World's Largest Sale EVERY FRIDAY 64.

See Centre Pages

Marie Knight in Britain

The big disc question mark:



American gospel and blues singer Marie Knight flew into London on Sunday for a three-week British tour with the Humphrey Lyttelton Band. She is pictured above with Humph re-laxing during a break in their opening

show at Watford Town Hall on Monday (see review on page 13). Marie is booked for BBC-TV's "Six-Five Special" on May 24 and is at Hanley today (Friday). Birmingham tomorrow and Manchester on Sunday.

Asks EDGAR JACKSON

STEREOPHONIC—or 3-D—discs are here! Last month they caused a sensation at the Audio Fair. But you still cannot buy them in the shops. Why?

So far, the Pye organisation is the only firm to admit it is ready to enter the 3-D fray. And Pye says discs

will be on sale next month. But the other big companies are holding back. The nearest date they will hazard for 3-D day is the Radio Show at Earls Court, which opens on Wednesday, August 27. Why?

To find out, I questloned Mr. C. H. Thomas, managing director of EMI Records Ltd.

International

"We have to wait for an "We have to wait for an international agreement on the exact system to be used before completing the laboratory work," he said. "This is necessary to ensure that our records will give the best reproduction. "We don't expect this to be an overnight revolution like LPs were. For one thing, the public cannot be expected to spend money on the necessary

Back Page, Col. 4

DANKWORTH ORK

CLEO LAINE may not return to the Johnny Dankworth

Orchestra.

This week she opened at Southsea as star of the play "Flesh To A Tiger"—her first "straight" acting rôle. The "straight" acting rôle. The
play is at Cardiff next week
and then runs for a month at
London's Royal Court Theatre.
If successful it will then move
into the West End (see page 11).
After the play's run Cleo may
go solo. She has sung with
Dankworth since 1951 and they
were married in March.
The Dankworth Sand flies to

The Dankworth Band flies to Germany on June 3 for a con-cert with Sarah Vaughan.

EXTRA! bannea

RICKY NELSON

Mobbed by girls (p. 2)

ELLA **FITZGERALD**

Talks to the MM (p. 5) CONNIE

FRANCIS Record Pirates (p. 7)

FRANKIE

VAUGHAN My Lucky Charms (p. 8)

TED HEATH

Invitation to lunch (p. 20)

LAURIE LONDON

States tour offer (p. 20)

ONNIE DONEGAN'S latest hit disc has been banned by the BBC.

They have taken exception to a line in his "Nobody Loves Like An Irishman," which this week hits No. 9 in the MM's Top Twenty Chart.

The line reads "Praying all night with his el Koran." "We considered the line might be offensive." a BBC spokesman told the MM. "After all, we would prob-ably object if anyone made a similar reference to the

New line

"The record was released before the music was published. Essex Music, the published, have shown the BBC a substitute line which is quite acceptable."

Lonnie will be able to sing the number on the BBC with the new lyric. He has already performed the original version on BBC-TV's "Six-Five Special."

Donegan's bassist Mickey Ashman leaves the group next week. He has been with Lonnie since the start of the Skiffle Group and also played with him in the Chris Barber Band.

VISIT NO. 5 FOR JOHNNIE RAY



The year's final Variety season at the London Palladium opened on Monday with Johnnie Ray topping the bill. He is pictured 4above) between houses with Claude and Cliff

Trenier, co-leaders of The Treniers. The show is reviewed by Pat Brand on page 12 Johnnie tops the bill in this week's "Sunday Night At The London Palladium" TV show.

and his Nitwits with Wally Stewart, one of Britain's top comedy band acts, will shortly be seen on two big American TV shows.

They are the "Jerry Lewis Show" and the world-famous "Ed Sullivan Show."

During his recent Palladium

made rush arrangements have the Nitwits filmed during last week's Variety appearance at the Chiswick Empire.

on two big American TV shows.

They are the "Jerry Lewis Show" and the world-famous "Ed Sullivan Show."

During his recent Palladium season comedian Jerry Lewis weekly shows.

Handy's fortune

New YORK, Wednesday.—
Most of the late W. C.
Handy's estate — estimated
at 100,000 dollars in real
property, insurance policies
and royalty rights—goes to
his widow, Mrs. Irma Logan
Handy, two sons, a daughter
and four grandchildren.
Mrs. Handy gets 2,500 dollars cash and all personal
and domestic property including an automobile and
rent-free residence.

76-day marriage

CAROLLE DRAKE ECK-STINE, wife of Billy Eckstine, sued the singer for divorce in Los Angeles after 76 days of marriage, charg-ing cruelty and asking 2,376 ing cruelty and asking 2,375 dollars temporary monthly support. Mrs. Eckstine blamed their marital difficulties on "a conflict of personalities." She also said that her husband's drinking had become a problem.

'Dream' ended

DINAH WASHINGTON'S DINAH WASHINGTON'S fifth marriage which, according to her statement three months ago, was "a dream," ended after a violent argument recently in Jacksonville, Florida.

Dinah said her husband, bandleader - tenor saxophonist Eddie Chamblee, deliberately played music badly "to upset me," when he accompanied her on night club engagements.

Leonard Feather

GIRLS RIOT OVER RICKY NELSON

NEW YORK, Wednesday -Tommy Steele may have been practically torn apart on his recent trip to Scotland, but he has nothing on Ricky Nelson.

The young singer and son of Ozzie and Harriet Nelson recently caused a riot of teenage girls in Fort Worth,

A dispatch from the city said that a demonstration, which literally backed 14 policemen up against the stage of the Coliseum, was bigger than a reception tendered Elvis Presley in the same auditorium last

year.
The noise was so great during the performance that Nelson's singing failed to get out.
One wild-eyed girl screamed:
"Ricky, sing it for me, I love it!" and then turned to her companion to ask: "What's he singing, I can't hear him."

LAURIE LONDON

No return

LAURIE LONDON will not be returning to the States

MEET THE STARS

with

GREVATT

Originally, a meeting had been set up for the young singer with officials of 20th Century-Fox in Hollywood on May 28, but this meeting is out, for the moment at least.

Another deal which would have added London to the forthcoming Dick Clark tour of pop record stars has also, apparently, fallen through.

RUSS HAMILTON

Likely hit

RUSS HAMILTON'S latest on the Kapp label, looks like

on the Kapp label, looks like a hit.

The side is a revival of the soft-shoe rhythm. "Tip Toe Through The Tulips," and the British chanter hands it a mighty classy reading.

Another new release of the most it May Regresse original

week is Max Bygraves's original version of "You Need Hands," recorded here last week by Eydie Gorme. It's a pleasant

version, but the Gorme side figures to provide much competition.

HI-LO'S

Delayed trip

THE Hi-Lo's will play England

next September.
Originally set for June, the dates had to be moved back because of conflicts of other

WELCOME HOME!

TORONTO, Wednesday.—
Paul Anka may be a
big attraction in some cities,
but not in his own home

but not in his own home town.

When the 17-year-old appeared in Ottawa, his native city, recently, he was pelted with bottles and flash bulbs. The audience created so much commotion during his first number that he stopped singing to confer with bandleader Paul Williams, then returned to do two more songs amidst much jeering.

In Toronto, Anka met a quieter but still cool reception from the audience in Maple Leaf Gardens, where he headlined a rock-'n'-roll show with Sam Cooke, LaVerne Baker, Jimmie Rodgers and several record stars.

After the Ottawa fraces.

After the Ottawa fracas,
Anka's mother said that he
would "never again make
another appearance in
Ottawa." So far Anka has
refused to make any comment.

Helen McNamara

Second tour for **Gerry Mulligan**

From BURT KORALL

NEW YORK, Wednesday.—England can expect to see and hear the new Gerry Mulligan Quartet some time this Fall. Mulligan and drummer Dave Bailey remain of the group which made the last British tour.

New faces are Art Farmer on trumpet and Henry Grimes on bass, They replace Bob Brookmeyer (valve tmb.) and Joe Benjamin (bass).

Grimes is a comparative newcomer to the scene and has worked with Stan Getz and Tony Scott. Parmer is one of the most promising, if not the most promising, of all the young trumpeters.

The new group débuts next week at Charlie Graziano's Cork And Bib Club, Long Island.

MAI WINDING

KAI WINDING

Another visitor

A LSO in the works is a British tour for Kai Winding's unit, which spots four trombones. Britain's Ronnie Ball is pianist with the group.

COUNT BASIE

Concert echo

THE famous "Spirituals To Swing" concerts, presented at Carnegie Hall, in 1938 and 1939, are to be released on Vanguard from private recordings cut by John Hammond. Such stars as Joe Turner, Big Bill Broonzy, Brownie McGhee and Sonny Terry, as well as the Goodman and Basie bands, will be featured.

STEVE ALLEN

Cafe date

TV star and planist Steve Allen will play his first café date in New York when he opens at Morris Levy's Roundtable starting June 2 for one week. He will head an all-star jazz combo which will include Terry Gibbs, vibes, and Gus Bivona, clarinet.



his week's

Clarinets are news-and Vic is making headlines on both sides of the Atlantic. He's played Selmer clarinets and saxes for years. YOU can learn about Selmer by sending for "brochure

Selmer

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S the balance sheets printed below disclose, the two Big Bill Broonzy benefit concerts and

As the balance sheets printed below disclose, the two Big Bill Broomly benefit contents and fans' donations have raised a total of £1,066 8s. 6d. for the singer.

A cheque for £500 has already been sent to Broomly, who is ill in Chicago following an operation on his throat. It still seems highly unlikely that he will ever sing again.

All the bands and artists appearing at the two concerts gave their services free to help the blues singer.

127 3 8 printing 128 13 8 Donations

MARCH 9, 1958: LONDON COLISEUM. H. Croft and Associates

Proceeds of sale of tickets
Programmes: Sales and advertising revenue less cost of
printing

LESS: Hire of theatre, booking fees, printing of tickets, etc. Advertising expenses, posters and leaffets apenses charged by H. Croft and Associates

Collection taken at concert ... 446 17 1

101 4 6 144 13 1

1,154 3 5

TOTAL net proceeds of both 892 14 2 DONATIONS to date (including

Proceeds of sale of tickets ...
Programmes: Sales and advertising revenue less cost of printing ...

LESS: Hire of theatre and print-

ing of tickets ..

sale of surplus programmes from Coliseum Concert) ...

TOTAL £461 8 3 TOTAL AMOUNT RAISED SO FAR

MARCH 14, 1958: DOMINION THEATRE.

National Jazz Federation

(£500 already sent to Bill Brooney)

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Big band line up

at Spa, Whithy
Line-up of the Tommy Speakman Band which opens at the
Spa. Whitby, on May 24 for the
Summer is: Jos Mitchell, Eric
Brewin, Ernest Sadler and Clyde
Nottingham (saxes, strings),
John Marleyn and Brian Soothill
(reeds), Chuck Godden (tpt.),
Bert Ingles (tmb.), Douglas
Wright (pno.), Arthur Soothill
(drs.) and vocalist Joan Frances,

(JAZZ) BARBECUE

795 8 3

305 18 6

947 19 0

118 9 6

TOTAL £486 0 0

THE Betty Smith Quintet, Brian Woolley's Jazz Men, and other jazz stars will take part in a Jazz Barbecue, at Quorn, Leicestershire, on June 13, organised by Leicester Jazz Club.

BRIGHTON. — Jazz Enter-tainers, trad-mainstream group coached and led by trombonist Derek Staton, opened on Sun-day at the Prince Albert.

NEWCASTLE.—Newcastle Jazz Club, which recently closed down its Saturday modern sessions, is now open on Fridays for trad.

LEICESTER.—A De Montfort Hall concert has been fixed for American rock-'n'-roller, Jerry Lee Lewis. He will appear on Monday, June 16.

BOURNEMOUTH. - Planist Bobby Knowles, who played with Haydn Powell at the Royal Ball-rooms, died last week. He was 40 and leaves a widow and two children.

BIRMINGHAM. — The Golden Era Jazz Band, led by banjoist Tony Pisher, opened its own club at the Adam and Eve on Tuesday. ... Latest traditional outfit to be formed in the city is the Eclipse Jazzmen.

YORKSHIRE.—Tommy Steele makes his debut at Leeds Odeon for a week's Variety commencing May 19. . . "Jazz At The Philharmonic" takes the stage on May 14. . . Bradford journalist David Simpson and his Side-

NEWSBOX...by Jerry Dawson

winders Skiffle Group make their BBC-TV debut tomorrow (Satur-day) in "6.5 Special."

MANCHESTER.—Sonny Terry and Brownie McGhee will appear at the Bodega Restaurant, tomorrow (Saturday).

LITTLEHAMPTON. — Band-leader Nat Temple and his wife will judge the Carnival Queen contest at the Pavillon-on-the-Green on July 11.

BOGNOR. — Summer attractions at the Esplanade Theatre include Vic Lewis (May 25). Chris Barber (June 2), Johnny Dankworth (July 27), Petula Clark (August 17), Hedley Ward Trio (24th) and Sid Phillips (Sept. 7).

SKEGNESS.—Trumpeter Johnny Chilton will lead a quintet at Butlin's Holiday Camp, Skegness, for the summer season starting on June 7. The band is completed by Don Shearman (pno.), Syd Taylor (saxes), Johnny Armatage (drs.) and Bob Marsden (bass).

TO EMIGRATE

By CHRIS HAYES

DRUMMER-LEADER Eric Delaney will definitely emigrate to the States within the next, 18 months.

"I have received a wonder-ful offer to join a top American bandleader as featured drum-mer," Delaney said, "but I pre-

IN THE NEWS





In the news . . . Singer Steve Martin will appear and also sing the title song in the forthcoming Warwick Films production, "The Man Inside," which stars Anthony Steele and Anita Ekberg. His latest Philips—"Chanson d'Amour" and "Stairway Of Love"—was released this week.

Also Joan Small. . . On May 17 she opens for a summer season with Eric Winstone at Butlin's, Clacton. Joan, whose Parlophone record "Afraid" and "How Many Times" is released this week, starts a week in ATV's "Lunch Box" on Monday.

fer to form my own group, if possible. I shall not remain in the jazz sphere," he added. "It will be something entirely different."

Next spring Eric expects to take his band on a five-month concert tour of South Africa and Australia with Winifred Atwell.

Tour team

The band also teams with Winnie for a one-night-stand tour of Britain, which opened last night (Thursday) at Hull.
Other bookings are Sunderland (11th), Stockton (14th), Chesterfield (15th), Hanley (16th) and Doncaster (18th).

Drum lead

Eric resumes leading the band on drums next weekend. Tommy Cairns is leaving after a six-month

stay.
The band spends Whitsun at Guernsey and televises in "Six-Five Special" on May 31. The band is at the Regent Baliroom for two months from July 6.

ERIC DELANEY 'Cool for Cats' reaches 100



Australia.

CHARLIE GRACIE **ENJOYED HIS** BRITISH TRIP

CHARLIE GRACIE leaves Lon-don Airport for the States on Monday night after his second

on Monday night after his second British tour.

Though there has been no firm talk of Charlie's returning, he says he has been happy with the visit. "My audiences compared very favourably with those that attended the shows on my last trip," he told the MM.

Charlie makes his final concert appearance in Britain this Sunday at Woolwich.

Ray Witham forms his own group

Tenorist Ray Witham is forming a 13-piece band "to play traditional jazz."

The group comprises: Alan Littlejohns, Len Doughty and Johnny Rowden (tpts.): John Livesey. Charlie Galbraith and Ken Shepherd (tmbs.): Colin Thompson and Harry Lock (clts.); Ray (tnr.); Peter Rees (pno.); Ron Dean (gtr.); Colin Thompson (bass); Bob Smith (drs.).

6.5 RENDEZVOUS

A transmission of "Six-Five Special" from the Whiskey A Gogo, Wardour Street, is planned for July.

Mantovani going round the world

MANTOVANI is discussing offers to take his entire 45-piece "cascading strings" orchestra on a tour of Japan and

"Monty's records are best-sellers in both countries," says his personal manager. George Eirick. "If currency difficulties can be solved, we shall definitely make the trip.

Guest conductor

"Otherwise, he will go over as guest conductor, with a few key musicians, and make a world tour by incorporating the Middle East, South Africa, Argentina, Mexico, America and Canada."

For the fourth successive year

For the fourth successive year Mantovani is booked with his Orchestra to represent Light Music at the Birmingham Festival, which opens on May 17, and on May 24 plays his first date in London this year at the Royal Festival Hall.

Highway robbery

A £180 Bach Stradivarius trumpet, No. MV8875 belonging to Spike Mackintosh, of the Wally Fawkes Band, was stolen from a car outside the rear entrance of the Humphrey Lyttelton Club last Wednesday.

A GALAXY of stars was invited to celebrate the 100th edition of AR-TV's "Cool For Cats" last Friday with a big party in vision. And during the party, the 1,000th disc to be played since the series started last summer was heard. It was summer was heard. It was Anne Shelton's "The Girl He Left Behind." Pictured (above) at the party are Alma Cogan, Ron-

nie Hilton, David Whitfield, Marion Ryan and Lonnie

Marion Ryan and Lonnie
Donegan.
Other stars on the show
included Malcolm Vaughan.
Anne Shelton, Robert Earl,
Max Bygraves, the Beverley
Sisters, Jackie Dennis.
Edmundo Ros. Rosemary
Squires, Jimmy Young, Glen
Mason, Cleo Laine, Vera
Lynn, Dennis Lotis. Terry
Dene and Tony Brent.

UR GUIDE TO T BBC RECORD

BBC's Radio Record Week swings under way on Sunday. Over 50 programmes, spread over the Home Service, Light Programme, Network Three and Television, will show the scope of discs in broadcast-

ing. Here are some of the highlights:

Sunday

8 p.m. (TV): "The Irving Berlin Story." with Marion Keene, the Kaye Sisters, Ronnie Carroli, David Hughes and Morton Fraser's Harmonica Gang. 10.40 p.m. (Light): Tommy Steele introduces "A Handful Of Discs"—the first of his new deejay series.

George Melachrino, Edmundo Ros, Percy Faith, Xavier Cugat, Elliot Lawrence and Billy Taylor

Wednesday

11.30 a.m. (Light): Winifred Atwell, Frankie Vaughan, Perry Como and Jerry Lewis star in "Top Of The Bill." 6.15 p.m. (Network 3): A "Jazz Quiz," with Alun Morgan, Brian Rust, Carlo Krahmer and Steve

9.30 p.m. (Light): "Tennessee Songbag," featuring Johnny Duncan and Marvin Rainwater. 10.40 p.m. (Light): "London-Paris Jazz Exchange," with Steve Race in London and Sim Copans (Paris). (Paris). Saturday

Monday

10.45 p.m. (Light): "Bands Johnny Dankworth, Kenny Baker Across The Sea," records of the Johnny Dankworth, Ted Heath, "Record Roundabout."

singers Brownie hee and Sonny BLUES sin

Terry will make a guest appearance on ABC-TV's religious programme "Sunday Break" this weekend.

McGhee and Terry this week have a break from their tour with Chris Barber, as the Barber Band left for a three-week concert tour of Germany on Tuesday.

Wedding

PETE WARNER, tenorist with Eric Delaney's Band, marries Derby model Mar-garet Spencer at St. Chad's Church, Derby, on May 17. Buddies

THE Four Buddies vocal and instrumental group last week started a six-week season at the Windmill Theatre, W.

Sunshine

THE Four Guys vocal group will spend the summer season at the Arcadia, Lowes-Seagoing

in succession to violinist Ray Gordon

Lennie has been working on the liner for the past three and a half months as leader of the six-piece relief band.

Sandy's choice

RECITALISTS at the ICA,
Monday will be Sandy Brown
with his "Personal Choice"
and Peter Gammond with "A
Survey Of Piano Jazz."

At home

GEORGE HARATZY, a Hun-warian musician who escaped from Hungary in the uprising in 1956, has been booked with his orchestra at the Floral Hall, Hornsea, for the summer season.

With Vaughan

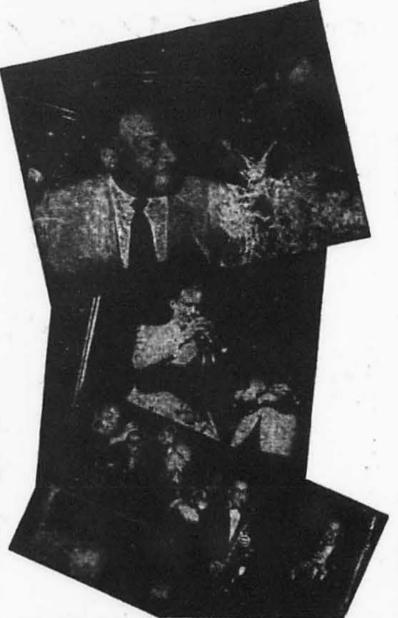
The Fraser Hayes Four has been signed for the sum-mer season in the Frankle Vaughan show at Brighton Hippodrome,

Freelance

David Caryll, Old Tyme authority and an arranger with Francis, Day and Hunter for the past 24 years, has left to freelance and to concentrate on songwriting. PIANIST Lennie Metcalfe has been appointed band-master of the "Mauretania"







Count Basie (top) recently received £6,000—plus the band's air fare from New York to Los Angeles—for a TV appearance. Benny Goodman (centre) and the Tommy Dorsey band are both big draws. Goodman was on an £80,000 TV package show with Ella Fitzgerald.

Last week Tony Brown painted a gloomy picture of the slump in the British dance band business. But in America, things are looking up. The kids are dancing again . . . and

There's a band boom coming in the States

BIG band boom is just around the corner. I believe we shall soon see a revival of the Goodman-Dorsey-Miller era of the Thirties and early Forties."

The speaker? Jack Green, vice-president of the Willard Alexander Office in New York, and

the man who negotiated the British trips of Count Basie and the McKinley-Miller Green, here last week to arrange a tour of the Birdland All-Stars, believes that the

JACK GREEN American band-booker, tells LAURIE HENSHAW

days of the rock singer as a

box-office draw are num-

box-office draw are numbered.

"We book 200 ballrooms in the States," he says. "Two years ago a band would take second billing to a rock-'n'-roll singer. The tendency today is to keep the singers out and bring the bands in.

"The Hit Parade indicates the trend. 'Tequila,' by The Champs was a No. 1 seller. That was an instrumental. Now they've come up with 'Mosquita'—another instrumental.

"Look at your own Hit Parade. Ted Heath has been way up there for several weeks now with 'Swingin' Shepherd Blues."

Booked solid

"In the States, the top bands in both the swing and sweet categories are doing well.
"The McKinley-Miller Band beats all box-office records. It's booked solid. There's not a day open until the end of October.
"The Tommy Dorsey band, led by trombonist Warren Covington, is another big draw.

led by trombonist Warren Covington, is another big draw. Covington, incidentally, was picked to front the outfit by Tommy's widow, Jane Dorsey, because his style most resembled Dorsey's.

"Les Brown is another. His band is well established.

Where trad musicians

AST week I suggested that a tradition which comes to a dead stop is not a tradition at all in the artistic sense. The mistake we Revivalists into made was in misinterpreting Jazz history.

For instance, Rex Harris's Pelican "Jazz" is based orthodoxy.' on the premise that New Orleans jazz went into "style" and "instrumentation." eclipse at the end of the Twenties—and was reborn again with the Revival of

the Forties and Fiftles. He divides jazz neatly

And inevitably, it produces con-tradictions.

For example, Jelly Roll Morton, with his carefully con-trived orchestrations, set the pattern for big band jazz à la Russell and Ellington.

NEW TRADITION

And if modern stylists were tainted with "European orthodoxy" by introducing the flattened fifth, then surely Louis Armstrong is equally guilty for having introduced the ninth some 30 years ago.

The truth is that during the Twenties, when New Orleans conventions were beginning to die from self-strangulation, a new tradition sprouted.

It was founded, no doubt unconsciously, by men like Armstrong, Bechet, Morton and Noote, who were not only Great Individualists—which is how Pelicanism explains them away—but also Great Nonconformists.

Their talents could not be contained within the New Orleans conventions, so they discarded them.

It was not a self-conscious renunciation, like the bop revo-

into watertight compartments: 1. The New Orleans
Tradition period; 2. Subsequent non-jazz, influenced
and diluted by "European
orthodoxy."

This interpretation of history ment.

From Bechet to Hodges and From Bechet to Hodges and Hawkins to Parker is a progression which can be followed without taxing the imagination. Likewise, from Armstrong to Eldridge to Gillespie.

Now to revert briefly to personal matters. It seems to me that what was revived in the Revival was the husk of a jazz tradition.

Musicians like myself who have moved from a traditional to a "mainstream" position are simply acknowledging the fact that there exists a jazz tradition which is alive along the whole length of its historical development. development.

ALL STYLES

Sidney Bechet was only the first link of a chain, says **Humphrey Lyttelton**,

A striking example of the freedom which exists in it can be found in the Clayton jamsession recordings, in which Armstrong-inspired Buck Clayton can swap phresse with ton can swap phrases with Gillespie-inspired Joe Newman with highly constructive musi-cal results.

Because, regardless of style, they both belong to the same tradition—the tradition which is still strong enough to withstand and accommodate all kinds of stylistic upheavals.



"Basie, the No. 1 swing band, is doing good business in the theatres—of all places. Theatres—like your Variety—were dying in the States. But theatres are opening to book the Count.

"Jerry Lewis paid around £6,000 to book Basie's band for his NBC-TV show. He flew the 20-man outfit all the way from Birdland to Los Angeles for the one show. And paid transport.

Growing up

"Benny Goodman is still a big draw. He was on an £80,000 package show with Ella Fitzgerald on the Texaco Gasoline programme, 'Swing to Spring,' just after Easter.

"Why the boom? I guess the tids who went for rock-'n'-roll when they were eleven, twelve and thirteen, are growing up. They're going to colleges and miversities. Rock-'n'-roll is not thic among the university set.

"A major factor, though, is hat romance is beginning to the into their lives.

"And what's better for getting together' than dancing?"

It Had To Be You They Didn't Believe Me Blue Moon Poor Butterfly Don't Be That Way

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Series No. 1

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Love Is The Sweetest Thing

She's Funny That Way

I Never Knew

My Blue Heaven

China Boy After You're Gone In A Little Spanish Town The One I Love (Belongs To Somebody Else) Bye Bye Blackbird

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If you keep the flash bulbs away you'll get a good interview out of Ella. She's scared of them." It was Norman Granz talking as he led me over to Ella Fitzgerald's table in the Dorchester

"Miss Fitzgerald," I said as I sat down, "on behalf of almost every-

behalf of almost everybody I know, may I thank
you for the wonderful
music you have given us."

The photographers had
already begun crowding
round—I counted 19—and
flash bulbs were going continuously not more than a
yard away. Ella was rubbing her eyes and looking
worried.

We struggled on: "Every

girl singer in the world wishes
she could sing like you," I said.
"What does it feel like to be
perfection?"

"I am not perfection. I am
far from perfect, but I always
try to improve."

"As a matter of fact I have
heard you breathe in the middle
of a word."

"What!" she exploded. "I've
never noticed it—no one's ever
told me that before..."

"The word is 'gliding' and
the record is 'Manhattan."

She turned suddenly to the
photographers, who were callwith the spring, with my music



"I love Sarah."

公

'I prefer ballads' she tells MAURICE BURMAI

photographers, who were call-ing out instructions. "I can only do one thing at a time." she called. "I can't look in all directions at once and answer questions at the same time. And you," she added, turning to me, "let me finish one question before you ask the next."

Fierce pride

On stage Ella Fitzgerald is plump, gentle and cuddly. Off stage she is slimmer, younger-looking and very alert. She has great dignity and a fierce pride. Her speaking voice has the same magic, tender quality of her singing.

same magic, tender quality of her singing.

"What do you think of Sarah Vaughan?" I went on.

"I love her. I love Sarah not only as a singer but as a person. What do you think..."

She broke in: "I love them all and they're all good in their

She gave me a challenging look. "Yes, I am. I'm in love with the spring, with my music and with life—and I think that's what you call being diplomatic. Huh?"

"May I say you look slimmer than when I last saw you."

"Oh, thank you, thank you—that's the sweetest thing you've said today."

She was wearing a dark blue

She was wearing a dark blue dress, pearl necklace and earrings, and looked strikingly attractive.

attractive.

Lou Levy came by and said in an assumed English accent: "Hullo, Ella, old girl, welcome to England." "Hullo, Cholmondley, old boy," she answered.

I started again: "Ella, do you find yourself compromising between your jazz sense and the melody?"

"Not necessarily. I've made an album of Irving Berlin and in some of these tunes we swing it a little. But I prefer ballads because you tell a story more.



"I prefer ballads because you tell a story. The fast numbers help to break up an album but you must always make the melody clear."

The fast ones, however, do help to break it up. But you must always make the melody clear."
"You didn't sing the melody in 'How High The Moon," I joked.
"I did, I did. What are you trying to do to me? I sang the melody in the first chorus. You're trying to be technical with me and I did sing the melody."

melody."
I changed the subject hur-

The fast ones, however, do help riedly. "How do you feel about

riedly. "How do you feel about so many singers copying you?" I asked.
"I feel very honoured."
"The HMV people tell me you're going to have a hit in 'Swingin' Shepherd Blues.' It's being released this week."
"I believe I shall be singing it over here. I'll have to relearn it. I'd sure like to have a single—the albums are OK, but I'd like a single hit."

THEYRE THE TOPS!

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The story of ragtin

"THEY All Played Rag-time" by Rudi Blesh and Harriet Janis is the first and, so far as I know, the only attempt to trace the origins and history of Ragtime.

It is an erudite book, handsomely produced with musical illustrations, fully indexed, and including photographs of the ragtime

greats."
The authors trace the music rom its "classic" period in its virtual from its "classic" period in Sedalia, Missouri, to its virtual numbers. The box They tell of the great names like Scott Joplin, James Scott, should serious c

Published by Sidgwick and Jackson at 30s.

Arthur Marshall, Tom Turpin, Tony Jackson, Jelly Roll Morton and James P. Johnson, as well stories behind the cla

The book is not for those with a passing interest in jazz but should fascinate the more should fascinate the more serious collectors who wish to learn more of the origins and

kindred arts of jazz,

DESPITE the much-heralded demise of skiffle, guitar tutors continue to pour on to the market. The latest "Modern Guitar Tutor" by Fred Therhoff and Jack Zoufal can be highly recommended with one reservation.

Guitar tutor

As with all tutors, I feel the attempt to teach the reading of music by print alone may prove too complicated for anyone with no previous knowledge of the subject at all.

The book is divided into two parts-for rhythm guitar and solo work. It contains charts solo work. It contains charts and exercises.—Bob Dawbarn.

Published by Bosworth and Co., Ltd., 14-18, Heddon Street, W.1, at 7s.

NORMAN

Last week Norman Granz, reputedly the first man ever to make a million out of jazz, told how he proposes to make Europe part of his jazz empire. This week-in part two of his exclusive interview with MM correspondent Laurence Wilkinson-he talks about jazz musicians.

There's too much phoniness in the entertainment business, too much cockeyed thinking. There seems to be a feeling among some people that because a man is a jazz musician and, therefore, an artist, he ought to play for art's sake.

Nonsense! He should be paid, and paid well, as his talents deserve.

He should travel in comfort, be provided with a good hotel, When he is on an exhausting tour, he should be met at the airport by a local representative, be driven into town and find his hotel room ready, not have to wait hours for the occupants to vacate the room.

I know the entertainment business, is highly dependent on publicity. By stopping a photographer from operating I may be losing newspaper publicity for the show, and perhaps hitting the box office.

That is part of the price I am prepared to pay so that

Bad business

To avoid this, I often book rooms a day in advance. It costs a few extra dollars, but why skim corners? It doesn't make for a happy outfit, doesn't make for efficiency. It's bad husiness.

ruthless with hysterical teenagers.

Most of these kids who scream and run up the aisles are not really reacting in praise of the performer but just finding an outlet for their own exhibitionism. I say—eject them.

I know the entertainment business, the jazz business, is highly dependent on publicity. By stopping a photographer from operating I may be losing newspaper publicity for the show, and perhaps hitting the box office.

That is part of the price I am prepared to pay so that people who have paid for their seats should get a square deal, and so that the musicians themselves shouldn't be embarrassed and blinded by flash bulbs.

selves shouldn't be embarrassed and blinded by flash bulbs,

Principle

make for efficiency. It's bad business.

About this question of dress.

I don't see why jazz artists shouldn't wear evening dinner jackets. Mine do.

And I believe that when they arrive in a foreign country they should be given local currency. And when they leave they should be able to change the balance back into dollars, so they're not left with unspendable cash in their pockets. This ought to be standard treatment, not the exception.

Another thing. When he is performing, he should be treated with respect. And so should the theatrical customer

by Hubert W. David

VET another of our song-Yal Griffiths — has been

Val Griffiths — has been elected a member of the Performing Right Society.
You may remember Mrs. Griffiths, of Blaenau Festiniog, was the winner last year in our Eve Boswell Song Competition with her number, "Rock Bobbin' Boats." Eve recorded it for Parlophone and Dash Music handled publication. The song has made good money—with more to come, for two records have been released in the States.
All this goes to prove that

All this goes to prove that you do not necessarily have to have a song in the Hit Parade to make money out of songwriting.

Amateurs'

A record here and there and a gradual build-up of titles registered with the Performing Right Society can give you sufficient in-come to retain your interest

come to retain your interest in carrying on songwriting. Several correspondents have cracked at me recently because I use the word "amateur" in referring to new songwriters, but what other word can I use? It is commonly employed in the trade to distinguish the non-professional writer from his more experienced colleague. colleague.

" Amateur " songwriters can be very touchy. In all other creative fields one is expected to embark on some initial training.

This does not appear to be the case with songwriters. It is often assumed that one need have nothing more than "inspiration," coupled

with perspiration, to write a successful song.

Whatever you think of the modern trend, I maintain that songwriting must be regarded as a real craft, and you must learn the fundamentals if you want to progress.

progress.

In addition to congratulating Mrs. Val Griffiths on her PRS membership, I also want to say how pleased I am that Ken Gray, of West Bridgford, has won a guitar in the Bert Weedon Big Guitar Competition organised by Mills Music.

Ken has always been a trier and deserves that bit of luck which every songwriter

luck which every songwriter must bank on some time or

Songwriters

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

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

The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until May 24, 1958, for readers in Britain; until June 24, 1958, for foreign and Colonial subscribers.

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Model 17. 'Cello style, with f holes and arched top. Rich brown matt finish, pearl position marks. £15.6.0

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Flat Top Model. Sunburst matt finish. white position marks, laminated construction, trapese type tailpiece. £5.4.6

Flat Top Model. Sunburst finish, highly polished, pearl position marks, laminated construction, trapeze type tailpiece. 29.0.0

'Cello Model. Sunburst finish, highly polished, pearl position marks, laminated construction, trapeze tail-£15.6.0

'Cello Cutaway Model. Sunburst finish, highly polished, white cutaway plectrum guard, white binding top, back and f holes. White bar position £22.10.0

Spanish Finger Style Model. Of walnut with pine top, inlaid £12:12.0 markings.

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DISC HITS CAN

MINDY CARSON curled her slight frame comfortably in an easy chair and reflected.

\$

"The live perform-ance is still the vital part of our business,"

she said.
"I think it's terribly unfortunate that with to sell without affectation so many of the young or frills and without a lot of inane pleasantries to the audience that don't mean anything."

Tecord. live perform—

Mindy does not not your york—

to get out there and do something fast, while they're in demand. It's unfair to the artists and to the audience. They call them stars. But none of them are really stars till they also know how to perform.

"Certainly there are record acts who are also great performers. Sinatra and Nat Cole are good examples. They know how to something fast, while don't feel the idiom within them. I don't feel it's for me."

What can these young, inexperienced artists do to present a better appearance, we asked.

"Not very much," said the blonde thrush. "In the earlier days, there were bands you could sing with, there were vaudeville circuits you could play, there

perform.
"Certainly there are record acts who are also

\$

NDY CARSON

who stars in this week's "Sunday Night At The London Palladium."

so many of the young rock-'n'-roll stars who get an overnight hit record, live performance as an art suffers.

"Don't mistake me, it's not the artist's fault. I guess it's just the way of the business today. But think about it. A bunch of kids get together and make a record. All of a sudden it's a hit. The act js in great demand.

"The trouble is that there isn't time to teach them what to do on a stage. Because they have to get out there and do something fast, while they're in demand. It's them, I don't feel it's for me."

"The trouble is that there isn't time to teach them what to do on a stage. Because they have to get out there and do something fast, while they're in demand. It's make records? Some people just don't feel the idiom within them. I don't feel it's for me."

were small night clubs every-

where.
"Where are the bands and the

"Where are the bands and the theatres today? And clubs? Well, the club business isn't what it once was. And in many cases, an artist has to have a record before he can get a club booking. So where does that leave them? "Again they can't break an act in until it's too late to do it properly. It's specially sad, because so many record artists today make it with only one or two records. Maybe they could have a lot more record hits if have a lot more record hits if they could make a good personal

impression.



May 10, 1958. MELODY MAKEH-Page 7

公女公女

Sinatra is next to the Almighty

NINETEEN - year - old
Connie ("Who's
Sorry Now") Francis is
one of the growing army
of teenage artists helping
to shape the musical
appetites of America's
teenage public. She's also
one of those teenagers
whose knowledge, taste
and general "hipness"
tends to put the lie to her
actual age bracket.
"I like rock or anything
that's done with real
heart," she told me, unmechanically, "I like the
originators, not the followers. Elvis Presley and
Fats Domino have that
authentic sound. And, to
me, Frank Sinatra is next
to the Almighty. He has
great phrasing and quality
and he can make everyone feel as though he were
singing just to them alone. To like rock or anything that's done with real heart," she told me, unmechanically, "I like the originators, not the followers. Elvis Presley and authentic sound. And, to me, Frank Sinatra is next to the Almighty. He has great phrasing and quality and he can make everyone feel as though he were singing just to them alone.

Contagious

"I think we are heading for a happy medium in records and songs. Rock certainly is going to be here for a long time to come. The beat is so contagious, But maybe people are getting a little more sophisticated in what they want to hear.

"There are more ballads being sung today, what you call rocka-ballads. This can be almost any ballad, if it's sung against a gentle but noticeable rock-"-roll whith a thousand dollars or so can go right ahead and practically copy a record and share in the profits.

"There has been plenty of discussion in the trade lere about the lack of girl singers on the popularity charts. Connie has strong opinions on the point.

"Rock has been the big-"

"Rock has been the big-"

"There has been the big-"

"Rock has been the big-"

"There has been the big-"

"There has been the big-"

"Rock has been the big-"

"There has been the big-"

"The bat is so contagions. He was the cover record and share in the profits.

"Another thing that records they sell at cheap prices. They get artists who work for low rates and copy all the hit records and undersell the bit of large and undersell the original records. That huris all of us who try to be originators."

CONNIE FRANCIS

the new American song star, gives her views on the current pop scene



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

ERANKIE VAUGHAN left for the States last Saturday with a pocketful of good luck charms which have already given the glint of magic to his latest recording-"Kewpie Doll." The charms were presents

ANTHEM SAVES A DENE 'RIOT'

HE management of Norwich's Grosvenor Ballroom had a near-riot on their hands last Saturday when Terry Dene failed to show up for a scheduled con-

Dene was due to appear at 9.30 p.m., but did not arrive until four hours later because of a car breakdown.

Fans surged round the bandstand chanting "We want Terry."

And when the management announced that Dene would not appear, a potential riot was averted by the playing of the National Anthem.

Waiting police

\$

\$

Police stood by outside the ballroom and fans who refused to leave were given free tickets for a future dance.

Dene eventually arrived at 1.30 a.m. and some 30 cold, tired fans were still there to thank him for completing the trip, although there was no possible chance of the show going on.

Terry is hoping to play the concert after his nine-week tour which started this week.

from his fans. The disc—tipped as a Hit Parade "cert" by pop reviewer Laurie Henshaw—has become a best-seller within only ten days of its release.

Fantastic

Says a spokesman for Philips Records: "This is one of our fastest-selling 'singles' at the present time."

Frankie flew to New York to guest on Patti Page's "Big Record Show" on Wednesday.

Neagle and Janette Scott.

Russ on parade

Russ Hamilton appears tonight (Friday) in Cyril Stapleton's "Show Band Parade" on BBC-

(Week commencing May 11)

(Week commending May 11)

Peter CRAWFORD Trie

Week: Empire, Clasgow

Terry DEME

Week: Empire, Edinburgh

FOUR BUDDIES

Season: Windmill Theatre, W.

FOUR JONES Beys

Week: Hippodrome, Birmingham

FOUR OTHERS

Week: Metropolitan, W.

Week: Metropolitan, W.
Morten FRASER'S Harmonica Rascals
Week: Empire, Nottingham
Charlie GRACIE

Peter GROVES Trie
Week: Gaumont, Lewisham
Michael HOLLIDAY
Week: Empire, Glasgow
HILLTOPPERS
Week: Historizama Manchel

HILLTOPPERS
Week: Hippodrome, Manchester
#AZZ AT THE PHILHARMONIC
Sunday: Davis Theatre, Croydon
Tuceday: Odeon, Giasgow
Wednesday: Odeon, Leeds
Thursday: Odeon, Liverpool
Priday: Odeon, Birmingham
Saturday: Free Trads Hall, Manchester

Audrey JEANS
Week: Hippodrome, Bristol
Slickey KAYZ KENTONES

Gaument, Lewisbam Marie KNIGHT unday: Free Trade Hall, Man-cheeter Thursday: Majestie Ballroom,

Friday: The Cavern, Liverpool

Saturday: Drill Hall, Northamp-LANA Sisters

Week: Hippodrome, Brighton Gary MILLER Week: Hippodrome, Bristol Ruby MURRAY

Week: Hippodrome, Birmingham Marvin RAINWATER Week: Empire, Newcastle Jehnnia RAY

Season: Palladium, W. Edna SAVAGE Week: Empire, Edinburgh Week: Empire, Edinburgh
Betty SMITH Quintet
Week: Metropolitan, W.
Tommy STEELE
Week: Gaumont, Lewisham
THREE KAYE Sisters

Week: Empire, Leeds THREE MONARONS Season: Prince of Wales, W Season: Palladium, W.

Record Show" on Wednesday.
Yesterday (Thursday) he was
due to speak at the Annual Convention of the American Boys'
Clubs in Atlantic City.
The singer is due back in
Britain around May 16 to start
work on his new film, "The
Lady Is A Square" with Anna
Neagle and Janette Scott.

TV. Russ is hoping to undertake a tour of Service camps in the Middle East during the summer.

Label

(I) WHOLE LOTTA WOMAN Marvin Rainwater MGM

(4) WHO'S SORRY NOW **Connie Francis**

Betty Smith (Dec); Johnnie Ray (Phl); Eric Rogers (Dec); Victor Silvester (Col); Nat "King" Cole (Cap); Teddy Wilson (HMV); Sid Phillips (HMV); George Lewis (Lon); Andre Frevin (Dec); Gloria De Haven (MGM); Preacher Rollo (MGM); Jos Davis (Par); Joe Loss (HMV); Eddie Barclay (HMV); Benny Carter (Par); Lim Noble (Dec). (3) A WONDERFUL TIME UP Pat Boone London

THERE/IT'S TOO SOON TO KNOW

(2) SWINGIN' SHEPHERD **Ted Heath** Decca Johnny Pate (Par); Moe Koffman (Lon); Ken Mackintosh (HMV).

(12) WEAR MY RING **Elvis Presiey** RCA AROUND YOUR NECK (8) LOLLIPOP Mudlarks Columbia

Chordettes (Lon); Ronald and Ruby (RCA) (5) MAGIC MOMENTS/ Perry Como RCA CATCH A FALLING STAR

Ronnie Hilton (HMV). Catch A Falling Star-Other discs Jeremy Lubbock (Par); Wally Stots (Phi) Jerry Lee Lewis (6) BREATHLESS London (15) THE GRAND COOLIE DAM/ Lonnie Donegan Pye-Nixa

NOBODY LOVES LIKE AN IRISHMAN (17) TOM HARK Elias and his Zig-Columbia Zag Jive Flutes

(II) TEQUILA Eddle Platt (Col); Don Lang (HMV); Stan Kenton (Cap); Bill (Dec); Johnny Gray (Fon); Halph Marterie (Mer) ard (P-Nix); Ted Heath (14) LOLLIPOP 12 Chordettes London (7) MAYBE BABY Crickets **Vogue-Coral** 13

Champs

(13) TO BE LOVED Malcolm Vaughan HMV 14 Jackie Wilson (V-Cor); Ronnie Carroll (Phi) (10) DON'T/I BEG OF YOU **Elvis Presiey** RCA Chuck Berry London 16 (19) SWEET LITTLE SIXTEEN

(-) I MAY NEVER PASS THIS Robert Earl **Philips** WAY AGAIN Ronnie Hilton (HMV); Joan Regan (Dec); Dennis Lotis (Col); Gion Mas (-) APRIL LOVE London Pat Boone

(9) NAIROBI Tommy Steele Decca (16) LA DEE DAH **Jackie Dennis** Decca Colin Hicks (P-Nix); Billy and Lillie (Lon); Ronnie and Rusty (Par)

STORMS SUPPLYING INFORMATION FOR RECORD CHART LONDON—W. A. Clarke. S.W.6; Leading Lighting, H.1; Embols. W.C.1; Relo For Records, E.16; Popular Music Stores, E.6; A. R. Tipple, S.E.15. MANCHESTER—Duwe Wholerale, Ltd., 1; H. J. Carroll, 18. BOURNEMOUTH—Bealer. NEWCASTLE—J. G. Windows, Ltd., 1. HULL—Springer Scarborough, Ltd., CRAWLEY—S. C. Withers. SOUTHAMPTON—The Record Shop. BOLTON—Engineering Service Co. EDIMEURGH—Bushparis Music Stores, Ltd., 1. ELOUGH—Hickies. MIDDLES-BROUGH—Sykne Record Shop. GLARGOW—McCurmanchs, Ltd., C.S. SOUTH SHIELDS—Savins Brothers, Ltd. BLACK-WOOD—Glyn Lewis. WORTHING—J. W. Jannfeld, Ltd., LEEDS—R. S. Kuchen, Ltd., 1. ERIBIDISHAM—R. C. Mansell, Ltd., PLYNOUTH—C. H. Vardiey and Co. PORTHMOUTH—Weston Hart, Ltd. BRIGHTON—Debell's Record Shop, 1. LIVERPOOL—Neus, Ltd., 1.

NEWS ABOUT THE STARS

GARY MILLER expects to make a trip to Malta within the next month for a weekend appearance at a super cinema in Valetta. cinema in

The booking arises out of his recent tour of the island entertaining the troops,

to Yana on Monday starts a twoalta week tour of troop conr a certs in Cyprus and Malta. She
per Piciding's "Music For The
Millions" at Liandudno on
his June 7.

Edna has been offered the lead role in a revival savage of the play "Lilac Domino." scheduled for the autumn. She is cur-rently reading the part, and if

AMERICA

As listed by " Variety ".-- issue dated May 7, 1958

(3) ALL I HAVE TO DO IS Everly Brothers (Cadence)
(1) WITCH DOCTOR

3. (2) TWILIGHT TIME (Liberty)

3. (2) TWILIGHT TIME
Platters (Mercury)
4. (6) WEAR MY BING AROUND
YOUR NECK
Envis Presiev (RCA Victor)
5. (4) He'S GOT THE WHOLE
WORLD IN HIS HANDS
Laurie London (Capitol)
6. (5) RETURN TO ME
Dean Martin (Capitol)
7. (8) CHANSON D'AMOUR
Art and Dotty Todd (Era)
8. (9) BOOK OF LOVE
Monotones (Argo)
8. (7) TEQUILA

10. (11) BILLY

10. (11) BILLY
Kathy Linden (Pelsted)
11. (12) OH. LONESOME ME
Don Gibson (RCA Victor)
12. (10) BELIEVE WHAT YOU SAY Ricky Nelson (Imperial)
13. (12) DON'T YOU JUST KNOW
15... Heey Smith (Ace)
(12) LOOKING BACK

Nat "King" Cole (Capitel) 15. (16) KEWPIE DOLL

Perry Como (RCA Victor)

16. (--) JOHNNY B. GOODE
Chuck Berry (Chees)

17. (18) THERE'S ONLY ONE OF
YOU

Four Lads (Columbia)

(-) LAZY MARY

Lou Monte (RCA Victor)

(-) TEACHER, TEACHER

Johnny Mathis (Columbia)

22. (12) LOLLIPOP

Chordettes (Cadence)

(-) RUMBLE

Link Wray (Cadence)

Reprinted by permission of Clark

Clark

Special on will be seen in ATV's "Sunday Night At The London Paliadium" this weekend.

Carson

The Jimmy Logan

Reprinted by permission of Clark

Show op BBO television on May 24.

negotiations are finalised, will start rehearsals in August.

Jackie the former Squads singer, marries Len Beadle, a member of the Four Others vocal group. at St. Marylebone group, at St. Marylebon Church tomorrow (Saturday).

Barbara appears in ATV's
"Jack Jackson
Lyon Show" on May 24
and the Light's
"Let's Get Together" on June
6 and 27.

Des in ABC-TV's "Top Numbers" on O'Conner May 18 and June 1. He is touring this summer in Harold Fielding's "Music For the Millions" show.

The will appear with Oyril Stapleton and the Show Band for the summer at the Futurist, Scarborough.

Bishen marries Miss Mary Patterson at Ealing Register Office today (Friday). Mary

(9) BOOK OF LOVE Monotones (Argo)

(7) TEQUILA Champs (Challenge)

(11) BILLY

Marion appears in the Light Programme's "Workers' Workers' And BEC-TV's "Six-Pive Special" on June 14.

Dave will be one of the stars at the Variety Club King of Great Britain's Gala at the Pestival Gardens on May 17. Others include Russ Hamilton, Robert Parnon, Bob Cort. Chas McDevitt, Maxine Daniels, Lisa Noble and Stanley Black.

Tony televises in "Top Tune Time" this Sunday, in Breat "Cool For Cats" on June 4 and "Six-Five Special" on June 28.

London

THIS copyright list of the 24 best selling songs for the week ended May 3, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association. Ltd. (Last week's placings in parentheses.)

1. (2) MAGIC MOMENTS (A)
(2/-) ... Chappell
2. (4) I MAY NEVER PASS THIS
WAY AGAIN (A) (2 6)
Chappell 3. (1) SWINGIN' SHEPHERD BLUES (A) (2/-) Sherwin

5. (5) DATCH A FALLING STAR (A) (2/-) Feldman e. (6) TO BE LOVED (A) (2/-) Duchess

7. (8) WHOLE LOTTA WOMAN (A) (2'-) Sheldon

8. (12) LOLLIPOP (A) (2'-) Anglo-Pic

e. (T) BUGARTIME (A) (2/-) Southern 10. (11) OH! OH! I'M FALLING IN

LOVE AGAIN (A) (2-) Sterling 11. (9) MANDY (THE PANSY) (P) (2/-) World Wide 12. (10) THE STORY OF MY LIFE (A) (2/-) Sterling

13. (14) TEQUILA (A) (2-)

14. (17) TULIPS FROM AMSTER-DAM (F) (2/-) Cinephonic

15. (13) NAIROBI (A) (2-1) .. Leeds 16. (16) A WONDERFUL TIME UP THERE (A) (2-) Morris

17. (15) ALL THE WAY (A) (2/-) 18. (22) WHY DON'T THEY UNDERSTAND (B) (2/-) Henderson

18. (--) WHO'S SORRY NOW (A)

(21) RAUNCHY (A) (2/-)
Aberbach
A-American; B-British; P-

(All rights reserved.)



THE SOUTH AFRICAN DANCE CRAZE IS COMING



Kwela, the penny whistle jive sensation, is on the way to Britain, and Oriole are first in the field with the authentic South African recordings, featuring Spokes Mashiyane, the champion and most-raved-about pennywhistler.

BOYS OF JO'BURG

45 r.p.m. C8-1441

DRIQLE RECORDS LTD.; 315-31Z OXFORD STREET, W.1 V Y V Y V Y V Y V X X X X X X X X

****** It should he SIR Erroll

"PARKER with strings,""Gillespie with strings" - now "Garner with strings."

Or, to quote the sleeve title, "Other The Direction Of Mitch Miller."

The sleeve note dis-plays the usual American preoccupation with detail—but after all the detail—but after all the hoo-hah about uncovering "new facets of Garner," "interplay at the session," "creative teamwork," etc., etc., this LP merely adds up to some pleasant, improvised jazz plano against over-ponderous orchesover-ponderous orches-

tral backgrounds.
It could have been brilliant. That it is not is primarily due to the somewhat uninspired arrangements (by ex-Hermanite Nat Plants) ments (by ex-Hermanite Nat Pierce) and the turgid



Nat Pierce, who scored Other Voices."

interpretation by the Miller

interpretation by the Miller Orchestra.

Inevitably, all this has tended to bog down Garner, who does not match his best efforts—notably the tracks on Philips BBL7078.

BUT—and it is a big one: the LP is worth hearing for two performances alone. The titles? "On The Street Where You Live" and "I Didn't Know What Time It Was."

For his delicious, pixleish

For his delicious, pixieish treatment of the "My Fair Lady" hit, Garner deserves a knighthood.

To sum up: Garner is

a knighthood.
To sum up: Garner is
always worth hearing—mistakes and all. He is by far
the most stimulating planist the contemporary scene. (Philips BBL7204)

WATCH THIS!

Another singer, this time a male climbs the "Stairway Of Love." Who gets to the top first is anybody's guess.

And for his backing, Mike Holliday chooses an oldie—"May I." This one could even get to the Hit Parade first! (Columbia 45-DB4121)

The Merry Macs

BEFORE the war, The Merry Macs were acknowledged as America's "most progressive" vocal

"most progressive" vocal
group.
Some of the more mature
MM readers will recall such
imaginative arrangements as
"I'm Forever Blowing
Bubbles," "Chopsticks" and
"Pop! Goes The Weasel."
These three—the same
arrangements but in a new
setting—now crop up on
"The Very Merry Macs," an
LP of 12 titles.
They may sound corny by
today's standards, but The
Merry Macs can still show
pointers to many vocal
groups for technical finesse
and musicianship.

(Capitol T850)

(Capitol T850)

Frank Sinatra and **Keely Smith**

PAIRING Sinatra - and Keely Smith pays off handsomely with "How Are Ya' Fixed For Love," a num-

by Laurie Henshav

Voices—Erroll Garner
With Orchestra Under
With Orchestra Under With Orchestra Under
With Orchestra Under With Orchestra Under With Orch

(Capitol 45-CL14863)

Frankie Laine

"MY Gal And A Prayer" is one
of those semi-religious
songs that suits the emoting delivery of Frankie Laine.
"The Lonesome Road," familiar
to Laine admirers, makes an effective coupling.
(Philips 45-PB821)

Dave King

"I SUDDENLY," a sort of "Magic Moments" number, provides an effective foil for the relaxed delivery of Dave King, whose singing makes a refreshing change from the tortured wailing of the rockers. rockers.
"Only One Of You" is a calypso-styled effort. Dave gets full marks for both.

(Decca F11012) Patti Page

PATTI PAGE'S "Another Time, Another Place" is no match for the Don Cherry version. Main fault lies with the lethargic tempo.

WATCH THIS!

Alma Cogan tells me she is keeping her fingers crossed for "Stairway Of Love."

Her fans will not be disappointed. This bouncy effort gets an effective workout from the laugh-in-the-larynx Alma and the Frank Cordell Orchestra.

"Comes Love" is a jazzy version of the oldie.

(HMV 45-POP482)

"These Worldly Wonders" has the virtue of an ingenious lyric, which Patti projects in her usual svelte manner. (Mercury 7MT206)

Georgia Gibbs

I LIKE the brash delivery of Georgia Gibbs. She really belts it out on "24 Hours A Day," "Arrivederci Roma" is less suited to her forthright style. (Mercury 7MT210)

Doris Day

FOUR mementoes of the early Doris Day: "Bewitched," "My Dream Is Yours"/" Pretty Baby" and "Canadian Capers." One for the Day devotees. (Philips BBE12167)

Tomorrow's hits

"WITCH DOCTOR" by Don Lang (HMV POP488). This beaty, skiffle-styled effort could rival the American best-seller by David Seville's Orchestra. Released: May 16.

"SECRETLY" by Jimmie Rodgers (Col. DB4130). An attractive ballad styling by the "Kisses Sweeter Than Wine" Hit Parader. Released: May 16.

"FUZZY NIGHT" by Black Mambago. Another recording from South Africa that could be a strong follow-up to "Tom Hark" (Col. DB-1135). Released May 16.

and composes—without notable distinction, judging from his efforts on "These You've Never Heard," an EP of four titles. Relaxed listening, but little

(Fontana TFE17014)

Bing Crosby

IT seems that Bing made
"Straight Down The Middle"/
"Tomorrow's My Lucky Day"
mainly for his own amusement.
Why? Because these are songs
with a golfing motif—and, as we
know, Crosby's main hobby is
golf.

golf.
To golfing readers and musicians, then, these are highly recommended. And to the mums and dads who like Bing's relaxed style--no matter the content of the songs.

Ella Fitzgerald

THE impeccable Ella is in her usual faultless form on "Swingin' Shepherd Blues"—a vocal version of the hit instrumental—and "Midnight Sun."

But—I personally still prefer the June Christy version of the latter.

(HMV 45-POP486)

Larry Sonn

THE Larry Sonn Orchestra is a band that plays with the accepted standards of ensemble precision, but it lacks the bounce of, say, Ray Anthony or our own Ted Heath.

The "A Smooth One" LP is OK for dancing. But this ballroom beat was more effectively projected on the recent Kenton LP recorded in Balboa's Rendezvous Ballroom, (Coral LVA9078)

SARAH VAUGHAN devotees will Sarah " LP on their disc-shopping I would prefer to

Al Saxon

Al Saxon

ONDON-BORN Al Saxon sings in a manner reminiscent of Mei Tormé, plays adequate plano

(Philips BBE12167)

I would prefer to hear Sarah against more stimulating backgrounds, but she sings with her customary ease and finesse in this LP compilation comprising "Mr. Wonderful." "I Wanna Play Mei Tormé, plays adequate plano House"; "My One And Only

ERROLL GARNER—he's always worth hearing Love": "Oh Yeah": "And This Is My Beloved": "Whatever Lola Wants" / "The Other Woman": "Experience Unnecessary": "Johnny, Be Smart": "Old Devil Moon": "It's Easy To Remem-ber": and "Idle Gossip." (Mercury MPL6532)

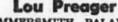
For Variety

A NOTHER LP in Capitol's "Just For Variety" series features Nat "King" Cole, Ray Anthony, Kay Starr, Pee Wee Hunt, The Four Freshmen, Nelson Riddle, Les Paul and Mary Ford, Helen Forrest, Chuy Reyes, Margaret Whiting, Jackle Davis and Bobby Hackett.

My particular favourites: Anthony's "Serenade In Blue." Starr's "It's The Talk Of The Town," organist Davis's "I Hear A Rhapsody," and Hackett's "In A Sentimental Mood."

But the programme lives up to

But the programme lives up to its Variety title. (Capitol T948)



I AMMERSMITH PALAIS resident Lou Preager gives a pointer to most Palais bands with his instrumentals "Fedora" and "Marchin' Brummer Blues."

If all bands played with this precision and beat the halls would be packed. But then Lou is an old hand at the specialised game of catering for dancers.

(Columbia 43-DB4115)

Four Preps

CAPITOL have rush-released
"The Big Man" by The Four
Preps—a vocal group that originated at Hollywood High School.
Though this has the sound of
Boy Scouts singing at a Jamboree.
it could click.
(Backing is not received at
press-time.)
(Capitol 45-CL14873)

(Capitol 45-CL14873)



Patil Page



Frankie Laine



Georgia Gibbs

Readers' queries

HAS the soundtrack of the film "The Pajama Game" been issued on record?—M. P., Cornwall.

Yes (Philips BBL7197).

WHEN and where was Kay Starr born? - B. H., July 21, 1922, in Dougherty, Okiahoma.

HAS the soundtrack of the film "Oh, Rosalinda" been issued on record? D. C.,

Yes (Niza NPL18001).

COULD you give me details of a record that Line Renaud made with Dean Martin?—L. G., Dundee. Line Dean "Relax-ay-voo" Two Sleepy People" (Capitol CL 14356).



Philips Electrical Ltd., Gramophone Records Division, Stanhope House, Stanhope Rlace, Lendon, W.2. Rhilips are world-renowned makers of Radiograms, Record Players & Changers incorporating the formous Philips 'Featherweight' Bick-up.



Getz - hard swinging

semanours. Ang we occa-sionally squirmed.

But the study was a suite at the Dorchester. We were selected members of the Press. And the headmaster was Norman Granz.

Turning the tables on us.

For it was he who asked the







Peterson - fabulous



It was Ella's "I'VE come to know the critics pretty well," said Norman Granz last Saturday morning. "In fact I told Ella last night that I could write out what each critic would say, and put it in a sealed envelope till the papers come out-you included!"

I suppose he could. We're pretty predictable—and so is Jazz At The Philharmonic. The Swing Set, with Roy Eldridge and Coleman Hawkins blowing a lot of up-tempo nothing; the brilliant, almost too brilliant somehow, Oscar Peterson Trio; the outstanding musicianship of Diz and Ray Brown. And Ella. night!

AT THE

Great jazzmen

But let's begin at the beginning. It was Friday, May 2, and the Gaumont State, Kilbuurn, was packed for the premiere of JATP's first British tour.

A greying Norman Granz, walked on stage to far less appliause than he merits One by one he called on the great jazzmen who have brought him fame and fortune, and whom he in return has backed with superb organisation and the encouragement of a genuine enthusiasm for

P.S.

Pass, friend

Gratitude

Eh?

"GETTING his own song on the back of a No. 1 disc is the pinnacle of A&R-manship."—BBC producer John Burnaby.

backed with supers organisaof a genuine enthusiasm for
lazz
of a genuine enthusiasm for
lazz
counct the Swing Set frankly
tedious. However greatly Eldridge and the Hawk have
contributed to music in the
past, they are now little better than curtai-raisers for
what is to follow. Roy, trailing his coal before the
set against the state of the set of the
heard and rejected in a dozen 10-year-do concert
albums. Hawkins' jerky, on-the-beat apprach to uptempo jazz is indigestible these days, particiarly when
in the ballad he was disappointing; perhips because
in the ballad he was disappointing; perhips because
leave his one-time harmonic resources untaped.

It was in this set that Sonny Stitt playd a supers'
Lover Man." Stitts also playing was the first preal
success of the concert, and his friumph would have been
alto, instead, he clung to the tenor, for which his
style and tone are so utterly unsuited.

Hard-swinging

When Dizzy Gillespie and Stan Getz frown, Lou Levy and Gus Johnson for "' iet," the concert really began to get under far more aggressive player than one wo rom his records, turned in a really hard-si loined Ray The Mcdern way. Getz, old imagine seinging per-

THEY tell me that ever since
T that raid on Churchills,
club owners are refusing admittance to anyone producing a
Press Card.
To get in nowadays, you
have to prove you're a policeman. formance.

Dis displayed that intense dedication in his playing which is so much more a part of him than bop berets, off-duty clowning, or (as I discovered at a law meeting)

cream that he did not come in the beats too soon after Lou Levys on the Louis of th



Brown - sheer joy

long enough in the bar to blink more than three times may well have missed the Dill Jones Trio entirely. Their contribution consisted of one pleasantly re-laxed blues opener, followed by a closer with clarinettist Dave Shepherd. Fracas

STEVE RACE reports on the opening night of

JATP

A number of factors conspired against my enjoyment of the Oscar Peterson Trio. A noisy fracas in the circle, for instance, and an interminable argument about seating.

about seating.

Messra, Peterson, Brown and
Ellis were bunched close together, too far up-stage for such
a small group to get on intimate
terms with its audience. There
was also bad plano distortion on
the amplification system.

Occar's playing, is (a)player.

was also bad plane distortion of the amplification system.

of course, As I and in the MM
a couple of weeks ago, "there is no more swinging lazzman on earth." Here Ellis is the ideal arth. "Here Ellis is the ideal ideas but I found his color in-meloide, and I suspect him of unsteady time-keeping.

Ray Brown's monuncial results of the country of the results of the country of the results of the country of the pound true note preceded by that percusive impact which is the hallmark of the really great jass bassist.

There remains Ella Pitzgerald, that Pirst Lady of Jazz.
Technically, Ella leaves all
her rivals at the post, or would,
if she had any rivals at all. Her
tone and phrasing, the sheer
impact of her musicianship,
stem from a technical equipment which is unparalleled inUnless these old Ella-phil ears
deceived me, we heard during

from a low Db to a high Bb: a span of almost three celaves.

It would be as impossible for her to sing a note out of tune as to missinge the exact mood as to missing the exact mood taking beauty of "Midnight beauty of "Midnight beauty of "Midnight pelay by helped by Johnny Mercers" lyrics and the "Porty And Bess" extract, to "Porty And Bess" extract, to "St. Louisab Seas" chronues of "St. Louisab Seas" act was perfection.

perfection.

Finally, the stage filled with Jazz greats. Norman Granz stood in his rightful place at the centre of them. and the approximation of the stood in his rightful place at the centre of them. and the approximation of the stood of

New format

A FTER Friday's opening concert, the format of JATP was altered for the remaining four slows at the Gaumont to the story of the control of th



amus

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also details of Bass Guitars and Amplifiers

Tough I HEAR that a national daily has submitted a written questionnaire to Ella, including the line:
"Do you think Rodgers and Hart are good songuriters?"



ers, the British Press is considered the toughest in the world. We are known as the getting a look-in. But a couple Hatchet Boys. And I confess the state of some of the questions posed the other day. The publisher, away in disgust at either day. The publisher away in disgust at either day. The publisher is divergently as the state of some of the questions posed to the other day. The publisher is divergently as the distribution of the questions posed to the other day. The publisher is distributed by the distributed by the

Desperate

AT the same time, I have remembered that perhaps the reporter was briefed to ask exactly such questions. Or was assigned to interview an artist with mison work he was not remember to the same that are the same that are the same that are the same that are incredible amount of wrong information is handed which is sometimes impossible to check before the copy dead-ince.

me. Which doesn't, of course, take it any pleasanter for the

make it any pleasanter for the that there is the theory (to which I subscribe) that the only thing that really matters is an artist's work and the in-luences that have contributed (Somebody at the JATP re-ception asked me: "Do you want to guestion Ella Fitz-repaid" if John Min "I never leave the subscription of the prevails" if John Min "I never leave the subscription of the unquestioned by the tops.")

Deplorable

SO, just as we are entitled to for criticise any artist's performance, so was Norman Granz entitled to criticise the think it did us good. With much of what he said we agreed. And above all when he deplored the habit of some papers phonetically to distort a

Actress Cleo earns glowing tributes

CLEO LAINE blossomed out as magnificent dramatic M. actress this week. In her crowded dressing-room at the M. actress this week. In her crowded dressing-room at the property of the magnificent dramatic plowing tributes to her fine performance in the West Indian play, "Flesh To A Tiger." Ciec told me.

"I shall never give up my singing for it is part of me, but it is a case of acting first during the run of the play, which opens at the Royal Court Theatre, London, on State of the meaning of the play with the with the play with th

Hubband and bandleader Joniny Labor.

o sing his wife's praises with the comment:

"Just like her singing.

she believes in starting right at the top and then lust working sideways!"

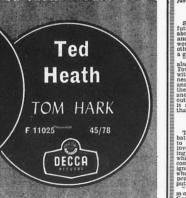
Thrilled

Said Cleo about her future: "I'm thrilled about acting in such a play and with the such as a suc

Battle

The play deals with the battle of coloured people to become a proud race, involving not only throw, and the property of the pr

moving experience. George Didymus.







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

FABULOUS COMBINATION,

ELLA FITZGERALD

OSCAR PETERSON TRIC

* COLEMAN HAWKINS

* DIZZY GILLESPIE

* ROY ELDRIDGE

* HERB ELLIS

AT THE

PHI

you will also hear

THE DILL JONES TRIO

DANNY CRAIG

Featuring

EDDIE FISHER, who told his wife Debbie Reynolds not to wax "Tammy," wanted her to cut "Kari Waits For Me," which is his current great big hit . . . New femme singer with Les Brown is Laurie Johnson . . . Radio reports here say : "Elvis is a good soldier and his sergeant is very pleased with him"...

Frank Sinatra, resting in Palm Springs, says his round-the-world trip is now off. . . . The screen version of the musical, Yankees," " Damn star Tab Hunter. . . . Watch for the forth-coming, unique "Shelly Manne and his Latin Friends" LP. . . .

Eugene Wright

They say bassist Eugene Wright will join Carmen McRae when he returns from overseas with Dave Brubeck. . . Sammy Davis, Jnr., wants to star in Lionel Hampton's film biography. . . Jess Stacy is working again at a new location—Pepy's Roman Room. . . .

Stan Kenton



Sal Mineo on the set.

by HOWARD LUCRAFT

wife, Ann Richards, may go as vocalist. . . . Capitol released "The Four Freshmen In Concert" LP simultaneously with the group's May 9 Crescendo opening. . . The full 17-piece Charlie Barnet band, plus Mel Tormé, are featured on this week's "Stars Of Jazz" TV show from Hollywood. . . . show from Hollywood. . . .

Caesar Petrillo

Petrillo sent his attorney to Hollywood in an unsuccessful endeavour to break up the new (rival) Musicians' Guild of America. . . .

Andre Previn

Stan Kenton starts a nation- Goldwyn Studios signed an wide summer tour in July. His interim agreement with the musicians' union and

Andre Previn started recording for "Porgy And Bess" with a 105 - piece choral-orchestral group. . . . John Lewis and Duke Ellington will write special compositions for the Great South Bay jazz festival...

Frank Sinatra

Maureen O'Hara signed a three-year recording pact with RCA Victor...Bob

The film studios continue to turn out biographies of famous musicians Now it's Gene Krupa's turn, with singeractor Sal Mineo taking the name part.

SUN., MAY 25, at 3 p.m. ROYAL FESTIVAL HALL BRITAIN'S KING OF JAZZ

AND HIS BAND WITH

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NATIONAL JAZZ FEDERATION

ROYAL FESTIVAL HALL—RECITAL ROOM

TUESDAY, 13th MAY

SKIFFLE SESSION No. 16 THE CARDINALS

Guests: BOB CORT BOB KELLY NEIL WALSH Compere: KEN SYKORA TUESDAY, 20th MAY

MODERN JAZZ WORKSHOP No. 36 **JACKIE SHARPE SEXTET**

Guest: RONNIE ROSS

Compere : KEN MOULE TICKETS 2/6, 4/-, 5/-, 6/-, 7/6. Available Box Office (WAT 3191) Crosby's daughter, Cathy, may join her cousin Gary in the "Mardi Gras" film... Sinatra received a Los Angeles award "for the promotion of better relations and understanding" for his "Kings Go Forth" film which deals with an inter-racial situation. . . Mitzi Gaynor

They say here that Mitzi Gaynor has an offer from Rank to remake "39 Steps."... Bing Crosby's first Hollywood home, on the now very busy Sunset Strip, is being torn down to make room for an enlarged parking lot. parking lot . . .

'Ghosts'

In an interview with Holly-wood critic John Tynan, Les Brown said many bands are selling "ghosts": a Jimmy Dorsey band led by a trumpet player, a Glenn Miller band fronted by a drummer, and a Benny Goodman band led by a trombonist—" and Benny Good-man isn't even dead yet!"



Debbie Reynolds and Curt Jurgens in a romantic scene from their new film "This Happy Feeling."

It's too early to assess the value of British jazz

SHOULD like to challenge Humphrey Lyttelton's latest attack on "Pelicanism" (MM 3/5/58). wonder what Wilbur de Paris would say about his statement that "within the rigid framework of traditional jazz, nothing fresh has emerged."

Humph also makes the point that no revivalist has succeeded in producing anything which equals, let alone advances, the music of the Twenties."

Surely the reason is that, whereas the great names Humph mentions "lived" jazz from birth, the majority of the revivalists didn't even "discover" jazz until they had reached the age of maturity. It may take at least another 20 years before anyone can say whether or not more names can be added to the "Greats."—

J. S. Hurd, Enfield, Middx.

Golden Age

AS usual Mr. Lyttelton is talking through his hat. To disprove his peculiar argument, all one needs to do is compare a good trad band with his own lot. I'm sure anyone in their right minds would prefer to listen to Wilbur de Paris.

Within the structure of the

to listen to Wilbur de Paris.

Within the structure of the New Orleans idiom—which is the only idiom worth talking about—de Paris has thought up new ideas, bringing in the best of modernism—the Afro-Cuban rhythm—and delving back to the Golden Age—the use of the harmonica.—Brian M. Levy, London, NW2.

Humph is again in search of

Humph is again in search of a tradition on page 4.

BARBER BAND

WILLIAMS (MM MISS WILLIAMS (MM 26/4/58) says Chris Barber's band is the best in the world. Has she never heard of Kid Ory, George Lewis or Wilbur de Paris. And has she never heard Britain's Ken Colyer? — Alex Richards, London, W.C.1.

Sincere anyway

THE best that can be said about Chris Barber's band is that they play what they sincerely believe is jazz. One sincerely believe is jazz, might add that it has all been done so much better before, and that the best of the original fazzmen progressed to jazzmen progressed

edited by BOB DAWBARN

more subtle music.-Jake Ewell,

Slick mixture

NINETY per cent. of these Barber fans know nothing about real jazz. How can people be taken in by this artificial and so slickly arranged main-stream-cum-traditional jazz.— Geoffrey Liggett, Chelmsford.

Maestre Presley

IF Barber has the world's greatest New Orleans style band I suppose it won't be long before that world famous classical guitarist Elvis Presley gives a concert at the Hollywood Bowl.—F. C. Cox, London, S.W.13.

BRITISH COUNCIL

THE fact that the British Council does not supply jazz or "pop" records to its overseas libraries is in no way

due to what Pat Brand term "pompous prejudice" (MM 19/4/58). On the contrary, the Council's library in London lends such records to its centres in the UK for dances given for oversees students. for overseas students.

But funds available for the supply to libraries overseas are very limited. "Pop" records have a short life and it would be impossible to maintain an up-to-date supply in addition to the recordings of more serious music which are essential to the Council's aim of securing a worthy place for British music.

Incidentally, distribution is, in any case, the responsibility not of the Council but of the companies concerned.—Michael Friend, Press Relations Section, The British Council.

UNDIPLOMATIC

MOST every week our friend Maurice Burman asks some singer or personality how much does Maurice earn? —S.
Lewis, St. Albans, Herts.

Says Maurice Burman: Don't be undiplomatic, Mr. Lewis. That's my job.

The stars: orchestra

THERE were bouquets (and a teddy bear) for Johnnie Ray—none for Reg Cole and the London Palladium Orches-tra which so richly deserved

them.

For whether they were playing the incredibly corny pitparts supplied by the aerialist Theda Sisters, following the brilliant juggling of the Peiro Brothers, or (augmented by guitarist Bryan Daly) performing the sometimes hair-raising feat of keeping tempo for Johnnie Ray, they played with drive and confidence and, where the parts allowed, achieved a full, satisfying bigband sound that gave strength and importance to every act.

and importance to every act.

They had little, of course, to do for the Treniers—eight rocking and rolling boys who supply their own alto, plano, drums, maraccas, cow bells and electric bass accompaniment to a succession of rockers like "Go, Go, Go" and "Rock Me All Night Long."

one-night-stands

ought to be a knock-out. At the Palladium they found it tough before settling into an easy-riding bash that (except for "Rag Mop") lacked any particular highlight. Visually, they are excellently produced. Musically, they tend to bore with one same-tempo number after another.

Fascinates

Anything but boring is Johnnie Ray. He fascinates me. I see
the same hearing aid, probably
the same midnight-blue dinner
jacket and trousers, the same
knocked-out expression at the
end of a blues, the same expertly
timed gallery-fetching contortions, and it's like watching an
intricately contrived piece of
mechanism.

I hear the same rather toneless
voice, the same torturing of the

I hear the same rather toneless voice, the same torturing of the English tongue ("Your terrubbles I'll shay-er") and I find myself admiring the guy for knowing exactly what makes the turnstiles click and dishing it out infallibly night after night. But musically . . . it's the boys in the band who get my bouquet this week.—P. B.

JOHNNY DANKWORTH'S orchestra is a potent force at any time. Last Sunday it excelled itself for the benefit of Ray Brown, Herb Ellis, Stan Getz and Dizzy Gillespie who ended their evening at the Dankworth Club.

Getz was the first JATP musician to cover the ground from Kilburn State to Oxford Street. He caught the whole of the band's last session. By the time Gillespie and the others arrived, "How High The Moon" was appropriately under way.

Sprawled in a front-row Sitting out ible approval to the originals, "Count Every Bar" and "Hullabaloo," to a "Stardust" which featured Danny

dust" which featured Danny Moss's tenor, and to an exhibitant head arrangement of "'A' Train."

Afterwards he pronounced himself knocked out—and looked as if he meant it. "That's the kind of band I like," he said beaming benevolently at everyone and especially Dankworth. "Trumpets everywhere."

Busy Dizzy

OVER refreshments, Gillespie said he would like to sit at the end of the section and read some parts. It is one of the duties he misses these days.

Dankworth explained that they didn't use music at the

club, and Dizzy at once offered to send him some, "Would you like my arrangements?" he asked. "I don't have any use for them just now."

"If you send me some of the

things you wrote for the band.
I'll have them copied and sent to you an lighted to play them," Johnny Colyer back

replied.
"Something I wrote..."
Gillespie seemed surprised at the request. "I only wrote seven things in that book."
"Why only seven?"
Dizzy pondered this and

Jackie Dennis § scores in **Variety**

AST week it was announced that 15-year-old kilted rock-'n'-roll star

old kilted rock-'n'-roll star Jackie Dennis would make his Variety debut at Nottingham on June 2.

But as quickly as last Monday the young Scot found himself topping the bill at the Theatre Royal, Plymouth, in place of the incapacitated Tommy Steele. Steele

Though advance book-ings had been very heavy, few Steele fans asked for their money back—and with only a handful of TV appearances and record-ings behind him, young Jackie was given a rousing reception by a packed house.

Backed by the Peter Groves Trio, his first per-formance was chiefly rock-'n'-roll, but for the second house he included more ballads. His remarkably

strong voice overcame the doubtful amplification.

Also on the bill were the "Penny Whistle Man."

Desmond Lane (who originally discovered Jackie) and the Kentones vocal group.—J. A. Stolis.

began to laugh a great deal.
"You should understand," he said, "that I was busy most of the time."

No business . . .

WHEN Gillespie returned to VV something like gravity, Johnny told him what Thad Jones had said.

"Thad said your band had no business breaking up."

Pendleton, who saw many bands and musicians, was full of admiration for the way Wilbur De Paris ran his club, and impressed by the amount of jazz presented on television.

"The Timex Show is a monster spectacular," he says. "On it I saw Louis Armstrong's All-Stars, Jack Teagarden with Ruby Braff and others, Gene Krupa and Cozy Cole, George Shearing, Lionel Hampton's band, the new Gerry Mulligan Quartet and the Dukes Of Dixieland—all in one hour." "My band" Gillespie chose the words carefully, "... broke up because it had no busi-

His normal high spirits returned, and as I left I heard him promising fervently: "I'm going to send those mother-rooney trumpet players some arrangements."

THE principal soloists were Dickie Hawdon, Danny Moss, Laurie Monk, Tony Russell, Dave Lee and Dankworth, All of them sounded in good

Earlier in the week, at Lord's, Hawdon reflected: "Supposing Eldridge and Dizzy turn up at the club. Imagine trying to play a trumpet solo not composed of phrases learned from one or the other."

In the event, apparently un-daunted by the master's presence, he blew long and con-fident solos in "'A' Train" and the blues.

"I felt it was a bit of a liberty," Hawdon told me later, " me standing up playing and him sitting there."

No matter! I fancy the Americans were agreeably surprised by the un-English abandon of this British band. Three or four times Dizzy's hand strayed towards his trumpet, but nothing came of it.

Doubtless a directive had been issued by High Command on the sins of sitting in.

NOT only is London peppered with visiting Americans at present but also with fellow countrymen who have recently been playing or holidaying in the USA.

One returned traveller is Ken Colyer, back from two and a half weeks on tour with George Lewis and band. In Lewis's company were trumpeter Alvin Alcorn, trombonist Jim Robinson and a rhythm section made up of Slow Drag, Joe Watkins and Joseph Robichaux.

"The way we worked"

"The way we worked," says Ken, "is that Alvin played the first half and I did the second. Then we mixed it up for the last set. At one afternoon date—at a school in Peterborough, New Hampshire—we used two trumpets right through. The whole school was there and they seemed to love it."

During his stay Colver heard.

During his stay Colyer heard the De Paris band at Ryan's and Red Allen and the rest at the Metropole. On his last Sunday he flew down to New Orleans to visit friends, and caught the Eureka Brass Band parading with Peter Booms on parading with Peter Bocage on trumpet.

Exchange

"LEWIS and all the band are here because of the appreciation they receive," says Colyer.
"If his health holds out we'll definitely be getting George back, but it's hard to say about the hand.

the band.
"The difficulty is with the exchange; it is the concert stipulation that makes it tough,

because there isn't the concert audience in the States.

"To make it feasible, ex-change of New Orleans style bands needs to take in clubs and dances. I can't see how it would do anyone any harm."

Bad scene

THE National Jazz Federa-tion's Harold Pendleton, also back from across the Atlan-

JAZZ on the AIR

(Times: BST/CET)

SATURDAY, MAY 10:

ATURDAY, MAY 18:

12.19-12.45 p.m. A 1: King Oliver, Nicholas, Kirby, Hamp, Don Effect Sextet, Brookmeyer, James, 1.20-1.35 A 1 2: Jubileo Quartet, Wings Over Jerdan, etc.
5.15-5.45 Z: Bwing Serenade, 6.0 app.-0.30 B-218m: Kings of Jazz, 6.36 DL: Parisian Jazz Seene, 8.0-10.0 T: (1) Sinatra, Hi-Lo's, S-F, Kessel. (2) Bechet-Spanier, B.G., Johnny Smith, Ferguson, Scobey, Rogers, Bob Crosby. 9.0 app. W: Jazz Time, 9.0-0.55 J: Bandstand USA; Operation Entertainment.

tion Entertainment.

10.0-10.30 O 2: Barnoy Wilen
Quartet.

10.8-10.33 B: Joe Turner by Panas-

10.15-10.35 P 3: Johnny Keating All Stars.

Stars.

11.0-11.55 P 1: Jazz Disce.

11.5-12.6 J: America's Pop Music.

11.15-12.0 Y: Jazz Gallery.

11.30-12.0 Q: Memories of W. C.

Handy.

12.5-1.0 a.m. J: D-J Shows.

2.5-3.0 H-Q: Hollywood-New York.

SUNDAY, MAY 11:

Marie's message—

swing and SA

SUNDAY, MAY 11:
5.42-6.15 p.m. A 1 2: Modern Jazz.
6.20-6.20 A 1 2: Jazz News.
8.0-10.0 T: (1) d.D., James, May,
Shearing, Riddle, Miller. (2)
Louie, Rushing, Herman, Wilburde P., Cohn-Sime, Hamilton,
Basie, Levy.
10.10-11.55 8: Jazz for Travellers (abort break at app. 11.0).
10.30-11.0 W: Humphrey Lyttelton.
11.6-11.55 P 1: Jazz Disce.

MONDAY, MAY 12:

1.0-1.45 p.m. DL: Chris Barber,
8.0-10.0 T; (1) No Minutes of Ray
Anthony, Louis Ella, Thornhill,
Kenton. (2) 30 Minutes of T. and
Hacketi, Burn's "Summer
Sequence," Cetz.
10.10-11.0 E; Jazz Programme,
10.10-11.0 B: For Jazz Fans,
10.30-11.30 app. K: Jam Session,
11.5-1.0 a.m. J: D-J Shows (nightly),

TUESDAY, MAY 13:

UESDAY, MAY 13:
4.5-4.30 p.m. P 1: Carles de Radritzky,
5.30-6.0 C 2: AVRO Jazz Club,
8.0-10.0 T: (1) 30 Minutes of Billy
May, Anthony, T.D. (2) Monk,
Rotlinz, Marsala, Mound City
Blue Blowers, Basle, Diz Dankworth, Herb Mann, Red Mitchell,
10.0-10.30 2: Modern Jazz 1952,
10.8-10.35 B-258m: The Real Jazz,
10.10-11.0 S: For Jazz Fans,
10.30-11.6 N: Jazz Programme,

WEDNESDAY, MAY 14:

#EDNESDAY, MAY 14: 6.15-6.45 p.m. DE: Jazz Session. 8.0-16.0 T: (1) T.D., B.G., Hefti. (2) John Lewis, Diz, Herman, Dom-morus, Hamp-Chu Berry, Basie. 9.36-10.30 F 3: Jazz for Everyone, 10.10-11.0 S: For Jazz Fans. 10.20-11.0 Q: Blues Singers. 10.30-11.0 P: Jazz Programme, 10.30-11.0 P 4: For The Jazz Fans. 10.46-11.30 DL: Dankworth. 11.0-12.0 I: Rhythm Rendervous, 12.10-1.10 a.m. I: Hellywood Msledy.

THURSDAY, MAY 15:

8.0-10.0 p.m. T: (1) Anthony, Louis,
Bab Groeby, Shearing. (2) DirHawh-Gelt-Gonsalves-Kelly; Borigan, Dute, Jazz Lab. 5, Miller
1825, Garner, Noone, Herman.
10.0-10.30 P 3: Panassie.
19.10-11.0 B: Per Jazz Fans,
10.15-11.0 M: Such Sweet Thunder,
10.30-11.0 P 4: Tatum-Webster.
10.40-11.15 DL: Jazz Club.
12.10-1.0 s.m. I: Sauter Grit,
Schmesbiegel Combe.

FRIDAY, MAY 18:

RIBAY, MAY 18:
2.16-3.45 pm. I: Edelhagen.
2.40-4.0 P 2: Red Norve Trio.
4.40-5.0 F 2: Django.
0.50-4.5 L: Jazz Programme.
8.0-10.0 T: (1) 30 Minutes of Billy Butturfield; Panri Bailey, Herman, Bankworth. (2) Art Tatum and Ben Webster (30 minutes), Russo, Mulligan-Baker, Chuek Wayne.
10.0-10.35 J: Stars of Jazz.
10.10-11.0 S: For Jazz Munic.
10.10-11.0 S: For Jazz Fans.
10.15-11.0 N: Jazz Munic.
11.15-12.0 C I: Jazz Music.
Programmes subject to change.

Programmes subject to change.
The 8.8-10.8 VOA Transmission in epeated nightly between 11.0 and

WAVELENGTHS IN METRES

HTF Paris-Inter: 1-1839, 48.39, 3-183.

Europe 1: 1622.

VOA: 8.6 p.m.: 13, 16, 19, 24, 61 bands, 11.0 p.m.: 19, 25, 31 bands, plus 1724 from midnight.

Luxembourg: 208.

SBO Lugano: 568.6.

SBO Geneva/Lausanne: 393, 21

F. W. Street

Marie Knight and the gospel message were slightly eff the beam. The message this ornamental young lady conveyed to me at Watford on Monday was compounded largely of swing and sex appeal. On this showing, she is basically a jazz singer, though retaining the gospel intensity to some degree. Her programme—rather short on the opening night—consisted of three popular standards, three blues and two spirituals three blues and two spirituals response. To surprise us further, "Old Black Magic," "Lonesome Woman Blues." "Jericho" and a sharply rhythmic "Blue Skies" followed. Her programme—rather short on the opening night—consisted of three popular standards, three blues and two spirituals possessing strong jazz associations. With it, she moved a sparse but attentive audience to extremely warm applications. Tension extremely warm applause. Humphrey Lyttelton's band, in excellent form, kept the interest going from the first

much.

with everything from originals and Ellington jump tunes to a meaty bass version of "Organ Grinder's Swing."
After "Mellow Tone" in the

tic, agrees that the concert out-

the U.S today-it's been all but wiped out."
Pendleton, who saw many

"There is no concert scene in

After "Mellow Tone" in the second half, a snatch of "Marie" was the cue for a striking, willowy figure to take the stage. Resplendent in white and red, with eyes outflashing her jewellery, Marie considerably pretified the greyclad Lyttelton reply.

She then withdrew, among cries of "'core," to reappear for the "Saints" finalé. This she swung ferociously, building up tension with a repeated "I want to be . . . I want to be . . . I want to be . . . " in a manner reminiscent of Sister

Tharpe. Evidently she can sing gospel songs as well as ever; I believe she is adding several for Hanley tonight (Friday), which should improve an act that promises

She looked too absurdly young and zippy to be a physical manifestation of the deep down I am sure there is more to be unleashed.—Max Jenes.

JAZZ at the PHILHARMONIC



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Buddy Collette —in great form

BUDDY COLLETTE (LP)

A Nice Day (a); There Will Never Be Another You (c): Minor Devia-tion (b); Over The Rainbow (a); Change It (b); Moten Swing (c); I'll Remember April (b); Blues For Howard (b); Fall Winds (b); Buddy Boo (c).

(Centemporary 12 In, LAC12002-

(a)—Gollette (alto, clt., flute, tnr.);
Don Friedman (pho.); John Goodman (bass); Joe Peters (drs.), 6/11/56,
USA. (Am. Contemporary.)
(b)—Collette (do.); Dick Shreve (pno.); Goodman (bass); Bill Dolney (drs.), 29.11/56, Do. (Do.)
(c)—Collette (do.); Calvin Jackson (pno.); Leroy Vinnegar (bass); Shelly Manne (drs.), 18/2/57, Do. (Do.)

manne (drs.). 18/257. Do. (Do.)

THIS is Buddy Collette's second LP. If it is not quite the equal of his first (Contemporary LAC12000) it is only because the first set had four tracks by an eight-piece group.

This naturally produced a greater variety of sound than could be expected from the quartets—all of the same instrumentation—on this new LP.

Buddy himself is in great form. As well as writing five of the six originals, he plays alto, clarinet, flute and tenor.

The astonishing thing is: despite the different embouchures required, his musicianship on all four instruments is almost equally good. The only thing open to criticism is his clarinet tone, and that only occasionally.

His style is a delight—unpretentious, but full of character. He plays ballads with emotion, but never descends to sentimentality. At the faster tempos he knows how to be lively without getting rowdy. No matter

the tempo, he generally manages to swing.

Despite the limited possibili-ties of four-piece groups in which only one man plays more than one instrument, there never seems to be any sameness or monotony.

This is due partly to the neat, though well-varied, routines, but probably even more to the ability of Mr. Collette's cohorts. All are first rate—and all includes planist Calvin Jackson.

cludes planist Calvin Jackson.

I put it like that because when I reviewed Jackson's recent solo LP (Philips BBL7107) I paid tribute to his technique, but added that he had little worthwhile to say for himself and lacked true jazz feeling.

Whether what he has to say on this Buddy Collette record is more worthwhile, and whether he has become any more original, is open to argument.

But what he does say is effectively spicey. And, even more to the point, he manages to say it with commendable jazz feeling.

—Edgar Jackson.

Up to form

"AFTER HOURS JAZZ" (LP)

Blues For Sal (a); I'm Getting Senti-mental Over You (e); Milt's On Stilts (b); Southern Exposure (i); Bright's Bounce (h); He Was Too Good For Me (c); Hum-Bug (i); Jimmy's Tune (f); Ain't We Got Fun? (a); Tangerine (g); Mam-bosies (d); Bryant's Folly (j).

(Fontana 12 in. TFL5008-37s, 61d.) (a), (b), (c), (d)—Hank Jones (pno.); Barry Galbraith (gtr.); Milt Hinton (bass); Osle Johnson (drs.), (a) 16/4/56, (b) 25/4/56, (c) 3/5/56, (d) 8/5/56. USA. (Am. Columbia.)

(e)—Conte Candoli (tpt.) with above rhythm. 11/6/56. Do. (Do.) (f)—Jimmy Cleveland (tmb.) with same rhythm. 25/6/56. Do. (Do.) (g)—Gene Quill (alto) with same rhythm. 28/7/56. Do. (Do.) (h)—Ronnie Bright Trio: Bright (pno.); Wilburd Wayne (gtr.); Willard Nelson (bass). 17.5/56. Do. (Do.) (l)—Sahib Shihab (në Edmund Gregory) (alto); Eddie Bert (tmb.); Tommy Flanagan (pno.); Kenny Burrell (gtr.); Carl Pruitt (bass); Ray Jones (dts.). 17/5/56. Do. (Do.) (j)—Ray Bryant Trio: Bryant (pno.); Wendell Marshall (bass); Jodones (drs.). 1/6/56. Do. (Do.)

APPARENTLY a collection of left-overs from various sessions, but in the main none the worse for that.

The set obviously gets its name from the fact that, if I may quote my own sleeve note, "it consists entirely of the care-free jazz that musicians who have jazz in their souls delight in playing when the formal engagements that provide the bread and butter can be forgotten until the next chore has to be commenced."

Most of the artists are well known and I need only say they all play up to form—especially the excellent Hank Jones, Barry Galbraith, Milt Hinton and Osie Johnson, who are the foundation of four of the 12 tracks and the complete edifice on four more.

Those less familiar are Ronnie

the complete edifice on four more.

Those less familiar are Ronnie Bright and Ray Bryant.

Bright plays briskly and crisply. His approach is more or less modern, but neither his style nor ideas show much originality.

Ray Bryant, 26-year-old Philadelphia-born planist, has lately been leading a trio (not this one) accompanying singer, Carmen McRae.

His boogie woogie, "Bryant's

McRae.

His boogle woogle, "Bryant's Folly" is clean, tasteful and swings easily. But it hardly reveals how, not many years ago, he was chosen to record for Blue Note in accompaniments to such stars as Miles Davis, Sonny Rollins and Charlie Parker.—Edgar Jackson.

Vocal blues

LIZZIE MILES (EP)
'Scintillatin' Lizzie!

Baby, Won't You Please Come Home?; Make Me A Pallet On The Floor (Atlanta Blues); Ain't Mis-behavin'; On Revival Day.

(Columbia Clef SEB10088-11s, 10d.) Lizzie Miles (voc.) acc. by Beh Scobey's Band: Scobey (tpt.): Bill Napier (ctt.); Jack Buck (tmb.): Raiph Sutten (pno.): Clancy Hayes (bjo., gtr.); Beb Short (bass, tuba); Fred Higuera (drs.). January, 1957. USA. (Am. Norman Granz.)

USA. (Am. Norman Granz.)

THESE come from a Verve LP named "Bourbon Street" on which six tracks were vocals (others, by Scobey and rhythm only, were released here previously on EP and standard-play).

Lizzie Miles, now more than 60, does not quite scintiliate here. But she wraps her ample voice lovingly around the lyrics of the old songs, and the result is fresh, pleasant vocal jazz with an accent unique to Lizzie Miles.

"On Revival Day" fastest of the four, is shouted with relish in a big, throaty voice, and Scobey does his best to keep up with the romp. His trumpet is fairly vigorous, and he leads good background figures; only the clarinet solo misses the spirit, though the drummer may be thought by most to be too prominent for this rôle.

Sutton and Scobey share the instrumental limelight on "Misbehavin" and the singing is full and emphatic in a theatrical sort of way.

"Baby, Won't You," complete

sort of way.

"Baby, Won't You," complete with verse, works up to a heated finish; the growling tone—reminiscent of Bessie Smith though never so impressive—is again in evidence through most of "Make Me A Pallet."

It is a pity the support was not more brilliant.—Max Jones.



KID ORY'S CREOLE JAZZ BAND

"The Logendary 'Kid': 1956"
Mahogany Hall Stomp; Sugar
Blues; At A Georgia Camp Meeting; Snag It; There'll Be Some
Changes Made: At The Jazz Band
Ball; Wang Wang Blues; By And
By; Make Me A Pallet On The
Floor; Shine.

(Good Time Jazz LAG12084-38s. 3d.) Ory (tmb.); Phil Gomez (clt.); Alvin Alcorn (tpt.); Lionel Reason (pnc.); Julian Davidson (gtr.); Well-man Braud (bnss); Minor Hall (drs.), November, 1955, Los Angeles. (Am. Good Time Jazz.)

Good Time Jazz.)

I WOULDN'T rank this with the best Ory records, not even with the best of the Pifties. But it is an enjoyable collection of tunes in the characteristic Ory style, with excellent drive and group feeling.

Most of the tracks sail along at good tempos, the band making the tuneful collective sound which Ory seems able to coax from any of his personnel. "Make Me A Pallet," on which Ory delivers one of his curiously attractive vocals, is proof of how restrained and melodious New Orleans jazz can be.

The record has no particular high spots and no low ones. Alcorn leads clearly and for the most part furnishes nice, light solos. "Pallet." "Sugar Blues," "Wang Wang" and "Changes" feature him well, and he handles the "Mahogany" and "Snag It "solos competently.

Ory, sounding amazingly un-

like a man of 70, blows a few typical solos, open and with mute, and once more displays his command of the traditional trombone style. His thrusting ensemble phrases at the close of "Changes," "Jazz Band Ball" and other faster tracks lend enormous punch to the music.

Clarinettist Gomez does not move about freely enough to make the collective improvising sparkle. And his solos, many of them in low register, are rather tame though convincingly in the idiom.

BUDDY

tame though convincingly in the idiom.

Lionel Reason plays good barrelhouse plano in "Sugar Blues," "Shine," "Pallet" and "Wang Wang," and Braud does a fine job in the rhythm department.

The outstanding passages are the ensembles, sometimes blown in a whisper and sometimes cracked out with rousing force, and Lester Koenig has captured the sound admirably.

The LP should be a safe bet for those who don't possess all the previous Good Time Jazz Orys.—Max Jones.

At his best

RUBY BRAFF QUARTET (EP) Dancing In The Dark; I'm Crazy 'Bout My Baby; Louisiana; Almost Like Being In Love. (HMV 7EG8311-11s. 1|d.)

Braff (tpt.); Dave McKenna (pno.); Sam Herman (gtr.); Al Lucas (bass); Buzzy Droetin (drs.), July, 1966. USA, (Am. ABC-Paramount.)

MANY recorded examples are available of Braff's richly melodic playing. This new EP, on which he is given a rhythm quartet background, is up to the high standard he generally reaches, and it is for the trumpet work that the disc is notable.

The tunes are interesting enough to encourage any fluent improvisor and Braff, who is seldom short of ideas, gets off to a flying start with his ornamental "Dancing in The Dark" solo.

As Leonard Feather's note points out, this one stresses Braff's low - register ability. McKenna takes a chorus and Braff returns to play biting muted trumpet till the end.

Waller's "Crazy Bout My Baby" again has muted and open solos and a plano chorus, plus a final one shared out among plano, trumpet and drums. On "Louisiana," an old song which suits Ruby well, his open chorus is a most impassioned affair, and the whole piece bounces.

"Almost Like," joyously swung at up-tempo, moves Braff into blowing almost harshly before the coda. Otherwise, this has McKenna's brightest plano, also spote for Lucas and Drootin—Max Jones.



Hank Jones is excellent on "After Hours Jazz." "This set," rites Edgar Jackson, "consists of carefree jaxx th musicians with jaxx in their soul delight in playing."

revolutionises organ

ONE of the most extraordinary new jazz instrumentalists to rise to prominence in recent prominence years is Jimmy Smith. phenomenal exponent of the Hammond organ,

Just as Charlie Parker and Dizzy Gillespie accomplished something completely unpredictable on the sax and trumpet, just as Jimmy Blanton and Charlie Christian reduced the status of all their predecessors through a new approach to their instruments, so has Jimmy Smith revolu-

the Hammond organ.

It took only a few days after
Jimmy's arrival for his first gig
at New York's Cafe Bohemia for
the word to spread among leading modern jazzmen that some-

tionised the concept of jazz on the Hammond organ.

It took only a few days after Jimmy's arrival for his first gig work locally during most of the at New York's Cafe Bohemia for the word to spread among leading modern jazzmen that something wildly had a strength or the next year in Philadelphia.

RECOGNITION

But it took many years of frustration and preparation for Jimmy to reach Kais initial recognition, which soon after was consolidated when Alfred Lion arranged his trio debut on Blue Note records.

Jimmy's professional debut began formally in 1942, when

To complete his trio he added Thornel Schwartz Jr. on guitar and Donald Orlando "Donald Duck" Bailey on drums.

Jimmy uses a great variety of stops and has a unique gift for astonishing improvisations at fast tempi.

ORIGINALITY

It may not be long before there are a dozen other organists of whom it will be said that they play in the Jimmy Smith style. But it is the surest tribute to Jimmy that this probably is an inevitable development, for he has the unmistakable mark of originality.—Leonard Feather.

Clifford Brown might have been great

CLIFFORD BROWN AND MAX ROACH (LP)

"Study In Brown"
Cherekee: Jacqui: Swingin': Land's
End: George's Dilemma: Gerkin
For Perkint: Sandu: If I Love
Again; Take The "A" Train.

(EmArcy 12 in. EJL1278-35e, 10d.) Brown (tpt.); Roach (drs.); Harold Land (tnr.); Richie Powell (pno.); George Morrow (bass). 23, 24 and 25/2/1955. New York. (Am EmArcy.) † Erroneously given as "Gerking Por Perkin" on label.

THE faster the tempo, the more notes Olifford Brown equeezes into the bar. And the more notes he forces in, the less meaningful and musical they be-

t is a shame because at the glower tempos we realise that he might well have become a brilliant, but individual, mixture of Miles Davis and Fats Navarro. Unfortunately, he and Richie Powell died in a car crash two

years ago.

Even so, only Max Roach
reaches Brownie's stature.

The group as a whole bites
hard and swings robustly. Unfortunately this does not manage to conceal that, for all their superficial verve, both tenorist Harold Land and pianist Richie Powell were still in the develop-

ment stage.

Just how belated this release is, is shown by the fact that the eleeve note makes no mention of Brownie's death. Don't some English companies ever check up and, where necessary, amend American notes, even in their own interests?—Edgar Jackson.

Warmer tone

"Blues And Other Shades Of Green " Reminiscent Blues; Thou Swell; One Fro Dee; Dirty Dan, (HMV 7EG8336-11s. 1id.)

Green (slide-tmb., valve-tmb.);
Dave McKenna (pno.); Jimmy Raney
(gtr.); Percy Heath (bass); Kenny
Clarke (drs.), February 1956, USA.
(ABC-Paramount.)

URBIE GREEN is more impressive on this record than on the LP I reviewed last week.

One misses Frank Wess's tenor and flute and, even more, Ruby Brafi's trumpet, but Urbie's tone seems richer and warmer, especially in "Reminiscent Blues."

He still plays in the style most people now know as mainstream. So far as he is concerned, it has its roots in the blues.

So have the three originals,

CAPSULE

Pete Seeger

Go Down, Gid Hannah; Winnsboro Cotton Blues; Kisses Sweeter Than Wine; In The Evening (when the sun goes down). (Melodise EPM 7-78)

DON'T be misled by the title: this isn't an imitation of Ledbetter. Huddle's style is based

TOP JAZZ EPs, LPs

(1) NEWPORT JAZZ FES-TIVAL (LP) Fitzgerald and Billie Holiday

2. (9) AT THE STRATFORD SHAKESPEARE MEM-Oscar Peterson

3. (3) JAZZ ULTIMATE (LP)
Bobby Hackett and Bobby Hackett Jack Teagarden

4. (6) LIKE SOMEONE IN
LOVE (LP)
Elia Pitzgerald

6. (-) MY FAIR LADY (LP)
Shelly Manne (Vogue)
6. (-) OHRIS BARBER IN

T. (4) SUCH SWEET THUN-DURCE (LP) Duke Ellington

8. (2) JAZZ AT THE BLACK
HAWK (LP)
Dave Brubeck (Vogue)
8. (5) MILES AHEAD (LP)
Miles Davis

10. (--) NEWPORT JAZZ FES-TIVAL (LP) Count Basie

STORES SUPPLYING INFOR-MATION FOR JAZZ RECORD

CHART:
LONDON-Rolo For Records,
E 10; OLASGOW-McCormack's,
Ltd., C.2; BELPAST-Atlantic
Records; MANCHESTER-Hime Addison, Ltd., and Record denvous; BIRMINGHAM-Rendezvous; Re. C. Mansell. Ltd.; NEW-CASTLE—J. G. Windows, Ltd., 1; LIVERPOOL—Beaver Radio, Ltd., 1; CARDIFF—City Radio (Cardiff). Lid.

all by Urbie. Though no more original harmonically than any other 12-bar sequence, "Reminiscent Blues," with its haunting melody, could well become a commercial hit. The other two are little more than riffs, but they have much the same catchiness.

On this abouting richts.

on this showing, planist Dave McKenna is hardly the most imaginative soloist. But, as with the rest of Urbie Green's associates, his unassuming, relaxed and comfortably swinging rhythm would have been difficult to better.—Edgar Jackson.

Gospel music

1957 NEWPORT JAZZ FESTIVAL (LP)

The Drinkard Singers; Walk All
Over God's Heaven; Softly And
Tenderly; I'm In His Care; That's
Enough (all a). The Back Home
Choir; The Sign Of The Judgement; I Want Jesus To Walk With
Me; Thanking Him; If I Could
Touch The Hem Of His Garment;
Wait On The Lord (all b).
(Columbia-Clef 12 in 330X 10112

(Columbia-Clef 12 in. 330X10112 — 41s. 8jd.)

— 41s. Sid.)

(a) Personnel unknown, but with Larry Drinkard (pno.): Dicky Mitchell (Hammond organ). 7/7/57. Newport Jazz Pestival (Am. Verve.)

(b) Personnel unknown, but with Charles Banks (pno.); Mitchell (organ). Do. Do. (Do.)

LAST week I wrote at some length about the spread of interest in gospel singing, mentioning the success of the Gospel afternoon on Sunday at the last Newport Festival.

Every commentator I have read is agreed that the singing was first-rate. "Down Beat" wrote: "This compelling music at the roots of jazz drew the most sustained audience enthusiasm of any of the concerts."

Eddie Condon and Richard Gehman say of this record: "This is the best record, as the Gospel afternoon was the best part of the entire Newport programme.

It makes the whole festival worth while."

At Newport, the line-up for the afternoon included the Ward Singers and Mahalia Jackson also. For contractual reasons, I suppose, the last two acts could not be presented in this Granz set.

But what we have left is stir-

But what we have left is stirring stuff, though it will not attract as much attention as Mahalia's music or the Ward Bingers' would have done.

This is choral music—music with remarkable swing, bite and

on the work-song and you can't

duplicate that in a salon.

The tracks are taken from a recital from one of the world's foremost white folksingers. It's informal and very pleasant. I'm only surprised that Melodisc thought it necessary to sell the record on Ledbetter's name instead of Seeger's.—J. N. S.

Reissues

f-Deleted.

†—Deleted,

LOUIS ARMSTRONG. "Armstrong Story—Vol. 4."—Black And Blue. (Prev. Parlophone R1573†.) Body And Sout (a). (Prev. R1355†.) Dear Old Southland (b). (Prev. R1718†.) I Can't Give You Anything But Love (c). (Prev. R753†.) If I Could Be With You (d). (Prev. R1100†.) I'm A Ding Dong Daddy (e). (Prev. R796†.) I'm Confessin' (f). (Prev. R196†.) Knockin' A Jug. (Prev. R106†.) Knockin' A Jug. (Prev. R106†.) Lazy River. (Prev. R1127†.) Shine. (Prev. R1100†.) Stardust. (Prev. R1591†.) (a). (b). (c). (e). (f) also prev. Columbia 3381069†. revd. 8/10 55. (a) (c). (d). (e). (f) also prev. Phillips BBL7046. All now also Phillips LP BBL7218. also Philips LP BBL7218.

EARL BAILEY—Tired: Go Back Where You Stayed Last Night. (Prev. HMV POP 244, 45POP244,) ELLA FITZGERALD—A Beautiful Friendship. (POP290, 45POP290,) All now also, with Ella Fitzgerald's It's Only A Man, HMV EP 7E08331.

GEORGE LEWIS NEW ORLEANS
RAGTIME BAND — Careless Love;
When The Saints Go Marching In.
(Prev. Esquire 20-085, revd. 27/7/57.)
Now also EP EP175.

RAY McKINLEY TRIO ("Miller Men In Town") — Shoemaker's Apron; China Boy. (Prev. Equire 10-050.) After You've Gene; Sugar. (Prev. 10-070.) All now also EP EP180.

GEORGE SHEARING QUINTET, "A Shearing Garavan"—Pick Yourself Up; Little White Lies, (Prev. MGM-393.) I Didn't Knew What Time It Was, (Prev. -472.) Body And Soul; The Lady Is A Tramp. (Prev. -538, SP1064; revd. 22/6/53.) Spring Is Here: Easy To Love. (Prev. -714, SP1090.) The Breeze And I. (Prev. -431.) Stranger in Paradise. (Prev. -817.) Underded: Hallelyiah, (Prev. -817.) Underded: Hallelyiah, (Prev. -817.) Underded: Hallelyiah, (Prev. -817.) SP1090.) The Breeze And I. (Prev. -431.) Stranger in Paradise. (Prev. -817.) Undecided; Hallelujah, (Prev. -651†; revd. 8-8/53.) I'll Remember April. (Prev. -293, SP1006.) Love is Just Around The Corner. (Prev. -680.) Indian Summer. (Prev. -431.) I've Never Been in Love Before. (Prev. -770.) Caravan. (Prev. -825, EP-524.) All now also MGM LP C767.



Clifford Brown might well have become a brilliant mixture of Miles Davis and Fets Navarro. Unfortunately he died two years ago.

feeling, but nevertheless music that takes some getting hold of.

The connection between it and jazz is less direct than the link which ties, say, Mahalia Jackson to Bessie Smith, and for that reason I recommend the record only to those who have acquired the taste already or can be sure of hearing the LP first.

Joe Bostie an expert in the

Joe Bostic, an expert in the field, introduces both groups. The Back Homers, as the name implies, come from the South but now operate in New Jersey.

They build up antiphonal pat-terns on "Judgement," respond-ing to the lead singer's reiterated shouts of "You'd better get ready," and are impressively flery on "Wait On The Lord" and "Thanking Him."

A striking soloist, Carrie Smith, reveals in "I Want Jesus" a powerful voice and "deep" style in the Mahalia tradition.

Better still are the Drinkards, whose septet singing is astonishingly rhythmic and intricate. They are a family of six made up to strength by the addition of an adopted daughter, Judy Guions, who sings the lead on "That's Enough" with a degree of spirit bordering on "possession."

Their first and third tracks have a tremendous stabbing beat, while "Softly" blends big vibrant voices at slow tempo. "Care" introduces effective story-telling by Ann Moss. Unquestionably, this is singing from the heart.—Max Jones.

More at ease

"The Nature Of Things"

Comin' Thru (a); Ain't She Sweet (a); I Married An Angel (b); My Future Just Passed (b); Love Letters (c); My Foolish Heart (c); Sweet Sue, Just You (c); Like Someone in Love (b); I Love You Too Much (a); Libation For Celebration (c); Blue Light (b); Ghost Of A Chance (c).

(Fontana 12 in. TFL5010-37s. 6|d.) (a), (b)—Hambro (alto); Eddie Costa (pno.); Sal Salvador (gtr.); Clyde Lombardi (bass); Harold Granowsky (drs.), (a) 9/5/56, (b) 10/5/56, USA, (Am. Columbia.)

(e)—Hambro (alto); Costa (pno.); Barry Galbraith (gtr.); Arnold Fish-kin (bass); Gus Johnson (drs.). 17/12 56, Do. (Do.)

LENNY HAMBRO is much better here than when I heard him with the Ray McKinley Orchestra.

He keeps to familiar paths and his playing is no more original than his way of starting and finishing most up-tempo tracks with alto in unison with plano or guitar.

But Lenny seems much man

But Lenny seems much more at ease in his present company. While he never reaches any great creative heights, he skips briskly through the fast numbers and deals melodically and feelingly with the slower ones. with the slower ones-

My ideas on guitarists received rather a joit when I found one of my favourites, Barry Galbraith, outplayed by Sal Salvador. And I thought planist Eddie Costa rather unenterprising after the ambitious claims made for him.

But like the rest of the very competent supporting cast, they help Lenny Hambro to make this set easy on both the mind and the ear.—Edgar Jackson.

Jack Elliott at his best

Jack takes the floor

ac. Francisco Bay Blues; Of

Riley; Boll Weevil; Bed Bug
Blues; New York Town; Grey
Goose; Mule Skinner's Blues;
Occaine; Dink Song; Black
Baby; Salty Dog.

(Topis 10T15-20s. 6d.)

PERSONALLY I was astonished to see yet another
jack Elliott LP—especially
when it contained numbers
already recorded. Once more,
however, I've succumbed to
the Elliott magic—in fact, I
think it's his best to date.
Why, I don't quite know.
Except, perhaps, that more of
his personality comes through
on this disc. There's nothing
particularly exciting like, say,
"1914 Massacre," though it's
nice to have another version
of "Bed Bug."
There are one or two very

of "Bed Bug."

There are one or two very pretty songs and the guitar, as always, is splendid. Perhaps what makes it an outstanding record is Elliott's introduction to each track—with all the wit we've come to expect—and the fact that he's as relaxed as any artist can get. Elliott at his best.—J. N. S.

Skiffle?

ROUND AND ROUND WITH THE JEFFERSONS (7 in. LP)

Coortin' In The Kitchen; I Gave
My Love A Cherry; The Drover's
Dream; The Rakes Of Mallow;
Poor And Rambling Boy; Keen
Your Feet Still, Geordie Hinny. (Topic 7T19-15c. 9d.)

TOPIC, interested to know what would have happened had skiffle followed a different course, have taken a group of quite competent musicians—Al Jeffery (gtr./bjo.). Ted Ward (gtr.) and Ted Andrews (gtr./bass bjo.)—and turned them loose on some British and Australian songs.

some British and Australian songs.

The result, for my money, is a dismal flop.

The group lacks the conviction of skiffle and the polish of a professional outfit. They're all good numbers, but they're treated wrongly. The lovely "Poor And Rambling Boy," for instance, only needs the clip clop of hoofs and a golden sunset to be incorporated into a second feature western.—J. N. S.



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ASSENCY BARKE HALP DOZEN, Harry Smith, Hannis Slack, Harry Smith, Hannis Slack, Collet Trobpedon QUNTET Halaring dehmy Secti. Technology (11th) at 7.32

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N.W.I. 730 p.m. 27 at door.
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IAZZ LUNCH ON HEATH OR

T will be a jazz and sandwich lunch for Ted Heath fans when the Heath band treats them to three lunchtime recording sessions at London's Kingsway

PROGRESSIVE

Paul Rich has left the exploita-tion department of Kassner Music to take over Progressive Music, an American firm which has opened premises in London at 142, Charing Cross Road,

At 3 free LP sessions

those who apply to Ted for tickets, and will be recorded in stereophonic—or 3-D— sound for the Decca label here and the London label

in the States. "We are actually re-

Hall on June 26, and July
3 and 17.

The sessions are free to those who apply to Ted for the total and will be recorded to the total and the control of the total and the total was recorded on the occa-sion of our 89th Swing Session at the Palladium,

Jazz standards

"As on the LP the programme will mainly consist of jazz specialities—'The Champ.'
'Do Nothing Till You Hear From Me,' 'The Hawk Talks,'

Last week. Ted re-recorded the titles of his "Billboard All-Time Top Twelve" LP in 3-D at the Kingsway Hall.

"This is one for the U.S. 3-D market, and is also paving the way for the day when these stereophonic recordings are marketed in Britain," added

CELEBRATION

The Eric McDermott Quintet-has just celebrated a year's resi-dency at the swank Aristocrat Club in Kingly Street, W.



Viennese singer, Lisa Desti (she's 36-22-36) starts a two-week cabaret season at the Edmundo Ros Club, W., on May 19, Accompanying her will be Peter Malam, pianist-leader at the Lido Restau-rant, Lisa last month finished a spell at the Society, W. She has also appeared at the Dorchester Hotel, Jack of Clubs, and the Colony, La Ronde and Lido Restaurants.

\$200,000 bid for

LAURIE LONDON has received a \$200,000 offer for a 12-week

Taking a break

Ronnie Keene and his Music

AURIE LONDON has received a \$200,000 oner for a 12-week tour and TV dates in the States.

"The offer comes from a Kansas promoter," said Laurie's father, Will London, on Wednesday. "I am still investigating the offer and nothing definite is yet settled."

Laurie is one of the guests of honour at the Variety Club's luncheon at the Dorchester Hotel on May 14—the club's youngest official visitor.

Ronnie Keene and his Music Makers have been booked for five weeks of holiday relief work on the Mecca circuit.

They open on June 2 at Streatham Locarno for two weeks and on August 3 start a three-week season at liford Palais depping for Nat Allan.

the Thursday and at Newcastle last Friday—both of which were complete sell-outs—had to be postponed.

Dennis takes over

And at Plymouth on Monday, 15-year-old Scots singer Jackie Dennis took over Tommy's top-of-the-bill spot at the Theatre Royal at last-minute notice.

At Newcastle, where 4,800 seats had been sold in advance, the booking agents told the Melopy Makers:

Bandleader deps

At Newcastle, Tommy Steele was to have crowned May Queen Eisle Wardle at the Oxford Galleries, Bandleader Billy Ternent performed the ceremony in the singer's absence.

On Tuesday, Tommy Steele was still recuperating. His secretary told the MM that he had left for a short holiday at the seaside. "His doctor ordered him to go away for a rest," he said.

Don Smith opens

at Newcastle

Guests

Other guests are Mantovani, Stanley Black, Johnnie Ray, Anne Shelton, Petula Clark, Russ, Hamilton and Alma Cogan.
Continental promoters are also bidding for Laurie. This week he had offers for a TV engagement in Paris next month and a week's tour of Sweden in August.

Gold disc

On Wednesday he received a Golden Disc for a million sale of "He's Got The Whole World In His Hands."

It was presented to him by Mr. C. H. Thomas, Managing Director of EMI, during the Associated-Rediffusion show "Cool For Cats."

£80,000 music bill for Billy Butlin

Summer music this year is going to cost Billy Butlin £80,000. That's what 700 musicians will receive for working at Butlin's Holiday Camps during the summer season.

Eric Winstone kicks the season off on May 17 when he opens at Clacton. Here, Vic Allen will lead a rock-'n'-roll group.

Skegness bands

MAKER:
"We were informed late on Thursday that Friday's concerts would not take place. Within 90 minutes we received more than 100 'phone calls—but not more than three people asked for their money back when they were told that the tickets would be available for a rearranged date."

The following Saturday (24th), Teddy Poster and Fred Percival start at Filey and at Pwilheli. Harry Leader and Eric Galloway will be in residence.

At the Skegness camp, which opens on June 7, Joe Daniels will share the stand with Alan Kane, Johnny Chilton and the Bill Shearer Quintet from Leeds.

Val Merrall will again be at Ayr, where trumpeter Dave Usden will front a rock-'n'-roll group.

Don Derby is at the Ocean Hotel, Saltdean, Eddie Mendoza at the Margate Hotels and Frank Sherry at the Blackpool Metropole.

TRAD IS CHOSEN

Mecca starts weekly traditional sessions at the Carlton Rooms, Maida Vale, on May 17.

BASIE ORK BACK

IN FEB., 1959

NEW YORK, Wednesday,—Jack
Green, vice-president of the
Willard Alexander office, returned
here this week.

Green said that he had fixed
with London agent Harold Davison for the Count Basie Band to
make a return three-week tour of
Britain in February.

The McKinley-Miller Band will
follow with a similar tour in
April.

Green confirmed that Duke
Ellington will definitely make a
three-week tour of Britain, starting at the Royal Festival Hall on
Sunday, October 5.

An exclusive MM interview
with Jack Green appears on
page 4 of this week's issue.

Paul Desmond is back in London

Dave Brubeck's alto star Paul Desmond flew into London on Saturday for a week's holiday. Paul was taken ill during the

Paul was taken ill during the Far East tour.

The other members of the Quartet are due at London Airport on Sunday on their way back to America, where Paul will rejoin them.

Paul attended the Jazz At The

Paul attended the Jazz At The Phil's Sunday concerts at the Gaumont State, Kilburn, and expected to be in London until today (Friday).

Michael Holliday to have own TV series

Michael Holliday will make nine 15-minute TV programmes for the BBC during his summer season at the Hippodrome, Black-

The first will be recorded in Manchester on June 22 for transmission on July 7.

─ NEXT WEEK ~~~ SPOTLIGHT Chris

Barber

A spokesman for EMI record reproducers added that a range of machines for playing the discs would be available at the same time as the 3-D records. Prices: from 50 to 100 guineas.

They, too, will be demonstrated

new gramophones until the industry can offer a representative record catalogue—and that must take some time."

A spokesman for EMI record reproducers added that a range of machines for playing the discs would be available at the same time as the 3-D records. Prices: from 50 to 100 guineas.

They, too, will be demonstrated

at the Radio Show. This means that there are 110 days to 3-D day, for the Show opens at Earls Court on Wednesday, August 21.

At present, the 3-D repertoire is strictly limited. The first Pyc supplement will comprise 12in. LPs by Larry Adler and the Tony Obstruction Corchestra, and a package EP with Marion Ryan and the Bill Shepherd Orchestra.

Jazz? None yet.

Page 1

STARS GO BACK TO SCHOOL



Winifred Atwell was one back to school on Tuesday—to a party to celebrate the opening of the Central School of Dance Music's new premises at Wardour Street, W. Winnie is awarding a scholarship to enable a promising planist to study at the school.

She is pictured above trying out one of the school's planos, watched admiringly by the Principal, guitarist Ivor Mairants (1,) and bandleader Tony Osborne.

A new teacher at the School is

new teacher at the School is Ken Moule, who will be in charge of "jazz plano" and also run two student bands. Another plano teacher is BBC producer Jimmy Grant.

Y STEELE RESTS

TOMMY STEELE, bruised and battered by hysterical fans at Dundee on Wednesday of last week, returned to London the following day on doctor's orders. His concerts at Edinburgh on

TV guest list

Guests in ATV's "Jack Jack-son Show" this weekend include Lonnie Donegan, Ronnie Hilton, Marty Wilde and Dave King.

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The Don Smith Orchestra opened at the Oxford Galleries, Newcastle, last Saturday in place of George Evans, who has retired after seven years at the ballroom. Don leads: Charille Rowlands, Bill Sowerby, Dave Power and Bobby Carr (tpts.). Tommy Weatherley and Bram Fisher (tmbs.), Ronnie McAuley, Brian Wittle, Gary Cox, Roy Groves and Gerry Gerke (saxes). Ron Stephenson (drs.), Alan Blomerley (pno.), Colin Prince (bass, vcls.) and Marion Williams and Juliette Raynor (vcls.). Registered at the G.P.O as a newspaper. Printed and published in Gt. Britain by ODHAMS PRES LTD., Long Acre, London, W.C.2. Postage on single copies: Inland 21d., Abroad 11d., Canada 1d.