All (d). (Esquire 12 in. 32-038-309, 7[d.) (a)—Rollins (Inr.) Miles Davis phot.; Percy Heath (bass; Roy daynes (drs.) 17:1-151. USA. (Am restine.)

Prestige.)

(b)—Rollins (tnr.); Kenny Drew (pno.); Meath (bass); Art Blakey (drs.), 17/12/51, Do. (Do.)

(c)—Rollins (tnr.); with what later became known as The Modern dazz Quarfet; John Lewis, (pno.); Missing Jackson (vib.); Heath (bass); Kenny Clarke (drs.), 7/10/35, Do. (Do.)

(d)—Rollins (tnr.); Ray Bryant (pno.); George Morrow (bass); Max Roach (drs.), 2/12/35, Do. (Do.)

Previous releases; (c) Bequire EPPA.

BETWEEN them these two LPs cover just on six years (January 1952 to December 1955)



MEWPORT JAZZ FESTIVAL (LP)

Ella Fitzgerald (a): This Can't Be
Love; i Got it Bad And That
An't Good; Body And Soul; April
in Paris; I've Got A Crush On
You; Alrmail Special; I Can't
Glive You Anything But Love,
Billie Holiday (b): Nice Work If
You Can Get II; Willow, Weep
For Me; My Man: Lover Come
Back To Me; Lady Sings The
Blues; My Man: Lover Come
Back To Me; Lady Sings The
Blues; My Man A Little Moonlight
Can Do,
(Columbia Gled 12 in. 33CX1010041s. 8jd.)

(a)—Ella Fitzgerald (voc.) acc. by:
Dos Ahney (pno.); Wendell Marshall
(base); Jo Jones (drs.). 4.757. Newport Jazz Festival. (Am. Norman
Orana.)

(B)—Billie Heliday (voc.) acc. by:
Mal Waldron (pno.); Joe Benjamin
Orans.); Jo Jones (drs.). 6.7657. Do.
(Do.)

mai Waidron (pno.): Joe Benjamin (bass); Jo Jones (dra.), 6.7/57. Do. (Do.)

Two women, who, as Bill Simon's sleeve note points out, have dominated "the vocal segment" of the jazz scene for 20 years share this LP.

It should be a corker but is not.

Billie Holiday's half is likely to disappoint anyone. For me, a confirmed Lady Day addict, it is not.

Billie Holiday's half is likely to disappoint anyone. For me, a confirmed Lady Day addict, it is a melancholy experience. She sings six songs, all recorded by her at least once before, and not one can be said to satisfy.

Simon reports that her appearance "had an even more dramatic aura than usual" and mentions altereations as well. Clearly something was wrong: and we can guess from the unresponsive volce that Bille was pretty sick.

Flantst Mail Waidron, assisted by Benjamin and Jones, provides useful accompaniment, and there wolce that Bille was pretty sick.

Flantst Mail Waidron, assisted by Benjamin and Jones, provides useful accompaniment, and there wolce that Bille was pretty sick.

Flantst Mail Waidron, assisted by Benjamin and Jones, provides useful accompaniment, and there we have been also been a sea only intermittent. and we get only intermittent. and we get only intermittent is soil without much body to supp as a soil without much body to suppen the significant of her intermittent is and we get only intermittent is also as her very best. This is Ella's soil well-settled act. I imagine, with a cupie of less familiar items added. She is hampered at the general proposed and tempo of one or two songs and actually sounds uncomfortable on a few notes.

But Ella's is nough of an artist to triumph over small failings. But the she has ranged with skill and showmanship from the lively concert. "This Can't Be Love." to the final novelty version of "I Can't Give You Anything But Love." the only possible verdict is "a highly professional and the text and the professional and th

and confident than the usual Fitzgerald. After that she gets to grips with the "mike" in time for us to hear more properly a virtuose. Body And Soul," the Davis-Basie arrangement of "April in Paris," an admirable "Crush On You" and the fast and scatty "Airmail Special."

"April "opens a little shakity, and here and there she goes off-mike. "Airmail," injected with quotations from "The Music Goes Round," calypsos and one thing and another, demonstrates Ella's humour and technical control—and nothing more.

Demonstrations of imitative powers and general high spirits come with the closing "? Can't Give." a birthday tribute to Louis. Ella does a knockout job on Rose Murphy and Armstrong here to round off a fairly representative set.

The record would grace any collection that does not already boast Ella interpretations of most of these tunes.—Max Jones.

#### Lewis is best

NEWPORT JAZZ FESTIVAL (LP)
George Lewis Band (a); Basin
Street Blues; Bourbon Street
Parade; Tin Roof Blues; Royal
Garden Blues; That's A-Pienty;
Turk Murphy Band (b); St. James
Infirmary; Weary Blues; Down
By The Riverside,
(Columbia Clef 12 in, 33CX10009—
41a, 8id.)
(a)—Lewis (clt.); Jack Willis (tpt.);
Bob Thomas (imb.); Joe Robichaux
(pno.); Alcide Pavageau (bass); Joe
Watkins (drs.), 4771957. Newport
Jazz Festival. (Am. Norman Granz.)
(b)—Murphy (tmb.); Bill Nanier
(clt.); Larry Conger (tpt.); Pete Clute
(pno.); Diek Lammi (bjo.); Al Conger
(tuba); That Vandon (drs.), 6.771957.
Do. (Do.)

fubal: That Vanden (drs.). 6.7/1957.

Do. (Do.)

COMPARISONS are odious, but
one is forced to compare
these two groups—one playing
with an authentic New Orleans
sound; the other with a "white
revival" flavour which is all too
familiar over here.

Though both performances are
poor, the Lewis tracks are of
motivation or value. The rhythm
son to some is ushable in comparison to some of today's technically
developed on today's technically
developed on today's technically
developed on today's technically
developed a feeling of excitement that is
missing on the Murphy shad
lacks one of the essential ingredients for New Orleans Jazz—integration and, as the is usually
George's strong point, I can only
surmise the front line were un-



Roy Eldridge shows on his new EP that he can build an

# The most influential sax since Parker?

in the career of Sonny Rollins. They thus provide a comprehente and interesting insight into the work of a man who, though not yet 30, has been described as the moet influential saxist since charile Parker.

The 1955 set (Esquire 32-038) hows how the influence of Colenan Hawkins and Ben Webster of Rollins' tone—evident in the 151 tracks on 32-035—was giving acce to the harder and fiercer cund that helps to identify boilins today. And how the arriber lack of relaxation that metimes gave the impression it enseness was becoming relaced by an ease that revealed irribe of the present improvisaconal maturity.

But even the 1951 recordings how the qualities that he provides the present improvisatime the set of the present improvisatime the set of the present improvisatime the qualities that recordings how the qualities that recordings.

mal maturity. But even the 1951 recordings ow the qualities that helped to Rollins on the road to success the forcefulness of expression, e relentless swing.

#### Good piano

Though there is some good and and vibes, the group that sequently became known as a Modern Jazz Quartet contistited by adopting mainly subsidiary role of an accomping unit, and probably the sitems on this disc are those lich have Kenny Drew.

as well as providing excellent as well as providing excellent ics. Kenny pushes the whole cap along, sometimes in the ce of rather too busy druming from Art Blakey.

Miles Davis is the planist on the remaining track in this set and merely proves what a great impet man he is.

impet man he is.

Which is the better of the two

(12) This earlier one, I think,
only because it has more
riety, though, on the other,
illins, well enough backed by
mist Ray Bryant and drummer
ix Roach, is also in fine fettle.
Ldgar Jackson.



George Lewis

#### Getz squeaks

DIZZY GILLESPIE—STAN GETZ— SONNY STITT (LP) "For Musicians Only"

"For Musicians Only"
is Bop; Wee (previously known as
Allen's Alley); Dark Eyes; Lover,
Come Back To Me.

Oome Back To Me.
(Columbia Clef 12 in. 33CX10085—
41s. 8id.)
Stift (alto): Getz (thr.); Gillespie
(pp.); John Lewis (pno.); Herb Ellis
(gtr.); Ray Brown (base); Stan Levey
(drs.). 18710/96. Hollywood. (Am.

tErroneously titled on label and sleeve: "We (My Honey And Me)."

JUST why this album is called a puzzle. "For Musicians Only" is

"For Musicians Only" is a puzzle.

"For Musicians Only" is a puzzle.

If the implication is meant to be that it is so perfect that even musicians will be impressed, that, too, is highly debatable.

For instance, Getz squeaks more than once (note "Dark Eyes"); there are times (e.g., lhe intro to the same number) when Diz plays out of tune; and any musician satisfied with some of the balances (the barely audible Dizzy and Stan behind Stitt in "Wee" and the general weakness of the plan?) must be very casy to please.

#### Tough going

Tough going

There are other criticisms one could make, too. Only four tunes on a 12 in. LP may not worry musicians interested mainly in studying what star solotsts do in the way of developing their ideas. But others may find listening to just three men Improvising for 124 minutes over 30 choruses on the same chord sequence (as in "Be Bop" rather fough going 19 minutes over 30 choruses on the same chord sequence (as in "Be Bop" rather fough going 19 minutes over 50 choruses on the same chord sequence (as in "Be Bop") at the four marathons are run at the four marathons are run at the four marathons are run at the "Bark Eyes," goes at over 60.

Still, the album has its merits. It has some of the finest solo alto even Sonny Stitt has yet put on tape, and there are riore than occasional outbursts of great Gilleeple and Getz. The effect here is the such por the less desirable aspects and a sleeve note that makes such confusing statements as: The effect here is to display two basic musical schools of thought, each, however, interwined in the rudiments of jazz. swing and improvisation."—

Edgar Jackson.

#### Relaxed Buddy

BUDDY COLLETTE (LP)
"Man Of Many Parts"
Cycle (a); Makin" Whoopes (b);
Ruby (a); St. Andrew's Place
Tiues (c); Cheryl Ann (c); Sunset
Jrive (b); Jazz City Blues (c);
Siappy's Tune (a); Frenesi (b);
Santa Monica (a); Jungle Pipe
(c); Zan (c).

(Contemporary 12 In. LAC12090-

Wells (bass-tpt., tmb.); Ernie Freeman (pno.); Red Callender (bass); Max Albright (drs.). 13/2/56. Loe Angeles. (Am. Contemporary.) (b)—Colletts (do.); Gerald Wiggins (pno.); Gene Wright (bass); Bill Richmond (drs.). 24/2/56. Do. (Do.) (c)—Colletts (do.); Freeman (pno.); Barney Kessel (gtr.); Joe Confort (bass); Larry Bunker (drs.). 17/4/56. Do. (Do.)

ON this LP 36-year-old William Marcell—otherwise known as Buddy — Collette plays alto, tenor, clarinet and flute, and for it he composed eight of the 12 tunes and arranged the lot.

In his sleeve note Lyle "Spud"
Murphy, himself a noted saxist
and ex-Goodman arranger, says
Buddy's writing has "clarity and
sonority" and that he "puts into his scores only what is necessary to the presentation of his
ideas, consequently is never
guilty of over-arranging."

#### More effective

More effective

It is an important claim, especially in these days when so many jazz writers still fail to realise that the simpler the music often the more effective and artistic it is. But Buddy lives and artistic it is. But Buddy lives into it, even though he has yet to prove that he can consistently write good melodies.

I also agree with Mr. Murphy's statement that playing so many different instruments does not prevent Buddy from producing their natural tone on all of them.

But perhaps the most readily recognisable and most pleasing qualities of this set are its invariably relaxed and easy-on-the-ear character, the warm-toned, coaxing way in which Buddy plays all four of his instruments, and the variety they and the different sizes and constitutions of the groups produce.

I like Buddy best on flute—not because I think he plays this instrument better than he does list others, but because he seems

## TOP JAZZ EPs, LPs

- (1) JAZZ GOES TO JUNIOR COLLEGE (LP) .. Dave Brubeck

- 1. (1) JAZZ GOES TO

  (LP) ... Dave Brubeck
  (LP) ... Dave Brubeck
  (LP) ... Dave Brubeck
  (Pontana)
  2. (2) JAZZ AT THE BLACK
  HAWK (LP) ... Dave
  Brubeck (Vogue)
  3. (5) SUCH SWEET THUNDER (LP)
  Elinagton (Philips)
  4. (3) ELLA AND LOUIS
  Ellington (Philips)
  (AGAIN—Vol. I (LP)
  Elha Pitzgerald and
  Louis Armstrong
  (PP-Nixa)
  6. (10) ELLA AND LOUIS
  AGAIN—Vol. II (LP)
  Ella Pitzgerald and
  Louis Armstrong
  (PP-Nixa)
  6. (10) ELLA AND LOUIS
  AGAIN—Vol. II (LP)
  Ella Pitzgerald and
  Louis Armstrong
  (HMV-Verve)
  7. (—) BUCK CLAYTON
  FEED PLOYS—VOL IV.
  (EP) ... Count Basie
  (Cojumbia-Clef)
  9. (4) AT THE STRATFORD
  SHAKESPEARE MEMORIAL (LP) ... Occar
  Peterson (Cojumbia-Clef)
  (6) TO SWING (LP) Barney
  Kessed (Vogue)

to have a more pleasing tone on it than any other lazz flautist. As an improviser he is unassuming but tuneful, with quite an impressive flair for melody in bass-trumpet and trombone; and ballads such as the seductive "Ruby" and his own "Cheryl Ann," named after his three-year-old daughter.

The other musicians mainly supply backgrounds for their discovering the processing supply backgrounds for their discovering the processing the proce



The best items on the Sonny Rollins LP are probably those which include planist Kenny Drew.

### **APSUL** MPTGN-KRUPA-WILSON TRIO

umbia Clet SEB10086-11s. 10d.)
EDDY WILSON, Gene Krupa
and, in "Man I Love."
ie. Hampton, recorded both
tunes as members of Benny
dman's, at the time,
atton-creating mid-1930 Trio
Quartet. Now, with the help
assist Red Callender, they rethe Goodman pattern.
Flything is very polished,
and pretty, but not
ily enterprising or inspiring.

#### RALPH SLTTON (LP)

't Misbehavin': Oriental Tones:
'It Misbehavin': Oriental Tones:
ilterbug Waltz: Keepin' Out Of
inchief Now; Alun't Cha Glad?;
oer's Drag; Blue Turning Grey:
ligator Crawl: Take It From
te: Clothesime Ballet.
'Onlana TFR6002—29s. 2(d.)

onian TFR6002-298, 2[d.)
NTANA have made up a creditable album, of Sutton ag Waller tunes, from two ed Columbia LPs (33S1018 025). Sutton interprets the pieces with impressive drive tennique, the prettier solos surprising delicacy. Brilpiano music.—M. J.

BILLIE HOLIDAY (EP)
"Lady Day"
led For You; Me, Myself And I;
lie's Blues; I Must Have That

#### in. intana TFE17010—12s. 10[d.)

ntana TFE17010—12s. 10(d.)
IR vintage Holiday reissues
1936 and '7) make a pleasontrast with the Newport
reviewed on page 14. "I
by Teddy Wilson's band,
the additional virtues of
carney and Wilson solos
Jonah Jones accompani"Must Have," also by
has a classic Holiday
and a half-chorus of Lester

The others were made by Billie's band. The blues is very young Lady, singing her own good lyrics with compelling force and feeling to a Dixielandish Shaw-Berigan backing. The unbeatable Hollday-Young-Clayton combination make great music of "Me."—M. J.

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Catenda Mike

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e Beryl Bryden







SEE PAGE 1 >

# **T BOONE HEADS**

**FOCUS JOHNNY** 

DANKWORTH **NEXT WEEK** 

**NEW-BEAT BAND FOR HARRY GOLD** 

Harry Gold is to return to andleading after a lay-off of two

years.

Jears is forming a new group—
Harry Gold and his New Beat
Band—which will open for a 15week season at Bearborough on
June 7.
Harry's brother, Laurie Gold.
will continue to lead the Pieces
of Eight, which he took over from
Harry at the end of 1955.

PAT BOONE takes a 48-hour pass from Holly-wood this Easter. The teenage heart-throb —now appearing in "April Love"—flies to London on Good Friday for two con-

Frank Sinatra to **Wed Lauren Bacall** 

New York, Wednesday.—Frank Sinatra is now almost certain to wed Lauren Bacall in California this Spring. Sinatra can be seen on BBC-TV on March 26 when "The Dinah Shore Show" starts a monthly series. GRISHA

FARFEL

switches to

Selmer STERLING

certs on the Saturday (April 5). Actual venues were being fixed at presstime.

The following day, Pat stars in "Sunday Night At The London Palladium." Cool singer June Christy will be on the same bill.

On Monday, Pat leaves for a holiday on the Continent.

Sarah Vaughan tour Pat's flying visit heralds a galaxy of transatiantic stars due to brighten the British show business scene in the next few

business scene in the next lew works.
Sarah Vaughan "makes history" when she stars with Ted
Heath and his Music on the stage
of the Odeon. Leicester Square,
for two concerts each day on
Saturday and Sunday, April 12
and 13. This is the first time
that one-night stands have been
staged at the Odeon.
She will do another week of
one-night sppearances on the
Rank circuit. ATV is also in line.

Hibbler and Gracie

Blind Negro singer Al Hibbler starts a six-week Variety tour at the Empire, Liverpool, on March 24. He then plays Manchester and Glasgow. Other dates are being fixed. A Bunday concert with Ted Heath takes place at

#### Steele returning to Scandinavia

Three star British acts will accompany Tommy Steele on his two-week tour of Scandinavia from April 14.

With Tommy will be the Kendones, Desmond Lang and the John Barry Seven.
On his return, Tommy is to make a 12-week British tour for impressire Harold Fielding.
The tour opens on April 28 and will be a mixture of weekly Variety and one-night-stand concerts. Details have not yet been worked out.

#### The 10.15 Special is wired for rock

### The BBC approves

The Bruce Turner Band has passed its BBC audition at the second attempt. Its previous failure stirred up controversy in the MM.

Bruce and the band have their

e MM.
Bruce and the band have their
'st airing in the Light Proamme's "Jazz Club" on April

WANTED 200 MUSICIANS

6) He plays weeks at Liverpool (7th). Birmingham (14th), Glas-gow (28th) and Newcastle (May 5). A Sunday concert takes place at the Regal, Hull, on April 13. Other dates are being fixed. As previously reported. Jerry Lee Lewis starts an extensive British tour on May 24.

#### Peter Lowe leaving the Heath band

Peter Lowe, who took over as vocalist with the Ted Heath Orchestra when his brother, bennis Lotis left to go solo, is leaving Ted to return to South Africa.

He plays his last date with the band when it appears with June Christy at the Royal Festival Hall on Easter Sunday.



e Wilfrid Thomas

ere are more action pictures of the stars at the Big Bill Broonzy Benefit Concert.

Broonzy Benefit Concert.

Others who gave their services and are not pictured on pages 1 or 20 included Dill Jones, Shirley Douglas, Rory McEwen. Don Rendell, Cyril Davis and Mike Collins.

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                                                                                                                                                                                          | Court Road                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   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| Maris Momenia bagattime Star Danattime Chich A Failing Star Bail S | 3/4 My Darlin 4-Oose In Le 1/4 Handel D 1/4 Day World 4-Yes Hy World 4-Yes Hy 4-Yes He 4-Yes Hy 4-Yes He 4-Yes Hy 4-Yes He 4-Yes Hy 4-Yes He 4-Yes Hy 4-Yes | Is Your World It's Your World It's Your World It's Is Your World It's Is                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | Tou're Just Tou Tou He's Got Whele W. Touncrow Tunnerre Money E. Bank Pre 1 Love You Bahy ! 1 Love You Bahy ! 2 Love You Bahy ! 3 Love He's Bahy in the See I love ! 3 Love He's Bahy ! 3 Love He's Bahy ! 3 Love He's Bahy ! 4 An Affair To Reme E Love He's Bahy ! 5 Love He's Bahy ! 5 Love He's I kan Wadneine Eye Wadneine Eye Wadneine Eye Wadneine Eye Wath All Ry Heart Love Letters In Sa Froguiden Dreams Around The Worl Westningter Wall 4 Around The Worl Westningter Wall 6 S. Jire 10.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | 2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6   2.6 |
| NEW A Atter You've Gene Ann't We Got Fun Alex. Ragtime Band All Of Me Ann I Bine And The Angels Sing Acrorn Aralon Elize Arxin Elize Arxin Elize Arxin Elize Arxin Blowin' Bobbles Brew Why Are Brew Bre Elizehind                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | Buitable from Happened in Buse My Secun Hear My Secund Hear My | ode Kiss He Ap Violette Ras Walts Jones Lets Fall In Lets Fall In Lets Rail In Light Rilver per Light Rilver Fou Light Rilver Lonessone a Fou Lights Lonessone Lights In Lettaby | And Boaul. Love orid Go By y Moon in Gory Thing Broadway.exve Rhythm In Town mha)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |

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