World's Largest Sale EVERY FRIDAY 6d.

Spotlight on Barber

See Pages 4 & 5

Lunch with the



Alma Cogan and Johnnie Ray



Mantovani and Laurie London

EIGHT top disc stars—whose record sales are numbered in millions—were invited out to lunch last Wednesday.

They were guests of honour at the Variety Club of Great Britain's luncheon at the Dorchester Hotel.

The stars — Mantovani, Stanley Black, Johnnie Ray, Anne Shelton, Alma Cogan, Petula Clark, Laurie Londor and Russ Hamilton—are pictured before the luncheon. The club's "King for the Day" was George Elrick, who introduced the stars.

Helicopter lift for 6.5 stars

LONNIE DONEGAN and a battery of song stars may get an air-lift by helicopter this summer. "Six-Five Special" producer Dennis Main Wilson is planning to fly Lonnie and other top names from Blackpool to the Villa Marina, Isle of Man, for a holiday edition on August 16.

Commented Dennis Main Wilson: "Plane trips take too long, and provided we can get

long, and provided we can get the OK from the Ministry of Transport and Civil Aviation, we shall fly the stars by helicopter."
Donegan's comment: "I have

never flown by helicopter before
—but the idea sounds great."
This Saturday, Bob Miller
and his Band, from the
Locarno, Streatham, will debut "Six-Five."

*HE skids are under the skiffle craze. Two top professional groups have already folded. Others are dropping the word "skiffle" which a few months ago guaranteed their success.

Bob Cort, after a brief, but spectacular, life in Variety, pantomime, radio and TV, has returned to his old job with an adver- | ped the

Stars back to 'civies'

tising agency. He will only play occasional Sunday concerts.

Newly-wed Dickie Bishop has disbanded his Sidekicks for "economic reasons" and is now "a solo folk singer."

Sign of the times

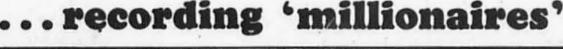
The Vipers, who have packed theatres throughout Britain and recently drop-ped the words "Skiffle

Group" from their title, last week came near to breaking up. Offers of more Variety work and a film changed the mind of leader Walt Whyton.

The weatherbeaten sign-board outside London's Mesca of Skiffle now reads just "The Cellar"—that other word has been erased.

Proprietor Russell Quaye, who also leads the resident Oity Ramblers, told the MM: "The

Back Page, Col. 4





George Elrick greets Pet Clark and Russ Hamilton



Anne Shelton and Stanley Black

See also Pat Brand's "On The Beat" on page 4.

MAKER presents its upto-the-minute show business
coverage in a new-old look.

NEW because the centre
pages are now devoted to a
grand double-spread of

names that make the news.
OLD because the MM has OLD because the MM has Crosby, Alma Cogan, Gary everted to its original policy —introduced as long ago as the Mudlarks. reverted to its original policy

week the MELODY 1950-of blazing its extensive news coverage across the two centre pages. This is in addition to the news featured on the front page and pages 2, 8 and 20.

Included in this week's

RGE OF THE ROCK BRIGADE

NEW YORK, Wednesday -Disc jockey Alan Freed, who popularised the modern concept of the term "reck and roll," via his radio shows on WINS here, is in plenty of hot water.

The trouble started after a Boston performance of Freed's touring rock-'n'roll troupe.

According to newspaper accounts, a wild melee of riot proportions ensued outside the hall following the performance.

During the disturbance 15 people were injured, others were mugged and robbed, and one sallor was stabbed in the chest. During the week, the stories seemed to grow and grow.

The upshot was that performances scheduled for New Haven, Conn; Troy, N.Y.; and Newark, New Jersey, were all cancel local city authorities. were all cancelled by

Freed indicted

Preed has been indicted by the Suffolk County Grand Jury in Boston on charges of "Incit-

(Times: BST/CET)

SATURDAY, MAY 17: 10.16-11-45 p.m. A 1: Eddle South, Dakota Staton, Ella-Sy, Hawk, Silver. 1.20-1.25 A 1 2: Rosetta Tharpe. 2.5-2.25 C 2: Dutch Swing College Band.

Band. 5.15-5.45 Z: Swing Serenade. 5.45-6.0 C 1: N.O. Symoopators. 6.0 app.-6.30 B-218m.: The Real

6.0 app.-6.30 B-218m.: The Real dazz.
6.25-6.46 C 1: Ella and Duke.
6.25-6.46 C 1: Ella and Duke.
6.35-6.46 DE: Top dazz Dises.
8.6-10.0 T: (1) Bing and Louis, May, Hawk, B.G., Kenton. (2) Kenton.
Cole, Herb Mann, Munsulli, Jehnny Frige and Dick Marz, Levey, Jeffries, etc.
9.6-9.55 J: Bandstand USA; Operation Entertninment.
9.6 app.-9.30 W: dazz Time.
10.5-10.38 B: Waller by Panasció.
10.50-12.0: 12.10-2.0 a.m. I: Schmoshiegi, Sauter, Pops., etc.
11.5-11.56 F 1: Jazz Dises.
11.5-11.0 J: America's Pop Music.
11.10-11.30 Y: Jazz Gallery.
10.5-1.0 a.m. J: D-J Shows.
1.0-2.0 E-Q: Saturday Night Club.
2.5-3.0 H-Q: Hellywood-New York.

SUNDAY, MAY 18: 1.16-2.16 p.m. A 1 2: Champs-Elysées Jazz from Cannes. 5.42-6.15 A 1 2: Lee Morgan: Curtis

Fuller.
6.20-6.30 A 1 2: Jazz News.
10.15-11.55 S: Jazz for Travellers (short break at app. 11.0).
11.0-11.55 F 1: dazz Microgrooves.

MONDAY, MAY 19: 1.0-1.46 p.m. DL: Chris Barber. 2.0-10.0 T: (1) Popular. (2) Jazz. 9.15-9.30 P 2: Golden Gate Quartet. 10.10-11.0 E: Jazz Programme. 10.10-11.0 S: For Jazz Fans. 10.30 app.-11.30 K: Jam Session. 11.5-1.0 a.m. J: D-J Shows.

TUESDAY, MAY 20: 4.5-4.30 p.m. P 1: Darlos de Radzit-

zky. 7.85-7.50 C 1: Ella with Ellington. 8.8-10.0 T: (1) Popular. (2) Jazz. 16.8-10.30 J: Modern Jazz 1988, 16.8-10.30 B-258m.: The Real Jazz.

10.10-11.0 S: For Jazz Fans. 10.30-11.0 N: Jazz Programme.

MEET THE STARS

REN with GREVATT

ing to Riot," and has been ordered to surrender himself to the authorities there to answer the charges.

Principles

Freed has also submitted his resignation to station WINS, for "having failed to stand behind my policies and principles" in this matter.

A spokesman for Freed raid

A spokesman for Freed said that discussions were already being held with various other stations regarding the jockey's services. It appeared however, that the Boston matter would have to come first in any planhave to come first in any plan-ning by Freed.

ROCK-'N'-ROLL

JAZZ on the AIR

On the way out?

8 rock-'n'-roll on the way out? Comments are flying fast this week, with extra impetus occasioned by the unfortunate events involving Alan Preed in Boston.

A trend towards a less savage type of rock-'n'-roll has already been noted. The pop charts

peated nightly between 11.0 and 1.0 a.m.

KEY TO STATIONS AND WAYELENGTHS IN METRES

RTF France 1: 1-1829, 48.39

2—193
RTP France 2: 260, 218, 318, 359, 379, 445, 498
Hilversum: 1—402, 2—298, BBC: E—464, L—1560, 247, NRD/WDR: 300, 198, 49.38
Belgian Radio: 1—464, 2—334, 3—267, 4—198
RIAS Berlin: 302, 5WF B-Baden: 295, 363, 195, 41.29, AFN: 344, 271, 547, 451, 5BC SRockholm: 1571, 255, 245, 306, 506, 49 band, NR Oslo: 1376, 337, 228, 477, 19, 26 or 31 bands, Monte Carlo: 208, SDR Stuttgarf: 522, 49.75.

Monte Carlo: 205, SDR Stuttgart: 522, 49.75. HR Frankfurt: 504 Europe I: 1622, VOA: 8.0 p.m.: 13, 16 19, 31, 41 bands. 11.0 p.m.: 19, 25, 31 bands plus 1734 from midnight. Luzembourg: 208, BBC Lugano: 568.6. BBC Geneva/Lausanne: 393, 31 band.

carry ballads, many of them revivals of standards, with only a suggestion of a rock-n'-roll rhythm backing. On the other hand, Freed says this will help make it bigger than ever. "You can't tell people what they can hear and what they can't hear," he asserted. "In fact, the more you try to suppress it from the kids, the more they will want it." Two numbers written by Australian jazz violinist Don Harper have now been published by Southern Music. They are "Easy Goin" and "Hi Diddle Piddle." Another composition, "Birdcage Walk," has been accepted by the music publishing firm of Peter Maurice. for World Band

HOLLYWOOD'S powerful Columbia Picture Corporation is planning to crash into the disc market.

operations start on July 1, with world-wide distribution. Stars under contract to Columbia pictures will be spotlighted on the recordings.

The company will also feature sound-track music from their films.

In charge of the disc section is Jonie Taps, a long-term music executive and producer at Columbia's Hollywood studios.

THE International Youth Band assembled for this year's Newport Jazz Festival will also play at the Brussels World Fair.

American impresario George Wein has fixed the band, and singer Sarah Vaughan, for a jazz week at the Fair's U.S. Pavilion towards the end of July.

The band, which includes Britain's Ronnie Ross on baritone, assembles in Brussels on June 17 before leaving for prefestival rehearsals in New York. In all, 15 European countries are represented in the band, for which some 350 musicians were auditioned. It will be rehearsed and directed by Marshall Brown, who staggered the critics at last year's Festival with the Farming-dale High School Band.

The group will be featured at Newport during the first week in July and is expected to make other American concert appearances.

DATES WITH THE STARS

Teny BRENT
Week: Empire, Edinburgh
Terry DENE
Week: Theatre Royal, Hanley

Terry DENE
Week: Theatre Royal, Hanley
FOUR BUDDIES
Beason: Windmill Theatre, W.
Morton FRASER'S Harmonica Rassals
Week: Hippodrome, Birmingham
Max GELDRAY
Week: Emptre, Liverpool
Peter GROYES Trie
Week: Odeon, Leeds

~~~~

Song successes

Jerry Lee Lewis

begins his tour

ire, Glasgow

Week: Hippodrome, Man-chester

Praser HAYES Peer Week: Empire, Chiswick HILLTOPPERS Week: Hippodrome, Bristol

Romie Hillon
Week: Empire, Sheffield
Michael HOLAIDAY
Week: Empire, Chiewick
JAZZ AT THE PHILHARMONIO
Bunday: Caumont State,
Kilbura

Maria KMIGHT
Sunday: Regal, Colchester
Thursday: Majestic Ballroom, Coventry

KORDITES
Week: Winter Gardens,
Morecambe

LANA Sisters Week: Empire, Glasgow Deemend LANE Week: Happodrome, Bristol

Saturday: Regal, Edmontor

Guy MITCHELL. Week: Empire, Liverpool Edna SAVAGE
Theatre Royal,

Harry SECOMBE Season: Palladium, W.

TANNER Sisters
Week: Gaumont, Shrews-bury

Sonny TERRY and Brownie McGHEE Priday: Civic Hall, Croydon Saturday: Colston Hall, Bristol

THREE KAYE Sisters Week: Empire, Sunderland THREE MONARCHS Season: Prince of Wales, W.

Saturday: Regal, Edmonton

Tommy STEELE Week: Odeon, Leeds

Week: Hanley

TREMERS

Week: Odeon, Leeds

Rennie HARRIS

## BARBER BAND IS A PACK-OUT

THE Chris Barber Band's current German tour was described this week as "absolutely fantastic" by promoter Carl Lyrman, of the German Jazz

color 1-484 2-324.

Columbia's Hollywood studies.

Call tyrman, of the German Jazz Carl Lyrman, of the German Jazz Ocarl Lyrman, of the Garl Lyrman, of the there were some soof an extension and the term Son target Son and the term S

# Hedley WARD Trie Saturday: Regal, Edmonton ~~~~~ This week's



JO DOUGLAS, Pete Murray and the Ray Ellington Quartet will be at the Regal Cinema, Worksop, on Sunday to judge the final of the Star Cinemas "6.5 Special" Rhythm

WEDNESDAY, MAY 21:
6.16-6.6 p.m. DE: Jazz Session.
8.0-10.0 T: (1) Pepuiar. (2) Jazz.
8.2-8.30 A 1: Cannes Jazz Festival.
9.30-9.55 S: Life of Diango.
9.50-10.30 P 3: Jazz for Everyone.
10.10-11.0 E: For Jazz Fans.
10.25-11.5 Q: German Jazz Festival.
30.30-11.0 app. K: Jazz in New York.
10.35-11.0 P 4: Lunceford, Chu
Berry, Ohristian, Louis, Garner,
Grans River Band.
10.35-11.12 Z: Jazz à la Carte.
10.40-11.30 DL: Dankworth.
12.10-1.10 a.m. 1: Hellywood Melody.

seven years, have married.

HUNSTANTON, — Graham Walker's Rhythm Quintet is resi-dent for the summer at the Kit-Kat Ballroom. At the Casino

Ballroom the newly formed Arthur Neal Quintet, from King's Lynn, has its first residency.

SHEFFIELD.—The music store of Phillip Cann, Dixon Lane, is now providing music at lunch hours for office workers.

SOUTHAMPTON. — The Concorde Modern Jazz Club has capacity crowds at its spacious Bassett Hotel premises every Friday, Recent guests have included Vic Ash, Tommy Whittie, Joe Harriott, Kathy Stobart, Harry Klein and Dizzy Reece.

LEICESTER.—Ouitarists Rod-die Praser and John Adlington have left the Black Cat Skime

BOLTON. — Drummer Freddy Taylor starts tomorrow (Satur-day) with Al Podesta at St. Clare Holiday Camp, Ryde, IoW, for the summer.

BIRMINGHAM. — The 4,500-strong Midland Jazz Club's first late-night session since its move to a new clubroom at Digbeth Institute, Birmingham, is to be held on Whit Monday. . . . A new group, the Tony Ford Jazz Six, makes its debut at the Night-

hawk Club at the Golden Cross Aston Cross, tomorrow (Satur-day).

BRADFORD, — Duggle Mason Magistrates clerk and leader of the Modernaires, is to take up the post of Deputy Chief Clerk to Wakefield Magistrates next week.

DUBLIN.—Ex-Skyrockets trum-pet Chic Smith will be taking his orchestra to the Astoria Ball-room, Bundoran, for the fourth summer season in succession. . . . Bandleader Ray Allen has been chosen to fill the resident band spot at Red Island Holiday Camp. Skerries, Co. Dublin, for the summer season.

## **ALHAMBRA GETS** A REPRIEVE

THE Alhambra Theatre, Bradford, is safe for another year. Although it is currently "on the market," next Christmas the theatre will house the pantomime "Dick Whittington," starring Ronnie Hilton.

Alhambra owner Mrs. Gwiadys Stanley Laidier told the MM: "Something absolutely revolutionary will happen to Variety in Bradford soon. At the moment I am negotiating with a company and if everything materialises a completely new idea of the theatre will be brought to Bradford and the North."

She refused to divulge any further details.

for folder S.W.12.

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

Jazz.
9.8-10.0 P 1: Beigian Jazz.
9.8-10.0 P 2: Jazz in 38 Lesoi
18.10-11.0 S: For Jazz Fann10.30-11.0 P 4: Tatum-Carter.
10.40-11.15 DL: Jazz Club. PREDAY, MAY 23:
4.26-4.56 E: Dankworth, Blue Note
Jazzmen, Zenith Siz.
5.26-5.56 Lc Jazz.
5.0-5.9.5 T: (1) Popular. (2) Jazz.
10.5-10.25 J: Stars Of Jazz.
10.16-10.40 O 2: Jazz Music.
10.16-10.45 P 2: The Living Jazz.
10.16-10.45 P 2: The Living Jazz.
10.16-10.45 P 3: Jazz Programme.
Programmes subject to change.
The 5.6-19.5 VOA Transmission is re-

THURSDAY, MAY 22: 8.0-10.0 p.m. T: (1) Pepular. (2)

**NEWSBOX...by Jerry Dawson** 

Contest.

Prizes include a film test, a recording test, a trip to London and £20 in cash.

LUTON.—Booked to appear at the Delta Jazz Club are the Art Cummins Parkside Jazzmen (May 21) and the Gus Galbratth Jazzmen (28th). Supporting bands at each session are the Leaside Six and the Delta City

BRIGHTON — Mary Hargreaves and Douglas Addey, entracte pianists at the Theatre Royal for

WORTHING.—Guest stars at the Pier Pavilion include Shirley Abicair (July 13) and Marion Ryan (27th).

ISLE OF WIGHT.—Duettists Ken Lyon and Frank Harlow will "double" Brambles Chine and Gurnerd Pines Holiday Camps once a month starting in June.

HASTINGS.—Plermaster V. J.
Mellin has started a Monday
teenage series at the Pier Ballroom with the Prank Barker
Jazztet and guest soloists and
bands.

# Singer, artist, cowboy—that's Guy Mitchell

"WHEN I was a kid back in the coal mining areas in Colorado we didn't have any juvenile delinquency. My dad was the boss in our family and we had respect for authority. Today it's not the same."

Guy Mitchell was giving me his views on a topic close to everybody's lips in the States this weekteenage violence and its supposed ties to rock-'n'-

## Fast circles

"It's not the music that makes the trouble," he told me. "Any kid of 14 can go out and make himself a dollar these days. Young kids have the money to move fast in circles they're not grown up enough to handle

properly.
"The money can get them into trouble, and it does. But it's not only the money, it's the way we live today. The kids get to rule the family because they're

never told what they can do and what they can't.

"Take a rock-n'-roll show. The average kid in the audience is probably behaving better while he's sitting down listening to the music than he has for the past 24 hours. the past 24 hours.

## 'I'm the boss'

"I'm the boss in my family. "I'm the boss in my family. When I invite somebody to dinner they can't believe it when I don't bother to call my wife. But I tell them it's all right. We've got a well-stocked ice box, so what difference does it make?" Mitchell's gorgeous blonde Danish wife, Else, nodded assent. assent.

in New York, cables this exclusive interview with Guy Mitchell, who arrived in Britain on Wednesday for TV and a Variety tour.

"I've been there every year for seven years now. I feel I know the British people very well. If they like me, it's because I like them. And, believe me, they've been wonderful to me always.

"After we've finished our tour in England, we're going to visit Else's home in Denmark and then, we hope, the Brussels World Fair.

## Real work

"I'll be watching the big rodeo there. There'll be 100 American cowboys putting on a rodeo there and our friend Casey Tibbs, who's been world champion cowboy for four years, will be there too."

Mitchell showed me the huge, bright cowboy belt buckle he was wearing, a gift from Tibbs.

"I like cowboying. I used to do it for \$5 a day plus room and board, and I worked from before sunrise until after sunset. That was real work, but the kids don't have to work like that any more."

Mitchell thipks rock-'n'-roll has passed its zenith. "Too much of any one thing is bad—music, art, food or anything else. Lots of the rock-'n'-rollers you hear are not musicians in any sense of the word. They

you hear are not musicians in any sense of the word. They

the weekend in New York
before their flight to London
for an extended tour.
Guy was looking forward to
seeing Dickie Valentine and his
wife and many other British
friends

are restricted to one style.
"An artist who is really good
may be an expert at surrealism
and cube forms but he can also
do a mighty fine portrait. I
hope I can be versatile like that do a mighty fine portrait. I hope I can be versatile like that in the painting I do and my

"If you can't do that, the idiom you're using may last a lot longer than you do. Rock-'n'-roll has lasted a lot longer than most of its artists. It doesn't make Sinatras and Crosbys and Comos."

Night club work is not for Mitchell either.

"Before I got married I used to do a lot of clubs. But it's no good for a married man. You stay up late and you're always tired.



"... sure I'm taking singing lessons. I want to keep on trying to be batter."

" And there's always a crowd

of fellows looking your wife over, and maybe a girl slips her arm around you. That's not for me because it can mean trouble.

"I like my wife and my little ranch too much for that, I'm interested in taking care of my horses and my livestock and my painting and my singing and my singing painting

"Sure, I'm taking singing lessons. Why not? I want to keep on trying to be better." Mitchell's friends will soon hear him in a different setting on a new album. He does a flock of fine ballads with a big, lush orchestral backing. Quite a switch for the man who made the great hit "Singing The Blues."



"... for all my TV, Radio, and Recording dates I use my Sonola accordion; and I'll recommend this wonderful instrument every time ... "

I DON'T know whether the I famous Henderson arrangement of "King Por-ter Stomp" has dated—I have been listening to it for more than 20 years. And it Spice was added by Ethel gave me a thrill to hear it Ennis—a sweet-voiced, sweet-performed by the present-looking embryonic Ella—and day Goodman Band HARALD

at its Copenhagen concert last week, The band, en route for the Brus-sels World Fair, played concerts in each of the Scandinavian capitals. It is an impressive

Taft Jordan a very great asset in the brass department.

But the arrangements made little room for reed soloists other than Goodman. His tone during the years has grown rather thin (undoubtedly a result of his ever-increasing preoccupation with the classics) and his playing has become routing

playing has become routine, if quite pleasant routine. Still, the few solos allowed Sims and Powell made one wish that the clarinet had been a little more reticent.

Roland Hanna proved a very sensitive pianist, but Billy Bauer, on guitar, seemed rather lost in this setting. He was allowed exactly one solo! Bassist Arvell Shaw and heavy-handed but effective Roy Burns made up the rest of the rhythm group.

Spice was added by Ethel

making his first appearance here. He scored solidly with the crowded here.

-Danish jazz

GRUT

The old Goodman the Scan-capitals. from Copenhagen book was heavily featured through-out the evening. group with Zoot Sims and and the band performed the Seldon Powell the mainstays of the saxophone section and Taft Jordan a very grant to the saxophone section and Taft Jordan a very grant to the saxophone section and the band performed the saxophone section and the saxophone section

well-known arrangements with creditable precision. (After all, it was brought to-gether for the tour and never existed as a band in the States.) But the fire and sparkle of the old Goodman

recordings were missing.

For me it was pleasant, however. But I cannot help feeling that I got to hear the Goodman Band 20 years too



Goodman

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CALLERS WELCOME — OPEN ALL DAY SATURDAY

nesday. And was listened to by most of the big names in the British recording indus-

try. There There was Mantovani, conducting. At the piano was Stanley Black. And grouped round the microphone were—Petula Clark, Alma Cogan, Russ Hamilton, Laurie London, Johnnie Ray and Anne Shelton.

Appropriately, the song Appropriately, the song was Like Show Business."

## £1,000 a week

FOR the occasion was the Annual Disc Luncheon of the Variety Club of Great Britain. And certainly there's no business like show business when it comes to raising funds

for charity.

Formed in 1949 to help sick and needy children, the Club has so far raised £300,000. Last

year it distributed a record average of £1,000 a week. And the stars present on Wednesday were being thanked



for the help they render the Club in this direction.

## 'The Heart'

ESPECIALLY sympathetic to their aims (aptly summar-ised in the Club motto: "The Heart of Show Business") was Johnnie Ray, whose own work for the partially deaf is inter-national.

"Four months ago I under-went ear surgery," he said.
"But there's no improvement yet. They said it might take effect after two months. Or after four months. Or after six

months. . . ."

Johnnie still wears his hearing-aid on stage.

## Variety LP

AND the record executives?

The 600 Club members were expressing their appreciation of the companies' cooperation towards the making of an LP—to be called "Hail Variety"—illustrating the history of Show Business that will be sold to raise further funds for charity.

With them were representa-

With them were representatives of the ever-growing juke-box industry — the Phono-graphic Operators' Association shall have to take Max into —who recently raised £1,000 Beeson's for a new set of pads." box graphic Operators'

THE most expensive choir from a "Juke Box Week" organised on behalf of Variety. Yes, there's no business like show business.

### Quote 1

"IF I were the only girl in the world and you were the only boy—all right. Otherwise, leave me alone."—Alma Cogan at the Variety Club luncheon.

### **Broad hint?**

Broad hinf?

I DON'T know whether it was a subtle hint to Guy Mitchell to revive the number "I Had A Hat When I Came In (And I'll Have A Hat When I Ge Out)."

But the fact remains that Guy had a hat when he came into TV House on his arrival from New York on Wednesday—a white Stetson to match his Champion Broncho Riding belt—but he didn't have a hat when he went out.

And where it went is still a mystery.

mystery.

No Business Like . . .

I. HEARD of a bandleader the other day whose pianist asked if he might borrow the rest of the boys for an audition. Further inquiries elicited the information that the audition was for the leader's own job. "And," complained the bandleader to me bitterly, "he's not even a very good pianist!"

P.S. He's now left the band.

## Quote 2

"WITH songs like 'Tequila'
and 'Lollipop' we have
a new breed of lyric-writer
whose billing should read:
'Word by . . '"—American
lyricist Al Stillman.

## After You've Gone

FEW of us are under any

FEW of us are under any illusions as to how much we'll be missed when we shuffle off this mortal soil. As witness:

The scene was a bar in Charing Cross Road. Four pluggers were talking. A fifth was about to order a round when the name of a fellow-plugger (call him Joe Catalogue) cropped up.

"Catalogue?" he said. "Haven't seen him lately. What's he doing?"

"Haven't you heard?" quipped one of the four. "He died last week."

"Passilve?" said the other seet.

ast week.

last week."

"Really?" said the other seriously. 'I didn't know. Now...
what was it? Four light ales. a. Scotch—and what was yours?"

It so happens that "Catalogue" is one of the most popular guys in the Alley. But that's how it goes...

## Eh?

HOW is the London bus strike affecting musicians? I met planist Eddle Thompson and his guide dog, Max, in the street and asked them.

## THE GREAT BARBER CONTROVERSY-

COR the past two weeks, German Jazz promoters have been dusting off their "House Full" notices. In Berlin, over 8,000 jazz fans packed a concert hall; at Hamburg the figure was 6,000; in Hanover, police had to quell a riot at the close of one of the most successful shows the city has ever seen.

Believe it or not, the big attraction in each case was British—Chris Barber's Jazz Band. The story has been the same in most parts of Europe. Chris, his five musicians and singer Ottilie Patterson have been acclaimed in Denmark, Belgium and Sweden, whilst the readers of a Dutch jazz magazine hailed the band as the world's best traditional group.

## The biggest draw

Home in Britain, traditional jazz club promoters and jazz concert organisers are going through a hard time—but not if Barber is on the bill.

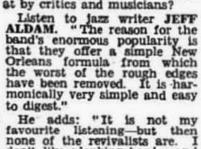
Says GEORGE WEBB, of Jazzshows Ltd.: "In our field, Barber is without a doubt the biggest draw today.

His name on a poster virtually means that you have a sell-out on your hands. Why? The band appeals to people who want to be entertained—not sit and analyse what is going on."

Bays Manchester promoter PADDY McKIERNAN: "At the present time, from a promoter's point of view Chris

Barber's band is a far better commercial proposition than any other British band."

Barber's success has been both fantastic and puzzling. Why should the public go for the Barber sound which has been consistently sniped at by critics and musicians?



He adds: "It is not my favourite listening—but then none of the revivalists are. I don't like plonking banjos and I can't be satisfied with the same three or four harmonies varied interminably in the varied interminably in the George Lewis manner."



More vitriolic was VIC BEL-LERBY. Asked his reaction to Barber's music he replied: "Bewilderment How any musi-cian can stand playing such repetitive, monotonous music property of the property without night after night, without

# DAWBARN

investigates the fantastic success story of the Chris Barber band - the band which, though constantly being sniped at by critics and jazz enthusiasts, packs concert halls all over Europe

development or change, I don't know. They are first class musi-cians and they make a pleasant, jiving sound which presents no problems to the listener and can easily be construed as New Orleans jazz, to which it bears only the slightest relationship."

A third critic, SINCLAIR TRAILL, also stressed the "simplicity" angle. "Nobody has to strain his brains," he told me. "People are not going to find anything subtle in the to find anything subtle in the Barber Band.

"It is not my particular taste in jazz but if I have to listen to that sort of jazz, I would rather hear Chris than anybody else. Chris and Monty are first class musicians and they know the traditional stuff backwards."

Theory

What do other musicians think? After a recent Barber session, one well-known jazz-man thought it reminded him of the engine room of a very old ship.

Musicians were, perhaps naturally, less anxious to have their views quoted than the critics. Clarinettist - leader WALLY FAWKES was one who Musicians had a theory.

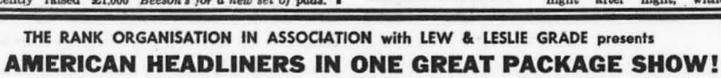
"The band is popular," said Wally, "because it sounds home-made."

Support for Barber comes from fellow bandleader ERIC DELANEY, who recently told colleague Tony Brown: "The Barber Band deserves to do well. Lovely beat and exciting. And it plays good tempo."

## 2,000 fans

What of the fans—the people after all who are responsible for the success or failure of a band. Some 2,000 of them pay 5s. a year for the privilege of belonging to the Chris Barber Fan Club—a good figure for a jazz band, I am assured.

Recently the MM printed a letter from a Manchester reader criticising the Barber Band as a "corny mess." Then the fun started. The postmen around London, W.C.1, now walk bow-legged after carrying



DYNAMIC YOUNG AMERICAN STAR



BARBER . . . by Disley

## TRIO OF RADIO & TV FAME ON THE STAGE for ONE DAY ONLY at

|                              | The state of the s |
|------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| EDMONTON Regal               | Saturday, May 24                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
| KILBURN State                | Sunday, May 25                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| BIRMINGHAM Odeon             | Tuesday, May 27                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| GLASGOW Odeon                | Thursday, May 29                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
| EDINBURGH New Victoria       | Friday, May 30                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| NEWCASTLE Odeon              | Saturday, May 31                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
| LIVERPOOL Odeon              | Sunday, June 1                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| MANCHESTER Odeon             | Monday, June 2                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| COVENTRY Gaumont             |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| WORCESTER Gaumont            |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| CARDIFF Capitol              | Thursday, June 5                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
| CHELTENHAM Gaumont           | Friday, June 6                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| <b>WOLVERHAMPTON</b> Gaumont | Saturday, June 7                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
| BRADFORD Gaumont             |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| NOTTINGHAM Odeon             | Monday, June 9                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
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LEEDS Odeon.....Tuesday, June 10 NORWICH Carlton......Thursday, June 12 IPSWICH Gaumont......Friday, June 13 DONCASTER Gaumont.....Tuesday, June 17 HANLEY Gaumont ...... Wednesday, June 18 CHESTER Gaumont......Thursday, June 19 SALISBURY, Gaumont......Saturday, June 21 PLYMOUTH Odeon.....Sunday, June 22 TAUNTON Gaumont......Monday, June 23 BOURNEMOUTH Gaumont.......Wednesday, June 25 ROCHESTER Gaumont.....Thursday, June 26 SOUTHEND Odeon.....Friday, June 27 ELEPHANT & CASTLE Trecaders. Saturday, June 28 GUILDFORD Odeon.....Sunday, June 29

## HIS MUSIC CORNY OR COMMERCIAL, JAZZ OR JUNK?





Says Sandy Brown: "As entertainers, the band puts on a top class, well-rehearsed, professional show."



Chris Barber has over 2,000 members of his fan club. They pay 5s. a year for this privilege. One fan says Chris has captured the 'real authentic New Orleans sound.'

### BARBER STORY THE

BORN, Donald Christopher Barber, London April 17, 1938. FIRST instruments, violin and soprano sax

STUDIED trombone and base at Guildhall School of Music. FORMED first band in 1840,

EARLY Barber groups were medelled on his idel, King Oliver, with two trumpets—at one time Diskle Hawden (now with Dankworth) and Ben Cohen,

HELPED form the band which Kon Colyer took over on his return from New Orleans in 1863.

TOOK over Colyer Band, with Pat Halcox on trumpet, in 1854. FEATURED with hand were skille groups led by, in turn, Lonnie Donegan, Johnny Dunean and Dick Sishep. OTTILIE Patterson Joined in 1965.

PRESENT personnel—Chris Barber (tmb.), Pat Halcox (tpt.), Monty Sunshine (cit.), Eddio Smith (bjo.), Dick Smith (bass), Graham Burbidge (drs.).

the resulting MELODY MAKER Office.

But, once again, controversy was the outcome.

Reader D. CRANE, of Barn-staple, leapt to the defence of Barber, "the only band in Britain that has captured the real authentic New Orleans sound."

## Smooth

DAVID DONOHOE, of Ashton-under-Lyne, however, con-sidered it was music "made smooth and easy, so that even smallminded teenage girls will go for it.'

"Chris Barber's Band can compete with ANY American group," wrote TERRY DASH, of Harlton, Cambs., but JAKE EWELL, of Bristol. referred to the band's "dreary and repetitious book and flendish, clanging routhern section." ing rhythm section."

Even the modernists put pen to paper. One, B. M. LEWIS, of Hackney, declared he would "rather listen to Bill Haley than Barber's worn-out sound." Strong words!

GEOFFREY LIGGETT, of Chelmsford, feared that the band would "ruin the Sonny Terry and Brownie McGhee

BROWNIE McGHEE didn't think so. "They play better to-gether than any band I have heard," he told me. "Another thing-they can play anything you ask them to.

Still without a genuine clue, I telephoned Chris in Dussel-dori, where he and the band were staying at Government House.

## Willing

Despite the early hour-it was 10 30 a.m. on Sunday morning-Chris was only too willing to talk.

"I have no idea why the band is so popular," he admitted, "except that we work hard. Anyway, I like it. We get the sound we want, more or less, but of course nobody is ever satisfied with his own work."

One charge rarely levelled against Barber is that he copies instead of producing an original hoise.

"The band gets its individual sound because the players have strong, individual sounds of their own," said Chris. "When we started we did copy and I am not against copying on principle. For example, I like Sandy Brown when he is playing Brown when he is playing

Johnny Dodds and I like him when he is being Sandy Brown."

I told Chris that one reader, MR. M. C. BURDGE, of More-ton-in-Marsh, Glos., had doubted the band's ability to play "authentic" or "pure New Orleans jazz."

"We are not trying to play true this or pure that," retorted Chris. "All of us in the band have wide tastes in jazz. For example, I like Gerry Mulligan, Basie, the MJQ and Charlie Parker. There is an awful tendency among amateur musicians—if they like someone they think they must try to play like them."

MR. EWELL'S "fiendish.

MR. EWELL'S "fiendish, clanging rhythm section." brought us to the vexed subject of banjos.

## Changes

"Do I really prefer banjo to guitar?" repeated Chris. "With Basic no, with us yes. I happen to like the instrument."

Switching my attack, I com-mented on the few changes in personnel and asked if the musi-cians did not get fed up with each other's playing after being together so long.

"You can get bored with some-one's playing in a week," agreed Chris. "Naturally we do occa-sionally get fed up but it is always only a passing phase."

Any promoter will tell you that Barber is a first-class business-man as well as a bandleader. He is also a realist. One thing that worries him is the smallness of Britain.

"Making the rounds of one-nighters we find we tend to play in any one area too often." he says. "We felt that more inter-est was needed and so we brought in first Sister Rosetta Tharpe and now Brownie McGhee and Sonny Terry.

"They are our own ventures, financially speaking, and they cannot repay the outlay in cash." Before I rang off, Chris made suggestion,

"Why not ring Sandy Brown." he advised. "I know his views on the band and he is at least constructive."

For the last view of Barber, then, over to SANDY BROWN, who recently depped with the band while Monty Sunshine was ill.

## Unruffled

Says Sandy: "They are a great bunch of fellows whose natural good humour is unruffled by the constant stream of abuse heaped upon their musical policy by nearly every other musician in the business.

"Their many fans who defend,

and unfortunately dictate, the band's playing, are confusing entertainment with musical

"Harmonically, the changes are too seldom for my liking, Jerky and unnatural when they do eventually arrive and often quite wrong. Much of the blame for this lies with the fans who labour under the dejusions that (a) the band plays New Orleans hazz and (b) that the piano has no place in this music.

"The fact is that Eddie Smith uses a type of banlo tuning to which a number of chords and inversions are denied, and until a piano is added, the harmonies will continue to be cumbersome.

## Ridiculous

"Rhythmically the band is ridiculous. It seems to stagger along between beats. This is partly due to Chris himself who plays in front of the beat continuously, making the front line sound agitated and unrelaxed even on slow numbers. The nearest American equivalent would be Red Nichols's Five Pennies, of early vintage, who suffered from the same trouble.

"By the abysmal standards set by other British earth' bands. Chris's boys sound almost polished, and this is one reason for the popularity of the band.

"Another is, as entertainers the band puts on a top class, well-rehearsed, professional show. They work hard when playing and look as if they enjoy doing it."

There is just one point I should like to add. As a jazz lover I find it gratifying to think that a fazz band is among the biggest commercial successer in Britain today, I am old enough to find that very surprising.

### MM readers say.

THE Barber Band is the best in the country.—P. Gavey, Dereham, Norfolk.

To say that the Chris Barber
Band is the best in the
world is outrageous. — D. J.
Bishop, Thetford, Norfolk.

IT is not possible to be a sup-porter of British traditional jazz without agreeing Barber is the greatest.—Caroline Williams,

K EN COLYER is the greatest exponent of New Orleans jazz this country has ever produced.—J. Duyts, London, NI.

SURELY the Barber Band is the roost authentic jazz band which Britain has produced.— Donald Hockley, Westeliff-on-Sea.

THERE should be less of this taut, commercialised "jazz" as played by Barber and Co.—R. A. Lygo, Radeliffe-on-Trent.

In the last year or so, monotony has come into their playing the result is the most unadulterated corn to be found in any band.—Joe Hewitt, Glargow.

BARBER plays the best New Orleans music in Europe.—

SINCE the "New Orleans Joys"
LP for Decca they have
played no worthy jazz.—C. K.
Lee, Didsbury, Manchester.

MONTY SUNSHINE gives a wonderful blend and is an inspiration to the band.—Michael Maguire, London, W.2.

THE band has deteriorated since Barber made changes in its make-up.—W. E. Cole, Swansea.

TAKE away Chris and what is left would put up a very bare show.—E. Barnfield, Birm-ingham.

BARBER will become a jame Varney, Liverpool, YOUR taste must be poor if you think Barber has the world's best band.—S. T. Ansley, Bristol.

THE Band is always tasteful. Barber Band? Inane feeling of the swinging plays with a beat would be a better description.—
Edward Page, Birmingham.

A NY one of its LPs is a testi-ority as the top jazz band in the country.—A. B. Hopkins, Wind-ser, Berks.

THE only time the Barber boys was when they played for Ken Colyer.—Alex Richards, London,

# JAZZ at the PHILHARMONIC



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SONNY STITT

# Intimate review

WELL remember the first experiences have taught me record I ever reviewedmy first-ever buckshee 78 rpm review pressing.

Through an oversight it was sent to the wrong address, and somewhat shamefacedly I went along to pick it up. " Hardly worth the journey," re-marked the blasé

critic to senior whose house it had delivered. been "You're right," I agreed cheerfully.

But I lied. It was worth the journey. I have gone would 1,000 miles by carrier pigeon to pick up that record, with its im-pressive label "Factory Sample: Not for Sale."

Back home I sat spellbound.

listening to my free record.

After 20 or 30 playings I figured I was about ready to review it. and repaired to the typewriter. (LPs hadn't been invented in those days, but typewriters had.)

## Grew to flood

Some hours later I emerged with 2,000 words and set about cutting my review down to the inch or two required. Before putting it in the post I played the record through again a couple of dozen times, just in case I had missed anything. Then I went to bed, reasonably pleased with the day's work. I need hardly add that as the

pleased with the day's work.

I need hardly add that as the number of records grew, rising to a flood of packages delivered at all hours of the day, my reviewing technique changed. After a while I found it possible to review certain records after only one playing.

There were even occasions—but don't tell anybody—when I managed to play a record and review it simultaneously. Once

review it simultaneously. Once ... but that's another story. Let's just say that my own be an avid reader of other people's record reviews, which I tend to read—as it were between the grooves. Sometimes I ag

Sometimes I agree with them. Sometimes I don't. Just occasionally I come across a review with a familiar ring about it. This sort of thing:

PEG-TOP WILLIAMS AND THE BAND (EP)

Filthy Lyric Blues; Blues for Harry Pollitt; Lo Hear the Gentle Lark; At the Hop.

(Hot Time EP2349—98, 2id.) PEG-TOP WILLIAMS AND HIS JUG

by

STEVE

RACE

PEG-TOP WILLIAMS
was born in
Burkesville, Georgia, on
April 14, 1902. Brought
up in the local dog
pound, he ran away at
an early age and for 20
years led Sweet-Tooth
Frobisher all over the
South. In 1929 he went
to New York and became a millionaire shipowner. In
1937, he was discovered by the
noted jazz critic Wilby Crim, and
returned to music, playing for
three weeks at the Cafe Society
Midtown, He died in penury in
the fall of 1938.

The EP under review was recorded sometime between 1902
and 1938, and is no better or
worse than most similar music of

worse than most similar music of the period.

That interesting, informative review tells you quite a lot about Peg-Top Williams. It also tells you something about the reviewer—he hasn't heard the record. As a matter of fact, it didn't turn up in time, and in the absence of anything to review, our critic friend had to

busk something.
Or occasionally one reads something like this:

WEST-COASTERS VOL 1: THE ART OF AC BLOSH (LP)

Bo-Bo: Fugue on My Heart Strings: Masochism: Bobojob: Kenton-Schmen-ton: Never Say Die; Mahmoud II: Ribot.

(Tedium XYZ9748-96s. 4d.)

THE empiric approach to jazz.

especially on the part of the experimental jazz idealogists of the West Coast. has given rise to a certain dichotomy between the beat and that innovatory urge which in the hands of certain progressives has rendered it almost nihilistic.

The problem is in no way resolved by Ag Blosh (as yet little known in this country) whose innovations are as far removed from those of his less progressive contemporaries as those of any other antitheticals: perhaps even

so-or less so, according to

Certainly this record can only be recommended to those who like this sort of thing, or at any rate to those who are prepared to study it with the attention it may or may not deserve.

In this instance not only has the reviewer never heard the the reviewer never heard the record, he has never even heard of Ag Blosh. He does not know whether Ag Blosh is a man or woman: whether "Ag" is short for Agatha or Agamemnon. He is in some doubt whether Ag Blosh's music can be called jazz at all, but has wisely left himself room for second thoughts.

And so it goes on the artful

And so it goes on the artful art of record reviewing, which is bound to culminate someday in a record accidentally being reviewed before it is made. I hope to goodness it won't be



HOLLYWOOD headlines

THE Dot Record Company is hoping to do a Bing and Bob Crosby duet LP, mainly of spiritual type ballads. . . . Pat Boone's singing brother. Nick Todd, is in khaki. . . . Julie London sings and looks very pretty in the "Saddle The Wind" picture. . . Frank Sinatra, sun-tanned from his Palm Springs holiday, came in last week to cut his new The Lonely

LP and will soon plane to Florida by HOWARD LUCRAFT

for the new movie "Hole In The Head."

... June Christy follows the Four Freshmen into Gene Norman's "Crescendo."

Film actress Lizabeth Scott made her recording début with a vocal album for Vik label. ... Ray Anthony joined his missus, Mamie Van Doren, and Russ Tamblyn in the new "High School Confidential" movie.

... The new George Shear-

... The new George Shear-ing-Dakota Station LP is titled "In The Night." Famed ex-Kentonite Vido Musso, with his tenor and quartet, is back in action,

back in action, locally, at the swank Slate Brothers club. Says Rosemary Clooney, on leaving Columbia: "No row with Mitch row with Mitch
Miller, but I
just want to do
some freelance
LPs and then
I'll settle down
with the label
making the
best offer...
Gary Crosby
was released
from the army
on May 13 and on May 13 and his first gig was a guest spot on Pat Boone's TV

show. . . . Columnist

Four Freshman Ken Errair, has a quartet in Las Vegas and commutes each weekend in his own plane. . . . World Pacific has done a poetry and jazz LP with Bob Dorough, Fred Katz, Jack Montrose and others.

Famous old-time violinist Stuff Smith is introducing a new tune at the Dover House called "I Married A Monster From Outer Space." . . .

## Accents

Why don't British vocalists sing lyrics in English? Frankie Vaughan (very good on this week's "Big Record" TV programme) sings "Noo" and Laurie London's dialect is a mile or two west of London too. . . The new "Four Freshmen In Person" LP was recorded before an audience at Compton (California) Junior College. . . . Miguelito Valdez, whose

Miguelito Valdez, whose Sunset Strip band now plays a mixture of rock-n-roll and cha cha cha (ouch!) jokes: "Old Rock 'n' Cha's Got Me." Your Hollywood corre-

# Keep a note of songs for your reference library

date from 1910, and I am struck

by the similarity of some of the formations to those of today's

Good story

A GOOD current example of an ABAB song formation is "Who's Sorry Now," which Feldmans have revived with the Connic Francis recording. You will some comic song albums which feld from 1910 and Low struck. vived with the Connie Francis recording. You will notice that with the ABAB formation the second half of the 32-bar refrain follows pop songs. the same pattern as the first

Bars 1-8 set the main theme of the melody and bars 9-16 follow on with a natural sequence so that we can return once again to our main theme at bar 17. From then on the process is repeated.

Bars 25-32 may sometimes vary but when this occurs you

Top song in the States at the moment is "Witch Doctor." This has roared to the top through the David Seville recording on the London label. The song will be published here by Bourne Music, and directing its destiny will be Mark Pasquin

its destiny will be Mark Pasquin who recently moved over from Mills Music to take the professional chair at Bourne. Mark tells me he has also got records of the number by two British artists—Don Lang and Jimmy Lloyd.

"Witch Doctor" is a neat little song written in nonsensical vein. Yet it has a good "story" running right through it. This is conveyed by using three short verses, the nonsense chorus and an interlude—and

chorus and an interlude and

you'll be hearing plenty of this number in the next few weeks.

Little change

A song I spotted in one of the omic song albums wa: Wallah Wallah Wallaperoo. comic which had five short verses, a

nonsense chorus and a patter interlude, with a "story" run-ning right through it. So it seems the make-up of songs

seems the make-up of songs through the generations has changed very little.

It is chiefly the presentation which makes the songs sound different. If "Wallah Wallah Wallaperoo" was played and sung by Don Lang and his Frantic Five most would hail it as a new song in the modern it as a new song in the modern idiom.

I could take half a dozen numbers from the current Hit Parade, and provide a parallel from the old time music

## Songwriters' Guild

THE second provincial meeting of the Song-writers' Guild will be held on Wednesday, May 21, at 7.15 p.m at the Woodman Inn, Easy Row, Birmingham, 1. All are welcome to take their manuscripts and lyrics. Collaboration can be arranged. Inquiries to local secretary, Harry Bannister, 144 Leabrook Road, Tipton, Staffs. THE

albums. As a budding song-writer you need to keep abreast of the different song formations which are used, and you can do no better than keep analysing



all the songs which grace the Parade.

The general public does not want to know how a song ticks over or why it clicks-it is sufficient to be able to appreciate it purely as something they are hearing. But songwriters must learn to understand why it appeals to the public.

It is chiefly the metre of a song which establishes its

song which establishes its worth. There are all sorts of ways of devising new metres. but have you ever thought of working on those already in

Take any good successful song and try to forget the actual melody. Try writing another melody in exactly the same metre. This is how many same metre. This is how many song hits have been written. In this way you arrive easily at a good main theme for your melody which should automatically give you the type of song formation you are going to use.

## Patterns

Many well-known songwriters of my acquaintance possess amazing collections of songs, published in the last 50 years, and they regard these as their reference library." You should always keep by you copies of songs which have been successful so that you can acquire a stock of good "patterns" on which to work out your future



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# Songwriters

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

MS must bear name and address of the sender, and must be accompanied by s.a.c. Post to Songwriters' Advice Bureau, "Melody Mcher," 159, High Helborn, London, W.C.1.

The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until May 31, 1958, for readers in Britain: until June 30, 1958, for foreign and Colonial subscribers.

Lita-we

never set a

screen test

in this country.

# POOR LITA

# she's down to her last two cars!

LITA ROZA looked regal and rich. She was wear-ing a navy-blue suit, flapper shoes, white pearls and two large diamond rings ("They're worth £1,100").

"One from each husband?"

"You kidding?"

"Where did you get them from then?"

"I bought them myself. After all, I've got to make some provision for my old age, which isn't far off." "How old are you, then?"

"I'm not going to tell you because I look much younger than I am." She started to take a jewelled cigarette case out of

her bag. I stopped her and offered her mine. "OK. thanks. That

will save me some money."

"Are you hard up, Lita?"

I'm down to " Yes. my last two cars (Riley Pathfinder and a Ford convertible), my last two minks, my 60 pairs of shoes and my ward-robe full of clothes."

She gave a loud, hearty laugh and I

roll. Lita?'

"I was once quoted as saying that I would wait until the ballad came back, but I have waited so long I've waited so long I've made a rock-'n'-roll record myself on Nixa— 'You're The Greatest' and 'I Need Somebody."

## Challenge

"Can the words be understood?" "Well, the reviews said I sounded like a

female Elvis, except that the words could be except understood. It was a my re challenge to my versa- need it tility. Maybe it might establis do more good if I looked arose." like Elvis."

"Right now you'd be in the Army." "Is that bad with all those men around?"

"What sort of men do you like?"

BY MAURICE Burman

"Just men, men, Why—is sort?" there any other

"Lita, let's talk about records. You have had many hit records and good ones by any standard. 'Man In The Raincoat' was one. Do you think you are ever going to have another?"

"I don't know. I'd like to think that I am going to have several, but the fact that I haven't had one since 1956 has made no difference at all to my ability to work and keep working and made no difference to the amount of money I can earn. Fortunately, I made my reputation before the need for a hit record to establish one as a star

"What did you earn when you started with Ted Heath?"

£15 a week, rising to a

maximum of £50."

"What do you earn now?"
"What do I earn now—

what do you earn now?" マメダメダメダメダメダメダメ

\*\*\*\*\*

cabaret, radio and records.
But I would like to act.
Either in a film or play.
The people who are in the position to exploit talent over here don't seem to want to put money in the

of talent in this country
that could be used.

Doris Day and Frank
Sinatra were band singers. The film aware that they had acting talent not

have to go back to he Home and where

three - and - a - half-week tour of service camps in Cyprus on Wednesday.

With Lita on her package show, made under the auspices of Combined Ser-vices Entertainvices Entertainments, were come-dian Don Arrol, violinist Jock Mor-gan, ventriloquist Peter Raynor pian-ist Les Sands and singer Eileen Brad-ley.

This is Lita's third tour for the Forces.

"Lita, you mustn't ask me personal ques-

tions." "I earn my money in TV.

venture. Talent

"It surprises me that Frankie Vaughan has gone as far as he has with his film career. It could have happened to him a long time ago because he was just as good then.
"There is a great

aware that they had acting talent until somebody decided to see what could be done with them. And we have seen the results. Over here we can't even get a screen test."

She arose to go. Turning, she smiled and said, "Of course, I keep my cap and apron starched in case Colonial, started,"

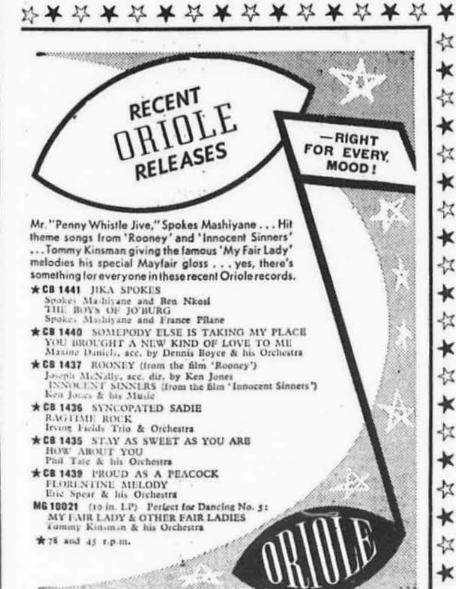


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a ASK FOR IT BY NAME



ORIOLE RECORDS LIMITED, 315-317 OXFORD ST., LONDON, W.

THE red carpet of the aristocracy was rolled out for teenage star Jackie Dennis last week. He was a guest at the Plymouth residence of Lady Astor by special invitation."

"Lady Astor had seen Jackie in his opening week's Variety at Plymouth's Theatre Royal," said Evelyn Taylor,

## Marden in new revue

Janie Marden has an acting and singing rôle in a new revue which opens at Manchester Opera House on May 26 prior to presentation in London.

Titled "Living For Pieasure," it also showcases Dora Bryan, George Cole, Daniel Massey and Susan Beaumont. Music is by Richard Addinaell, composer of "The Warsaw Concerto."

After a week in Manchester, the show plays a week in Liverpool and two weeks in Brighton.

Janie is booked for a solo appearance at Paignton on June 8.

## Laurie's travels

Laurie London makes a return visit to the Samson and Hercules, Norwich, on July 5. On June 28, he stars at Lowestoft's Samson and Hercules Ballroom.

.

#

his personal manager.

"He was invited to her house with 'Penny Whistle Man' Desmond Lane. It was a great occasion—butlers, footmen and all that palaver.

"And he came away with a lovely present. He had admired an antique ornament. Lady Astor gave it to him."

### Gifts

Gifts from his more humble fans were also showered on Jackie during his opening week. He was given a solid silver brush and comb engraved with his initials, a wallet, a leather key ring, silver cufflinks and four Scotch dolls.

"We had a police escort everywhere we went," adds Miss Taylor.

"But I was furious about one thing. The fans daubed lipstick messages to Jackie all over my new powder-blue car. I had just had it cleaned, too.

"But," she said, "I forgave them when they helped clean it up." Gifts from his more humble

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Artist **Connie Francis** MGM WHO'S SORRY NOW Other discs—Betty Smith (Dec); Johnnie Ray (PhD; Eric Rosers (Dec); Victor Silvester (Col); Nat "King" Cole (Cap); Teddy Wilson (HMV); Sid Phillips (HMV); George Lewis (Lon); Andre Previn (Dec); Gloria De Haven (MGM); Preacher Rollo (MGM); Joe Davis (Par); Joe Loss (HMV); Eddle Barclay (HMV); Benny Carter (Par); Lisa Noble (Dec),

Pat Boone London (3) A WONDERFUL TIME UP THERE/IT'S TOO SOON

TO KNOW RCA (5) WEAR MY RING **Elvis Presley** 

AROUND YOUR NECK (I) WHOLE LOTTA WOMAN Marvin Rainwater MGM

(6) LOLLIPOP Columbia Mudlarks (9) THE GRAND COOLIE **Lonnie Donegan** Pye-Nixa

DAM/NOBODY LOVES LIKE AN IRISHMAN Elias and his Zig-Columbia (10) TOM HARK

Zag Jive Flutes Ted Heath (Dec) (4) SWINGIN' SHEPHERD Decca Ted Heath

BLUES Johnny Pate (Par); Moe Koffman (Lon); Ken Mackiniosh (HMV); Ella Fitzgerald (HMV). Chordettes London (12) LOLLIPOP

(7) MAGIC MOMENTS/CATCH Perry Come RCA 10 A FALLING STAR Ronnie Hilton (HMV). Catch a Falling Star-Other discs-Jeremy Lubbock (Par); Wally Stott (Phi).

BREATHLESS Jerry Lee Lewis **TULIPS FROM AMSTER-**Decca Max Bygraves 12 DAM/YOU NEED HANDS SWEET LITTLE SIXTEEN London Chuck Berry Robert Earl Philips (17) I MAY NEVER PASS

THIS WAY AGAIN Ronnie Hilton (HMV); Joan Regan (Dec); Dennis Lolis (Col); Glen Maeon (Par).

BE LOVED Malcolm Vaughan HMV (14) TO BE LOVED 15

Jackie Wilson (V-Cor) : Ronnie Carre H (PhD. (II) TEQUILA London Champs 16 Eddie Platt (Col); Den Lang (HMV); Stan Kenton (Cap); Bill Shepherd (P-Niz); Ted Heath (Dec); Johnny Gray (Fon); Ralph Marterie (Mer).

Tommy Steele (-) HAPPY GUITAR/ Decca 17 **PRINCESS** London APRIL LOVE Pat Boone

ON THE STREET WHERE David Whitfield Decca 19

John Harvey (Fon); Mario Lanza (RCA); Vic Damone (Phf); Eddie Fisher (RCA); Buddy Greco (Lon); Lawrence Welk (V-Cor); Ronnie Hilton (HMV); Victor Silvester (Col); Johnny Dankworth (Par); Gary Miller (P-Nix).

(15) DON'T/I BEG OF YOU **Elvis Prestey** 

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Bandparts Masic Stores, Ltd., 1, PLYMOUTH—C. E. Yardley and Co. PORTSMOUTH—Weston Hart, Ltd. BIRMINGHAR—R. C. Mansell, Ltd.

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# THE Kaye Sisters have been Variety tour they go to Black-

In line are seasons at the Con-rad Hilton Hotel in Madrid and a hotel in Wiesbaden, Germany.

Fyerly may make their

At the end of their current Everly

## ANY DISTORY TOP DISCS

As Ested by "Variety "-issue dated May 14, 1968 (1) ALL I HAVE TO DO IS

Everly Brothers 2. (2) WITOH DOCTOR ers (Cadence)

3. (3) TWILIGHT TIME

4. (6) RETURN TO ME
Dean Martin (Capitol)
5. (5) HE'S GOT THE WHOLE
WORLD IN HIS HANDS (4) WEAR MY RING AROUND YOUR NECK

7. (7) CHANSON D'AMOUR 8. (16) JOHNNY B. GOODE

0. (10) BILLY Berry (Chess) 10. (13) LOGKING BACK

Nat "King" Cole (-) BIG MAN

12. (17) THERE'S ONLY ONE OF Four Lads (Columbia)
(15) KEWPIE DOLL

Perry Como (RCA Victor) 15. (5) BOOK OF LOVE

16. (17) TEACHER, TEACHER
Johnny Mathis (Columbia)

(9) TEQUILA
Champs (Challenge)

18. (—) LET THE BELLS KEEP
RINGING
Paul Anks

18. (12) BELIEVE WHAT YOU SAY
Ricky Nelson (Imperial)
20. (11) OH, LONESOME ME
Don Gibson (RCA Victor)
(--) POR YOUR LOVE
Bd Townsend (Capitol)
Reprinted by permission of
"Variety."

booked for four weeks on pool for a summer season at the Continent in the autumn, the Hippodrome with Winni-

Everly may make their tour here in the autumn. Ed Elkort, of General Artists Corporation, said this week that the tour is likely to take place in September if dates can be worked out.

Laurie faces the ATV cameras for the first time tomorrow (Saturday). He is one of the guests in "The Jack Jackson Show." Other stars in the show include Petula Clark, the Most Brothers and Mick Mulligan's Band.

Mindy who appeared in last weekend's "Sunday Carson Night At The London Palladium," stars in "Saturday Spectacular" this weekend.

Mickey is cutting abort his current tour of Britain wing to ill-health. His place on the bill at Glasgow Empire next week will be taken over by Russ Hamilton. Mickey is playing the final date of his tour at Brighton Hippodrome this week.

Losnie stars in "The Billy Cotton Show" on May 22.

Bruce and his Band make their Scottish debut Turner with dates at Gala-Dumfries (Saturday) and Rosewall (Sunday).

Russell and his City Ramblers make their fourth visit to Belgium next month for TV dates and a season at the exclusive Le Sea Club.

Lita returns this week from her three-and-a-half-week Reza tour of Service camps in Cyprus.

London

L selling songs for the week ended May 10, 1938, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.) THIS copyright list of the 24 best

(2) I MAY NEVER PASS THIS WAY AGAIN (A) (2/6) Chappell 2. (3) SWINGIN' SHEPHERD

(8) LOLLIPOP (A) (2-)

4. (1) MAGIG MOMENTS L (4) APRIL LOVE (A) (2/-)

& (6) TO BE LOVED (A) (2/-) T. (7) WHOLE LOTTA WOMAN
(A) (2'-1
S. (14) TULIPS FROM AMSTERDAM (F) (2'-)
Cinephonic
Cinephonic

8. (5) BATCH A FALLING STAR (A) (2/4) ... Feldman 14. (16) A WONDERFUL TIME UP THERE (A) (2-1) ... Morris 11. (9) SUGARTIME (A) (2/-) Southern

12. (19) WHO'S SORRY NOW (A)
(2/-) Peidman
13. (10) OH! OH! I'M FALLING IN
LOVE AGAIN (A) (2/-)

14. (11) MANDY (THE PANSY)
IP) (2/-) World Wide
15. (12) THE STORY OF MY LIFE
(A) (2/-) Sterling
16. (15) TEQUILA (A) (2/-)
Challenge Southern

Challenge

17. (-) ON THE STREET WHERE
YOU LIVE (A) (2.6) Chappell

18. (17) ALL THE WAY (A)

15. (22) A VERY PRECIOUS LOVE
(A) (2'-) ... Blossom
(A) (2'-) ... Easex
(A) (2'-) ... Easex 21, (15) NAIROBI (A) (25)

(18) WHY DON'T THEY UNDERSTAND (B) (2'-)

22. (--) 1 COULD HAVE DANCED ALL NIGHT (A) (2'-6)

(--) STAIRWAY OF LOVE (A) (2'-1)

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

**\*\*\*\*\*\*** 

## LONDON, W.1 GURRENT SET FAIR LADY Box. coach 2/8 Eng of Dizioland (Q6) Eng O Nearest Station-Tottecham Court Road Full Orch. What is This Thing What is This Thing What is Weer Young What we we Young What or What What Hall What wall What or What Why De I Love You Wry De I Love You Wry De I Love You Wry To Love You Wry To Love You Think He Feel fo You Hall His Feel fo You Hall Mins Jones! To Wight and Hasis Tow Highs and Hasis Tow Highs and Hasis Tow West the Sign Your Has High Oust. Drawing Kin. NE Wissashody Loves He semeday I'll Piod sementar I'll Piod sementar I'll Piod sementar I'll Henry I'll He s Wenderlai 2 Sympathy (We) Tabe the 'A' Train Takin Chance on Love Teasures manny Yamer Drag manny very Thought of You yelling Very Thought of You yelling Very Thought Openans Very Thought Openans Very Topinis Way Down Yonder Way Too Look Tonight We Staw the Sea in My Eyes That's my weakness: That's a Pienty Time Say Goodnight This Gan'i be Love This Year's Elemen Then Swell te of the Street

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Two Tommys -for the price of one!

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TOMMY STEELE'S "Happy Guitar" and "Princess," from "The Duke Wore Jeans" have both made the Hit Parade. Here are two more contenders for best-selling honours from the same film—"It's All Happening" and "What Do You Do.

Steele addicts will need no reminder that the first number was featured in the sequence where Tommy, the Duke, met Tommy the Cockney for the first time. Personally, I thought it one of the brightest songs in the picture.

But a close contender was the speciality where the two Tommys did a duet—on "What De You De." And the record I a b e I appropriately b i I I s "Tommy Steele and Tommy Steele." Steele.

Here we have the Cockney joining voice with the Duke—and let it be said that Mr. Steele simulates the ducal accent in right royal fashion. This novel number alone bears out the contention of many seasoned show-business personalities that Tommy Steele "has a lot of talent."

But then, Tommy's loyal followers have been saying that

followers have been saying that all along! (Decca F11026)

## Harry James

PACK in the early fortles,
Harry James caused a stir
with his technical showpleces
"The Filight Of The Bumble
Bee" and "Trumpet Rhapsody"
(Pts. 1 and 2).

Though the former was dismissed by many as in bad taste,
it nevertheless proved a tour de
force in trumpet playing.
Now, both titles—with the
swingy James version of "Ciribiribin," which dates from 1939
—have been released as an EP.

Understandably, the recording
does not match up to today's
advanced technical standards,
but this is a welcome memento
of a man who could play his instrument. Which is something
in these days of mediocre talent
and three-chord guitarists!

Trumpet students will go for
these.

(Fontana TFE17019)

(Fontana TFE17019)

## Paul Weston and Jo Stafford

N the MM dated February 1, columnist Steve Race re-lewed "The Plano Artistry Of onathan Edwards," which he escribed as "the most delicious Jonathan Ed spoof ever perpetrated in the sacred name of Keyboard Wizardry."

But there was a "singer" on the disc, too—"Darlene Edwards."

In case you missed the disc.

In case you missed the disc, Philips have now put out a

# by Laurie Henshaw

I won't spoil the game by revealing the nature of the spoof—beyond revealing that Jonathan and Dariene are in reality Paul Weston and his wife Jo Stafford.

As the please note says: "Play

see. . . (Philips BBE12179)

No need to recommend an EP from Sinatra's memorable "Songs For Swingin' Lovers." Just get in the queue for "Pennies From Heaven," "Love Is Here To Stay"/" I've Got You Under My Skin," "I Thought About You"—my particular choice from the quartet.

(Capitol EAP1-653)

Frank Sinatra

(Philips BBE12179)

Ted Heath

The original styling of "Swingin' Shepherd Blues" swung Ted Heath into the Hit Parade. His equally beaty and novel version of "Tom Hark" may well bring off a possible "double."

And the backing also gets full marks, for "Cha Cha Baby," is a catchy piece played at an ideal tempo for some fancy footwork by the L-A dancers.

(Decca F11025)

CUBMERGED by an avalanche of "My Fair Lady" discs, I came up clutching two.

Artists on the BCA EP BCX112 are Eddie Pisher ("On The Street Where You Live"), Julius La Rosa ("I've Grown Accustomed To Her Face," "Get Me To The Church On Time") and Dinah Shore ("I Could Have Danced All Night").

And Vic Damone sings "On The Street Where You Live"—backed by "Arrivederci, Roma" on Philips 45-PB819.

Take your pick.



Reviewer Laurie Henshaw was nearly buried by the recent deluge of "My Fair Lady" discs. Eddle Fisher (pictured above with wife Debbie Reynolds) was featured on one (see below).

CEORGE SHEARING has gone of on record as saying "Dakota is dynamic! To hear her sing for the first time is to joyously discover one of the finest jazz singers of our day."

"The Party's Over," which has a hip-twitching beat.

Backing is a vocal setting of that delicious Bronislau Kaper composition "Invitation." The

(Capitol 45-CL14870)

## Terry Gilkyson

THERRY GILKYSON and Frank Miller—The Easy Riders— offer a scafaring-styled number from "Windjammer" in "Kari 

click.
And another salty song,
"Salute To Windjammer" provides the encore.

(Phillps 45-PB823)

**Kendal Sisters** 

THE Kendal Sisters' "Yea,
Yea" seems a natural for
the best-seller list. This groovy
effort should send the jivers into
a whirl of excitement.
"Won't You Be My Baby" is
no match for the first side—but
that should be enough to put the
Kendals on top.
(London HLM8622)

## WATCH 'THIS!

I FIRST heard Cyril Stapleton's "Teenage Lullaby" during the interval in a local cinema. A good many members of the audience soon started to whistle this catchy tune, which was composed jointly by Cyril himself and light music arranger Len Stevens.

The ingenious arrangement by the duo features piano and electric guitar in unison (giving the sound of a jangle piano), bass clarinet, and choral effects.

If this number doesn't make the Hit Parade, then I shall be able to understand why music publishers some.

shall be able to understand why music publishers some-times spend sleepless nights.

Backing is a bright Samba—also by Cyril— entitled "Fiddle-delphia." (Decca F11013)

## Gene Vincent

CENE VINCENT, the boy who of almost out-Presleys Elvis, goes into a vocal St. Vitas' Dance on "Baby Blue." This unrestrained effort should register with the Presleyites.

The ballad "True To You" restores some sanity to the proceedings. (Capitol 45-CL14863)

Ed Townsend

ED TOWNSEND, a coloured singer who now makes his debut on Capitol, has a better-

walts For Me." This one could click.

And another salty song, "Salute To Windjammer" provides the encore.

(Philips 45-PB823) than average voice and a pleasant style. His listenable For Your Love "—which he composed — is a pleasant ballad, and gets the "full treatment" complete with

Steele-Duke

The backing, another
Townsend composition,
"Over And Over Again"
palls by comparison, but it
is delivered with a beat. (Capitol 45-CL14867)

## Ralph Marterie

"TROMBONE BLUES"
ahowcases the Marterie
trombone section in a rocking setting of the 12-bar
blues, O.K. for jivers,
And so is "Night Stroil."
Both are packaged with
plenty of beat,

(Mercury 7MT213)

## Beverley Blair

THE somewhat brassy voice of Beverley Blair finds an effective outlet on the tuneful "With Love We Live," whose introductory phrases faintly recall "Love Me Forever," Recommended. "Tony" is a bar-room styled ballad.

(Mercury 7MT209)

## Joni James

" NEVER THE NOW," a I N liliting waitz, is pleasantly sung by America's Joni James, The song comes from the film "Haintree County."

Joni bounces effectively through the rhythmical "Love Works Miracles" on the reverse.

(45-MGM-978)

## Four-in-One

NIXA have been packing
a series of hits in EP
form. Number four of the
releases features Petula
Clark ("Baby Lover"), Gary
Miller ("Lollipop"). Joe
"Mr. Piano" Henderson
("Mandy"). and Marion
Ryan ("Oh! Oh! I'm Falling
In Leve Again").
A certainty for the pop
paraders.
(Niva NEP24078)

(Nixa NEP24078)

# omorrow' "SADDLE THE WIND," from the film of the same title, by Julie London (HLU 8602). Backing is the oldie "It Had To Be You." Released: Today (Friday),

WATCH ATCH out for these forthcoming attractions to pop scene. Any one—

W forthcoming attractions on the pop scene. Any one—or all—may click into the Top Twenty Ilit Parade,
ELIAS AND HIS ZIG-ZAG JIVE FLUTES follow up their best-selling "Tom Hark" with "Vuka Magg Wabeni" (which may get an English translation on the label) and "Zeph Boogie" (Col. DB1146.)
Released; June 6.
"TORERO," by Italian

" TORERO," "TORERO," by Italian singer Renato Carasone, is riding upwards on the U.S. sales charts, (Parlo, R4433), Backing is "Il Piccola Monte-

Released: June 6. "THE BOOK OF LOVE" by The Monotones (London HLM 8625). This beat ballad is another winner in the States, Backing is "You Never Loved Me."

Released: Today (Friday).

Released: Today (Friday).



JULIE LONDON

## queries Readers'

**\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*** 

WHO sang "Be-Bop-a-Lula" Hamfats (Brunswick 03467, now in the film "The Girl deleted).

Can't Help It"?—D. R., Leigh.

Gene Vincent (Capitol CLWHO sang "Going Steady (With A Dream)" at the

WHAT is the title of the back-ground music of the film "Baby Face Nelson"?—B. H., Smarden.

This music is untitled and un-recorded. It was specially com-posed for the film by Harold Spina and Van Alexander.

Threepenny Opera" known by any other title?—T. S., BAOR.
"Moritot" and the vocal version "Mack The Knife" are the

HAS Sister Rosetta Tharpe recorded "If I Am Just A Town This No. You may be thinking of tracks Rosetta Howard's "If You're A Whee tracks tracks to the Harlem (6152).

WHO sang "Going Steady (With A Dream)" at the beginning and end of the film "Going Steady"?—J. T., London. Molly Bee (Capitol CL14849).

S there a recording available of "Teenie Weenie Jeanie"?
-C. W., Wallasey.
Yes, by Chuck and Gary (HMV POP466).

COULD you give me details of Jackie Gleason's recording "To A Sleeping Beauty "?—B. C., Shaftesbury. This is available on Capitol

We it possible to obtain a record of Frank Sinatra's "Lonely Town"?—N. D., Brandon.

This recording is one of the tracks on Frank Sinatra's LP "Where Are You" (Capitol LCT 6152).

## Dakota Staton

Well, I hesitate to question Shearing's judgment—but on the strength of two titles, I would hardly endorse the phrase "one of the finest jazz singers."

composition "Invitation." The addition of a lyric adds little of

## and Frank Miller



Hippodrome is the

'Talk Of The Town

intangible magic element

known as character or soul. It responds—it has balance—it sings. It has its own voice—it has that

inknown quality that makes a Strad uperior to all other violins, it has hat naturalness that makes it like a human voice—capable of laughter and qually capable of pathos. The fact that he world's greatest artists play them speak

TENOR SAX each 2.6

BUFFET

Bob Crosby coming for Palladium TV

BOB CROSBY, younger singing brother of Bing, who won fame in the 'thirties as leader of the Dixiestyled Bobcats, flies into London just after Whitsun for a star spot on ATV's 'Sunday Night At The London Palladium' on June 1.

His manager, Dick Gabbe—now in Town to pave the way for the trip—told the MM this week that Bob might possibly return "later in the fall" for a tour.

"The worth the able to come beforehand," said Gabbe, "as he takes over from 'The Perry he was the star of the

joings. on books and sheet muste and I not book hem over during train and car journeys. says and car journeys. says and car journeys. says something that lends its self to a new recorded something that lends its self to a new recorded something that will be something that the self to a new recorded something that will be something that the self to a new recorded something that the self to a new recorded something that the self to a new recorded something that the self that

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BILL LEWINGTON

WALLY FAWKES

TV show

Bob Crosby has latterly starred on his own show on the Columbia TV network, and ap-peared in radio and TV guest spots.



### All-night session at the Flamingo

### Mudlarks back in 'Six-Five' show

The Mudiarks—whose "Lolli-op" disc this week zoomed to fth place in the Top Twenty— eturn to "Six-Five Special" on

## The spectacular Starlight Dance

VAL PARNELL'S "Saturday Spectacular" TV show will be moving to Harringay Arena on May 31 to screen the fabulous carriers of the biggest Show Business events of the year, the "Spectacular" show Business events of the year o

JATP star Dizzy Gillespie is appealing for the return of one of his trademarks—his horn-rimmed spectacles.

They were taken by an admirer after the concerts at the Gaumont State, Rilburn, says Dizzy.

Edmunde Ros and his Rumba Bodhald Ros and his Rumba Johnnie Addiestone av been chosen to play at the Arts of Cotober 14. Leeds Town Hall and Cotober 14. Leeds Town Hall As recantly antiounced in the MCD Duke Ellington and his week at the Festival. This will be part of a British tour which on Sunday, October 5, october 5, on Sunday, October 5, on Sund





Appeal to writers?

blond singer dary miller is a frustrated man these days. Reason: repeated d-j plugs have helped rocket sales of his repeated d-j plugs have helped rocket sales of his undences ask for it. And I was the most of the first sale of the sale of th 'Usual practice'

song of Soho?

ermed its "international anthem."

Ballads only are required—no rock-'n'-roll, skiffle, nambos: a song that will express the character or a London's most square mile.

"All songs from 'My Fair Lady' are banned from

Copyright

Can YOU write a

CARDIFF and Newcastle are major centres where the Rank
Organisation may convert cinemas into ballrooms.
"We are always watching closely for the demand," says ballroom controller L. B. Fancourt.
"If we've a cinema surplus to
our requirements we go abad."
During the past two years
rooms and hanch their sixth at
Newport (Mon.) on May 23 when
redges Hall, becomes the
Majestic Baliroom. The Royal Baliroom. Tottenlam, will selberate its 21st hirth.
Hall becomes the
Majestic Baliroom. The Royal Baliroom. Tottenham, will selberate its 21st hirth.
The Royal Baliroom of the same
organisation, will lead the 11piece resident band.

### Eleven years with the Kordites

Kevin McEntee leaves the Kordites vocal group this week-end after an 11-year stay. He conditions the second stay of the second

Operation

DIANIST-SINGER Mike operation at the London Hospital last week.

He expects to remain in hospital for at least another two months.

Summer Four

TRUMPETER Dennis is to lead a quariet the to lead a quariet the feet point of the period of the peri

New spot

HE Johnny Dankworth

**BBC** dates

DLUES - SINGER Ber; DBryden will be feature the the Alex Weish Bar i "Six-Five Special morrow (Saturday) ar the Light Programme lazz Club" on May 22.

Nine men

**Just married** DONNIE SPILLETT, bass-trombonist with the oscar Rabin Orchestra, has narried London secretary Norma Jugovic.

On record



## **News Spotlight**

Shirley Western to

ioin Mackintosh

International Jazz Band contest will be held on Whit Monday at Hardwick Manor, Bury St. Edmunds. Winners will have recording, radio and television auditions. vision auditions,
vision auditions,
The Don Rendell Sextet
makes one of its rare out-

Summer Organist Nanette starts a summer season at Galaland, Scarborough, on May 24.

premiers Volunist Raymort

Premiers Volunist Raymort
first part of Robert Parsons
first part of Robert Parsons
first part of Robert Parsons
voluniand Orchestirs during
the BBC's Frestival of Light Musde
from the Royal Festival Rail on
be heard in the Light Programme
in August, when Farson will conduct the BBC's Concert Orchestra.

duct the BBC's Concert Orchestra.

Return American trumpet star
Beturn American trumpet star
paying at the Trois Malies,
Juniors the final of the Hackney
Junior Stiffe Group Competition
at Hackney's Assembly His between
Junior Stiffe Group Competition
at Hackney's Assembly His between
the Group Competition
at Hackney's Assembly His between
the Concern Control of the Concern Control
dococks.

Series Teddy Johnson and Peer
on Radio Luxembourg on June
22. The three-month series will
be heard on Sundays at 745 p.m.



## CRAWFORD

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# FAN FEVER ...

Leeds picks bands for Festival Ball

TOUR of Britain's top akine leaders are to choose their leaders are to choose their leaders will be recommended by the leaders are to choose their leaders are to choose their leaders are bob cort. Jonne Donegan, Chas McDevitt and Russell Quaye.

The leaders are bob cort. Jonne Donegan, Chas McDevitt and Russell Quaye.

Will be the Johnny Duncan and Pete Curtis Groups and singst will be the Johnny Duncan and Pete Curtis Groups and singst will be the Johnny Duncan and Pete Curtis Groups and singst This will be a special edition of the popular Light Programme to 60 minutes to be extracted as to 60 minutes to be which started last Sunday.

# Hawkins—he is still a How about azz great

IN common with most have a picture please?—Janet please in please joyed the opening JATP show and came away with

are now hardly than better curtain raisers is little short couple of BOB DAWBARN of an insult to

great players.

As many members of the audience will testify, the emotional effect of "his one-time harmonic resources" is etill considerable. still considerable.—Bix Curtis, > THE GOLDEN AGE London, NW10.

## Stop latecomers

THANK you for the excellent reports on the JATP concerts in last week's MM. I was, however, appalled by the unappreciative people who came in late and stood in the gangways for minutes.—David G. Wilson, Bourne End, Bucks.

Agreed. It is time all jazz concerts came into line with the Royal Festival Hall and refused to allow late-comers to disturb the rest of the audience.

## Peterson was tops

I AM still recovering from the magnificent JATP! Ella was great, but I think the limelight was stolen by the Oscar Peterson Trio.—Kevin Brownrigg, Winton, Bournemouth.

### Greatest ever

the feeling that it had not contained one musical passenger.

To say, as Steve Race did opinion that until European jazzmen learn to blow with that Eldridge and Hawkins are now hardly

HAVING just heard the fantastic JATP Unit blowing the greatest jazz ever to bend my ear, I am of the considered opinion that until European jazzmen learn to blow with such volume without impairing tone, and swing

tone, and swing with such natural drive as displayed by the Granz Gents and Lady, they may as well stop

trying and stick to dance music.—Alan J. Brown, Chairman, Newcastle Jazz Club.

LETTERS

THANKS to reader Brian Levy (MM 10/5/58) we Old Timers need no longer con-ceal the truth about what made the Golden Age of Jazz golden. It was, of course, harmonicas.

One has only to recall the sensational début in the mid-twenties of that greatest of all jazz harmonica players, Louis Armstrong. Alas! Commercial considerations forced him later to appear under the name of Larry Adler, which may have deceived some people. To us old 'uns, however, the initials were a dead give-away.

Then came Duke Ellington.
And with what grief in those
far-off days did we learn of his
decision to call his outfit Borrah
Minnevitch and his Harmonica
Rascals; it never seemed quite the same afterwards.

rigg, Winton, Bournemouth.

Max Bennett

JATP has a fine new bassist in Max Bennett. Could we in Max Bennett.



Here, for Janet Rigden, is JATP bassist Max Bennett.

his Harmonica Gang.—Gray Clarke, London, S.E.26.

## FESTIVAL HALL

MR. BEAN'S explanation of the poor quality amplifica-tion we suffered when June Christy sang at the Royal Festi-val Hall (MM 3/5/58) was totally inadequate.

I, and many others who know something of microphones, amplifiers and such, agree that most probably the microphone was at fault.

For Mr. Bean to suggest that June Christy does not know how to use a microphone is preposterous.

Before she sang, impending disaster was made apparent, since an announcement by Ted Heath was accompanied by a hearty "Blurrp" from the speaker system. Also during the interval an attendant thought it necessary to fiddle with the microphone and its cable.

cable.

If the Festival Hall is to be the finest concert hall in Britain, regular maintenance of its equipment is necessary.—
Ian Lindsay, Basingstoke, Hants.

## WE LIKE BING

WHY is it that whenever a Bing Crosby record is reviewed in the MM it is invariably greeted with the comment that it is OK for the Mums and Dads or the "greybeards"? I know for a fact that many younger people are also interested in the discs of the "Ol' Groaner."—Ted Laker, Southsea, Hants. sea, Hants.

Comments Laurie Henshaw:
"I'm glad to hear it, Judging
by the current Hit Parade they
are only interested in the teen-

## 'THE GREAT BIX'

I AM sick and tired of hearing the fallacious and com-monly coined title "The Great Bix" and such ridiculous acclamations as "Beiderbecke, the greatest of all white jazz-men."

I have never been able to understand how leading critics can make these remarks. Surely his unemotional toot-toot style, his unemotional toot-toot style, which lacks all vibrato, cannot be compared with such as Muggsy Spanler, Wild Bill Davison. Billy Butterfield, Wingy Manone, Red Nichols or, if you are the sort of person who only believes in post-humous fame, Benny Strickler.—Don Chapman, Hong Kong Signal Regt., BFPO 1.

## MY FAIR LADY

AT last the much publicised "My Fair Lady" has opened and the publishers have

opened and the publishers have released the songs—at 6d. above normal sheet music prices.

Not so long ago the British "Lady At The Wheel" opened without any fuss and with the songs available at normal prices. The songs from both shows have good lyrics but the British music is much more tuneful.

What a pity that British songs do not get the same bally-hoo and exploitation. One would have thought British songwriters were sufficiently handicapped by the present influx of American rock-'n'-roll "songs" without the discrimination to which I refer.

I don't blame the publishers—their difficulties are not less than those of British songwriters.—H. Bannister, Tipton, Staffs.

## For EP release

CONGRATULATIONS to Shelly Manne and his Friends for their excellent work on the melodies from "My Fair Lady." This gem of a record is marred only by excessive tape noise and the fact that two tracks seem to have got lost in the re-mastering process.

Could it be that Vogue-Contemporary are saving "Without You" and "Rain In Spain" for EP release, thus also jumping on the bandwagon Philips built when they upped their price on Columbia's "original cast" release.—G. Etchells, Warrington, Lancs.

## MODERN v TRAD

WOST of the writers in the IVI MM seem to think the war between modernists and tradi-tionalists is a bad thing. Surely not! Anything that can keep alive such a healthy interest in jazz must be a good thing.—
Miss Celia Neve, London, E.14.

## GREAT GUITAR

WHEN is some enterprising record company going to issue some recordings of that wonderful artist Johnny Smith, the greatest guitarist ever to grace the jazz scene?—Goudie Cox, Staines, Middlesex.

# Try the banjo for a change

APART from jazz-band rhythm section men—and pioneers like John Hasted, who favour the five-string folk variety—the banjo has few adherents in Britain today. More's the pity, for its percussive, incisive sound has something to offer the musician who wants to offer the musician who wants a change from the inevitable

guitar.

Piectrum banjoists, of the trad. or Kentucky Minstrel variety, are the people for whom "Chords for Banjo and Tenor-Banjo," by Roy Burnham (Clifford Essex, 4s. 6d.), are primarily intended.

But finger-style performers who wish to follow in the wake of Peggy Seeger, Guy Carawan and Derrol Adams can learn something, too, from this almost exhaustive list of 1,152 three-and four-note chords. Though in practice they will probably continue merely to shove the capo up a fret and re-time their thumb-strings to play in a new key.—Fred Dallas,

# guide to good food

THERE'S a useful called "The Good Food "The Good Food Guide" (Cassells, 7s. 6d.) which lists nearly 700 places in Great Britain "where you can rely on a good meal at a reason-able price."

In such unpromising places as Buxton, Bol-ton, Burton-on-Trent Stockton-on-Tees and little havens are listed where it is possible to eat not only with safety but with some enjoy-

President and founder of



the club is Raymond Post-gate. And there is a large unofficial team of guinea-pigs who have written in approving of meals which they have had. It's cosy to see the name of Ernest Borneman among them.

## Inflated

Mind you the book is not infallible. Some places be-come so inflated on being mentioned that within a matter of months service and cooking go heavily to

We came badly unstuck in an Indian restaurant in Birmingham, where a chicken chop suey was put before Marie Knight which would only have been recognised as a meal at all by a starving camel,

## Blacklist

I think some enterprising touring musician should produce a sister compendium of more general scope, blacklisting places — and people—the itinerant musi-cian should avoid.

The transport cafe affec-tionately known as "Fifty Thousand Plies Can't Be Wrong" would have a place of honour.

And I nominate the Bir-mingham hotel bedroom situated right next door to the pantry.

## Crosstalk

At 6 a.m. two chambermaids straight from a repertory theatre version of a fifth - rate domestic comedy start up a cross-talk act with crockery accompaniment which lasts until you drag yourself out at noon.
Then there's the hotel in

Nottingham which appears to have its own built-in church bells guaranteed to arouse pious thoughts in the tired gigster at 7.45 a.m.

If one listed all the poisonous food, the book would reach the proportions of the "Encyclopædia Britannica."

## Waterlogged

Attention should be concentrated on the preten-tious—the places which scatter French terms throughout the menu, but carefully omit the particular French term which indicates that all the veget-

well, there's a rough guide, anyway. Now let some benefactor get weav-

I must be off to arrange a fresh delivery of blcarb. We're on tour again in the morning.

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# This world of jazz

the good fortune to ar Sonny Terry and pwnie McGhee playing concerts and parties, on television or radio, have thought what a sil-balanced musical and the son hear Sonny Terry and Brownie McGhee playing at concerts and parties, or on television or radio, I have thought what a well-balanced musical team they make.

After years of playing together, each can guess what the other is going to do. "I know when Sonny's going to make a turn, I can feel it," McGhee explains. "We understand each other's time."

This obvious sympathy is a major attraction of their music-making. And their presentation gains excitement from the variety of tone combinations they

In some tunes Brownie leads a vocal duet while the guitar



Mary Lou Williams

artists will need reminding that they produce a lot of different tones from the guitar—picked with thumb and two fingers— and mouth organ.

## Disc dates

ON Tuesday, Terry and MeGhee flew to Frankfurt to do the first of six German concerts with Chris Barber. They'll be back for the Civio Hall, Croydon, next Friday.

Before leaving, they completed their third record session for Denis Preston—a good one which captured "Just A Dream," "Change The Lock," "Climbin' On Top Of The Hill," "Cornbread, Peas And Molasses," and a few more.

The tunes recorded at an earlier date included "Southern Train," "Auto-Mechanic Blues," "Wholesale And Retail," and a "Sonny's Blues" which had Terry accompanied by planist Dave Lee.

"We made that one up as we

Dave Lee.

"We made that one up as we went along," Sohny said. "Then I did my 'Fox Chase' with Brownie talking. You know, he asks me how many dogs I have, and I say: 'I got eight here.'

"You can hear all of them, too, if you listen close," Brownie added. "Sonny was as hot as a six-shooter that day, He blew one of his harps right out. And Dave and I played a blues together on one plano."

## **Custard** pie

WITH the Barber band, the visitors cut another seven songs for Nixa—among them some spirituals, "Betty And Dupree." and a "Custard Pie" using just guitar, banjo and harmonica. harmonica.

These will be released soon on a LP titled "Brownie, Sonny And Chris." After that we can expect an EP, "The Bluest," and a 12 in. album by the duo, plus Dave Lee here and there.

Preston says that "Fox Chase" will come out as a single, with high hopes all round for its success. Then, when B and S return from the German tour, they have some more recording to do.

It is heartening to see these fine, unsophisticated blues per-formers getting so much atten-tion and appreciation here.

Elia's harp

LARRY ADLER, another unquestionable virtuoso of the mouth organ, has often revealed his admiration for jazz and for Ella Fitzgerald.

Last Sunday he turned up at the Davis Theatre, Croydon, and presented the excellent Ella with a harmonica which was brought on-stage for her by Norman Granz.

Although she didn't look too keen on it, Ella blew the thing as an extra diversion during "Lady Be Good."

This was not Ella's début as a "harpist." She introduced the instrument into her act at Carnegie Hall a couple of years ago. Last Sunday he turned up at

### Non-raver

PAUL DESMOND'S presence in London last week was overlooked by most musicians and jazz writers and all fans. It is not to be wondered at. For, as musicians to, Desmond

For, as musicians to, Desmond is easy to miss.

Slight in build, studious in appearance, and very respectable in demeanour, he is a far cry from the jazz giants of old who roared through town like a forest fire. Desmond is definitely a non-rayer.

a forest fire. Desmond is defi-nitely a non-raver.

You would search the usual
West End jazz clubs, night
clubs, hotels and apartments in
vain for a trace of Brubeck's
hornman. He was holed-up in
a quiet hotel off Welbeck Street.

When he telephoned he com-

a quiet hotel off Welbeck Street.

When he telephoned he suggested a four o'clock rendezvous in a French coffee-house. The evening was reserved for "Expresso Bongo" and food; the morning had been spent in the Tower of London region, the previous evening at "Lysistrata."

## 5 a.m. flowers

ASKED Desmond about his sick-leave. He said: "We've been half around the world. In East Pakistan I went into hos-pital with kidney trouble, but came out still not too chipper, so I had five working days off."

What impressed him particularly about the tour?

"I think the best part for us was Poland," said Paul. "We weren't prepared at all for the reception we got. We were met at Cracow by girls with flowers at 5 a.m., and a three-piece band. .... "Trumpet, trombone and E

flat clarinet," he added in his meticulous way, and then, anticipating the question: "We



Paul Desmond . . . easy to miss.

were always getting in at play at last year's Newport 5 a.m., you know, on sleeper Festival. trains—a comfortable way to travel."

Her performance, with the Gillespie band, of three of the

## Lazy

WHEN he'd finished telling When he'd finished telling me about the few people in each place who would suddenly dazzle you with the extent of their jazz knowledge, I asked why he had remained so long with one group.

"Partly because I'm lazy," he replied, "and because Dave and I—although we have occasional

I—although we have occasional musical disagreements — are pretty much agreed on what we

want to do.
"If the time comes when I think I can do more with musi

cians of my own choosing. I'll leave. So much depends on the musicians. It is essential to have a feeling and rapport with the people you play with. But it is hard to find good musicians, and almost impossible to get them to travel."

## Mary Lou

THE last time I laid eyes on Mary Lou Williams was in the spring of 1954, when I went to Paris to get a series of articles from her.

At the end of the year Mary returned to the USA and shortly disappeared from the jazz scene. I heard nothing more from her directly, but was told by mucual friends that she devoted most of her time to religion and "good works."

This might have been all

This might have been all very well for a person of less ability. In Mary's case I viewed it as wilful neglect of creative talent, and was not sorry to learn that she had agreed to

Her performance, with the Gillespie band, of three of the "signs" from "Zodiac Suite"—written and recorded by her originally in 1945 — and "Carioca," can be heard on Col.-Clef LP 33CX10111. The consensus of critical opinion is that absence has not impaired her considerable gifts. her considerable gifts.

## Rest home

BEFORE the Newport records came out, today's Mary Lou had been praised to me by Marian McPartland and Erroli Garner.

A chance result of my meeting with Garner was that Mary resumed correspondence after a hiatus lasting nearly four

A letter arrived from Hamilton Terrace, New York, beginning simply "Hi—" and continuing: "Saw Erroll and he said you'd asked after me. What's happening? I'm back at work after time off for Lent."

Mary then gets on to her convalescent home—a project I have seen mentioned in the U.S. Press. "I'm working on a concert deal for Carnegie Hall, with a 60-plece symphony, in order to buy a rest home for musicians," she says.

"In the beginning things

"In the beginning things were difficult but now I have 'King' Cole and Sammy Davis on the committee, and hope to approach Lena Horne soon,

"I opened at the Composer Room on April 27 for six weeks, alternating with Billy Taylor. Garner comes in to see us quite



**Erroll Garner** 



Nat "King" Cole

# Tommy Steele makes

YOUNG Tommy Steele opened and closed his disc - jockey ime (Light: pro-10.40 gramme (Light: 10.40 p.m., 11/5/58) with rock-'n'-roll. Naturally.

He also played a good proportion of rock during the programme.

the programme. I expected that, too.

We heard plenty of guitar in other numbers—Les Paul, for example—and this wasn't surprising, either.

He played good records, too—Louis, Heath, the Hi-Lo's, Roberta Sherwood, Neilie Lutcher and Hank Williams, This, too, was expected, for Steele is wise in his generation.

But what I didn't expect was that while all the rock records were played to their

records were played to their frustrating finish, the good stuff was nipped off after one chorus and sometimes

before that, After all, if you are going to play in its entirety "At

The Hop" by Danny and the Juniors—which anyway sounds the same at the end as it does at the beginning. not to mention the middlesurely you can do the same thing for Louis (or "Gravel-gob," as Tommy called him) singing "Honeysuckle Rose."

## Cockney

Steele's personality was good. He is likeable, fresh, -perhaps a little too warmwarm—in his praise of other artists, and has nice touches of London humour. But he is inclined, I think, to force the Cockney accent. When the Cockney accent.

the Cockney accent. When he forgot, he spoke like an ordinary Cockney.

But he did fool me with one record. Without saying anything he played a few bars of "Sidora" (?) by a band which I thought American. It was Lou Preager.

Tommy is on every Sunday.

Have a listen—it's worth it.

Have a listen-it's worth it. -Maurice Burman.

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# E AMAZING MR. HAMILTON

CHICO HAMILTON TRIO (LP) Blues On The Rocks (d); Street Of Drums (a); We'll Be Together Again (a); Skinned Strings (b); Nuttye (a); Porch Light (c); Broadway (a); Autumn Landscape (c); Uganda (a); Lollypop (a). (Vogue 12 in. LAE12077-38s. 3d.)

(Vogue 12 in. Lat 12017—338. 36.)

(a) Hamilton (drs.); Howard Reberts (gtr.); George Duvivier (bass). Probably early Summer, 1954. USA (Am. Pacific Jazz.)

(b) Hamilton (drs.); Duvivier (bass). 8 2 55. Do. (Do.)

(c) (d) Personnel Ls for (b) plus Jim Hall (gtr.). Do. (Do.)

Note: (d) included also in Vogue LP LAE 12063 ("The Blues")

THIS is an amazing record.
And if at first you can't quite say why, have a look at the sleeve note by Will MacFarland.
"Trio records as a group," he so rightly says, "suffer from the Star System. The star grabs the lion's share of the solo room and what you end up with is a solo album with rhythm accompaniment."

In this set, adds Mr. Mac-Farland, "no one accompanies anyone. The key is interplay. While there's plenty of co-operative support, everybody's a free agent of equal status."

And there you have it in a

nutshell Consider the players individu-



Howard Roberts ... with Chico Hamilton

Equipment

guitarists an unusual technical skill, a blithely resilient swing, an intriguing inventiveness, and—perhaps most important of all in the circumstances—a lyrical approach that produces a never fafling tunefulness.

In Duvivier you find a bass player who is not only a superb musician, but who has the wisdom to use his musicianship to greatest effect.

In Chico Hamilton you have a man who has discovered how to get an amazing range of tone, character and even melodic effect out of his drums. How, too, to play them with such feeling, subtlety, wit and imagination that he almost makes them talk. But even more impressive than this individual skill is the way the players work together. They fuse their separate entities into a composite whole which entirely eliminates the harmonic limitations and gives ballads and faster numbers alike a fullness not always found in groups double the size.

the size.

The material—mostly originals by Hamilton and/or Duvivier excellent.

is excellent.
Ranging from Duvivier's
"Blues On The Rocks," through
the Hamilton-Duvivier
"Uganda"—which MacFarland
aptly describes as "a heavily
dramatic tribal ballet"—to
"Skinned Strings," a bass and
drums duet that brings back to
mind the Haggart-Bauduc "Big
Noise From Winnetka," the programme is as enticingly varied as
one could wish.—Edgar Jackson.

## Intriguing

BILL PERKINS (LP)

"Just Friends ' Just Friends (a); A Foggy Day (b);
All Of Me (a); Diane-A-Flow (b);
Limehouse Blues (a); What is
This Thing Called Love? (b);
Solid De Silva! (a); Sweet And
Lovely (a); Zenobia (b).

(Vogue 12 in. LAE12088-38s. 3d.) (a)—Perkins (tnr., bass-cit., flute); Richie Kamuca (tnr.); Hampton Hawes (pno.); Red Mitchell (bass); Mel Lewis (drs.). 29/10/56, USA. (Am. Pacific Jazz.)

(b)—Perkins (tor.); Art Pepper (alto); Jimmy Rowles (pno.); Ben Tueker (bass); Lewis (drs.), 11,12/56.

tErroneously spelled Desylva on label, De Sylva on sleeve.

BILL PERKINS deserves the honour of having this set put out under his name.

"Solid De Silva," a tribute to U.S. jazz disc jockey Walt De Silva, is Bill's tune. He selected the other eight numbers, arranged five of them, chose his associates and directed the proceedings.

ceedings.
But in all other respects The Friends are equally deserving. All

RECORDER

have equal ability: they are equally well matched.

Despite Kamuca's rather smoother tone and "cooler" solo style, he makes the perfect partner for Perkins when they are heard together. The incisive, more excitable Pepper — who scored three of the tracks—is an ideal foll for Perkins.

Those less familiar with the modern sound may find some of the writing, and indeed some of the writing, and indeed some of the improvising, a little difficult to take in, especially such passages as the contrapuntal introduction to "Just Friends" by the two unaccompanied saxes.

But they can hardly fail to be intrigued by it. For one thing, it has the freshness of spontaneous imagination given an unfettered hand.

Of the two good backing teams, that on the earlier session is the better—but only because of the superior strength of Hampton Hawes and Red Mitchell as soloists.

Mitchell has a good solo in "Limehouse Blues," but an even better one in the quite lovely version of "Sweet And Lovely," Hawes is excellent in all he does. A guide to the soloists on each track is included by "Down Beat's "John Tynan in his copious sleeve note.

A necessary aid, this, as regards Perkins and Kamuca, For, despite the differences in their tones and styles, there are times when they sound very much alike,—Edgar Jackson.

Jackson.

## Intelligent

JOHNNY WINDHURST (EP)

"Easy Over"
Lover Come Back To Me; Georgia
On My Mind.
(Esquire EP186—13s. 7[d.)

Windhurst (tpt.): Jim Andrews (pno.); Buel Neidlinger ibass; Walter Gifford (drs.); 22 4/55. Boston, (Am. Transition).

Boston. (Am. Transition).

THE catalogues seem to be thick with trumpet-andrhythm records these days. "Easy-Over" is the third EP released by Esquire from Windhurst's "Jazz At Columbus Avenue" album, and it is recommended on the strength of his intelligent, swinging trumpet.

Of the three releases, my own favourite is EP156—coupling "Memphis Blues" and "Strut Miss Lizzle." This one is a little less satisfactory, but the opening trumpet chorus of "Lover" shows how admirably Windhurst re-works a melody at fast tempo, and "Georgia" features a great deal of eloquent slow playing.

When improvising on a pretty tune, Windhurst keeps a tight rein on the emotions. There is no tendency towards lushness, and this discipline helps to make all his work interesting to jazzfans.

A "Down Beat" reviewer des-

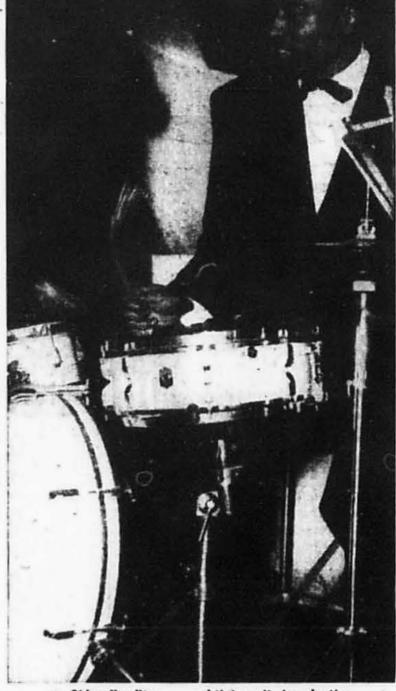
Moon: The Nearness Of You; How Long Has This Been Going On7; Tea For Two: Lullaby Of Bird-land; Somebody Loves Me; Moon-light In Vermont; The King. out of Hackett but with his own voice."

The words fit him well; in the quiet playing on "Lover" a Bill Davison influence can be observed, and through all the fast tunes in the set the obvious Bix-Hackett strain is tempered with a phraseology and attack belonging to what used to be called Chicago style.

As on the previous EPs, recording quality is indifferent and the contributions of the other musicians are nothing out of the ordinary. But Windhurst's talent certainly makes the disc worth your consideration,—Max Jones. out of Hackett but with his own (Vogue 12 in, LAE12005-38s. 3d.)

Shank (alto, flute); Bob Copper (tnr., oboe); Claude Williamson (pno.); Don Prell (bass); Chuck Flores (drs.). 19/1/56. Callfornia Institute of Technology, Pasadena, during a public concert. (Am. Pacific Jazz.)

THIS is very disappointing.
Only Cooper in "How
Long" and "Tea," and occasionally Williamson, have anything
worth while to say. The foottappers seldom stamp, they
mostly pat: the ballads are
mainly slushy.
Seems the group thought it
was at a cocktail party. Good
gracious, perhaps it was!—Edgar
Jackson.



Chico Hamilton . . . subtlety, wit, imagination

fans. A "Down Beat" reviewer des-A "Down Beat" reviewer des-eribed Windhurst as "a spare, lyrical, Condon-tough trumpeter,

# I got my first pro job at 4, says Shorty Rogers

HEN Shorty Rogers makes stage announcements his unique slow drawl

little guy with the quiet yet ebullient talent.

"Lots of people think I'm from the south because of my accent," admits Shorty.
"However, I'm from Massachusetts. My family moved to New York City when I was 10."

Shorty got his first here.

Shorty got his first horn at the age of 14 and his first pro-fessional job later the same year —at the Catskill Mountains, a very famous young people's

vacation land in upper New York State.

Cocktail party

BUD SHANK QUARTET (LP)
"Jazz At Cal-Tech"
When Lights Are Low: Old Devil

"It was a highly paid gig," Shorty grins. "I got five dollars a week!"

brother-in-law," says Shorty, with a laugh.
Followed a three-year stretch in a World War II army band. On his discharge he went straight into Woody Herman's outfit.

"By a very strange coincidence," Shorty tells me, "I took Conte Candoli's chair in Woody's band as Conte was drafted—and he took my place in the very same army band."

On and off. Shorty spent about five years with Herman. Then he joined the Kenton Innovations Orchestra and later the Lighthouse All-Stars, in Hermosa Beach.

Orchestra and later the Lighthouse All-Stars, in Hermosa Beach.

"Then, one day, all of us in Howard Rumsey's band—Russ Freeman, Shelly, Giuffre and I—all left together and took a job at the Haig and that's how the Shorty Rogers Giants was born.'

How about the oft-repeated statement: "West Coast jazz is everyone playing like Shorty Rogers".

Says Shorty: "It's a great compliment but, actually, none of us has made a premeditated attempt to do anything different. We listen to everything out of the east. We admire and learn from the guys in the east. A better description would really be 'West Coast branch of jazz."

Howard Lucraft



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# FELDMAN:

# A TRUE

# **JAZZ**

ARTIST

VICTOR FELDMAN (LP) "Transatlantic Alliance"

Four (b): The Cypsy (a): Get Up
(a): Stomp (a): Wait (g): Ballad
Medley: Together (f): Darn That
Dream (c): I Surrender, Dear (d):
I've Lost Your Love (e): Wailing
Wall (g).

Wall (g). (Tempo 12 In. TAP19-38s. 3d.) (a)—Feidman (pno.); Dizzy Reece (tpi.); Lloyd Thompson (bass); Phil Beamen (drs.), 28/12/56, London.

(Vogue.)
(b)—Feldman (pno.); Ronnie Scott (tnr.); Tubby Hayes (bar.); Reece (tpt.); Lennie Bush (bass); Teny Grombie (drs.). 3/1/57. Do. (Do.) (e), (d), (e), (f)—Feldman (pno.); Bush (bass); Benny Goodman (drs.); with soloists in (c) Hayes (bar.); (d) Seett (tnr.); (e) Reece (tpt.); (f) Feldman Do. Do. (Do.) (g)—Feldman (vib.); Jimmy Deuchar (tpt.); Terry Shannon (pno.); Ken Napper (bass); Seamen (drs.). Do. Do. (Do.) Note: (g) available also on EP EXASS.

A LL this was recorded around Christmas 1956, while Victor Feldman was on a visit home here from America. We have already had other records from the sessions on Vogue's "Dizzy Reece: Progress Report" (TAP9) "Victor Feldman: The Big Band/Ninetet" (TAP12) and "Swingin' The Blues" (TAP21).

Victor's resourcefulness.

The Blues" (TAP21).

Victor's resourcefulness, imagination and taste—and all the other qualities which mark him as a true jazz artist—are again notable. But his modesty—added to recording that prevents his solos from being as well forward as they should be—makes it necessary to pay particular attention if you want to get the full impact of his playing.

Others on the record fare more

Others on the record fare more fortunately.

Dizzy Reece, always a spectacu-lar player, is presented more prominently and thus comes out in higher relief.

If you have ever listened to a certain Mr. Gillespie, you won't have to think twice about how Dizzy got that nickname.

Dizzy got that nickname.

Perhaps that is a double-edged compliment, because it suggests lack of originality. But there are those who say it is better to be a first-class copyist than a second-rate originator, and you must admit Dizzy follows the Gillesple footpath worthily. Just as Jimmy Deuchar takes many of his cues from the late Pats Navarro.

Tubby Hayes goes one better. He has all the Reece technique and rather more ideas of his own. The softer-voiced, more subtle Ronnie Scott doesn't disgrace himself either.

Like Victor, the bass players don't get the best of deals from the recording, but the one who, I am afraid, must get a rap on the knuckles is Phil Seamen.



And not because of the recording.

I would be the last to deny that as a modern-style soloist Seamen is one of our best

drummers. But that is the nearest to a bouquet he'll get from me until he learns that when acting as team men the best drummers play for the side, not just for themselves.—Edgar Jackson.

## Comeback

DIXIELAND ALL-STARS (LP) " Dixiecats "

That's A-Plenty; Tin Roof Blues; Royal Garden Blues; Way Down Yonder In New Orleans; Beale Street Blues; Muskrat Ramble; Basin Street Blues; Wolverine Blues; I've Found A New Baby.

(Columbia 12 in. 338X1080-35s. 10d.) Buster Bailey (clt.); Boomie Richman (saxes); Red Allen (tpt.); Tyree Glonn (tmb.); Willie Smith (pno.); Milt Hinton, Arvell Shaw (alternating on bass); Zutty Singleton (drs.). 8 and 15/5/57, USA. (Am. Roulette.)

RED ALLEN is making a bit of seems. Judged by "Ride, Red, Ride In Hi-Fi," the Newport LP and this one, he is a very inconsistent player today, liable to blow an imaginative, modern-sounding solo one minute and to scream brutally the next.

"Dixiecats," a set of over-tired jazz tunes brightly swung by old hands Balley, Hinton, Smith and Zutty in company with the younger Boomie Richman and, on some tracks, Arvell Shaw, finds Ailen in pretty fair form. His solos on "Basin Street,"

"Tin Roof," "Beale Street" and
"Royal Garden" contain some
exceptional ideas, though he is
inclined to spoil them with disagreeable growling or tasteless
blasting just when things are
going quietly.

Trombonist Glenn and tenorist
Richman, who may "dep" with
Allen at the Metropole sometimes, both play particularly
well here. "The Lion" rumbles
out a weird solo on "Basin
Street," and is good on "Tin
Roof" and "Wolverine." and
Bailey has graceful choruses on
"Basin" and "Beale Street."

This Roulette session has a
better, more relaxed feeling than
any of the previous Allens with a
Metropole "flavour." The sleeve
has a whimsical picture of three
pussy cats, and the note tells us,
among other strange things, that
Richman "uses lanky, rather
staccato phrases."—Max Jones.

## Boring

MEADE "LUX" LEWIS (LP) "Out Of The Roaring Twenties" Ain't She Sweet: Meade's Deed; Bill Bailey, Won't You Please Come Home: My Monday Date; I Want A Little Girl: I Ain't Got Nobody; Lux Flakes; 'Deed I Do. (HMV DLP176-27s. 10d.)

Lewis (pno.) with unidentified drs. nd bass. Date untraced, circa 1956. (Am. ABC-Paramount.)

# TOP JAZZ

(Week ended May 10) 1. (1) NEWPORT JAZZ FES-TIVAL (LP) Pitzgerald and

Billie Holiday
(Columbia-Clef)

2. (5) MY FAIR LADY (LP)

Shelly Manne (Vogue)

3. (6) CHRIS BARBER IN
CONCERT — Vol. II
(LP) (Pyc-Nixa)

4. (3) JAZZ ULTIMATE (LP)
Robby Many

Bobby Hackett and Jack Teagarden (Capitol) (10) NEWPORT JAZZ FES-

5. (10) NEWPORT JAZZ FESTIVAL (LP)
Count Basie
(Columbia-Cief)
6. (2) AT THE STRATFORD SHAKESPEARE MEMORIAL (LP)
OSCAT Peterson
(Columbia-Cief)
7. (—) THE ATOMIC MR.
BASIE (LP)
Count Basie
(Columbia)
8. (4) LIKE SOMEONE IN LOVE (LP)
Elia Fitzgerald
(HMV-Verve)
9. (—) NEWPORT JAZZ FESTIVAL (LP)
OSCAT PETERSON
(Columbia-Cief)
10. (8) JAZZ AT THE BLACK HAWK (LP)
Dave Brubeck (Vogue)
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Vic Feldman's piano has resourcefulness, imagination and taste. He is seen here with Ronnie Scott (tnr.), Lennie Bush (bass) and Tony Kinsey.

MEADE "LUX" LEWIS'S recent releases have not been en-couraging for admirers of his Solo Art, Blue Note and earlier records.

solo Art. Blue Note and earlier records.

"Yancey's Last Ride," issued on 33CX10094 last year, was disappointing except for three or four items, and the present LP is considerably less distinguished.

Two blues pleces, "Meade's Deed" and the slow, Yanceyish "Lux Flakes," are played with conviction, a good beat and some attention to dynamics.

The latter, basically "How Long," is reminiscent of the Yancey of "East St. Louis" and "Death Letter." It is the best track on the record, but even here Lewis hits too hard at times. And it was, I think, a mistake to use bass and drums.

The rest are neither blues nor

The rest are neither blues nor

boogie. On most of them, Lewis alogs away at a "treated" plano to produce mechanical-counding. often eareless versions of popular tunes.—Max Jones.



Meade "Lux" Lewis

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Nothing But Soul 32-051 BACK COUNTRY SUITE-Mose Allison Trio Back Country Suite (Ten movements)

A Night At St. Nicks Black Cherry Fritters Altology

I Want To Be Happy

Taking A Chance On Love Afternoon In Paris

Blueberry Hill You Won't Let Me Go I Thought About You In Salah

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tation as the most immaculate of all the modern "cool" tenorists when it comes to exploiting ballads and other familiar stand-

With him in these August 1955 recordings are drummer Shelly Manne, tassist Leroy Vinnegar and planist Lou Levy, now with Getz in the JATP show. Levy's

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more biting approach makes him at once the ideal accompanist at once the ideal accompanist and solo foil to Getz.—E. J.

THE BARNSTORMERS SPASM BAND

(Parlo. 45-R4416) on't You Come Home, Bill Bailey?; Whistiling Rufus Barnstormers

remind me of nothing so much as Spike Jones guying Pee Wee Hunt. However, as the music is intended to resemble that of the spasm bands—who, it is said, helped to create jazz—maybe the historians will go for it.—J. N. S.

ARTIE SHAW AND HIS ORCHESTRA

"Any Old Time"

It Had To Be You; All I Remember Is You; Any Old Time; St.
James Infirmary; Comes Love;
I'll Never Be The Same; Marinella; Keepin' Myself For You; I
Can't Believe That You're In
Love With Me; These Foolish
Things; Love Me A Little;
Chantez-Les Bas; Concerto For
Clarinet.

Clarinet, . (RCA 12 in. RD27005-37s. 6]d.) ALL but five of these, from 1938-45, have been issued before, though not on long-play. The sound of Shaw's band was generally pleasant, and recording is as good as can be expected. The title song, beautifully done by 'Billie Holiday, and 'St. James,' featuring Lips Page, have real quality. There are good drummers right through.—M. J.

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FRIDAY (TODAY) .

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(Broughe's Premier daz; Citib
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# TV 'QUOTA' FOR MY STE

TOMMY STEELE is singing those television blues! Although he pulled in an 11 million audience for his "Golden Year" show in October, his last TV appearance was four and a half months ago. And he may not make another

this year. 

**NAT KING** 

COLE

talks about the forthcoming film

'ST. LOUIS

**BLUES**'

ALSO: **Exclusive Interview** 

with

**JERRY LEE** 

LEWIS

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Reason: He and his managers have decided too much TV is a bad thing. Says his manager, John Kennedy: "Tommy is likely to make only one more TV appearance this year."

Says Steele's booking agent, Ian Bevan: "Television creates certain artists and eats others if you allow it. This is not going to happen with Tommy.

DISC DEAL WITH ITALIAN FIRM

### Planning

"For Steele we have to go into weeks of planning and intensive rehearsals for each show. And if you don't spend time on these details, an artist will not last five minutes.
"I guarantee that I could pick

minutes.

"I guarantee that I could pick up the 'phone and get him on any show that I wanted."

He resumes in Variety on Monday with a week at Leeds Odeon.

# ITALIAN FIRM

M H.AN. Wednesday.—From the entire European market of Norman Granz's Verve and Clef labels will be pressed in Milan. Granz has signed a contract for the pressings and distribution with the Milan firm, Saar SpA. His previous agreement with Britain's EMI has not been renewed.

# Matinee trip for Billie Holiday

A MERICAN jazz singer Billie Holiday is to make a single British concert appearance next month. Backed by the Kenny Baker Dozen, she will give an afternoon performance at the Royal Festival Hall on

June 8. BLUES SINGERS GO TO PRESS Billie will fly into London from America on June 7 and after the concert will open for a season at the Olympia, Paris.

## and Sarah Vaughan to return in June

SARAH VAUGHAN, now making a smash hit at Stock-holm's China Theatre, will be back in Britain next month for two weeks in Variety.

She opens for the week com-mencing on June 23 at the Coventry Theatre, and will prob-ably follow with a week at Glas-

## **MANIACS GROUP** FOR PALLADIUM

A new quintet, Rex Morris and his Maniacs, will be featured in the new Palladium revue "Large As Life." which opens on Friday next (2374) next (23rd).

Rex. known to "Six-Five Special" fans as the tenorist with Don Lang, will lead Vic Mason (gtr.), Bill Sutcliffe (bass). Laurie Morgan (drs.) and Lee Graham (vels. and bjo.). The group was formed by agent Ruby. group was formed by agent Ruby Bard and is jointly managed by Ruby and Ray Lamar.

Topping the Palladium bill are Harry Secombe, Terry Thomas, Adele Leigh and Eric Sykes.

# COLIN HICKS ESCAPES IN CAR EXPLOSIO

M.II.AN, Wednesday.—Colin Hicks, his Cabin Boys and mana-ger John Edwards had a fantastic escape when their car

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## OATING FESTIVA OF JAZZ 1958

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SUNDAY, 15th JUNE with

CHRIS BARBER'S

American blues stars Sonny Terry (L) and Brownie McGhee were caught by MM cameraman Bill Francis dur-ing a lunchtime session at the Fleet Street Jazz Club on Friday. Sonny and Brownie were the stars of the club's last meeting before closing down for the summer. On Tuesday they flew to Frank-furt to join Chris Barber.

Two-star concert

The Eric Delaney Band and planist Bill McGuffie star in a concert at the Victoria Hall, Han-ley, tonight (Friday).

Jazz Band Cy Laurie's Jazzband

The Saints Jazzband Al Fairweather and his Band

Les Hobenux

KEN COLYER'S Jazzmen

Mr. Acker Bilk's Jazzband Dick Charlesworth Jazzband Dick Bishop and his Sidekicks

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OTTILIE PATTERSON GEORGE MELLY TICKETS £2 (YOU CAN PAY BY INSTALMENTS) Full information Las. to-JAZZSHOWS LTD., 84 Neuman St., London, W.1. LAN 0184

# blew up last Thursday. Colin and his musicians—Ronnie Mills (pno.), Tony Eagleton (gtr.), Brian Gregg (bass) and Jimmy Nicol (drs.)—were being driven by Edwards from Paris to Milan for the opening of their tour with the Platters. "We were some 40 miles from Paris when the car literally exploded," Edwards told the MM. "We discovered later the petrol pump had blown up and fired the petrol tank. Colin was thrown out of the car, I had my left hand injured and the rest of the boys were bruised. The car was a complete wreck."

## Platters tour

Ronnie Mills was taken to a nearby hospital, but was re-leased after slight treatment. But Colin opened in Milan on Saturday. He has a 12-day tour in a package which includes the Platters and American folk singer Jack Elliot.

After Colin had finished his six-number act, the noisy audience would not let the show continue until he had sung an encore. Six policemen were needed to escort him to a taxi after the show.

## Cine-Variety date

Clarinet-singer Carl Barriteau will be one of the stars in the summer show at the Galety Cinema, Boarborough, which opens on July 5 for nine weeks. The package show will be presented each night after the usual cinema performance,

## Guy Mitchell flies in



Guy Mitchell planed into London on Wednesday for TV dates and a short Variety tour. This weekend he tops the bill in "Sunday Night At The Prince Of Wales"—the Palladium is closed to prepare for the summer show "Large As Life." On Monday he kicks off his Variety tour with a week at Liverpool Empire and follows with weeks at Birmingham Hippodrome and Glasgow Empire.

## Winning number

The song that won the MELODY MAKER'S Max Bygraves. Song Competition will be recorded by Max for Decca next Saturday, May 24.

The song, entitled "Come To Our Coming Out Party," was composed by 61-year-old insurance executive Robert Grafton, who jotted it down while travelling to Brighton by train.

Mr. Grafton was judged the winner from 857 entries.

## **NAT GONELLA IS** BACK ON RECORD

NAT GONELLA—Britain's top jazz trumpet star before the war—on Saturday recorded for the first time in 13 years.

for the first time in 13 years.

London record shop proprietor Doug Dobell recorded Nat for his independent 77 label at the Cottage Club, W.C. Nat was featured on trumpet and vocals with a group from the Alex Weish Band—Archie Semple (clt.), Roy Crimmins (tmb.) Fred Hunt (pno.), Bill Read (bass) and Johnny Richardson (drs.). On one track Nat sang a duet with Beryl Bryden. Beryl Bryden,

The group was called Nat Gonella's Georgia Jazz Band and the LP will be titled "Jazz At The Oottage, Volume 1."

Nat is booked by South Essex Rhythm Club at The Greyhound, Chadwell Heath, on Monday.

# Johnnie Ray v return in Aug

JOHNNIE RAY, who ends his season at the London Palladium

He is due to leave London Air-port for the States this Sunday.

## MARTY WILDE TO START NEW TOUR

Marty Wilde starts a new provincial tour with his Wild Cats early next month.

The tour opens at Leeds Empire on June 2 and further Variety dates set are at Manchester Hippodrome (16th), Newcastle Empire (23rd) and Edinburgh Empire (30th).

Other weeks are being lined up for Marty.

## SKIFFLE SHOCK

From Front Page

club presents most types of jazz as well as skiffle but I do think people are getting harder to please. I believe that skiffle—in the sense of just guitars and vocalising—is definitely out."

Don Kingswell, of the Cy Laurie Agency, which has handled a number of skiffle groups including Cort, reported that the Soho Skiffle Group is now just the Soho Group. "Skiffle is all finished," added Don.

JOHNNIE RAY, who ends his season at the London Palladium tomorrow (Saturday), will be back in August to make a screess Peggy Mount.

Montague Lyon, casting director of the Lew and Leslie Grade Agency, told the MM: "Johnnie Ray and Peggy Mount have both read the film script, and they are very anxious to do the film. It's tailor-made for Johnnie."

The story was written by Alex Gottleib, a prominent scriptwriter in the States.

When Johnnie returns for the film he will probably do TV dates and make a few concert appearances.

When Johnnie returns for the film he will probably do TV dates and make a few concert appearances. American songwriter Harry
Tobias was in Town this week on
a business and pleasure trip that
will take in the Continent.
Lyricist of some 2,000 songs,
Harry numbers among his hits
"Sweet And Lovely," "Love Is
All," "At Your Command," "Put
Your Loving Arms Around Me"
and "Saii Along Silvry Moon."
Jos. Geo. Gilbert, veteran
British songwriter who has been
resident in the States for some
years past, is also currently in
Town on a two-month visit.
His many hits include "When
You Played The Organ," "Just
Like Darby And Joan," "Amy,"
"Adeline" and "Let Us Be
Sweethearts All Over Again."

## SUNDAY TV STAR

Juanita Hall, who portrays
"Bloody Mary" in the film of
"South Pacific," stars on ATV's
"Sunday Night At The London
Palladium" on June 8 and on
"Saturday Spectacular" on June

## STOP PRESS

HOLLYWOOD, Thursday,
—After 18 years, J. C. Petrilio
retires as head of the AFM on
June 2. "Doctors have advised me to take things
casy," he said. "It's a job
for a vigorous, younger man
with bright new ideas."
Petrilio retires in the
middle of a lawsuit against
the AFM by Hollywood mustcians and also a rise of the
anti-Petrilio Musicians' Guild.

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