

from the fans



Edna Savage invited members of her fan club to her 22nd birthday party at her Marble Arch bachelor flat last Monday. And they surprised Edna by bringing along a birthday cake teeming with musical notes. Edna starts a Variety tour at Cardiff on May 8, followed with weeks at Leeds (12th) and Sheffield (19th).

TRANS-ATLANTIC JAZZ INVASION OF FRANCE

PARIS, Wednesday.—The tentative programmes for July's festivals at Knokke, Belgium, and Cannes, France, read like a Who's Who of American jazz. Billed at both Festivals are Ella Fitzgerald and other stars from Jazz At The Philharmonic: Dinny Baker, Vic Dickenson, the Cannon, Freddy Buckner, and the Sunny Price Trio. Also in the line-up are the Lambert Trio, Donald Bird, and the Lambert Trio. The Knokke Festival concert on July 12 are expected to include Nat "King" Cole, Sarah Vaughan and Miles Davis.

LAUNCH LA JIVE

...can be blasted from the popular African beat music called

Vaughan stays to please his fans

FRANKIE VAUGHAN has given up a chance to guest on the Perry Como Show in the States in order to make concert appearances in Britain. He is at the Gaumont, Covent Garden (Saturday), at the Casarero, Elephant and Castle (Sunday), and at the Colosseum, Bristol, on Tuesday. His last British appearance before he leaves for America was at the Herod Theatre, Coventry, at the City Hall, Sheffield, Wednesday next (April 30). The singer, plans on starting "The Big Record Show" on May 7. The following day he leaves for Atlantic City to speak at the American Boy-Girls Convention.

OR DISCS

concerned in the British use of this squalid record... might be socially... but we doubt if it... of thing teenagers will... over here. I comment that as a... sample of double-think... us an admittedly "under... le" record, but quieter... ascendance by adding that it... sell very well, is a... and of morality. To John Zacharie, there... to all the others who... take money from the sale... you did a year ago... people, I comment a little... something to occupy... our minds more profitably... live in mind a passage from... try old book. They might... to look it up for themselves... Matthew 18 Verse 6... land 21d., Abroad 11d., Canada 15d.

Melody Maker

MAY 3, 1956 World's Largest Sale EVERY FRIDAY 6d.

Bing to retire?

See Page 20



JAZZ AT THE PHIL

FLIES IN



All records broken

WHEN the 12 top jazz stars who make up Norman Grant's Jazz At The Philharmonic fly into London today (Friday) they will find they have already broken all records for advance bookings.

These are nine of the jazz household names who open their sell-out tour at the Gaumont State, Kilburn, tonight: Dixie Gillespie (top); then (l.-r.) Oscar Peterson, Ray Brown and Ella Fitzgerald; (centre r.) Sonny Stitt; (bottom l.-r.) Herb Ellis, Stan Getz, Coleman Hawkins and Roy Eldridge.

Read all about them—and Lou Levy, Gus Johnson and Max Bennett, who complete the unit—on page 4.

★ 'My Fair Lady'—Full report on Centre Pages ★

BURT KORALL

reports from New York

JAZZ At The Phil has become an institution. Norman Granz is the father and wet nurse of this touring jazz package that was born after a few informal jazz concerts at the Los Angeles Philharmonic Auditorium over 14 years ago.

As jazz critic Bill Coss noted in an extensive discussion of Granz: "Jazz At The Philharmonic" bears the undeniable stamp of his authoritative self. With it he exercises himself and proves his points. From it he takes satirical tidbits and a bundle of loot. To it he gives all the force, energy and wisdom that he has."

To segments of the world's population, JATP is jazz. The yearly jazz session in the local auditorium brings many of the big names of jazz to them in the flesh.

From coast to coast, and in a variety of foreign lands, Granz and his essentially "mainstream" musical col-



JATP

—jazzmen who sell excitement

Who you'll see

JATP starts its tour today (Friday) at London's Gaumont State theatre, Kilburn. Here are the jazz stars who make up the unit:
TRUMPET: Dizzy Gillespie, Roy Eldridge.
TENOR: Coleman Hawkins, Stan Getz.

ALTO: Sonny Stitt.
PIANO: Oscar Peterson, Lou Levy.
GUITAR: Herb Ellis.
BASS: Ray Brown, Max Bennett.
DRUMS: Gus Johnson.
VOCALS: Ella Fitzgerald.

New faces

When JATP swings your way, there will be a few new faces among the more familiar. On drums, Gus Johnson, a

leagues have sold excitement, often traded heavily on showmanship but, in the long view, have contributed many, many evenings of substantial, memorable jazz.

Most of the players—Eldridge, Hawkins, Peterson, etc.—return to the fold year after year, for they find satisfaction in working under the conditions created by producer Granz.

But when one comes down to essentials, beyond the more tangible things, Norman offers the all-important intangible that most creative people need to survive: respect and a feeling of dignity. . . . And this is the heart of the matter.

familiar face around New York recording studios and jazz rieleries, so well remembered for his lengthy stints with the Count Basie band.

His roots extend back to Kansas City where he played throughout the thirties. When Jay McShann brought a band to New York's Savoy Ballroom from KC in 1941, Gus made the trip. Charlie Parker was in that band.

The bass slot is filled by young Max Bennett who has come along so quickly since leaving the Kenton band, early in 1956.

Jazz At The Phil swings into action—(l-r) Ella, Oscar Peterson, Ray Brown, Herb Ellis, and Dizzy.

In 1949, and went on to work with George Auld, Perry Gibbs and Charlie Ventura, before joining Kenton.

The prematurely grey-haired pianist on the JATP bandstand is Lou Levy. Another busy free-lance, Los Angeles-based jazz practitioner, Levy has been back in music since 1954 (after a three-year retirement), re-iterating the surging brilliance he first expressed with George Auld in the mid-forties, and which came to full flower in the Woody Herman band—1949-50.

Tribute

One of the early piano moderns, Levy, like many of his ilk, is rooted to Bud Powell, stylistically, though his touch is not as percussive as Bud's.

And that, but certainly not the least, of the new stars on the JATP roster is Sonny Stitt. Sonny closely resembles Charlie Parker on alto. He is dark and open in his projection of feelings, and a rare blues player.

When Parker was alive, Sonny played more tenor than alto, trying to carve some sort of individual niche for himself out of the realm of the man he so greatly admired.

Blit came to prominence with Dizzy Gillespie in 1946 making records with Diz that were much copied.

During the last few years, Sonny has led his own unit, recorded for Roost and Verve, inclining more and more to his first instrument—the alto sax.

Now, for the older members of the Granz fraternity . . . Roy Eldridge and his lineage descendant, Dizzy Gillespie, will be vying for trumpet honours.

Dizzy, recently leader of the big band, is blowing better than ever; Roy is sure to displace any rumour about musicians over forty losing their fire.

Opposed

The tenors are stylistically opposed, but all the more provocative for this reason. Coleman Hawkins, "the man who invented the tenor," personifies "the big sound" and seems to grow stronger with the passing years.

Stan Getz, famous for his virginal "cool" sound modern conception, is one of the finest modern tenors and should certainly keep Hawkins on his toes.

Closely knit, tightly swinging, often a provocative feature of this show, is the Oscar Peterson Trio. Backing up Oscar as being an instrumental highlight, the group spotlights Oscar, a master technician and virtile swinger, whose tendencies to the rhetorical are now in check.

Guitarist Herb Ellis is still developing, and sounds better at each hearing. Bassist Ray Brown is one of the greatest on this instrument; his time is peerless. This group should make for many moments of delight for British fans.

And then there's Ella. "It is enough to say that she is worth the price of admission. Moments of excess are possible; showmanship might get the upper hand at a JATP concert. However, if the elusive mood that pervades great evenings of jazz is upon them, there will be unforgettable moments, for these are the real professionals.

Are dance bands

HAVE the big dance bands had it? Is it true that the "name" bands nowadays have the name—but little of the game? Some of the newer bands have broken up over the past couple of years. Rock-'n'-roll and skiffle have invaded the ballroom. Traditional jazz groups, despised not long ago as amateurs, have taken over many of the big-band ballroom dates—and as "names" in their own right.

Band agent Harold Davison was blunt: "Heath and Dankworth still do good business—but who else? British dance bands have died on their feet. They have no fight. The same old dreary uniforms, the same sort of presentation that they've used for years. No wonder business is in the doldrums!"

"They forget that the kids, with TV offering the tops in entertainment, can't be fobbed off with second best. Five years ago they would have taken anything."

In every other form of show business there has been progress. But with British name bands, virtually none. What are they giving to the public? Where are the new jazz stars, the new arrangers?

Davison insists that the public isn't apathetic. There is, he says, a boom in swing and jazz. And National Jazz Federation executive Desmond Caton agrees.

Tribute

"The public for music with a fundamental beat, is larger than ever before," he says. "But whereas years ago the big bands captured the market, now there are so many competing forms."

"Freddie Randall was one of the first to challenge them in their own domain—the ballroom. Chris Barber followed and he actually built up his reputation around the country by playing not in jazz clubs but in dance halls."

Chris Barber's success brings this unexpected tribute from one of his big-band rivals, Eric Delaney:

"The Barber Band deserves to do well. Lovely beat and exciting. And it plays good tempo. How is my band doing?"

We've had it rough sometimes, but that's the way the business goes.

"I'm not complaining. We've dates taking us right up to November and December."

"Had to fight, of course. In this game your audience changes. Youngsters come in; older fans move out. A band has to adapt itself. I'm working on some new ideas right now."

Speaking for the Mecca Dancing circuit, Eric Morley claims that touring bands have definitely lost their pulling power. Mecca have hitherto put on a name band tour for the summer season. But not this year.

"They still don't realise that the public is melody-conscious. Dancers are bored or bewildered by musicians' music and extemporisation."

bandleaders the other day and discussed this. I told them they'd have to change—even Oscar Rabin and Bob Miller, who have fine modern bands."

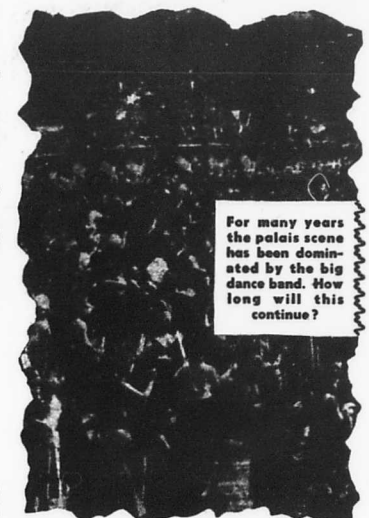
Eric Morley points out that some touring bands have been concentrating on the listener rather than the dancer. They rehearse their BBC arrangements in the Palais. That's human nature—but it doesn't help."

U.S bands

As a ballroom craze, skiffle is not, he declares, rock is stronger than ever. We feature live sessions—yes, sometimes we've had to put on records because we couldn't find bands to take it seriously."

Teddy Foster, British promoter of the big brass section, sees the influx of American bands as a threat.

"We held a meeting of our



For many years the Palais scene has been dominated by the big dance band. How long will this continue?

DOOMED?

TONY BROWN investigates the big-band slump. "In a world of personable small groups the machine-like big band has lost much of its glamour," he says.

It stands to reason that the fans will pay to hear Count Basie in preference to our own bands. In 30-odd years as a band leader this is the biggest slump I can recall.

"Some musicians haven't faced up to competition, either. Talk about band discipline and they'll tell you that they had enough of that in the army. But a big-band without discipline is a bad band."

One man at least rejects the idea that British big bands are through.

"Certain bands can still pull them in," says veteran Midlands promoter Arthur Kimbrell. "Ted Heath, Dankworth, the Squads, Ken Mackintosh, Eric Delaney, Chris Barber. I had Heath at Watlington on Easter Tuesday. It was a sell-out. About 600 people were turned away."

In a world of personable small groups of all styles the machine-like big-band has lost much of its glamour. Competition is keen, the public a little more discerning. That's not unhealthy, nor does it mean that a big-band has necessarily become a back number.

It just means that our band-leaders have to wake up and create new reputations. In the words of Eric Delaney:

"This is a tiny little island and it's vastly overcrowded. You have to go some to keep on top."

WELCOME
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Pony-Tail and the 3-D voice

TO titillate teenage girls, record companies today promise a never-ending succession of new music vocal "sensations" have no fuzz on their chins and an equivalent quota of voice.

HOWARD LUCRAFT
the "Melody Maker's"
Hollywood correspondent,
cables this exclusive round-up of...
NEW STARS

Resident job

One of the most appealing of these newer singers is a very tiny Japanese type—Miss Pat Suzuki. Despite her name and appearance, Pat is 100 per cent American. She was born in Cressey, California, the youngest of four children of a retired, Nisei farmer.

LP that he wrote the liner notes. Says Miss Suzuki: "Joe Williams is one of my top favourites. I feel there are three qualities that make for a good singer—strength, intelligence and good humour. I hope that listeners may find a little of these qualities in me."

A new sound on the jazz scene

THE Mastersounds are the freshest sounding jazz instrumentalists to appear on the Los Angeles scene for nearly two years.

Surrounded

In Bing's own words: "Half-way between the chatter and chattering and the lights dimmed... the pianist played an arpeggio and a voice came zooming out of a half-pint gamin like a great locomotive chase... I was surrounded. That voice had its own stereophonic sound."

Her first professional job was in 1964. She became the resident singer at the Colony Club in Seattle.

Your lyrics amaze me

I AM often asked whether it is necessary to provide a full piano score when submitting songs. The answer is: not usually. Through if a melody shows a musical progression which can take it into alternative channels the chords underlying the melody notes can suggest the trends and it is then wise to provide a full score.

Suppose you are writing a song with the title "Darling, you're the greatest ever." You judge about with this phrase, the accent can only come on the first beat of the bar coinciding with the "Dar" of "Darling." So your lyrics will fall as follows: "Darling, you're the greatest ever."

You will be familiar with "The Story Of My Life," which, throughout, relies on a leading note before each main phrase. This note corresponds each time to a word or syllable which is not on the beat. The word or syllable which follows after the first line of the refrain runs: "Someday I'm gonna write the story of my life." Try singing your words and music together away from the piano. That should give you the clue.

But if you are in any doubt whether your lyric scans correctly, you need the services of a manuscript writer. I can recommend several, or you can approach your local music dealer or bandleader.

Songwriters

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

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

The Editor can accept no liability for loss or damage to MSS submitted. This coupon is valid until May 31, 1958. For foreign and Colonial subscribers.

As featured by CAMILLERI

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Hollywood headlines

STATING—Presley will only be released from his current training for compassionate or emergency reasons, the army denied a request for the rock-'n'-roller to sing at an Armed Forces Day celebration. Eddie Gorme may be one of the four females in "Mardi Gras." The unique Chito Hamilton "South Pacific" LP has been released here.

Nat "King" Cole, his quartet and the Russ Moran Orchestra star at the famed Coconut Grove. . . The next Kenton LP has "Royal Blue." "The Big Chase" and other good things, and, as the covers are already printed, the album will probably retain its original title of "Back To Balboa." . . Mamie Van Doren stars in "Sabrina's Lovely" to be filmed in Rome.

written and produced in France. The wife of Jerry Lee Lewis got \$50,000 a month temporary alimony. . . Eddie Fisher's brother Alvin will be in charge of the London branch of the singer's publishing company.

United Artists will release "The Johnny Mathis Story" with Mathis himself in the lead. . . Charlie Barnett may take over the Hollywood Palladium danceery. . . The bill at the Moulin Rouge, this week, includes Paul Whiteman, Harry Richman (America's original Frankie and Johnnie), Rudy Vallee and Buster Keaton.

Eartha gets ready
Eartha Kitt was in hospital getting her throat in shape for the start of the "Anna Lucasta" film. . . Hollywood singer-pianist Hadda Brooks opens at the London Star's Club on May 2. . . Peggy Lee may be Danny Kaye's wife in "The Red Nichols Story." . . Lawrence Welk and Louis Armstrong are both in the "Jazz Ball" film.

The new "Drum Citizens" quartet, led by Roy Harte and Larry Bunker, use tuned drums for their base line.

They say that Mahalia Jackson singing "Come Sunday" on Duke Ellington's forthcoming "Black, Brown And Beige" release is just too much. . .

—Howard Lucraft

Bing does a Perry

Quoth Bob Hope, in the "Saturday Evening Post": "Perry Gormon has become so successful imitating Bing that Bing's trying to do a Perry now." The Duke Ellington Jazz Society has been formed, in Los Angeles, by Englishman Bill Ross.

Ruth Price starred with the Red Norvo Quintet on the "Stars Of Jazz" TV show from Hollywood.

Film star Terry Moore now sings rock-'n'-roll on records. Next movie for "Nat King" Cole is "Le Jazz Hot" to be

—Howard Lucraft

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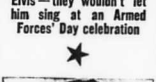
—Howard Lucraft



Mahalia Jackson—on an Ellington LP



Elvis—they wouldn't let him sing at an Armed Forces Day celebration



—Howard Lucraft



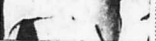
—Howard Lucraft



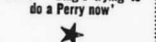
—Howard Lucraft



—Howard Lucraft



—Howard Lucraft



—Howard Lucraft



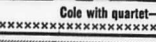
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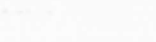
—Howard Lucraft



—Howard Lucraft



—Howard Lucraft



—Howard Lucraft

MY FAIR LADY!

She restores our faith in U.S. musicals

THE suspense is over. The curtain has risen. The U.S. is on the open market. The tunes can now legitimately be played by bands in clubs, whistled in the streets.

"My Fair Lady" has come out from under the counter, taken off her veil, and stands unblushingly before the British public.

What is the reaction? After all these months of waiting of ballyhoo, of furtive flirting with her melody, what is the verdict now that she is, at last, finally on the street where we live?

Living being
It is that she is all that has been said of her—and more. More than just that brilliant LP come to life.

She is the LP in 3-D and stereophonic sound. To the book and lyrics by Alan Jay Lerner and the music by Frederick Loewe have been added settings by Oliver Smith, costumes by Cecil Beaton and a production by Moss Hart that give her glowing life and coursing blood.

The Lady that was just a legend now becomes a living thing that it is impossible to fault.

The Lady is, of course, Julie Andrews. Here, she had a recording contract, radio series, bookings in Variety—and nothing else.

Candid booziness
It took America to make her the talk of the town. Just as it takes Professor Higgins to make the Flower Girl the talk of London in 1912.

So far from being not a word wasted in retelling the story of Shaw's "Pygmalion," there is not a word of Lerner's dialogue or lyrics that is not little more than characters that are astoundingly alive.

From the candid booziness of Stanley Holloway as Liza's father to the self-centered serenity of Rex Harrison's Professor Higgins.

Throughout, Robert Coote plays every Englishman's idea of every Englishman's hum.

It is difficult to remember it is an American production.

Realise
But it is possible that British audiences will appreciate it even more than American. Will realise, when the curtain rises on that fabulous recreation of Bow Street and the Opera House, Covent Garden (a few hundred yards from where they sit), how faithfully and

SAYS PAT BRAND

artistically—this has been achieved. We realise how little the atmosphere of an Ascot tent has changed in 46 years.

And, not least, they will thank God that here is an American musical in which the senses are not jarred and the dialogue slowed by phoney Stateside accents.

Restored
They will wonder, though, at the strange phrasing of "I Could Have Danced All Night"—which most record-poseurs imagined would reflect back to the Embassy Ball and not to the rooming tango. Rain, in Spain.

And later, some of them, like me, will wonder which of all these great numbers will become a standard. And be surprised when they cannot think of one!

Ingenious
There are "On The Street" and "I Could Have Danced"—two natural hits. The aptly pathetic "Wouldn't It Be Lovely?" "The Marching" "With A Little Bit Of Luck" and "Get Me To The Church." And such ingeniously rhymed and stirring compositions as "Just You Wait" and "Show Me."

But so logically constructed is the book, and so much a part of the plot and its characters are these numbers, that they are almost inseparable. So that I can more clearly visualise the original-cast LP becoming, as it were, a package standard that will be played many years after the show has closed.

Arranged by Trude Rittman, the score is played under the baton of Cyril Ornadel, whom I did not detect in anything but spot-on direction.

This show has done more than re-establish the reputation of Drury Lane. It has restored our faith in American musicals.

NO MENTION
It is puzzling to find analysis of George Melly when there is no mention of Joe Turner or Jimmy Rushlin. Dave Brubeck is mentioned but not Buck Clayton.

Obscure bandleaders like Husk O'Nora get 24 lines of biographical detail, but Bobby Hackett and Art Howard rate only seven and six lines respectively. Jack Teagarden rates 10 lines, whilst the Dutch swing leader Dave Brubeck gets 10.

Should Ottilie Patterson really have five times as much space as Mahalia Jackson? What is Sister Rosetta Tharpe's completely ignored?

WITH CAUTION
Some of the notes themselves are controversial to say the least. It is interesting to find that the author describes him as an excellent of some of the trickiest technical work for his instrument.

The 1940 Ellington Band, say the authors, "had grown steadily away from jazz approach," whilst the Duke's "Black, Brown And Beige" is "only remotely related."

The book, a useful reference work with its pronunciation and notes on some of the trickiest technical work for his instrument, should be approached with caution.

Published by Pelican Books at 3s. 6d.



JULIE ANDREWS

ON THE BEAT

ON page 5, Tony Brown poses the question: "Are Big Bands Doomed?" He is referring chiefly to ballroom work. But I can promise big bands that they are dooming themselves in relation to touring package shows.

For some years, this form of employment has grown considerably. Johnnie Ray, the Armstrong All-Stars, Buddy Holly and the Crickets, and similar touring shows have all been accompanied by big British orchestras.

Now . . . this door is closing. Rates of between £45 and £50 per man per week of double concerts are being demanded. The cost of a 12-piece band and its leader can equal the salary of the bill-topping star (and the band doesn't necessarily attract extra customers).

So the promoter (faced in any case with declining audiences) has two alternatives: To raise admission prices or cut the size of the band.

And I'm offering no prize to the reader who guesses which step he is taking.

Mural
I've often wondered what these means of keeping their men on wall.

wondering just who could contain his critical feelings no longer and in the little room adjoining the saloon bar of the

White Lion) took out his pencil and wrote:

"Charlie McDuffie is 300 times a better songwriter than Nancy Whiskey."

P.S. Don't all rush. It's been rubbed off.

Rudy Miick

"This is your Life—Humph"



HUMPHREY LYTTELTON

"Humph" Leader of England's most versatile jazz group with his

Rudy Miick TRUMPET (Music 78)

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Focus on Today

I ET me congratulate all concerned (and not least the backers in presenting "The Big Bongo" at the Saville Theatre. For here is a British musical that is neither concerned with a girl in a romance wedded to the music of a dead composer, nor chichi Kenningtons as seen through the eyes of immature collectors.

It is of today. Cuttingly it pinpoints exactly what is happening a few hundred yards from its own stage door in the wilds of the Soho Teenage Jungle.

It answers my plea for British songwriters to wake up and get with it." David Heneker, Monty Norman and Julian More have done just that. And I think them.

P.S. Why Es and not Espresso? Because espresso is a trade name. And, says music publisher Alan Holmes, "the kids mostly call it espresso, anyway."

As you were
I GAVE Neil Gwynne Theatre Club drummer Tony Pike the wrong instrument last week. He writes what he terms "A Memo" to me. As follows: "I'd like you please to tell me what my buddies deem 'The Street'."

"That I haven't sold my drums 'And bought a tea-chest just to eat."

The World . . .
YOU think it's crazy here? Take heart! It's just as bad on Broadway. An American publisher sends this comment to Benny Lee, of Cromwell Music:

"It is interesting to note that most of these best-selling records are by 12- and 14-year-old singers and musicians, who are recorded independently by 16-year-old managers, who sell the masters to 55-year-old men."

"The songs are written, mostly, by nine-year-old kids."

"Was a time when a record session required a 'union con-

... we live in

AND things happen so fast. A record coming out on Monday morning could be a smash in Philadelphia by noon, on the way out by 4 in the afternoon, and record returns coming in on Tuesday morning.

On Wednesday, Variety gives it "Pick of the Week," which enables the USA publisher to get four overseas companies bidding.

We are all hopeful the picture will change as soon as some of the record stars get out of school and have to go to work to make a living.

Whistle

YES, it's a crazy world all right. And not least when our meets the world of Big Business.

Johnny Johnston had recorded a proposed single for a commercial firm. A 15-second job that took up about four grooves of the disc.

It seemed a shame to waste the rest of the record, so he suggested they cut it three times so that the sponsors could repeat it without having to lift the needle each time.

He was rather surprised to receive a letter a few days later thanking him for the record. And saying:

On consideration, we prefer the middle jungle.

Colm

TEDDIE HOLMES shows no signs of anxiety over the fact that a show called "My Bare Lady" is being readied for the road.

Pat Brand

Elvis—they wouldn't let him sing at an Armed Forces Day celebration

—Howard Lucraft

—Howard Lucraft

—Howard Lucraft

—Howard Lucraft

—Howard Lucraft

The Southlanders Cyril Stapleton Tenage lullaby

Wishing for your love

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DECCA RECORDS

DECCA RECORDS

Book that puzzles

THE danger of "Recorded Jazz: A Critical Guide" is that readers may accept its prejudices as giving an accurate and comprehensive picture of jazz on records.

Anyone familiar with the work of co-authors Rex Harris and Brian Rust will not be surprised to find the modernists completely ignored, but even so some of the omissions are a little odd.

IT is puzzling to find analysis of George Melly when there is no mention of Joe Turner or Jimmy Rushlin. Dave Brubeck is mentioned but not Buck Clayton.

Obscure bandleaders like Husk O'Nora get 24 lines of biographical detail, but Bobby Hackett and Art Howard rate only seven and six lines respectively. Jack Teagarden rates 10 lines, whilst the Dutch swing leader Dave Brubeck gets 10.

Should Ottilie Patterson really have five times as much space as Mahalia Jackson? What is Sister Rosetta Tharpe's completely ignored?

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Palladium TV stars



ELLINGTON TOUR TO OPEN OCT. 5

The long-awaited British tour of the celebrated Duke Ellington Orchestra will almost certainly open with two evening concerts at the Royal Festival Hall on Sunday, October 5.

And the tour may include a week at the Leeds Arts Festival, News of this venture was exclusively forecast in the Melody Maker in February.

25-year absence
Agent Harold Davison this week told the MM that contracts for the tour—which will take in the major cities throughout Britain—are now being finalized and that negotiations have been opened with the Musicians' Union.

This will be the Ellington band's first tour to Britain since 1933, when the band made a sensational debut at the London Palladium.

Johnny Hodges
Personnel of Ellington's all-star band in Britain since 1933, when the band made a sensational debut at the London Palladium.

American singer Howard Keel was the star guest in ATV's "Sunday Night at the Palladium" last weekend. He is pictured (above) after the show with co-hosts Yana, FOOTNOTE, while ATV photographer Al Perdomo was taking this picture. His car was stolen from outside the theatre.

NEXT WEEK IN THE SPOTLIGHT
MINDY CARSON
—American TV and disc star

Frankie mobbed
Frankie Vaughan was mobbed by screaming fans after the show of Tuesday at Britton's Colston Hall. Vaughan said afterwards that it was the most remarkable reception he had ever experienced.

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SUNDAY, 15th JUNE with

CHRIS BARBER'S Jazz Band	KEN COLYER'S Jazz Band	MICK MULLIGAN and his Band
Avon Cities Jazzband	Mr. Acker Bilk's Jazzband	Merseyside Jazzband
Cy Laurie's Jazzband	Dick Charlesworth Jazzband	The Graham Stewart Seven
Al Fairweather and his Band	Dick Charlesworth Jazzband	Mike Daniels Deltars
Les Hobeaux	Dick Bishop and his Sidekick	The City Ramblers

OTTILIE PATTERSON and GEORGE MELLY

TICKETS £2 (YOU CAN PAY BY INSTALLMENTS) Full information Leaflet—JAZZSHOPS LTD., 24, Newcom St., London, W.1. LAN 6184

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For full details phone MAIDA VALE 5289

★ VENUE OF THE FAMOUS B.B.C. DANCING CLUB

Leeds week planned

member of the orchestra. Adds Davison: "The tour will last from three to four weeks. The Duke and his boys are due in Britain around October 1 or 2 and will spend two or three days in Town prior to the Festival Hall opening."

JOHNNY TAKES IT EASY...



Johnny Dankworth was caught by MM cameraman Bill Francis sitting down for his solo during Sunday's opening session of his new London club. Many celebrities have been seen who packed the London Dance Institute, Oxford Street, to hear the Dankworth Orchestra and the Joe Harriott Quintet. This Sunday the club has an afternoon to midnight and will feature the Dankworth and Bruce Turner groups.

RICKY NELSON TOUR PLANS

RICKY NELSON, 19-year-old, rock-style singer whose disc "Rock Around the Clock" was a best-seller in the States, was to be bound for Britain in the autumn.

Norman Payne, executive of the London office, told the Melody Maker on Wednesday: "We are trying to arrange a tour for Ricky around September."

IVY BENSON ORK HAS FILM ROLE

IVY BENSON and her Girls I Orchestra and singer Steve Martin have been signed for the forthcoming Warwick film, "The Man Inside," starting Anthony Stepto and Anita Ekberg in the film and will also accompany Steve in the hit song "The Man Inside." The number is written by Len Frayne and shooting starts on May 13 at EMI Studios and Ivy will leave eight hours, five akes and four rhythm.

Ivy this week signed singer Carol Elvin.

OVER 100 MEN IN A JAZZ RIVERBOAT

OVER 100 jazz musicians have been booked for one "gig"—"Jazzshows"—Floating Festival Of Jazz" on June 15. The musicians, from 11 bands and six solo groups, will provide continuous music for 12 hours aboard two riverboats from London's Tower Pier to Margate and back.

Best swap
The bands are those of Chris Barber, Ken Colyer, Cy Laurie, Mick Mulligan, Avon Cities, Les Hobeaux, Merseyside, Graham Stewart, Mike Daniels, Dick Charlesworth and the City Ramblers. A Fairweather Dick Charlesworth and the City Ramblers will be the groups of Dick Bishop, Ray Bush, Russell Canby, Les Hobeaux and the Echo Skiffle Group.

The trip will include some two hours ashore at Margate, and the return trip.

Now a Gold Record for Laurie London

Fourteen-year-old Laurie London will receive a Golden Disc for a million sale of "It's Got the Whole World in His Hands" during next Wednesday's "Cool For Cats" programme.

It is presented to him by Mr. C. H. Thomas, Managing Director, Rediffusion celebrating the 10th "Cool For Cats" today (Friday) with a star-studded party at Wembley Stadium.

RECORD BUYING?
Then turn to PAGE 17

Street Parade will start Bath jazz

A street parade led by Ken Colyer's Congo Marching Band will kick off the Bath Jazz Festival on the afternoon of June 2. The festival will run for a week.

Jackie Dennis has reached 200,000
Killed singer Jackie Dennis—whose first disc, "La Dee Dah," this week reached 200,000 sales—breaks into Variety in June. He starts a six-week tour for Harold Fielding on June 3 at Nottingham Empire and follows with a week at Chislewick Empire. Jackie appears in the 10th edition of "Cool For Cats" today (Friday) and in Gramma-TV's "Ray Ellington Show" on May 30.

Jazz for guitar
A new album arranged by Eric Kershaw Contents: Society • Milenberg Javs Kansas City Stamp • etc. By Post 5/6 84 DEAN ST. LONDON, W.1

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Melody Maker

MAY 10, 1958 World's Largest Sale EVERY FRIDAY 6d.

The Great ELLA!
See Centre Pages

Marie Knight in Britain



American gospel and blues singer Marie Knight flew into London on Sunday for a three-week British tour with the Humphreys-Lyttelton Band. She is pictured above with Humphreys during a break in their opening show at Watford Town Hall on Monday (see review on page 13). Marie is booked for BBC-TV's "Six-Five Special" on May 24 and is at Hanley today (Friday) Birmingham tomorrow and Manchester on Sunday.

The big disc question mark:

WHEN IS 3-D DAY?

Asks EDGAR JACKSON

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The year's final Variety season at the London Palladium opened on Monday with Johnnie Ray topping the bill. He is pictured above between shows with Claude and Cliff Trencher, co-leaders of The Premiers. The show is reviewed by Pat Brand on page 12. Johnnie tops the bill in this week's "Sunday Showcase" at the London Palladium TV show.

Palladium TV stars



American singer Howard Keel was the star guest in AT's "Sunday Night at the Palladium" last weekend. He is pictured (above) after the show with co-star Yana. FOOTNOTE: While the photographer at Palladium was taking this picture, his car was stolen from outside the theatre.

NEXT WEEK IN THE SPOTLIGHT
MINDY CARSON
—American TV and disc star

Frankie mobbed
Frankie Vaughan was mobbed by screaming fans after the show on Tuesday at Bristol's Colston Hall. Vaughan said afterwards that it was the most remarkable reception he had ever experienced.

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Cy Laurie's Jazzband, Mr. Acker Bilk's Jazzband, The Graham Stewart Seven
Al Fairweather and his Band, Dick Charlesworth and the Echoes, Ray Stubbins, Les Hobeaux, Dick Bishop and his Sidekicks, Mike Daniels and the City Ramblers, Jazmen
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For full details phone MAIDA Vale 5289
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ELLINGTON TOUR TO OPEN OCT. 5

Leeds week planned
The long-awaited British tour of the fabulous Duke Ellington Orchestra will almost certainly open with two evening concerts at the Royal Festival Hall on Sunday, October 5.

And the tour may include a week at the Leeds Arts Festival. News of this venture was exclusively forecast in the MELODY MAKER in February.

25-year absence
Agent Harold Davison this week told the MM that contracts for the tour—which will take in the major cities throughout Britain—are now being finalized and that negotiations have been opened with the Musicians' Union.

This will be the Ellington Band's first trip to Britain since 1933, when the band made a sensational debut at the London Palladium.

Johnny Hodges
Personnel of Ellington's all-star band will include the alto saxist Johnny Hodges, an early

member of the orchestra. Adds Davison: "The tour will last from three to four weeks. The Duke and his boys are due in Britain around October 1 or 2 and will spend two or three days in Town prior to the Festival Hall opening."
FOOTNOTE: Duke Ellington—without his band—appeared at the London Palladium in June, 1948. He then was trumpeter-vocalist Ray Nance, and singer Kay Davis. Nance and Davis were also on the bill. The Duke, Ray Nance and Kay followed their Palladium date with a Provincial concert tour.

JOHNNY TAKES IT EASY...



Johnny Dankworth was caught by MM cameraman Bill Francis sitting down for his solo during Sunday's opening session of his new London club, *Man Inside*, starting Anthony Steele and Anita Ekberg. The Dankworth Orchestra and the Joe Harriott Quintet. This Sunday the club has an extension to midnight and will feature the Dankworth and Bruce Turner groups.

IVY BENSON ORK HAS FILM ROLE
IVY BENSON and her Ork Orchestra and singer Steve Martin have been signed for the forthcoming Warner film, "The Man Inside," starring Anthony Steele and Anita Ekberg. The Benson band will be seen in the film and will accompany Steve in the title song, "The Man Inside." The number is written by Len Frazerman. Shooting starts on May 13 at EMI Studios and Ivy will lead eight brass, five sax and four rhythm.

Street Parade will start Bath jazz
A street parade led by Ken Colyer's Omega Marching Band will kick off the Bath Jazz Festival on the afternoon of June 2. The Festival will run for a week. Booked for concerts at the Regency Ballroom are the bands of Ken Colyer (June 2); Chris Barber with American blues singers Sonny Terry and Brownie McGhee (4th); Mick Mulligan, with George Melly, Vera Rappaport and Beryl Bryden (5th); Tommy White, Tony Kinsey and Dick Jones (6th); and Graham Parkworth, with Cleo Laine (7th).

Jackie Dennis has reached 200,000
Killed singer Jackie Dennis—whose first disc, "La Dee Da," this week reached 200,000 sales—breaks into Variety in June. He starts a six-week tour for Harold Fielding on June 2 at Nottingham Empire and follows with a week at Chislewick Empire. Jackie appears in the 100th edition of AT-TV's "Cool For Cats" today (Friday) and in Granada-TV's "Ray Ellington Show" on May 30.

Beat swap
The bands are those of Chris Barber, Ken Colyer, Cy Laurie, Mick Mulligan, Avon Clifton, Saints, Merseytoppy, Stewart, Mike Daniels, Al Fairweather, Dick Charlesworth and Acker Bilk. Rehearsing will be the house of Bob Ray Stubbins, Russell Quaye, Les Hobeaux and the Echoes. The trip will include some two bays and two islands, and the bands will swap boats for the return trip.

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OVER 100 MEN IN A JAZZ RIVERBOAT

OVER 100 jazz musicians have been booked for one "gig"—"Jazzshops' Floating Festival Of Jazz" on June 15. The musicians, from 15 bands and six small groups, will provide continuous music for 12 hours aboard two riverboats from London's Tower Pier to Margate and back.

Now a Gold Record for Laurie London
Fourteen-year-old Laurie London will receive a Golden Disc for a million sale of "Me Goo the Good World Is in His Hands" during next Wednesday's "Cool For Cats" presentation on Granada-TV. It will be presented to him by Mr. C. H. Thomas, Managing Director of EMI. Associated with the celebration is the 100th "Cool For Cats" today (Friday) with a star-studded party at Wembley Stadium.

RECORD BUYING?
Then turn to PAGE 17

Melody Maker

MAY 10, 1958 World's Largest Sale EVERY FRIDAY 6d.

The Great ELLA!
See Centre Pages

Marie Knight in Britain



American gospel and blues singer Marie Knight flew into London on Sunday for a three-week British tour with the Humphreys-Lattimore Band. She is pictured above with Humphreys-Lattimore and Manchester on Sunday.

The big disc question mark:

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The line reads "Praying all night with his el Koran." "We considered the line might be offensive," a BBC spokesman told the MM. "After all, we would probably object if anyone made a similar reference to the Bible."
New line
"The record was released before the music was published. Essex Music, the publishers, have shown the BBC a substitute line which is quite acceptable."
Lennie will be able to sing the number on the BBC with the new lyric. He has already performed the original version on BBC-TV's "Six-Five Special."
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Handy's fortune

NEW YORK, Wednesday.—Most of the late V. G. Handy's estate—estimated at 100,000 dollars in real property, insurance policies and royalty rights—goes to his widow, Mrs. Irma Logan Handy, two sons, a daughter and four grandchildren.

Mrs. Handy gets 2,000 dollars cash, and all personal and real-estate interests, including an automobile and real-estate residence.

76-day marriage
CAROLLE DRAKE RECHSTEIN, wife of Billy Rechin, spent the string for divorce in Los Angeles after 76 days of marriage, citing the cruelty and asking \$3,760 temporary alimony and support.

Dream ended
DINAH WASHINGTON's fifth marriage which she contracted three months ago, was a dream ended after five days argument recently in Jacksonville, Florida.

Leonard Feather
L. AURIE LONDON will not be returning to the States this month.

GIRLS RIOT OVER RICKY NELSON

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

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

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

Laurie London
L. AURIE LONDON will not be returning to the States this month.

MEET THE STARS with REN GREVATT

Originally, a meeting had been set up for the young singer with officials of 20th Century-Fox in Hollywood on May 25, but this meeting is out, for the moment at least.

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

Russ Hamilton
RUSS HAMILTON'S latest disc, issued here this week on the Kapp label, looks like a hit.

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

Another new release of the week is Max Bygraves' original version of "You Need Stars," recorded here last week by Eddie Gorme. It's a pleasant

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

Hi-Lo's
Delayed trip
THE HI-LO's will play England next September.

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

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

WELCOME HOME!

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

When the 17-year-old singer appeared in Ottawa, his native city, recently, he was greeted with a ruckus. He had headlined a rock-'n'-roll show with Sam Cooke, Laverne Baker, Jimmie Rodgers and several record stars.

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

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Second tour for Gerry Mulligan

From BURT KORALL

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

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

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

The new group debut next week at Charlie Graziano's Cork and Rib Club, Long Island.

Kai Winding
Another visitor
A LEO is the works in a British disc tour for Kai Winding's unit, which spots four trombones.

Count Basie
Concert echo
THE famous "Spirituals To Swing" concert, which opened at Carnegie Hall in 1958 and 1959, will be repeated on Vanguard from private recordings.

Steve Allen
Cafe date
TV star and pianist Steve Allen will play his first cafe date in New York City at the new venue, Ernest Sadler and Clyde Brown, Ernest Sadler and Clyde Brown, Ernest Sadler and Clyde Brown.

Struttin' with some (Jazz) Barbecue
THE Betty Smith Quintet, Brian Woolley's Jazz Men, and other jazz stars will take part in a Jazz Barbecue, at Queen's, Leicester Square, on June 13, organized by Leicester Jazz Club.

Newsbox... by Jerry Dawson
wonders what group make their BBC-TV debut tomorrow (Saturday) in "6.9 Special."

Manchester—Sunny Terry and Brownie McGehee will appear at the Bodley's Restaurant, tomorrow (Saturday).

Littlehampton—A band leader Stan Temple and his wife will judge the Carnival Queen contest at the Pavilion-on-the-green on July 11.

Bognor—Summer attractions at the Esplanade Theatre include the Lewis (May 29), Chris Barber (June 2), Johnny Dankworth (July 2), Pettie Clark (August 1), Hedley Ward Trio (August 1), and the Phillips (Sept. 1).

Yorkshire—Tommy Steele makes his debut at Leeds Odeon for a week's variety commencing May 16. (By Bradford Journalist David Simpson and his side-

ERIC DELANEY TO EMIGRATE TO U.S

By CHRIS HAYES
Eric Delaney will definitely emigrate to the States within the next 18 months.

"I have received a wonderful offer to join a top American band as featured drummer," Delaney said, "but I pre-

fer to form my own group, if possible. I shall not remain in the jazz sphere," he added.

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

The band also teams with Winifred for a concert-tour of Britain, which opened last night (Thursday) at Hull.

Other bookings are Sunderland (11th), Stockton (14th), Chesterfield (18th), Harnley (16th) and Doncaster (18th).

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

The band spends Whitnau at Guernsey and televises in "Six-Pive Special" on May 31. The band is at the Regent Ballroom for two months from July.

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

Charlie Gracie
ENJOYED HIS BRITISH TRIP
CHARLIE GRACIE leaves London Airport for the States on Monday night after his second British tour.

There has been no firm talk of Charlie's returning, he says. Anthony Steele and Anita Elberg, his latest Phillips ("The Answer" and "Stayaway of Love" — with Anita Elberg) records, were released this week.

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

Ray Witham forms his own group
Tenorist Ray Witham is forming a 10-piece band "to play traditional jazz."

The group comprises: Alan Littlejohns, Len Gouthy and Johnny Rowden (trp.); John Jones, Charlie Galbraith and Ed Shuter (sax.); Thompson and Harry Lock (cl.); Ray (tr.); Fred Thompson (bass); Bob Smith (dr.).

6.5 RENDEZVOUS
A transmission of "Six-Pive Special" from the Whiskey A Gogo, Wadour Street, is planned for July.

News Spotlight
BLUES singers Brownie McGehee and Sonny Terry will make a guest appearance on ABC-TV's religious programme "Sunday Break" this weekend.

Sandy's choice
RECITALISTS at the ICA, 4, Dover Street, on Monday will be Sandy Brown with his Personal Choir, and Peter Gannon with "A Survey of Piano Jazz."

At home
GEORGE HARATZY, a Hungarian musician who came from Hungary in the uprising in 1956, has been booked with his band at the Floral Hall, Hornsea, for the summer season.

With Vaughan
This year Henry Four has been signed for the summer season in the Frankie Vaughan show at Brighton Hippodrome.

Freelance
DAVID CARVELY, Old Time authority and an arranger with Francis Day and Hunter for the past 24 years, has left to freelance and concentrate on songwriting.

Seagling
PIANIST Lennie Metcalfe will spend the summer season at the Windmill Theatre, W.

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

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'Cool for Cats' reaches 100



A GALAXY of stars was invited to celebrate the 100th edition of ABC's Cool For Cats last Friday with a big party in station. And during the party, the 100th disc to be played since the series started last summer was heard. It was Anne Shelton's "The Girl He Left Behind."

Picture (above) at the party are Alma Cooper, Ronnie Hilton, David Whitfield, Mike Ryan and Lonnie Donegan. Other stars on the show include Malcolm Vaughan, Anne Shelton, Robert Earl, Max Bygraves, the Secretary Sisters, Jackie Dennis, Edmundo Roa, Jimmy Young, Glen Mason, Cleo Laine, Vera Lynn, Dennis Lotis, Terry Don and Tony Brent.

YOUR GUIDE TO THE BBC RECORD WEEK

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

Here are some of the highlights:

Sunday
8 p.m. (TV): "The Irving Berlin Story" with Marcos Kenna, the Kaye Sisters, Ronnie Carroll, David Ross and Merron Fraser's Harmonica Gang. 10.40 p.m. (Light): London-Introduces "A Handful Of Stars" — the first of his new deejay series.

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

Thursday
9.30 p.m. (Light): "Tennessee Sonnets" — Johnny Duncan and Marvin Rainwater. 10.45 p.m. (Light): London-Introduces "A Handful Of Stars" (Paris).

Saturday
8 p.m. (TV): Michael Holliday, Johnny Dankworth, Kenny Baker and the Sugarloaf, star in "Record Roundabout."

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BRITAIN HELPS BIG BILL

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

A cheque for £500 has already been sent to Broonzy, who is ill in Chicago following an operation on his throat. It still seems highly unlikely that he will ever stir again. All the bands and artists appearing at the two concerts gave their services free to help the blues singer.

MARCH 9, 1958: LONDON COLISEUM. National Jazz Federation.		MARCH 14, 1958: DOMINION THEATRE. National Jazz Federation.	
Proceeds of sale of tickets		Proceeds of sale of tickets	
£ 288 10 0	£ 728 0 0	£ 288 10 0	£ 728 0 0
Less: Hire of theatre, booking fees, printing of tickets, etc.	148 17 6	Less: Hire of theatre and printing of tickets	308 18 0
Net revenue less cost of printing	139 12 4	Net revenue less cost of printing	419 12 0
Collection taken at concert	1,154 3 3	Donations	706 8 8
LESS: Hire of theatre, booking fees, printing of tickets, etc.	148 17 6	LESS: Hire of theatre and printing of tickets	308 18 0
Advertising expenses, posters and leaflets	141 4 0	Advertising expenses, posters and leaflets	141 4 0
Expenses charged by H. Croft and Associates	144 13 1	Expenses charged by H. Croft and Associates	144 13 1
TOTAL 2481 9 3	TOTAL 2481 9 3	TOTAL 2481 9 3	TOTAL 2481 9 3

(£500 already sent to Bill Broonzy)

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Nineteen-year-old joins disc race

Barry Barnett, a 19-year-old singer from Crouch End, last week cut his first record—for the HMV label.

Titles are "Book of Love" and "All I Have To Do Is Dream."

Selmer OSCAR

STEVE ALLEN

TV star and pianist Steve Allen will play his first cafe date in New York City at the new venue, Ernest Sadler and Clyde Brown, Ernest Sadler and Clyde Brown, Ernest Sadler and Clyde Brown.

STRUTTIN' WITH SOME (JAZZ) BARBECUE

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VIC ASH

Clarinets are news—and Vic is making headlines on both sides of the Atlantic. He's played Selmer clarinets and saxes for years. You can learn about Selmer by sending for "brochure S.W.11."

124 CHAMBER CROSS ROAD, LONDON, W.C.2



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

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

There's a band boom coming in the States

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

The speaker? Jack Green, vice-president of the Willard Alexander Office in New York, and the man who negotiated the British trips of Count Basie and the McKinley-Miller band.

JACK GREEN
American band-booker, tells
Laurie Henshaw

Green, here last week to arrange a tour of the Birdland All-Stars, believes that the days of the rock singer as a box-office draw are numbered.

"We book 200 ballrooms in the States," he says. "Two years ago a band would take second billing to a rock 'n' roll singer. The tendency today is to keep the singers out and bring the bands in. The Hit Parade indicates the trend. 'Equipe,' by The Champs was a No. 1 seller. That was an instrumental. Now they've come up with 'Mosquito'—another instrumental. Look at your own Hit Parade. Ted Heath has been way up there for several weeks now with 'Swingin' Shepherd Blues.'

Where trad musicians went off the rails

by HUMPHREY LYTTTELTON

into watertight compartments: 1. The New Orleans Tradition period; 2. Subsequent non-jazz, influenced and diluted by European orthodoxy. This interpretation of history is based on such irrelevances as "style" and "instrumentation." And inevitably, it produces contradictions. For example, Jelly Roll Morton, with his carefully contrived orchestrations, set the pattern for big band jazz & is Russell and Ellington.

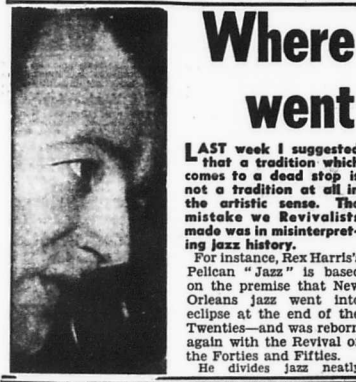
NEW TRADITION
And if modern stylists were talented with "European orthodoxy" by introducing the flattened fifth, then surely Louis Armstrong is equally guilty for having introduced the ninth of some 80 years ago.

ALL STYLES
A striking example of the freedom which exists in it can be found in the Clayton Jam-session recordings, in which Armstrong-inspired Buck Clayton can swap phrases with Gillespie-inspired Joe Newman with highly constructive mutual results.

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



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



LAST week I suggested that a tradition which comes to a dead stop is not a tradition at all in the artistic sense. The mistake we Revivalists made was in misinterpreting jazz history. For instance, Rex Harris's Pelican "Jazz" is based on the premise that New Orleans jazz went into eclipse at the end of the Twenties—and was reborn again with the Revival of the Forties and Fifties. He divides jazz neatly

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ELLA

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

"Miss Fitzgerald," I said as I sat down, "on behalf of almost everybody I know, may I thank you for the wonderful music you have given us." The photographers had already begun crowding round—I counted 19—and flash bulbs were going continuously not more than a yard away. Ella was rubbing her eyes and looking worried.

We struggled on: "Every



"I love Sarah."

'I prefer ballads'
she tells
MAURICE BURMAN

girl singer in the world wishes she could sing like you," I said. "What does it feel like to be perfection?" "I am not perfection. I am far from perfect, but I always try to improve." "As a matter of fact I have heard you breathe in the middle of a word." "What!" she exploded. "I've never noticed it—no one's ever told me that before."

"The word is 'gliding' and the record is 'Manhattan'." She turned suddenly to the photographers, who were calling out instructions. "I can only do one thing at a time," she called. "I can't look in all directions at once and answer questions at the same time. And you," she added, turning to me, "let me finish one question before you ask the next."

Fierce pride
On stage Ella Fitzgerald is plump, gentle and cuddly. Off stage she is slimmer, younger-looking and very alert. She has great dignity and a fierce pride. Her speaking voice has the same majestic, tender quality of her singing. "What do you think of Sarah Vaughan?" I went on. "I love her. I love Sarah not only as a singer but as a person. What do you think..." She broke in: "I love them all and they're all good in their own fields." In a sing-song voice she went on: "I love Nat, Perry, Frank..." "Billie Holiday?" "I love her, too, but I hate being asked who my favourite singer is." She threw her arms out. "I love everybody." "You love everybody and you sing about love. Are you in love?"

Diplomatic
She gave me a challenging look. "Yes, I am. I'm in love with the spring with my music and with life—and I think that's what you call being diplomatic. Huh?" "May I say you look slimmer than when I last saw you." "Oh, thank you, thank you—that's the sweetest thing you've said today."

She was wearing a dark blue dress, pearl necklace and earrings, and looked strikingly attractive. Lou Levy came by and said in an assumed English accent: "Hello, Ella, old girl, welcome to England." "Hello, Chaimondley, old boy," she answered. "I started again: 'Ella, do you find yourself compromising between your jazz sense and the melody?'"

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



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

The fast ones, however, do help to break it up. But you must always make the melody clear." "I feel very honoured." "You didn't sing the melody in 'How High The Moon'?" "I did. I did. What are you trying to do to me? I sang the melody in the first chorus. You're trying to be technical with me and I did sing the melody." "I changed the subject hurriedly. "How do you feel about so many singers copying you?" "I asked." "The HMV people tell me you're going to have a hit in 'Swingin' Shepherd Blues.' It's being released this week. I believe I shall be singing it over here. I'll have to release it. I'd sure like to have a single—the album are OK, but I'd like a single hit."

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I'M HUMAN!

"All right. So I'm a businessman. I'm selling jazz, as other people sell steel, coal or cars. Is that any reason why I shouldn't remain a human being?"

I'm an impresario, but I shall always be a musician, as I was when I started. I still keep up my Musicians' Union card. Even if that wasn't the case, would it be good business to try to treat human beings as merchandise?

says NORMAN GRANZ

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

There's too much phoniness in the entertainment business, too much cockeyed thinking. There seems to be a feeling among some people that because a man is a jazz musician and, therefore, an artist, he ought to play for art's sake. Nonsense! He should be paid and paid well, as his talents deserve.

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

Bad business

To avoid this, I often book rooms a day in advance. It costs a few extra dollars, but my skim conscious it doesn't make for a happy outfit, doesn't make for efficiency. It's bad business.

About this question of dress, I don't see why jazz artists shouldn't wear evening dinner jackets. Mine do.

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

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

for whom he is playing. That means cutting out the photographic flash bulbs, and being ruthless with hysterical teenagers. Most of these kids who scream and run up the aisles are not really reacting in praise of the performer but just finding an outlet for their own exhibitionism. I say—let them know the entertainment business, the jazz business, is highly dependent on publicity. By stopping a photographer from operating I may be losing newspaper publicity for the act, but I'm not hitting the box office.

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

Principle

I have made myself a lot of enemies among the Press through this policy, but I have applied it even at the Carnegie Hall. A magazine with worldwide circulation was going to do a complete picture layout. I lost this, and with no regrets, to maintain the principle of fairness to the customer and the artist.

Whatever the MELODY MAKER may think about it, I am not prepared to move from this standpoint. Certainly there are record artists who are also great performers. Sinatra and Nat Cole are good examples. They know how

The story of ragtime

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

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

The authors trace the music from its "classic" period in Sedalia, Missouri, to its virtual extinction in the 1920s. They tell of the great names like Scott Joplin, James Scott, and Jelly Roll Morton.

Published by Sidgwick and Jackson at 3s.

books

Guitar tutor

DESPITE the much-repeated denials of skillful guitar tutors continue to pour on to the market. The latest "Modern Guitar Tutor" by Fred Theriot and Jack Zoufal can be highly recommended with one reservation.

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

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

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

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CONCERT

by Hubert W. David

YET another of our songwriter readers—Mrs. Val Griffiths—has been elected a member of the Performing Right Society.

You may remember Mrs. Griffiths, of Blaenau Ffestiniog, was the winner last year in our Ewe Stein Song Competition with her number, "Rock, Blast, and Boats."

Ewe recorded it for Parlophone and Dash Music handled publication. The song has made good money—more to come, for two records have been released in the States.

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

'Amateurs'
A record here and there and a gradual build-up of titles registered with the Performing Right Society can give you sufficient income to retain your interest in carrying on songwriting.

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

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

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

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

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

Ken has always been a trier and deserves that bit of luck which every songwriter must bank on some time or other.

Songwriters

This coupon entitles you to free advice on any one song or lyrics. It is not intended to be an answer to a songwriting query.

Send me your name and address, and I will be pleased to send you a copy of my new book, "The Art of Songwriting," which is available for sale at 2s. 6d. per copy. It is available from May 24, 1958, for sale until June 24, 1958, for 1s. 6d. per copy. Write to: Melody Maker, c/o W. G. & Co., 14, Abchurch Lane, London, E.C. 4.

JAZZ HITS CAN HARM AN ARTIST!

REN GREVATT
reports from New York

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

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

"The live performance is still the vital part of our business," she said. "I think it's terribly unfortunate that with so many of the young rock-'n'-roll stars who get an overnight hit record, live performance as an art suffers. Don't mistake me, it's not the artist's fault, I guess it's just the way of the business today. But think about it. A bunch of kids get together and make a record. All of a sudden it's a hit. The act is in great demand. The trouble is that there isn't time to teach them what to do on a stage. Because they have to get out there and do something in demand, it's unfair to the artists and to the audience. They call them stars. But none of them are really stars as they also know how to perform."

Certainly there are record acts who are also great performers. Sinatra and Nat Cole are good examples. They know how

to sell without affection or trills and without a lot of inane pleasantries to the audience that don't mean anything. Mindy does not put rock-'n'-roll down, I think rock will leave its mark for years to come. It was an answer to the need for dance music, music with a beat.

Rock records

"Why don't I make rock-'n'-roll records? Why don't Rosemary Clooney or Jo Stafford or Doris Day make rock-'n'-roll records? Some people just don't feel the idiom within them. I don't feel it for me."

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

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

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

One of the curses of our business is the 'cover' record that merely copies an arrangement and interpretation of a tune. It's a sin that anybody with a thousand dollars or so can go right ahead and practically copy a record and share out the profits.

"Another thing that grieves a lot of us is the vets of 18 popular records they sell cheaply. They get artists who work for low rates and copy all the hit records and underwrite the charts. Coming from the strong opinions on the point—'Rock has been the big

part of the record business for several years. I just don't think girls can really sing rock-'n'-roll well because it's basically a savage music."

But maybe the tastes are going the other way now. Girls have a chance to get the hits again. Instrumentalists say that the girl teenagers are the main rock stars. But 80 per cent of my own fan mail comes from girls.

Connie likes the more understandable forms of modern jazz, though she feels that she's not yet ready for the fast instrumentalists' stuff. But she also has dislikes. One of the curses of our business is the 'cover' record that merely copies an arrangement and interpretation of a tune. It's a sin that anybody with a thousand dollars or so can go right ahead and practically copy a record and share out the profits.

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* JAZZ AT THE PHIL * It was Ella's night!

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

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

Great jazzmen

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

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



STEVE RACE
reports on the opening night of JATP

I found the Swing Set frankly tedious. However greatly Eldridge and the Hawk have contributed to music in the past, they are now little better than curia-raisers for what is to follow. Roy, trailing his coat before the gallery, provides nothing that has not already been heard and rejected in a dozen 10-year-old concert albums. Hawkins' jerky, on-the-beat approach to up-tempo jazz is indigestible these days, particularly when in the ballad he was disappointing; perhaps because of the choice of tune. "Indian Summer" seemed to save his one-time harmonic resources unused.

It was in this set that Sonny Stitt played a superb set against a relaxed modern rhythm section. Even "Lower Man," Stitt's old playing was the first real solo since the late 1940s. Instead, he clung to the tenor, for which his style and tone are so utterly unsuited.

Fracas
A number of factors conspired against my enjoyment of the Oscar Peterson Trio. A noisy Fracas in the circle, for instance, aided an interminable argument about seating. Messrs. Peterson, Brown and Ray Brown were bunched close together, too far up-stage for such a small group to get on intimate terms with its audience. There was also bad piano distortion on the amplification system.

Hard-swinging
When Dizzy Gillespie and Stan Getz joined Ray Brown, Lou Levy and Gus Johnson for the Modern Set, the concert really began to get underway. Getz, club owners are refusing admittance from his records, turned in a really hard-swinging performance.

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

Dis's playing has changed, incidentally for the better. His tone nowadays is purer, his ideas more musical, his imagination even more fertile. To my delight, however, I shall not be certain that he did not come in to see Louis Armstrong's solo in "Night in Tunisia."

Stan Getz played a beautiful version of "You're Just a Fool," using a riant device which I do not remember hearing before on the jazz platform. Then Gillespie's "Body and Soul" led into a fast "Alec's Alley," in which the brilliant Lou Levy demonstrated that a fine player he is, and anyone who stayed

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

It would be as impossible for her to sing a note out of tune as to misjudge the exact mood of a song. From the breath-taking beauty of "Midnight Sun" (greatly helped by Johnny Mercer's lyrics) and the "Porgy and Bess" extract, to the inevitable scat choruses of "St. Louis Blues," Ella's act was perfection.

Finally, the stage filled with jazz greats. Norman Granz stood in his rightful place at the centre of them, and the applause rose to a climax. Diz, Ray Brown, Peterson, Getz, Stitt, Ella, Levy, Eldridge, Hawkins, Bennett, Johnson... all had contributed to a memorable British premiere.

But as always, it was Ella's night. Let's face it, it always will be.

New format

AFTER Friday's opening concert, the format of JATP was altered for the remaining four shows at the Gaumont State, Kilburn. Instead of playing with the Hawkins-Eldridge group, Sonny Stitt appeared with Gillespie, whilst Stan Getz had his own spot with just the rhythm section.

Impact
There remains Ella Fitzgerald, that First Lady of Jazz. Technically, Ella leaves all her rivals at the post, or would, if she had any rivals at all. Her tone and phrasing, the sheer impact of her musicianship, stem from a technical equipment which is unparalleled in vocal jazz.

Unless these old Ella-phil ears deceive me, we have during the course of her act everything



Gillespie—purer tone

ON THE BEAT

IT was a very odd Press Conference. We sat there like schoolchildren summoned into the headmaster's study, and listened to a run-down on our misdemeanours. And we occasionally squirmed.

Questions like: "Why did you say it took us one and a half hours to get through Customs? It didn't."

"Why did you say Sonny Stitt was too ill to attend the Press Reception? He asked if he could skip it and I said yes."

"Why did you say Dizzy Gillespie missed the plane? He could choose any flight he liked as long as he made the concert—which he did."

"Why did you say the Customs broke open Ella Fitzgerald's cigarette? She doesn't smoke. Why did you say they

split open my tube of toothpaste? Why...?"

Tough
As an impartial onlooker (who was not being questioned), I found it both embarrassing and salutary.

"Among American entertainers, I heard that a national daily questionnaire to Ella, including the line: 'Do you think Rodgers and Hart are good songwriters?'"

Pass, friend
THEY tell me that ever since I that raid on Chubbills, club owners are refusing admittance from his records, turned in a really hard-swinging performance.

to Hamp, they did it to Basie, and they've done it to Ella. Yes, perhaps we needed that telling off.

P.S.
I HEAR that a national daily questionnaire to Ella, including the line: 'Do you think Rodgers and Hart are good songwriters?'"

Gratitude
AMATEUR songwriters A always being about net getting a look-in. But a couple did manage to get a song placed the other day. The publisher, furthermore, managed to get a recording of it by one of our top singers.

He was in the midst of negotiating for an American recording when he received a letter from the songwriters. Demanding what right he had to record it without letting them know—because they'd intended altering a word in the fourth bar...

Desperate
AT the same time, I have remembered that perhaps the reporter was briefed to ask exactly such questions. Or was assigned to interview an artist with whose work he was not familiar. Or was desperately searching for an angle.

Also, it is seldom realised what an incredible amount of wrong information is handed us in the course of a year—which is sometimes impossible to check before the copy deadline.

Which doesn't, of course, make it any pleasanter for the artist.

But there is the theory (to which I subscribe) that the only thing that really matters is an artist's work and the influences that have contributed to his style of performance.

Deplorable
SO, just as we are entitled to criticise any artist's performance, so was Norman Granz entitled to criticise the way we perform in print. And I think it did us good.

With much to what he said we agreed. And above all when he deplored the habit of some papers phonetically to distort a coloured performer's manner of speech ("Ah sure love lil' ol' London").

They did it to Louis, they did

ers the British Press is considered the toughest in the world. We are known as the Hatchet Boys. And I confess that I have at times turned away in disgust at either the idiocy or the bad taste of some of the questions posed by fellow-reporters.

(I remember an occasion when, after asking Louis Armstrong everything from his size in collars to his taste in food, a girl reporter found up by asking what he did in his spare time. To which he let out a yell. "Oh, man! he cries joyously.)

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

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Unless these old Ella-phil ears deceive me, we have during the course of her act everything

Thrilled
Said Cleo about her future: "I'm thrilled about acting in such a play and when this is over I wouldn't mind taking another acting role if it were a good one."

On the other hand, I also hope when I'm in Town to continue singing with the band on the Wednesday night broadcasts and I've already recorded the shows for this week and next week while I'm out of London. But acting is so much more difficult than singing...

Battle
The play deals with the battle of coloured people to become a proud race, involving not only throwing subservience to the white man but also overcoming superstition and ignorance. As Johnny, whose views on the colour problem are well known, put it: "The play is an intensely moving experience." —George Heyman.

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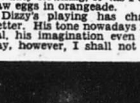
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Actress Cleo earns glowing tributes

CLEO LAINE blossomed out as a magnificent dramatic actress this week. In her crowded dressing-rooms at the Kings Theatre, Southsea, on Monday night, amidst the glowing tributes to her fine performance in the West Indian play "Flesh To A Tiger," Cleo told me: "I shall never give up my singing for it is part of me, but it is a case of acting first during the run of the play, which opens at the Royal Court Theatre, London, on May 21."

Unbelievable as it may sound after a remarkably mature and vibrantly emotional performance, Cleo said: "This is the first dramatic role I have ever done. But it was too wonderful a part to turn down, and I count myself very lucky to have been chosen for it."

Husband and bandleader Johnny Dankworth was there to sing his wife's praises with the comment: "Just like her singing, she believes in starting right at the top and then just working sideways!"

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Husband and bandleader Johnny Dankworth was there to sing his wife's praises with the comment: "Just like her singing, she believes in starting right at the top and then just working sideways!"

Thrilled
Said Cleo about her future: "I'm thrilled about acting in such a play and when this is over I wouldn't mind taking another acting role if it were a good one."

On the other hand, I also hope when I'm in Town to continue singing with the band on the Wednesday night broadcasts and I've already recorded the shows for this week and next week while I'm out of London. But acting is so much more difficult than singing...

Battle
The play deals with the battle of coloured people to become a proud race, involving not only throwing subservience to the white man but also overcoming superstition and ignorance. As Johnny, whose views on the colour problem are well known, put it: "The play is an intensely moving experience." —George Heyman.

What a FABULOUS COMBINATION JAZZ AT THE PHIL

- * ELLA FITZGERALD
- * OSCAR PETERSON TRIO
- * COLEMAN HAWKINS
- * DIZZY GILLESPIE
- * ROY ELDRIDGE
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HOLLYWOOD

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

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

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

Stan Kenton Stan Kenton starts a nationwide summer tour in July. His

Goldwyn Studios signed an agreement with the musicians' union and Andre Previn started recording for "Foxy and Ben" with a 105-piece orchestral group... John Lewis and Duke Ellington will write special compositions for the Great South Bay jazz festival...

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

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

Sal Mineo on the set.

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

HUMPHREY LYTTLETON AND HIS BAND WITH

AMERICA'S FOREMOST SWING BANDS & GOSPEL SINGERS
MARIE KNIGHT and **RENDELL LYTTLETON**
13 THIRTEEN
316 St. 7th 10-12th. Box Office WAT 3191 & agents

DE MONTFORT HALL - LEICESTER
MONDAY, JUNE 16th, 6.35 p.m. and 8.50 p.m.

JERRY LEE LEWIS

HIT RECORDER OF "BREATHLESS," "GREAT BALLS OF FIRE," ETC.
THE TRENTERS - THE REDDY WARD TRIO
Bal. 1016, 9/6. Call 77. Stalls 8/6, 7/6, 5/6.
Arthur Kimbell, 38 Rugby Road, Hinchley, Leicestershire. Leicestershire and S.A.E.
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NATIONAL JAZZ FEDERATION

ROYAL FESTIVAL HALL—RECITAL ROOM
TUESDAY, 13th MAY 7.45 p.m.
TUESDAY, 20th MAY 7.45 p.m.

SKIFFLE SESSION No. 16
THE CARDINALS
Guests: BOB CORT BOB KELLY BOB KELLY NEIL WALSH
Compare to KEN SYKORA
TICKETS 2/6, 4/6, 5/6, 6/6, 7/6. Available Box Office (WAT 3191)

HEADLINES

by HOWARD LUCRAFT

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

Andre Previn Goldwyn Studios signed an agreement with the musicians' union and Andre Previn started recording for "Foxy and Ben" with a 105-piece orchestral group...

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

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

I SHOULD like to challenge Humphrey Lyttelton's latest attack on the "Pop" records in the UK for dances given for overseas students. But funds available for the supply to libraries overseas are very limited. "Pop" records have a short life and it would be impossible to maintain an up-to-date supply in addition to the recordings of more serious music which are essential to overseas students. Incidentally, distribution is, in any case, the responsibility not of the Council but of the companies concerned—Michael Friend, Press Relations Section, The British Council.

LETTERS

edited by BOB DAWBARN

more subtle music.—Jake Ewell, Bristol.

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

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

Golden Age AS usual Mr. Lyttelton is talking through his hat. To disprove his peculiar argument, all one needs to do is compare a real trad band with his own lot. I'm sure anyone in the writing mind would prefer to listen to Wilbur de Paris.

Within the structure of the modern jazz idiom this is the only idiom worth talking about.—De Paris has thought up new ideas, bringing in the best of modernism—the Afro-Cuban rhythms—and driving it back to the Golden Age—the use of the harmonica.—Brian M. Levy, London, W.2.

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

BARBER BAND MISS WILLIAMS (MM 26/4/58) says Chris Barber's band is the best in the world. Has she never heard of Eric Cory, George Lewis or Wilbur de Paris, and has she never heard British Ken Colyer or Kenny Richards, London, W.C.1.

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

ought to be a knock-out. At the Palladium they found me. I see before settling into an easy, riding, tri-glyc-er and I find myself admiring the guy for his excellent playing. Musically, tempo number.

Fascinates Anything but boring is Johnny Ray. He fascinates me. I see the same hearing aid, probably the same piano, drums, jacket and trousers the same drive and confidence and where the parts allowed, achieving big tunes, and it's like watching an expert, a full, satisfying big band sound that gave strength and importance to every act.

They had little, of course, to do for the Treniers—eight rockers and some boys who supply their own solo, piano, drums, maracaos, cow bells and electric bass accompaniment to a succession of rockers like "Go, Go, Go" and "Rock Me All Night Long." On one-night-stands they

is word by MAX JONES

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

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

Sprawled in a front-row seat, Dizzy listened with visible approval to the originals, "Count Every Bar" and "Hullabaloo," to a "Standard" which featured Danny Moss's tenor, and to an exhilarating head arrangement of "A Train."

Earlier in the week, at Lord's, Dankworth reflected: "Supporting Dizzy and Stan Getz is a trumpet solo not composed by me. I earned from one or two 'Trumpets everywhere'."

In the event, apparently undaunted by the master's presence, he blew long and confidently retaining the gospel intensity to some degree.

Her programme, rather short on the opening night—consisted of three popular standards, three blues and two spirituals possessing strong jazz associations. With it, she moved an apace but attentive audience to extremely warm applause.

Humphrey Lyttelton's band, in excellent form, kept the interest going from the first with everything from originals and Kingston jump tunes to a racy bass version of "Organ Grinder's Swing." In the second half, a snatch of "Marie" was the cue for a striking, willowy figure to take the stage. Resplendent in white and red with eyes catching flashing her jewellery, Marie considerably prettified the greyed Lyttelton ranks.

She looked too absurdly young and sappy to be a physical manifestation of the deep

She then withdrew, among cries of "Sain't Marie," to reappear for the "Sain'ts" finale. This she swung ferociously, building up tension with repeated "I want to be... I want to be... I want to be..." in a manner reminiscent of Sister Tharpe.

Evidently she can sing gospel songs as well as ever. I believe she is adding several for Hanley tonight. Friday, perhaps, should improve an act that promises much.

Already we have heard a lot of voice, and when things settle down I am sure there is more to be unleashed.—Max Jones.

Marie's message—swing and SA

LAST week's remarks about Marie Knight and the gospel message were slightly off the beam. The message this ornamental young lady conveyed to me at Watford on Monday was compounded largely of swing and sex appeal. On this showing, she is basically a jazz singer, though retaining the gospel intensity to some degree.

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Jackie Dennis scores in Variety

LAST week it was announced that Liverpool old killed rock-'n'-roll star Jackie Dennis is to appear in his Variety debut at the Metropolitan. On his last Monday the young Scot found himself in the bill at the Topping the Plymouth, in place of the unaccompanied Tom m y Steele.

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

Backed by the Peter Croves Trio, his first performance was chiefly rock-'n'-roll for the record. He included more ballads. His remarkably strong voice overcame the doubtful amplification.

Also on the bill were the "Penny Whistle Man," Desmond Lane (who obviously sings a lot of Jackie) and the Kentones vocal group.—J. A. Stella.

Colyer back

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

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

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

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

Exchange LEWIS and all the band are so anxious to get over here because of the appreciation they receive," says Colyer. "If his health holds out well, definitely he is getting George back, but it's hard to say about reception by the band."

"The difficulty is with the exchange; it is the concert stipulation that makes it tough because there isn't the concert audience in the States."

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

Bad news THE National Jazz Federation's Harold Fendleton, also back from across the Atlan-

tic, agrees that the concert outlook is grim. "There is no concert scene in the U.S. today—it's been all but wiped out."

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

"My band..." Gillespie chose his words carefully, "I broke up because I had no business."

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

When Gillespie returned to Johnny told him what Thad Jones had said.

"I saw Louis Armstrong's All Stars, Jack Teagarden with Ruby Braff and others. Gene Krupa and Cozy Cole, George Shearing, Lionel Hampton's band, the new Gerry Mulligan Quartet and the Dukes of Dixieland—all in one hour."

12.15-12.45 p.m. A: King Oliver, Ethel Street, Brookwood, James, 1.20-1.30 A: J: Jubilee Quartet, 1.35-1.45 Z: Swing Serenade, 1.50-2.00 P: For Jazz Fans, 2.05-2.15 D: Parlatan Jazz Sextet, 2.20-2.30 (1) Sinatra, Mitz' S.P. Knopf, (2) Satchel-Spanner, B.C. Johnson, Satchel-Spanner, Sweeney, Rogers, Bob Crosby, 3.00-3.10 W: Jazz Trio, 3.15-3.25 C: Sondheim USA; Opera-Vox Entertainment, 3.30-3.40 O: 2: Barney Wilton Quartet, 3.45-3.55 P: Joe Turner by Paradise, 4.00-4.10 P: Johnny Keating All Stars, 4.15-4.25 P: Jazz Disc, 4.30-4.40 Z: American Pop Music, 4.45-4.55 P: Jazz Sextet, 4.55-5.05 Q: Memories of W. O. Handy, 5.10-5.20 A: D: Show, 5.25-5.35 H: Hollywood-New York, 5.40-5.50 A: J: Modern Jazz, 5.55-6.05 A: J: Jazz News, 6.10-6.20 P: The Jazz Show, 6.25-6.35 P: Jazz News, 6.40-6.50 W: The Jazz Show, 6.55-7.05 W: The Jazz Show, 7.10-7.20 W: The Jazz Show, 7.25-7.35 W: The Jazz Show, 7.40-7.50 W: The Jazz Show, 7.55-8.05 W: The Jazz Show, 8.10-8.20 W: The Jazz Show, 8.15-8.25 W: The Jazz Show, 8.20-8.30 W: The Jazz Show, 8.35-8.45 W: The Jazz Show, 8.40-8.50 W: The Jazz Show, 8.55-9.05 W: The Jazz Show, 9.10-9.20 W: The Jazz Show, 9.15-9.25 W: The Jazz Show, 9.20-9.30 W: The Jazz Show, 9.35-9.45 W: The Jazz Show, 9.40-9.50 W: The Jazz Show, 9.55-10.05 W: The Jazz Show, 10.10-10.20 W: The Jazz Show, 10.15-10.25 W: The Jazz Show, 10.20-10.30 W: The Jazz Show, 10.25-10.35 W: The Jazz Show, 10.30-10.40 W: The Jazz Show, 10.35-10.45 W: The Jazz Show, 10.40-10.50 W: The Jazz Show, 10.45-10.55 W: The Jazz Show, 10.50-11.00 W: The Jazz Show, 10.55-11.10 W: The Jazz Show, 11.00-11.10 W: The Jazz 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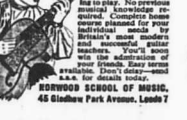


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Zyn 65, 69" Super Zyn 65, 70" Super
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Zyn 65, 31" Super Zyn 65, 32" Super
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Zyn 65, 45" Super Zyn 65, 46" Super
Zyn 65, 47" Super Zyn 65, 48" Super
Zyn 65, 49" Super Zyn 65, 50" Super
Zyn 65, 51" Super Zyn 65, 52" Super
Zyn 65, 53" Super Zyn 65, 54" Super
Zyn 65, 55" Super Zyn 65, 56" Super
Zyn 65, 57" Super Zyn 65, 58" Super
Zyn 65, 59" Super Zyn 65, 60" Super
Zyn 65, 61" Super Zyn 65, 62" Super
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Zyn 65, 73" Super Zyn 65, 74" Super
Zyn 65, 75" Super Zyn 65, 76" Super
Zyn 65, 77" Super Zyn 65, 78" Super
Zyn 65, 79" Super Zyn 65, 80" Super
Zyn 65, 81" Super Zyn 65, 82" Super
Zyn 65, 83" Super Zyn 65, 84" Super
Zyn 65, 85" Super Zyn 65, 86" Super
Zyn 65, 87" Super Zyn 65, 88" Super
Zyn 65, 89" Super Zyn 65, 90" Super
Zyn 65, 91" Super Zyn 65, 92" Super
Zyn 65, 93" Super Zyn 65, 94" Super
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14" 11 G. 11 G. 11 G. model Basses fitted
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£40 Cash in 10 days.
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JAZZ LUNCH ON TED HEATH ORK

At 3 free LP sessions

IT will be a jazz and sandwich lunch for Ted Heath fans when the Heath band treats them to three lunchtime recording sessions at London's Kingsway Hall on June 26, and July 3 and 17.

PROGRESSIVE

Paul Rich has left the exploitation department of Kasser Music to take over Progressive Music, an American firm which has opened premises in London at 147, Charing Cross Road.

STARS GO BACK TO SCHOOL



WINIFRED ATWELL was one of many stars who went back to school on Tuesday—to a party to celebrate the opening of the Central School of Dance Music's new premises at Wardour Street, W. Winnie is awarding a scholarship to a student at the school. She is pictured above trying out one of the school's piano, watched admiringly by Malcolm, Enid, Ivor, Malcolm (l.) and bandleader Tony Osborne.

TOMMY STEELE RESTS AFTER FAN MAUL

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

TV guest list

Guests in ATTY's Jack Jackson Show this week include Lonnie Donegan, Ronnie Hilton, Mary Wells and Dave King.

MUSIC FOR GUITAR

- ALBUM OF SOLOS arr. BERT WEDON ... 3/6 By Post 3/9 (Lady in Red • I'll String Along With You • Etc.)
- ALBUM OF SOLOS arr. DICK SADLER ... 2/6 By Post 2/9 (Moonlight Bay • When You're Smiling • Etc.)
- ALBUM OF SOLOS arr. CYRIL DE VEKEY ... 2/6 By Post 2/9 (Avalon • Margie • Dinah • Etc.)
- SKIFFLE ALBUM (GUITAR CHORDS & FINGERING) 2/6 By Post 2/9 (Dirty Old Town • Railroad Man • Etc.)
- MODERN HOT SINGLE STRING SOLOS ... 2/6 By Post 3/9 (Arr. Ned Cosmo)
- SADLER'S DIAGRAMMATIC SELF-TUTOR ... 4/- By Post 4/3
- SADLER'S MODERN PLECTRUM GUITAR PLAYING 5/- By Post 5/3

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NOW ON THE PLUG LIST!!

ALAN ROGERS' **ANNALISA** ARRANGED FOR DANCE BAND BY REG OWEN Available from: **CAVENDISH MUSIC CO. LTD.** Sole Selling Agents: **BOOSEY & HAWKES LTD.** 295 Regent Street, W.1 Tel.: LANgham 2060 (16 lines)

Girl who's going places



recording—in 3-D—the titles on one of our best-selling LPs," Ted told the MM. "It is 'Ted Heath At the London Palladium,' which was recorded on the occasion of our 89th Swing Session at the Palladium.

Jazz standards

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

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

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

CELEBRATION

The Eric McEdermott Quintet has just celebrated a year's residency at the swank Aristocrat Club in Kingsy Street, W.

\$200,000 bid for Laurie London

LAURIE LONDON has received a \$200,000 offer for a 12-week tour and TV dates in the States. "The offer comes from a Kansas promoter," said Laurie's father, Will London, on Wednesday. "I am still investigating the offer and nothing definite is yet settled."

Taking a break

Ronnie Keene and his Music Makers have been booked for five weeks of holiday relief work on the Mecca circuit. They open on June 2 at Strat-ham Lockroo for two weeks and on August 3 start three-week season at Ilford Palais depping for Rex Allen.

Continental promoters are also bidding for Laurie. This week he had offers for a TV engagement in Paris next month and a week's tour of Sweden in August.

Gold disc—On Wednesday he received a Golden Disc for a million sale of "He's Got The Whole World In His Hands." It was presented to him by Mr. J. Thomas, Managing Director of EMI, during the American-Rediffusion show "Cool for Cats."

Other guests are Mantovani, Stanley Black, Johnnie Ray, Anne Shelton, Paula Clark, Russ Hamilton and Alma Cogan.

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BASIE ORK BACK IN FEB., 1959

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

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

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

Green confirmed that Duke Ellington will definitely make a three-week tour of Britain, starting at the Royal Festival Hall on Sunday, October 6.

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

Paul Desmond is back in London

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

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

Paul attended the Jazz At The Phil's Sunday concert at the Gaumont State, Kilburn, and ex-citedly said he is in London until today (Friday).

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

Michael Holliday to have own TV series

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

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

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

Melody Maker

MAY 17, 1958 World's Largest Sale EVERY FRIDAY 6d.

Spotlight on Barber

See Pages 4 & 5

Lunch with the...



Alma Cogan and Johnnie Ray

Stars back to 'civies'

THE 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 advertisement agency. He will only play occasional Sunday concerts.

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

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

Proprietor Russell Quare, who also leads the resident City Ramblers, told the MM: "The 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.

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SKIFFLE ON THE SKIDS

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... recording 'millionaires'



George Erlick greets Pat Clark and Russ Hamilton

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 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 on "Six-Five."

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

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

THE NEW (OLD) LOOK

THIS week the MELODY MAKER presents its up-to-the-minute show business coverage in a new-old look.

NEW because the centre pages are now devoted to a grand double-spread of news that make the news.

OLD because the MM has reverted to its original policy introduced as long ago as the Mudlark.

They, too, will be demonstrated.

TRAD IS CHOSEN

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

3-D DISCS

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

A spokesman for BMM record producers added that a range of machines for playing the discs will be available in the same time as the 3-D records.

They, too, will be demonstrated.

THE BEAT

THE most expensive choir in Britain stood up and sang for its lunch on Wednesday. And was listened to by most of the big names in the British recording industry.

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 was "There's No Business Like Show Business."

from a "Juke Box Week" organised on behalf of Variety. Yet 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, I'd leave. —Alma Cogan at the Variety Club luncheon.

Broad hint?
I DON'T know whether it was a subtle hint, but Guy Mitchell to revive the number "I Had a Hat When I Came In (And I Have a Hat When I Go Out)." —

The fact remains that Guy had a hat when he came into TV House on his arrival from New York on Wednesday—a white Etison to match his Champion Broncho Riding belt. But he didn't have a hat when he went out. And whether it went is still a mystery.

No Business Like . . .
I HEARD of a handkerchief the other day whose plainer side was the most popular with the rest of the boys for an audition. Further inquiries elicited the information that the handkerchief was for the leader's own job. "And," complained the band leader to me bitterly, "he's not even a very good pianist!" P.S. He's now left the band.

£1,000 a week
FOR the occasion was the 19th 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 £200,000. Last year it distributed a record average of £1,000 a week to 100,000 needy children.

And the stars present on Wednesday were being thanked for charity.



for the help they render the Club in this direction.

'The Heart'
ESPECIALLY sympathetic to their aims (aptly summarised in the Club motto: "The Heart of Show Business") was Johnnie Ray, whose own work for the partially deaf is international.

Four months ago I underwent 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 LPs
AND the record executives? The 600 Club members were appreciative of the idea of the companies' cooperation towards the making of an LP to be called "Had Variety"—illustrating the history of Show Business that will be sold to raise further funds for charity.

With them were representatives of the ever-growing jukebox industry. The Association of Operative Jukebox Operators, which recently raised £1,000

Quote 2
"WITH songs like 'Tegula' and 'Lollipop' we have a new breed of lyric-writer who's writing songs that read: 'Word by . . .'" —American lyricist Al Stillman.

After You've Gone
FEW of us are under any illusions as to how much we'll be missed when we shuffle off this mortal coil. As witnesses were talking, a fifth was about to order a round when the name of a fellow-plunger (call him Joe Catalogue) cropped up. "Catalogue?" he said. "Have you seen him lately? What's he doing?" "Have you heard?" quipped one of the four. "He died last week."

"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 eulogies I've read. But that's how it goes. . . .

EH?
HOW is the London bus for jazz musicians? I met pianist Eddie Thompson and his guide dog, Max, in the city. "I've been playing since I was 12," he said. "I've got on any longer I shall hang in. Max into Beeson's for a new set of pads."

THE GREAT BARBER CONTROVERSY—

What makes Chris Barber a sell-out?

FOR 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, people 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 Otilie 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."

Says Manchester promoter PADDY McKIERAN: "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?

Listen to jazz writer JEFF ALDAM: "The reason for the band's enormous popularity is that they offer a simple New Orleans formula from which the worst of the rough edges have been removed. It is harmonically very simple and easy to digest."

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

Bewildered
More vitriolic was VIC BELLEBY. Asked his reaction to Barber's music he replied: "Bewildered. How any musician can stand playing such repetitive, monotonous music night after night, without development or change, I don't know. They are first class musicians and they make a pleasant, lively sound which presents no problems to the listener and can easily be construed as New Orleans jazz, which is not only the slightest relationship."

THIRD critic, SCLAIR TRAIL, said: "The band's 'simplicity' angle. 'Nobody likes to sit and brood,' he told me. "People are not going to find anything subtle in the Barber Band."

Theory
"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."

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. Clarinetist-leader WILLY FAYLES is one who had a theory.

"The band is popular," said Fayles, "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.

Recently the MM printed a letter from a Manchester fan who recently wrote: "Barber Band as a 'corny mess.' Then the fun started. The postmen around London, June 28 ELEPHANT & CASTLE, June 28 GUILDFORD Odeon, Sunday, June 28



IS 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.'

THE BARBER STORY

BORN, Donald Christopher Barber, London April 17, 1920. FIRST instruments, violin and soprano sax. STUDIED trombone and bass at Gullbottom School of Music. FORMED first band in 1940. EARLY Barber groups were modelled on his idol, King Oliver, with two trumpets—at one time Dixie Hudson (now with Dink and Ben Cohen). HELPED form the band which Ken Colyer took over on his return from New Orleans in 1952. TOOK over Colyer Band, with Pat Malone on trumpet, in 1954. FETTERED with band were skiffle groups led by, in turn, Lenzie Sassement (etc.), Eddie Smith (etc.), Dick Smith (etc.), Graham Burridge (etc.). OTTILIE Patterson joined in 1956. PRESENT personnel—Chris Barber (tmb.), Pat Malone (tp.), Monty Burridge (dr.).

the resulting mail to the Mirror Music office. But, once again, controversy was the outcome.

Reader B. CRANE, of Barnstaple, leapt to the defence of Barber, the only band in Britain that has captured the real authentic New Orleans sound.

Smooth
DAVID DONOHUE, of Ash-ton-under-Lyne, however, considered it was music "made smooth and easy, so that even small-minded teenage girls will go for it."

"Chris Barber's band can compete with ANY American group," said TRISKY DASH of Harlow, Cambs. but JAKE IWELL, of Bristol, referred to the band's "dreary and repetitious book and fiddish, clanging 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 McChoo cult."

BROWNIE McGHEE didn't think so. "They play better to get than any band I have heard," he told me. "Another thing—they can play anything you can hear. 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 interest would be needed and so we brought in first Sister Rosetta Thaupe and now Brownie McChoo and Sonny Terry."

"They are our own venture, financially speaking, and they cannot repay the outfit in cash." Before I rang off, Chris made a 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, we turned over to SANDY BROWN, who recently deposited with the MM what Monty Sunshine was ill.

Unruffled
Says Sandy: "They are a great bunch of fellows who play natural good humour in unruffled by the worst stream of abuse heaped upon their musical policy by every other musician in the business. For example, I like Sandy Brown when he is playing Johnny Dadds and I like him when he is being Sandy Brown."

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

"We are not trying to play this or pure that," returned Chris. "All of us in the band have wide tastes in jazz. For example, I like Gerry Mulligan, Basie, the MQJ 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 "fiddish, clanging rhythm section," brought us to the vexed subject of banjos.

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 constantly 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 aboriginal standards set by other British 'earh' groups. "The Barber Band is 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 they look as if they enjoy doing it."

There is just one point I should like to add. A jazz lover, I find it gratifying to hear that the Barber Band is the biggest commercial success of Britain today. An entertainer, I should like to find that very surprising.

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

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

"You can get bored with someone's playing in a week," agreed Chris. "Naturally we do occasionally get fed up but it is always on a passing phase."

Any promoter will tell you that it is always a passing phase. As a musician and as a bandleader, he is also a realist. One thing that worries him is the smallness of Britain.

Willing
Despite the early hour—it was 10.30 am 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 most out of it. I know more or less but of course nobody is ever satisfied with his own work."

On charges rarely levelled against Barber it is that he copies instead of producing an original idea.

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

MM readers say—

THE Barber Band is the best I've heard in years. —D. 2. Berham, Norfolk.

TO say that the Chris Barber Band is the best in the world is outrageous. —D. 2. Bishop, Theford, Norfolk.

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

KEN COLYER is the greatest exponent of New Orleans jazz this country has ever produced. —J. Dwyer, London, N.I.

SURELY the Barber Band is the most authentic jazz band which British has produced. —Donald Hockley, Westcliff-on-Sea.

PARBER will become a jazz legend. —Joan Varney, Liverpool.

YOUR taste must be poor if you think Barber has the world's best band. —S. T. Ansley, Bristol.

WHERE is the "uncanny skill and innate feeling" of the Barber Band? Inane feeling would be a better description. —H. C. Jackson, Speltham.

ANY one of its LPs is a testimony to the band's superiority as the top jazz band in the country. —A. B. Hopkins, Windsor.

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

THE RANK ORGANISATION IN ASSOCIATION with LEW & LESLIE GRADE presents

2 AMERICAN HEADLINERS IN ONE GREAT PACKAGE SHOW!

DYNAMIC YOUNG AMERICAN STAR
JERRY LEE LEWIS

AMERICA'S MOST OUTSTANDING GROUP
THE TREMERS

THE HEDLEY WARD TRIO OF RADIO & TV FAME

— ON THE STAGE for ONE DAY ONLY at —

EDMONTON Regal.....	Saturday, May 24	LEEDS Odeon.....	Tuesday, June 10
KILBURN State.....	Sunday, May 25	NORWICH Carlton.....	Thursday, June 12
BIRMINGHAM Odeon.....	Tuesday, May 26	IPSWICH Gaumont.....	Friday, June 13
GLASGOW Odeon.....	Thursday, May 28	DOUGCASTER Gaumont.....	Tuesday, June 17
DUNDEE Regal.....	Friday, May 29	HANLEY Gaumont.....	Wednesday, June 18
GLASGOW Regal.....	Friday, May 30	CHESTER Gaumont.....	Thursday, June 18
NEWCASTLE Odeon.....	Saturday, May 31	SALISBURY Gaumont.....	Saturday, June 21
LIVERPOOL Odeon.....	Sunday, June 1	PLYMOUTH Odeon.....	Sunday, June 22
MANCHESTER Odeon.....	Monday, June 2	PLYMOUTH Odeon.....	Monday, June 23
COVENTRY Gaumont.....	Tuesday, June 3	TAUNTON Gaumont.....	Tuesday, June 24
WORCESTER Gaumont.....	Wednesday, June 4	SOUTHAMPTON Gaumont.....	Tuesday, June 24
CARDIFF Capitol.....	Thursday, June 5	BOURNEMOUTH Gaumont.....	Wednesday, June 25
CHELTENHAM Gaumont.....	Friday, June 6	ROCHESTER Gaumont.....	Thursday, June 26
WOLVERHAMPTON Gaumont.....	Saturday, June 7	ROCHESTER Gaumont.....	Friday, June 27
BRADFORD Gaumont.....	Sunday, June 8	ELEPHANT & CASTLE.....	Saturday, June 28
NOTTINGHAM Odeon.....	Monday, June 9	GUILDFORD Odeon.....	Sunday, June 28

JAZZ at the PHILHARMONIC

Selmer
SCORES AGAIN!

STAN GETZ
Three top American sax soloists play a real punch on Selmer. Hear them and believe your own ears. Find out about Selmer NOW!

SONNY STITT
Learn about Selmer—the sax that paces a real punch by sending for free brochure SW to Selmer, 114 Charing Cross Road, London, W.C.2.

COLEMAN HAWKINS
Learn about Selmer—the sax that paces a real punch by sending for free brochure SW to Selmer, 114 Charing Cross Road, London, W.C.2.

Bob Crosby coming for Palladium TV

BOB CROSBY, younger singing brother of Bing, who won fame in the 'thirties as leader of the Dixie-styled 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.

"He won't be able to come beforehand," said Gabbe, "as he takes over from 'The Perry Como Show' for 13 weeks during its summer rest period."

Is Bing Crosby likely to visit Britain? "Not to my knowledge," added Gabbe. Bob Crosby's TV spot here has been negotiated by agent Harold Davison.

Bob's singing career started with the Anson Weeks Orchestra. He joined the Dorsey Brothers Orchestra in 1936, then took over a section of the Ben Bollock Orchestra to front his own Dixieland outfit.

The personnel of the Crosby Bobcats at one time included trumpeter Hank Lawson, tenorist Eddie Miller, guitar-vocalist Nappy Lamare, bassist Bob Haskard and drummer Ray Baudec.

TV show

Bob Crosby has lately started on his own show on the Columbia TV network and appeared in radio and TV guest spots.

All-night session at the Flamingo

FOUR top modern groups will play for an all-night session at London's Flamingo Club on Whits Saturday (May 24).

They are: Tony Kinsey's Quintette, the main attraction, led by Rose's Quintet and the Bill Jones Trio.

Also on the session, which is from midnight to 1 a.m., will be Ted Heath trombonist Keith Courtey.

Mudlarks back in 'Six-Five' show

The Mudlarks—whose "Lollipop" disc this week zoomed to fifth place in the Top Twenty—will be in the "Six-Five Special" on May 31.

Other guests include Marion Rains, the Dallas Boys and Eric Delaney's Band.

Smiles all round



"You Lucky People" . . . Tommy Trinder in glamorous company at last weekend's "Sunday Night At The Palladium." One of the stars was American TV pin-up Nindy Garon.

GARY MILLER BATS AT 'FAIR LADY'

BLOND singer Gary Miller is a frustrated man these days. Reason: repeated d-j plugs have helped rocket sales of his "On The Street Where You Live" Nixa disc—but Gary cannot give it that additional boost by singing it on tour.

Appeal to writers?

"But everywhere I go audiences ask for it. And I have to apologise for being unable to oblige. I am thinking of making a personal appeal to the writers of the show for permission to feature the song. It would surely be to their advantage, too."

"Usual practice"
A spokesman for Chappell's—publishers of the "My Fair Lady" score—commented: "This is in accordance with the stage rights owners usual practice."



Gary Miller—My Fair Lady

Can YOU write a song of Soho?

WRITE a Song of Soho! London's most colourful community is looking for a ballad of its own. And, in conjunction with the MELODY MAKER, the Soho Association has organised a nationwide search among amateur songwriters for what might be termed its "international anthem."

Ballads only are required—no rock-'n'-roll, skiffle, calypso or mambo: a song that will capture the character or appearance of London's most cosmopolitan square mile.

Highlights

The finals of this competition which closes on June 21 will form one of the highlights of this year's Soho Festival and will be judged by a panel of Show Business celebrities before a seated audience on July 14—one day after the Fair's official opening.

First prize will be publication by Messrs. Francis, Day and Hunter, Ltd., and a recording by HMV. Full details of the rules, and a free entry form, are obtainable from the MELODY MAKER (please enclose S.A.E. marked SOHO), 189, High Holborn, W.C.1.

Shirley Western to join Mackintosh

Twenty-two-year-old Scots singer Shirley Western is joining the Ken Mackintosh Orchestra in place of Kay Evans.

Shirley will make her first appearance on June 1 when the band starts its three-month season at the Victoria Ballroom, Douglas, Isle of Man. She will share the vocal with Kenay Wardell and Bobby Johnson.

Shirley makes her last appearance with the Syd Dawn Band at Purley Orchid Ballroom on May 26.

News Spotlight

PETER MILES, the 24-year-old Irish Cross Group member who won the recent "Paisley Park" singing contest on All-TV, has received his call-up papers.

This week his first disc is issued on Columbia. Titles are "My Little Girl" (his own composition) and "Good-night."

International A National contest will be held on Whit Monday at Hardwell Manor, Hurst, Wiltshire. Winners will have recording, radio and television auditions.

Premiere Violinist Raymond Cohen will play the first part of Robert Parson's new composition "Elegogy For Violin And Orchestra" during the BBC's Festival of Light Music from the Royal Festival Hall on June 7. The complete work will be heard in the Light Programme in August, when Parson will conduct the BBC's Concert Orchestra.

Return American trumpet star Bill Coleman is again playing at the Trois Mallets, London, on May 24.

Junior Six groups will play in the final of the Hackney Junior Battle Group Competition at Hackney's Assembly Hall on May 24. The Battle of the Bands jacks, Jackals, Gamblers, Tornadoes, Blue Drakes and the Ostricks.

Series Teddy Johnson and Pearl Carr are to start a series on Radio Luxembourg on June 22. The three-month series will be heard on Sundays at 7.45 p.m.

ALMA SWOTS HISTORY

ALMA COGAN is brushing up on history—the history of yesterday's pop songs.

"I've dug out some old song books and sheet music and I look them over during train and car journeys," says Alma. "I think I may find something that lends itself to a new recorded sound."

After all, Connie Francis did it with "Who's Sorry Now?"

And who gives Alma her cue on an unfamiliar older hit? Her mother, "Mum knows a lot of oldies."

Tomorrow (Saturday) she appears in BBC TV's "Record Roundabout." On Friday before Whitsun (23rd), she will be featured from the Spa Theatre, Scarborough, and starts a run at the Floral Hall the following day.

No firm decision has yet been made on the orchestral policy at the venue.



Artists on Buffet
WOODY HERMAN
ARTIE SHAW
CLIFF TOWNSEND
HENRY MACKENZIE
BILL LEWINGTON
WALLY FAWKES

In the Buffet Clarinet there is an intangible magic element known as character or soul. It responds—it has balance—it sings. It has its own voice—it has that unknown quality that makes a Strad superior to all other violins. It has that naturalness that makes it like a human voice—capable of laughter and equally capable of pathos. The fact that the world's greatest artists play them speaks conclusively for their superiority.



put a keen "edge" on playing 5 GRADES Expert hand-selected HYGENIC WALLET. Moisture-proof, transparent polythene holding 3 reeds. VEST POCKET BOX with soap fastener, hinged lid holding 4 wallets, 12 reeds in all. Get a dozen from your local Music Shop today.

FREE! Illustrated Folder: Buffet Clarinets, Reeds, etc.
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MAY 17/58
DALLAS BUILDING, CLIFTON STREET, LONDON, E.C.2

The spectacular Starlight Dance

VAL PARNELL'S "Saturday Spectacular" TV show will be moving to Harringay Arena on May 31 to screen the fabulous "Starlight Dance" organised by the Stars Organisation for Spastics.

As this will be one of the biggest Show Business events of the year, the "Spectacular" cameras are moving outside for the first time. Transmission from Harringay will be from 10.30 to 11.30 p.m. and SOG chairman Vera Lynn has been given special permission from the BBC to appear in the show.

Among the bands already booked are those of Cyril Stapleton (vice-chairman of the Organisation), Johnnie and the Fouries, Eric Delaney, Cy Laurie, Humphrey, Lorraine, Bobby Bruce, Mick Mulligan, Mickleburgh, Mick and Al Fairweather and the Betty Smith and the Eddie Thompson Trio.

Star list
Stars who have agreed to perform are Lonnie Donegan, Dennis Lotis, Vera Lynn, the Starjacks, Petula Clark, Gary Miller, Matt Munro, the Mudlarks, Jackie Dennis, Earl and Vaughan, Laurie London, Marion Ryan, Morris Diamond, Glim Mison and Bonnie Carroll.

In addition, scores more Show Business personalities will be there to sign autographs, sell programmes and help to make this one of the most star-studded events ever to be staged.

The dance will last from 7.30 p.m. till midnight. Tickets (10s. 6d. each) are available from Stars Organisation for Spastics, 50, Finsbury Square, London.

FAN FEVER...

JATP star Dinzy Gillespie is appearing for the return of one of his trademarks, the "Mudlark" rummy spectacles.

They were taken by an "admirer" after the concert at the Gannett State, Kilburn, says Dinzy.

Leeds picks bands for Festival Ball

Edmundson Rose and his Rumbas Band and local act King Johnnie Addlestone have been chosen to play the Festival Ball at Leeds Town Hall on October 14.

A recently announced in the M.O. Club, Ellington and his Orchestra are to appear for a week at the Festival. This will be part of a British tour which opens at the Festival Ball on Sunday, October 5.



Show Business celebrities turned up at St. Lawrence's Church, Sidcup, last Sunday for a special edition of the popular Light Programme series which has been extended 20 minutes to celebrate the BBC's Radio Record Week which started last Sunday.

last year. This picture, taken after the ceremony, shows Joan and husband, Harry Cliff, showing off the baby. Joan starts her summer season at the North Pier Pavilion, Blackpool, on May 23. Two days after she returns to London to appear with Max Bygraves in "Sunday Night At The Palladium."

PERRY COMO
Kewpie doll
RCA-1055 45/78

You won't believe it until you've heard it!
JACK GOOD
presents
Lord Rockingham's XI
Fried Onions
F 11024 45/78

TOMMY STEELE
It's all happening
from 'The Duke wore jeans'
F 11025 J 45/78

THE DECCA RECORD COMPANY LTD DECCA HOUSE ALBERT EMBANKMENT LONDON SE1.

MOVIES on the MOVE

CARDIFF and Newcastle are major centres where the Rank Organisation may convert "We are always watching closely for the demand," says ballroom controller L. B. Fancourt. Our requirements we go ahead."

During the past two years Rank's have opened five new ballrooms and launched the sixth at Newport (Mon.) on May 23 when the "Soho" club becomes the "Tenderfoot Hall."

Starsinger Alan Hurst, making his debut with the Rank Organisation, will lead the 15-piece resident band.

Eleven years with the Kordites

Kevin McEneaney leaves the Kordites vocal group this week after an eventful 11 years. He will be replaced by 22-year-old Londoner Peter Miles, who joins with the George Mitchell Singers.

Peter makes his debut tomorrow (Saturday) at the U.S. Officers Club, Regent's Park. On Monday the Kordites start the week at the Winter Gardens, Margate.

Kevin, who is going solo, has two broadcasts with Arno Anstey's BBC Northern Dance Orchestra in "Make Way For Music."

Music Notes

SAXIST-LEADER Sid Wilcock, who has spent the last 15-week season at Morecambe's Middleton Towers Holiday Camp on May 24, has signed three members of the Syd Dawn Band. They are Mick Moran and Terry Hoop (pts.) and Don Arnold. Hoop will lead a 17-piece band and supply a reed to a reed led by pianist Jack Brent.

Operation
PIANIST-SINGER Mike McKenzie had a free operation at the London Hospital for at least another two months.

Summer Four
TRUMPETER Dennis Roe is to be based at the Hermitage Hotel, St. Peter Port, Guernsey, for the summer season. The group is completed by Bill Davy (pts.), Roy Fisher (trp.) and Tony Barber (drs.).

New spot
THE Johnny Bankworth Orchestra makes its first concert appearance in Brighton on June 21 at the Dome.

BBC dates
BLUES-SINGER Betty Bryden will be featured with the Alex Welsh Band on the "Six-Five Special" tomorrow (Saturday) and in the Light Programme's "Jazz Club" on May 22.

Nine men
SAXIST-SINGER Leon Mack will be featured with the Alex Welsh Band on the "Six-Five Special" tomorrow (Saturday) and in the Light Programme's "Jazz Club" on May 22.

Just married
FRONTS singer Betty has been joined by her husband, the Oceanic Jazz Orchestra, has married London secretary Norma Jovicic.

On record
FRONTS singer Ken Kirkham has just recorded "Cat by Night" and "Now And For Always" for Columbia.

Scandalli

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ITALY'S FINEST ACCORDION



PETER CRAWFORD
of Peter Crawford Trio, famous Variety artist appearing on TV.
PLAYS SCANDALLI

See the finest of all accordions at your local music shop; if not in stock your Dealer will get you one to try.

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Name: _____
Address: _____
MAY 17/58

Hawkins—he is still a jazz great

IN common with most jazz enthusiasts I enjoyed the opening JATP show and came away with the feeling that it had not contained one musical passerby.

As Steve Race did in his review (MM 10/5/58) that Eldridge and Hawkins are now hardly better than curtain raisers is little short of an insult to a couple of great players.

As many members of the audience will testify, the emotional effect of "his one-time harmonic resources" is still considerable.—Bill Curtis, London, NW10.

have a picture please?—Janet Ripden, London, W6.
Your wish is granted.

Greatest ever

HAVING just heard the fantastic JATP Unit bend 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 better with such intensity of that drive as displayed by the Organ of Genesis may as well stop trying and stick to dance music.—Alan J. Brown, Chastman, Newcastle Jazz Club.

LETTERS
edited by
BOB DAWBARN

THE GOLDEN AGE

THANKS to reader Brian J. Levy (MM 10/5/58) we know more than we can deal the truth about what made the Golden Age of Jazz golden.

It was, of course, the presence of that great cast of all jazz harmonica players, Louis Armstrong, Alcaj Commercial considerations forced him later to appear under the name of Larry Bird.

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

What a pity that British songs do not get the same publicity and exploitation. One would have thought British songwriters were 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. Bennister, 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 Contemporaries are a winning "Without You" and "Rain in Spain" for EP release, thus also turning on the head-wagon Phillips built when they upped their price on Columbia's original cast?—G. Ethelvis, Warrington, Lancs.

MODERN v TRAD

MOST of the writers in the MM seem to think the war between modernists and traditionalists is a bad thing. Surely not! Anything that can keep alive such a healthy interest in Miss Celia Nave, 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.

THE GREAT BIX

I AM sick and tired of hearing the fallacious and commonly coined title "The Great Bix" and such ridiculous acclamations as "Beiderbecke, the greatest of all white jazzmen."

Have never been able to understand how leading critics can make these remarks. Surely the name of the five-string folk variety—the banjo has few adherents in Britain today. More's the pity, for the percussive, incisive sound has something to offer the musician interested in a change from the inevitable guitar.

Spectrum banjos, of the trad or Kentucky Minstrel variety, are the only ones for whom French terms throughout the menu. I have carefully noted the particular French term which indicates that all the vegetables will be waterlogged.

Attention should be concentrated on the pretentious places which scatter French terms throughout the menu. I have carefully noted the particular French term which indicates that all the vegetables will be waterlogged.

Waterlogged

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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 the percussive, incisive sound has something to offer the musician interested in a change from the inevitable guitar.

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My Fair Lady

A T last the much publicised "My Fair Lady" has opened and the publishers have released the songs—at 6d. above normal album prices.

Not so long ago the above "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.

THE SAINTS

Recording Star of "MaPhaseMa" and "Wunderbar"

Circle 5/8 - Studio 4/6 and 5/8 Tickets 4/6 - VALE CINEMA, MESSING STREET, HUDDERSFIELD

Post applications should include remitance and S.A.E.

How about a gigsters' guide to good food

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

In such unpromising places as Burton, Bolton, Burton-on-Trent and Stockton-on-Tees little places are listed where it is possible to eat not only with safety but with some enjoyment.

President and founder of



the club is Raymond Postgate. And there is a large team of guides who have written in approving of "Southern Train," "Auto-Mechanic Blues," "Wholesale And Retail," and "Sonny's Blues" which had Dave Lee accompanied by pianist Mary Lou Williams.

"We made that one up as we went along," Sonny 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 piano."

Custard pie

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

These will be released soon on an LP titled "Brownie, Sonny And Chris." After that we can expect an EP, "The Blues," 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. When B and S return from the German tour, they have some more recordings to do.

Cockney

STEEL'S personality was good. He is likeable, fresh, warm—perhaps a little too warm—in his praise of other musicians, and has nice touches of London humour. But he is not a "Cockney" in the way that 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 man called which I thought American. It was Lou Preager.

Tommy is on every Sunday. Have a listen—it's worth it. —Maarrie Burman.

Crosstalk

At 8 a.m. two chamber-musicians straight from a repertoire theatre version of a 19th-rate domestic comedy start up a croquet talk act with croquet equipment and a ball until you drag yourself out at noon.

Then there's the hotel in Nottingham which appears to have its own built-in program. The places which arouse pious thoughts in the mind of the man who is one listed all the poisonous food, the book "The Propaganda of Persuasion" which is the "Encyclopedia Britannica."

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This world of jazz

WHENEVER I have had the good fortune to 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 offer.

In some times Brownie leads a vocal duet while the guitar

support: in some he sings solo with guitar and harmonica support; others are Terry's vocal with guitar and harmonica accompaniment; others again have Terry leading with McGhee singing response phrases and, of course, playing.

Then there are instrumental solos and duets, also the songs each man does on his own. No one who has heard these folk

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 McGhee flew to Frankfurt to do the first of six German concerts with Chris Barber. They'll be back for the Chris Barber, Monday, 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," "Cornybread, Peas And Moinaise," and a few more.

The discs recorded at an earlier date included "Southern Train," "Auto-Mechanic Blues," "Wholesale And Retail," and "Sonny's Blues" which had Dave Lee accompanied by pianist Mary Lou Williams.

"We made that one up as we went along," Sonny 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.'"

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It is heartening to see these fine, unostentatious blues performers getting so much attention and appreciation here.

Ella's happy

LARRY ADLER, another un- questionable virtuoso of the mouth organ, has often revealed his admiration for jazz and 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 Norma Grant.

Although she didn't look too keen on it, Ella blew the thing at a fairly good level. "Lucky Be Good."

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"If the time comes when I think I can do more with musicians 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

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

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

5 a.m. flowers

I ASKED Desmond about his sick-leave. He said: "We've been half around the world. In East Pakistan I went into hospital 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 me was Poland," said Paul. "We weren't prepared at all for the reception we got. We were met at Cracow by girls with flowers and 5 a.m., and a three-piece band."

"Trumpet, trombone and E flat clarinet," he added, "in a meticulous way, and then, anticipating the question: 'We

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It is heartening to see these fine, unostentatious blues performers getting so much attention and appreciation here.

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Paul Desmond... easy to miss.

play at last year's Newport Festival. Her performance with the Gillespie band, of three of the "signs" from "Zodiac Suite"—written and recorded by her originally in 1945—and "Caravan," can be heard on Col-Chat LP 33CX1011. The consensus of critical opinion is that absence has not impaired her considerable gifts.

Rest home

BEFORE the Newport records came out, today's Mary Lou had been praised to the skies by Marian McFarland and Erroll Garner.

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

A letter arriving from Hamilton Terrace, New York, beginning simply "Hi— and continuing "Saw Erroll and

TV 'QUOTA' FOR TOMMY STEELE

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.

NEXT WEEK

NAT KING COLE

talks about the forthcoming film

'ST. LOUIS BLUES'

ALSO:
Exclusive interview with
JERRY LEE LEWIS

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 created certain artists and exists others if you allow it. This is not going to happen with Tommy."

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."

Guarantees that I could pick up the phone and get him on any show that I wanted." His previous agreement with Britain's EMI has not been renewed.

DISC DEAL WITH ITALIAN FIRM

MILAN, Wednesday—From the end of June, discs for the entire European market of Norman Granz's Verve and Clef labels will be pressed in Milan. Granz has signed a contract for the pressing 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 **MEERICAN** jazz singer Billie Holiday is to make a single British concert appearance next month. Backed by the Kenny Baker Doozie, she will give the Royal Festival Hall on June 8.

Billie will fly into London from America on June 7 and after the concert will open for a season at the Olympia, Paris.

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

She opens for the week commencing on June 23 at the Coventry Theatre, and will probably follow with a week at Glasgow.

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 (23rd).

Rex, known to "Six-Five Special" fans as the singer with Don Lang, will lead Vic Mason (gtr.), Laurie Morgan (dca.) and Lee Graham (vcl.) and The group was formed by agent Ruby Rand and is managed by Ruby and Ray Leman.

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

Guy Mitchell flies in



Guy Mitchell planned to fly into London on Wednesday for TV dates and a short Variety tour. This week-end 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 of Liverpool Empire and follows with weeks at Birmingham Hippodrome and Glasgow Empire.

Winning number

The song that won the Mercury Music'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 Gratton, who joined it down while traveling to Brighton by train.

Mr. Gratton was judged the winner from 87 entries.

Johnnie Ray will return in August

JOHNNIE RAY, who ends his season at the London Palladium tomorrow (Saturday), will be back in August to make a co-stars are Max Bygraves and 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 keen to do the film. It's tailor-made for Johnnie."

The story was written by Alex Gottlieb, a prominent script writer in the States.

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

He is due to leave London Airport 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 for Manchester Hippodrome (16th), Newcastle Empire (23rd) and Edinburgh Empire (30th).

Other weeks are being lined up for Marty.

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The tour opens at Leeds



Alex Welsh and Roy Crimmins

ON THE BEAT

THERE'S a funeral air in Denmark Street. Roman-ating from the courtyard outside the publishing firm of Box and Cox.

Where a black-draped frame, containing dying flowers, bears the inscription: "In Loving Memory of the Music Business." With, nearby, a similar frame showing the No. 1 Song Hit as:

"The Dead March in 'Saul'."

And that is how many in the profession regard the current State of Denmark Street.

And it's no good, reminding them that there is every indication that the days of rock and skiffle are numbered and that "the ballad" is coming back. When the top song can sell as few as 4,000 copies...

circles, "very much exaggerated." My Vienna correspondent tells me: "If they were true, he's the biggest, and certainly the darkest ghost I have ever seen!"

The facts seem to be these: Some years ago, Fats married a beautiful French girl in Paris. He upped and left her and for the past two years has been singing

to lay off the "board." Because, despite wearing tumbler, he's developing a "protective hump" against the tip in one of his fingers.

He has, in any case, been studying drums for some time. And he's likely to confine himself to this form of percussion very shortly.



Not forgotten

ONE—but not forgotten—into the Army is Elvis Presley. And to keep his memory green two American songwriters have pinned an appropriate ditty around his serial number.

It's called: "Dear 53310761."

Proof that this is more than just a gimmick comes from "Billboard" Journal where The Thirties' recording on Rev among this week's "Best Bets."

On the mend

BT signs are there that things are on the mend. There's a definite swing back to the "genuine" song as represented by the likes of (Betty Johnson), "Melancholy Moon" (Felicia Sanders), "Sensational Over You" (Nelson Riddle) and "Please Don't Talk About Me When I'm Gone" (Laurie Johnson).

And including such British contributions as Frank Chacksfield's "Arrivederci" and London's "Joshua" and Russ Hamilton's "Drifting And Dreaming."

And what American A and R men think today...

with the Fatty George Band in Vienna, having taken over from Beryl Bryden.

His wife, not having heard from him for some time, began telling people that he was dead, thinking this might flush him from cover, which it has.

He wrote informing her that he was very much alive. Whereupon she wrote asking him for a divorce—and put the bile on him for several thousand Austrian schillings.

Now on tour in Germany with the George Band, Fats is unhappy less wishing he'd kept his big mouth shut—off-stage at any rate.

Who's next?

WHOS going to succeed James Cassin Petrillo as president of the American Federation of Musicians? That's the burning point in Britain and the States.

Equally, over here, people are asking what difference will change of presidency make to Anglo-U.S. musical relations?

The answer is: None. James Petrillo's successor, And strongly put this position are Ben York's Local 602 prez Al Manuti and the AFM vice-president (and Los Angeles attorney) Charles L. Bagley.

Whoever moves into the slot, American musical opinion is that there will be a wholesale change of featuring "music with increasing employment possibilities—including those in overseas areas."

Please!

NEVERTHELESS... please don't let's hurry back to the Chinese harmonies and remembrance of bombshells that drove audiences out of concert and dance halls in the good old days of boogie and progressive music.

Let's at least retain the beat.

Quote

"It's nice to work with a real artist."—Johnny Ray after pre-recording his June 18 TV show with Anne Shelton.

Occupational

THERE'S an occupational disease in every profession. With agents it's alien. With journalists it's telephone car. With washboard players—it's "Fats" Edwards—Negro ex-GI turned blues singer—are, according to Austrian Jazz John Pilgrim, of the Vipers, has been warned by his doctor.

Exaggerated

REPORTS the death of Al

EGI turned blues singer—are, according to Austrian Jazz John Pilgrim, of the Vipers, has been warned by his doctor.

WHAT I TOLD TEAGARDEN

WHEN they are being interviewed, people usually wear a mask. Politeness, inscrutability or casualness—but almost always a mask of some sort. Alex Welsh just wore a happy smile.

"I think you have the best Dixie band in the country," I said, and the smile grew broader. "How have you done it?" I asked.

"By gathering together the best Dixie players," replied Alex. "Crimmins and Semple play the best jazz trombone and clarinet

this country has ever produced. And the band plays exactly how we want it to play—with reservations on propriety."

"Of course, Alex, your solo players are better than you."

The smile faded. He looked thoughtful.

"Yes," he said evenly. "I would say that Semple, Crimmins and Fred Hunt play individually better than I. But the band is only as good as its lead. And the boys tell me that when other trumpeters have deputised for me the band has sounded un-

nationalist bands on the radio?" he asked. I nodded.

"Well, of more critics had taken that line it would have taken British jazz about half the time it has to reach the promising stage it is in now."

"Too many critics a few years ago heaped praise on bands, including my first one, which were untrained, out of tune and downright unmusical."

"What's it like to have a weekly TV show?" I asked, changing the subject.

"Well, it's in the hands of a 'with' it. Producer, Ben Churchill, and we play plenty of jazz on programs which is primarily religious.

"You see, a certain percentage of the kids in the dance halls are completely uneducated musically—all they want is rock and skiffle."

"What did you earn with your first band?"

"£10 a week."

"And now?"

"I will look at you the same way Chris Barber did and say £20 is a week."

"Twenty-eight-year-old Alex looks about 21, the age at which he started on trumpets. He has a thick cushioned lower lip and a pronounced cleft in his chin. He reminds me visually of Freddy Randall, who in turn reminds me of Billie Holiday."

"Alex, do you like Dixie?"

ionalist bands on the radio?" he asked. I nodded.

"Well, of more critics had taken that line it would have taken British jazz about half the time it has to reach the promising stage it is in now."

For a Record party

ASTORIAS

the AMERICAN FLAVOUR you'll favour

20 for 3/11

AMERICAN RECORDS

Jack Teagarden

Worthwhile

"This programme helps us to get jazz across and at the same time introduce them to something a little more worthwhile—you see, for instance."

"What did you earn with your first band?"

"£10 a week."

"And now?"

"I will look at you the same way Chris Barber did and say £20 is a week."

"Twenty-eight-year-old Alex looks about 21, the age at which he started on trumpets. He has a thick cushioned lower lip and a pronounced cleft in his chin. He reminds me visually of Freddy Randall, who in turn reminds me of Billie Holiday."

"Alex, do you like Dixie?"

The future

"And what of the future?"

"A mischievous grin spread over his face as he said:

"Personally, to get so good that in future interviews you will ask me why I am so far ahead of the musicians in my own band."

"I have since heard an LP of the band, and Alex plays beautifully."

Sorry, but...

I WISH I could see Leslie Osborne's suggested title for a Song of Soso...

Do you?

A PROPOS my remarks the other day on the inane questions visiting artists have to put up with, Pat Dencauser, of the Daily Mirror, reminded me of the girl reporter who asked Gerry Mulligan:

"Do you play 'Dragnet'?"

"Yes. She could have said: 'CAN you play 'Dragnet'?"

Coming

NOT so long ago the headlines read: Billy Reid uses Dorsey's Squares.

Title of a new Nixa LP: "Dorothy Squares Billy Reid."

Eh?

DON'T believe them when they tell you that the No. 1 song in Paris was "If You Were the Only Die Gaulle in the World."

Be Selmerwise... play better

Top men find that a Custom-Bild mouthpiece gives best results. Here are the facings used by some leading players, with apologies to hundreds of others omitted by limitations of space.

Kath Bird	Tenor E	Chick Corea	B♭
Carl Barricade	C♯	Carl Tanswell	C♯
Doc Robinson	C♯	Cyil Reuben	C
John Roadhouse	C♯	Jack Warburton	C♯
Norman Hunt	E♭	Louie Satterone	B♭
Doug Stinson	H♯	Don Pasilly	C♯
Alan Nesbit	E	Bob Miller	C♯
Harry Combs	D	Harry Smith	C♯
Michael Klein	C♯	Al Bohm	C♯
Roy Wilcox	D♭	E. O. Pogson	C♯
Harry Conway	E	Tommy Spies	C♯
Ted Planas	D	Jack Bosser	C
Vic Ash	D	Ivan Dawson	C♯
Pat Smith	F	Law Smith	C
Eddie Mearns	F	Ronnie Chamberlain	D
Ted Thorne	C♯	Bill Lewington	D
Jack Goddard	C♯	Jack Dawkes	D
Alan Franks	C♯	Johnny Dankworth	D

See the mouth mark on a genuine Selmer mouthpiece

At any good dealer.

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JAZZ AT THE PHILLS

ANYONE who heard the Jazz at the Philharmonic unit for the first time at the farewell concert last Sunday at 8.30—and who had read my glowing report on the May 2 debut could be pardoned for thinking that I was losing my critical grip. In many ways that final concert was appalling.

Because it has been suggested that "the critics" tend to base their judgments on a single concert, often given by tired travellers under conditions of nervous strain, I caught the JATP unit on three separate occasions: 8 p.m., May 2 (Gauguin, State, Kilburn); 6.30 p.m., May 9 (Nottingham, Odson); and 8.30 p.m., May 18 (Kilburn again).

Dave Shepherd

The first concert has already been reviewed in some detail (10/5/58). Nottingham was very much the same, except that Getz had by then been given a spot on his own, and Sonny Stitt had been kicked out of the Hawk/Eldridge group and coupled with Gillespie.

The two Dixie Trio numbers had been cut to one, with the excellent Dave Shepherd clarinet featured almost more than the leader's own piano.

All the American musicians

Stan Getz followed, great by almost any standards but only fair by his own, snaking his way through those fluent stop choruses which are such a feature of his work nowadays, and reminding the listener of the strong melodic affinity between himself and Paul Desmond.

In the ballad he again used the "You're Blasé" device of a *raiment* at the end of the middle-eight, adding spice to it on this occasion by ending on a whole-tone trill which almost imperceptibly narrowed to a semitone: a nice effect.

Worst ever

The Dixie Gillespie set which followed must surely rank as one of the worst he has ever played. Hardly anything I attempted seemed to come off. Eldridge kicked off gallery-grodding as usual, but this time with faulty articulation and to impaired range. As if to make up for him, Hawkins played a well-rehearsed but disappointing first solo in the ballad, and his former glory in the ballad, and the funky tenor of

Herb Ellis was playing the blues at four

YOU might say Herb Ellis, Oscar Peterson's guitarist, started preparing for his musical career at the age of four. That's when he picked up his first harmonica and—according to his mother—gave out with the blues. At eight Herb had switched to banjo but had settled down on guitar by the time he reached 12.

Born in Texas in 1921, he shared a room at college with Jimmy Guthrie, Harry Babbin and Gene Roland—who later scored for Kenton. He has worked with Peterson for five years and before that was with Jimmy Dorsey.

GORDON-MOORE'S COSMETIC TOOTH PASTE

Beauty Box Size 1/116. 1 Celebrity Size 3/24.

Steve Race sums up

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EDDIE GALVERT! He recorded a tune hummed by a waitress—the result, a 'best seller'.
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WEEKEND

OUT WEDNESDAY MAY 28th 4p

PLUS! 24 exciting pages of FICTION • FASHION HOUSEHOLD AND HANDYMAN HINTS TWO FULL PAGES OF COLOUR CARTOONS



TWO VIEWS OF ... JERRY LEE LEWIS

SUFFERED Jerry Lee Lewis—a stoic endurance in four acts.

1 by HOWARD LUCRAFT

He is the wildest of them all!

TODAY, more than at any time since he became a big-time record star, Jerry Lee Lewis belongs in the category labelled "controversial." They used to say Elvis was controversial. So he was. But he's gone now. He is tucked away in the army and is reported to be an excellent soldier.

The story is different with Jerry Lee Lewis, who will soon explode his talent on his growing army of British fans. Lewis, along with Presley and the famous Little Richard—now safely in Divinity School—might be said to represent the extremist wing of the rock-'n'-roll world.

Shouting

Britons may have already seen Lewis perform in films, but they haven't really seen anything yet. When he takes over the stage the standard routine calls for a pounded chorus of piano and shouted, breathless vocalising, punctuated with a series of side-shouts, hoots, whistles and runs up and down the complete length of the keyboard.

As a second chorus, he'll get up from the piano and prance around the stage throwing his head around in such a manner that his long, slightly waving sandy hair flaps up and down on his head in time to the beat. Then he'll strut back to the piano and pound it with hands in an up and down motion from a standing position, all the while continuing the wild, down-to-earth style of incantations.

Fine art

Between numbers, he'll sit at his piano and calmly, slowly, deliberately comb his hair back into position, while the feminine contingent in the audience squeals with delight. Lewis has made a fine art out of hair-combing. It's this exaggerated type of performance that has separated Lewis from many of his contemporaries. With fans and critics, there is no real middle ground. They either love him or can't stand him. Lewis, at the peak of his popularity right now, stands all on the current scene.

Act One: Jerry Lee leapt on stage and attacked the Steinway like an enraged buffalo. He took a deep breath. Then, with a battery of amplifiers at full blast, he let forth a yell that has me quivering yet. In a melstrom of deafening distortion he launched into his "Great Balls..." "Whole Lotta Shakin'" and other masterpieces. Little girls screamed like stuck pigs as Lewis roared on and the drummer's off-beats gathered both volume and momentum. One cute little lass, in a frenzy of excitement, grabbed me, screaming: "What a beat!" as she clapped ecstatically on one and three. The quantity of "beat," as defined by youthful rock-'n'-roll fans, seems in direct proportion to the loudness of the off-beat. (The forthcoming Lucraft rock-'n'-roll snare drum, with built-in 50 watt amplifier, will be the biggest thing since Elvis!) After a short succession of his sound-alike numbers, Jerry Lee finished his first set in a surge of sweat and saliva, with his blond hair hanging all over his face and his feet on the piano keys. For the technically-minded, Jerry Lee Lewis carries his own

electric (Fender) guitar-bass (a Mr. J. W. Brown) and his own drummer—Mr. Russell Smith. Mr. Smith plays only rim shots and cymbal on two and four. He may lack technique, taste and tempo but dig that beat? Man it's the loudest. Act Two: Came the second set and Jerry Lee Lewis proved, like most of these teenage wonders, that he didn't have the real talent, material or experience to sustain himself. The initial excitement was gone—just some mild girlish squeals now and less enthusiastic applause.

Adjoined

Act Three: Jerry Lee protested strongly and at length against a third set but the promoter insisted. Nothing was left. Now, just a few staunch supporters stood around the stage. The rest of the customers either tried to dance or adjourned to the coffee bar. The Lewis Trio left the stage to polite applause. Act Four: I went backstage to talk with the tactician Mr. Lewis. Joe somebody, the promoter's assistant had told me: "He seems a real big shot kid."

Joe was wrong. Jerry Lee and his two boys are an incongruous mixture of brashness and shyness. This is due, I believe, to an adolescent realisation that their musical talent does not match their acclaim. With much coaxing and questioning, Jerry Lee told me: "Nobody really influenced me. I taught myself."

Favourites

"I like the old guys like Gene Austin and the old Jimmy Rogers. I've no special favourites today except Little Richard and Fats Domino. I like Dixieland music." All the members of the very capable Charlie Aldrich house band were extremely surprised to hear from me, that Jerry Lee Lewis records were popular in England. The Aldrich also man said to me: "Surely British teenagers don't go for this. We always thought that kids over there had so much taste and intelligence. This is music for morose."

2 by REN GREVATT

as a beacon in the gathering storms that surround rock-'n'-roll here. He's a storm centre himself and the attendant publicity has helped keep him right on top.

The man who makes his records, Sam Phillips, has called Lewis "the greatest performer of them all." Others have called him everything from a downright disgrace to a man with no talent.

Twice recently I have seen Lewis work. I have no reason to think there is anything insincere in his performance. He sings what he feels and the feelings come from his long exposure as a youngster to the great Negro spiritual and blues artists in the south. Much of their style is in his own delivery.

Irritant

More recently, some attentions have crept into his act, which many feel could be left out with no ill effects. The hair-combing routine is rough on a troupe, because it holds up the show. It's no secret that it was an irritant on a recent Alan Freed tour of which Lewis was a member.

Those who look frantically for a scapegoat for all the juvenile ills of our day point to Lewis and others of his school of rock-'n'-roll. Calmer heads know this cannot be so. But just as Lewis is a rallying point for those who love the wildest performance and sound, he is also a focal point for the wrath and indignation of those who hope to destroy the rock and the beat for good.

Lewis is on the spot and in the middle. Britons can soon judge him for themselves. For better or for worse, they will find that he is truly the wildest of them all on the current scene.

Capitol Records advertisement for 'The Four Preps' by The Big Man. Features '45 RPM, 7-inch, BUY YOUR RECORDS the MODERN WAY! at NO EXTRA COST. IT'S HERE! Capitol's 1958 rush release THE SMASH HIT VERSION BY The FOUR PREPS OF BIG MAN. Hear the new rock-a-ballad beat. Ask for the disc everyone is talking about. 45 C 14873

POPS

Unheard hit for Russ Hamilton

A DISC he has never heard may hit the jukebox jackpot in the States for ex-Butlin Redcut Russ Hamilton. It is "Tip-Toe Through The Tulips"—a song published some four years before Russ was born.

Anne Shelton—actress



"I taped it for Orlole about six weeks ago," Russ told the MM. "The tapes were rushed direct to the States and the disc—which I have not yet heard—has been issued over there on the Kapp label."

STARS GOLF FOR CHARITY FUND

ANNE SHELTON may have her own acting credits, but she is the fifth annual charity golf tournament between the Variety Club of Great Britain and the Grand Order of Water Sates at Clacton on June 1.

The Stateside release is backed by another oldie, "Dancing And Dreaming." Both titles are favourably tipped by the U.S. trade magazine "Billboard." So far, Orlole has set no immediate date for their British issue.

Melody Maker TOP TWENTY WEEK ENDED MAY 17, 1958

Table with 5 columns: Rank, Title, Artist, Label. Lists top 20 songs including 'Who's Sorry Now', 'A Wonderful Time Up There/It's Too Soon To Know', 'Wear My Ring Around Your Neck', etc.

STORES SUPPLYING INFORMATION FOR RECORD CHART LONDON—A. R. THOMAS, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.



Gangway for Gorme—her LP is a winner!

GANGWAY for Gorme! Yes, here's another 12in. LP successor to the smashless "Eydie Gorme" LP reviewed on rather dated about—by me in the MM dated March 15.

The new one is called "Eydie Swings The Blues." In general, the songs are not quite so good as on the first, and the Don Costa backings tend to be compositely in places.

times I'm Happy"/"This is Always." (Esquire EP187) Buddy Greco... planning who appeared at the London Palladium with Benny Goodman, rising above the rank and file of "My Fair Lady" releases with "On The Street Where You Live" and "I've Grown Accustomed To Her Face."

But Eydie still sings with enough feeling to bring the heart—particularly in that arresting song "You Don't Know What Love Is," which must surely rank lyrically with the best ever written.

"Hawaiian Rock" sounds like "Hawaiian War Chant" in rock-time. (Capitol 45-CL14872)

Gene Ross... "The Only One" is boogie-woogie rock. This one brightens up the proceedings and will register with the juvies. (Parlo 45-B4434)

POP DISCS by Laurie Henshaw

King Pleasure... WITH a tongue-in-cheek LP title like "King Pleasure" one is well disposed to the contents right away.

Readers' queries... No, it is available only on his LP, "Lonnie Donegan Showcase" (Epic-MCA MPT19012).

Advertisement for Simon SP.4 high fidelity TAPE RECORDER. Features automatic tape reversal, 3-hour continuous music recording, and 3-way built-in mixer.

Stars in the news 24 TOP TUNES

CLEO LAINE'S first single will rush from the theatre to appear with husband Johnny Down Love and "They Were Right" was issued on Monday to coincide with her London debut as a dramatic actress in "Flash A Tiger" at the Royal Court Theatre on Wednesday.

THIS copyright list of the 24 best selling songs for the week ended May 17, 1958, is compiled by the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

St. Louis Blues... THE early compositions of W. G. Handy are given an unfamiliar setting by Nat "King" Cole and the Nelson Riddle-Graeme Brown band.

What is the AVEDIS ZILDJIAN cymbal set-up of your favorite drum star?

Advertisement for Simon SP.4 high fidelity TAPE RECORDER. Includes details about automatic tape reversal, 3-hour continuous music recording, and 3-way built-in mixer. Price: £49.95.

AMERICA'S TOP DISCS

- As listed by "Variety"—issue dated May 21, 1958. 1. (1) ALL I HAVE TO DO IS DREAM... 2. (2) WITCH DOCTOR... 3. (3) TIGHT LIPS... 4. (4) RETURN TO ME... 5. (5) HE'S GOT THE WHOLE WORLD IN HIS HANDS... 6. (6) CHARMER... 7. (7) RUMBLE... 8. (8) SUGAR... 9. (9) JOHNNY GOODE... 10. (10) OH, LONESOME... 11. (11) LONELY... 12. (12) SECRETLY... 13. (13) I WONDER WHO YOU ARE... 14. (14) TEACHER, TEACHER... 15. (15) A VERY PRECIOUS LOVE... 16. (16) BOOK OF LOVE... 17. (17) DO YOU WANNA DANCE... 18. (18) MAGIC MOMENTS/CATCH A FALLING STAR... 19. (19) KEWPIE DOLL... 20. (20) MAGIC MOMENTS/CATCH A FALLING STAR...

WATCH THIS!

NINETEEN-YEAR-OLD Barry Barrett makes an impressive debut with "Book of Love," a rocker that goes with a groovy swing.

AT BLACKPOOL

Eve and Al click... AL READ and Eve Boswell are the stars of "You Be Lucky," which opened for the summer season at the Grand Theatre, Blackpool, last Saturday.

AT BLACKPOOL

Eve and Al click... AL READ and Eve Boswell are the stars of "You Be Lucky," which opened for the summer season at the Grand Theatre, Blackpool, last Saturday.

AVEDIS ZILDJIAN COMPANY 29 FAYETTE STREET • NORTH QUINCY, MASS., U.S.A.

NOW IT'S 'BE BY TEN' FOR STEELE



Tommy Steele—a quiet life

It is bad by ten for Tommy Steele these days. And it's goodbye to Show Business for the next four weeks.

Steele has been told by his doctor that if he does not have a complete rest for the next month he may have a nervous breakdown. So Steele has cancelled all his variety and radio dates up to June 10.

"The doctor wanted him to go into hospital but has allowed him to rest at home," says his mother, Mrs. Hicks. "Tommy is not badly ill, just very, very tired. He has been trying to do too much and has lost two stones in the process."

Losing money
"It is terrible to see your own son being driven to the end of his tether."

"Tommy will be losing money over this but we don't care. It is high time that he had a holiday and I am glad to say that he is looking better already."

Tommy's manager, John Kennedy, commented: "I have seen some medical men and I am completely satisfied that he needs a rest."

"We will do our utmost to keep him away from the glare of publicity and show business until he has fully recovered."

New show
For the week at Glasgow Empire starting next Monday, a new show, headed by Robert B. takes over from Steele. It includes comedian Larry Marshall, Cherry Wainer, the Kentones and the Three Jays.

Steele's weekly radio series was taken over by Sunday by Don until he has fully recovered."

THE £500,000 TOWER

THE Tower Ballroom, Blackpool, closed since it was destroyed by fire in December, 1956, reopens tonight (Friday). It has cost £500,000 to restore. Saxist-leader Charlie Barlow will return to the stand with a completely re-formed band, comprising five brass, five saxes and three rhythm. Charlie has been with the firm as musician and leader for 26 years.

On Friday, June 4, BBC television cameras will visit the rebuilt ballroom, when the Billy Ternent Band will be the one-night attraction.

Valuable freight

Skiffle leader Chas McDevitt is opening a £2,000 coffee-bar on Sunday. Called "Cafe" it will be at 44, Berwick Street.



ARLON DRUMS
DALLAS LONDON
When a notable drummer with an outstanding orchestra chooses his drums they must be equal to the most exacting requirements. Carlton Drums speak for themselves, hence Geoff's choice—just you listen for the crisp response of the Cracker Snare Drum—you'll find out how good they really are. FREE. Glossy photograph of GEOFF WESTLAKE given with each catalogue.
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Your local dealer supplies and recommends Carlton
FREE! Send me a copy of the 10-page Carlton Catalogue.
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M.M. 25/58

News Spotlight

COMPARATIVELY "unknown" bassist, Peter Huggett, from Loughton, Essex, has joined the Lonnie Donegan Skiffle Group. Peter was with Oscar Rabin from 1952 to 1954 and was recommended for the job by Lonnie's drummer Nick Nichols. He replaces Mick Ashman, who is now freelancing.

Boston's Festival of Music planned for June has been cancelled because of the illness of its administrator and artistic director. Star groups booked include the Spee Ballroom are Ted Heala and Chris Barlow (August 16), Johnny Dankworth (23rd), and Ray Ellington (July 26).

Series
It was the second of a string of record shops being launched by Granada, adjoining their cinema, all over the country. The first opened in November at Greenford and the next, envisaged within a few months at Welwyn (Kent).

Reward Finalists in the recent Jazz Band Competition, Liphington Jazz Band Club, Dave Nelson's Band, and the Royal London's day-night club at Albany Street, Camden Town.

Extra Birmingham's Second City Jazzmen, the Blue Oats Band from Wellington, and the Star Valley Jazzmen from Leicester, have been added to the Leicestershire Jazz Barbecue at Quorn on June 13. Already billed were the Betty Smith Quintet and Brian Woolley's Jazzmen.

Promotion Johnny Franks has been appointed professional manager of David Ford Music in succession to Hal Shaper. For the past months he has been working in the Tottenham department.

Change Drummer Art Mack leaves Fred Hotley on Saturday. Reginald "Big Boy" Fred at the Regent, Brighton, will be replaced by Fred Hotley. London's New Theatre Club.

LP Nixa are to issue an LP from the British music "Expresso Songs," which is currently playing at London's Saville Theatre.

Guest Maxine Daniels will be the guest singer with the Humphrey Lyttelton Band at London's Conway Hall on May 30.

Monica returns
American singer Monica Lewis is booked for the "Big Top" at Granada's "The Chelsea" at 8.15 on June 10. Monica is currently on a Continental tour with her husband, Jennings. She will be in London on June 10.

Just jazz
The Modern Jazz Quartet's "Django" LP was voted into top place in a jazz poll held by the BBC's "Just Jazz" programme last Saturday.



"Talent spotter" Derek Roy is pictured with Liverpool-born Hollywood star Ella Fitzgerald.

Ella says 'Goodbye'

Gia is currently filming with Jack Hawkins in "Clock Without A Face" for Gobre Films at Elstree Studios.

Petula Clark is mobbed by fans
WHEN song-star Petula Clark performed the opening ceremony at a new record shop at Wandsworth on Friday, police with dogs were called out to control a crowd of over 1,000 fans who swarmed round the door seeking autographs.

After Petula had signed autographs for 20 minutes, police had to break up the crowd to force a way for traffic. Then Petula made a dash through the fans to the cinema.

Series
It was the second of a string of record shops being launched by Granada, adjoining their cinema, all over the country. The first opened in November at Greenford and the next, envisaged within a few months at Welwyn (Kent).

KEENE RETURNS TO THE ROYAL
RONNIE KEENE on June 3 returns to the Royal Ballroom, Tottenham, with a 10-piece band in place of Harry Roy.

Press-button choice for Petula Clark
Petula Clark is pictured (left) using the microphone for the press-button record-player on which fans can hear their choice of the Top Ten.

Jazz At The Philharmonie's concert at the Odeon, Liverpool, last Thursday, was John Fritchard, resident conductor of the Royal Liverpool Philharmonic. After the show he went backstage and had an impromptu session with Ella Fitzgerald (above). On Monday, Ella flies home to New York while the rest of the unit went to Brussels for the jazz season.

Summer Time
BERNARD DELFONT is providing summer entertainment at seven holiday resorts this year. They are: NORTH PIER, BLACKPOOL; "Show Time," opening today (Friday), with David Manners, John Egan, Edmund Hoek, Wellington, King Brothers and Paul Burnett's Orchestra; GREAT YARMOUTH; "Light In Action," from today, featuring Ruby Murray, Glenn Cooper and Four Jones Boys; FLORENCE HALL, SCARBOROUGH; "Light By The Town," opening June 17, featuring Ruby Murray, Margaret Burton, Stranoe, Peter Crawford and the Douglas Ward Orchestra.

KING'S THEATRE, SOUTHSEA: "The Big Show" on July 1, featuring Tommy Brindley and Ann Shelton.

ALEXANDRA GARDENS, WYMOUTH: "Show Time," opening on June 25, with Charlie Drake, Karen Greer, Billy Burden and the Monty Brothers.

TON: "Happy Go Lucky," starting on July 8, with Frank Laughton, Ann Shelton and the Monty Brothers.

MORECAMBE: "The Town," on July 8, with Alma Cohen, Ken East, Morecombe and Wise and the Monty Brothers.

Blackpool search for talent

ONE of the most ambitious schemes ever launched in Britain to discover new recording talent opens this Sunday (25th).

It has been devised by comedian-vocalist Derek Roy in conjunction with the Mazon Music and Oriole Records, Ltd., and will form one of the highspots of his 16-week series of Sunday concerts at the North Pier, Blackpool. The aim will be to find new talent worthy of consideration for a recording contract with Oriole Records. Every performance will be recorded by Oriole on stage.

Contestants will be selected from auditions held every Saturday and Sunday morning on the North Pier. "Editing" these contestants with Derek Roy will be the MM's Northern Correspondent, Jerry Dawson.

Recording test
And after every show, these two will carefully consider the recordings made at the two-nightly performances. Every recording worthy of further consideration will then be despatched to London to be heard by Oriole Managing Director Maurice Levy and his A&R manager, Roy Warburton.

Potential record talent will then be given a full London recording test and, if found satisfactory, will be offered a contract with the company.

This is one of the most comprehensive and ambitious attempts to discover and encourage potential talent which has ever been undertaken. "We are sure," said Maurice Levy this week, "that among the thousands of visitors to Blackpool this season, we shall find talent that will surprise us."

PYE NAMES JUNE 2 AS 3-D DAY

THE Pye Group this week named its "3-D Day"—Monday, June 2. That's the day when, for the first time available to the public.

Owners of the 280 stereo-phonograph equipment will be able to buy 12-in. pop LPs for 42s. 10d., 10-in. LPs at 37s. 3d. and EPs at 25s.

Included in the first releases are the new recordings of Larry Adler and bandleader Tony Osborne.

LP Concert
Adler's 10-in. Pye LP will be called "A Larry Adler Concert" and will feature him with Eric Robinson and the Pro Arte Orchestra.

A 12-in. LP entitled "Where In The World?" by the Tony Osborne Orchestra will be released on the Nixa label.

In addition, Pye will put out an EP entitled "Pop Go Stereo" featuring tracks by the Bill Shepherd Orchestra, with the best stars of the Royal Opera and the Tony Osborne Orchestra.

JAZZ IN THE PARKS
THE Humphrey Lyttelton Band will kick off a series of weekly jazz sessions, sponsored by the London County Council, in the Battersea Park Concert Pavilion on June 10.

Books for the later sessions are the Or Laurie Band (June 17); Terry Lightfoot's Jazzmen (July 1); Larry Mullins's Band (July 8); George Mally (July 15); and the Graham Stewart Sextet (July 22).

Sessions
On Monday, the LCC presents the Al Fairweather Band at Victoria Park Hackney. Other LCC jazz sessions will be presented in Finsbury Park on Thursday, June 10, and Bill Brunskill's Band is booked for the Tuesday night at July 10. Al Fairweather on June 26 and Eric Silk on July 3.

CHRISTMAS ROLE
"Joan Savage is starting in 'Dick Whittington' at the Grand, Wolverhampton, next Christmas."

GLOSSY TRIBUTE TO ELVIS PRESLEY

A TWELVE-INCH LP book album containing ten of Elvis Presley's Golden Discs will be issued by RCA in September. The album, titled "Elvis' Golden Records" and illustrated with new colour pictures of the singer, will cost at £1 19s. 11d.

Introduction notes will record the story behind each of the ten records. The album will be almost identical to the one issued in the States in April by RCA-Victor, which contained Presley's first 14 Golden Discs.

Only change is that four titles—"Jailhouse Rock," "Treat Me Nice," "Love Me Tender" and "Teddy Bear"—have been deleted.

In their place are four of Presley's earliest recordings, which have not before been released in Britain.

New titles
These are "I Love You Because," "I Never Let You Go," "You're A Heartbreaker," and "I Forget To Remember To Forget."

"We have been inundated with requests for these numbers," said Frank Chisham, assistant chief of RCA, "so we decided to do this switch."

The album will be RCA's second in Britain. The ten French Golden Disc titles on the LP are "Hound Dog," "All Shook Up," "Heartbreak Hotel," "Love Me," "Too Much," "Don't Be Cruel," "That's When Your Heartaches Begin," "Love Me Tender," "New Way You Want Me," and "I Want You I Love You."

Marie Knight ends tour on Sunday
A AMERICAN jazz and Gospel singer Marie Knight closes her first British tour with a concert at the Royal Festival Hall on Sunday afternoon.

She will be backed, as throughout the tour, by the Humphrey Lyttelton Band. Also billed is the Lyttelton-Bendall Quartet, comprising the Lyttelton Band plus the trio of the Don Rendell Jazz Six—Rendell (trp.), Ronnie Bose (alto sax), and Best Courser (tp) and Eddie Harvey (drum).

Rudy Muck
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HUMPHREY LYTTELTON
Humphrey Lyttelton
Humphrey Leader of England's most famous jazz group with his Rudy Muck TRUMPET (Model 70)

See and hear "HUMPH" with his RUDY MUCK on B.B.C. 6.5 SPECIAL MAY 24th

Fourteen skiffle groups will compete for the Surrey Skiffle Championship on May 31 at Cranford's Civic Hall. 500 producer Jimmy Grant, announcer-composer Brian Mathew and writers Ken Lindsay and Tony Gold.

The supporting attractions will be Andy Shill's Paramount Jazz Band, Pete Stewart's Jazzmen and singer Derek Burchall.

CHRISTMAS ROLE
"Joan Savage is starting in 'Dick Whittington' at the Grand, Wolverhampton, next Christmas."

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Advertisement for London Records featuring three LPs: Noble Watts 'thin man' (HLU 8627), Witch Doctor David Seville (HLU 8619), and Art & Dotty Todd Chanson d'Amour (HLB 8620). Each LP is shown in its sleeve with the London Records logo.

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GUY'S GREAT!... 'WHAT does a guy do when he's a highly paid American singer and the band's got a record in the Hit Parade?

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FOOLED AROUND... 'Three only were past recording successes—six were in his stage act for the first time, and the newness of the act was apparent in the little mistakes he made, which he laughingly admitted to his audience.

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FOOTBALLS... FOOTBALLS... FOOTBALLS... FOOTBALLS

★ £2,000 raised by All-Star Gala ★



DESPITE a bitter wind and frequent showers, more than a hundred stars turned out for the Variety Club's Gala at Battersea Park on Saturday. Almost thousands fans attended the Gala, raising £2,000 for children's charities.

Pictured (left) on the Big Dipper are Dennis Lotie and MD Tony Osborne with film starlets Marian Collins and Jane Brier. On the right, Lisa Noble and Bob Carr hold on tight as the Dipper starts its downward rush.

Youth Club cashes in on Goodman

THE HAGUE, Holland, Wednesday.—Norman Granz was beaten at his own promoting game last week by a village youth club.

On Wednesday, Granz presented the star-studded Benny Goodman band in Amsterdam's famous Concertgebouw. For the occasion he doubled the usual admission prices to 30s. The result: A mere 1,500 fans sprinkled the empty seats.

It was a different story the next day when the band was presented by a 23-year-old youth club leader, Ben Essing, in the farming village of Blokker (population: 2,500).

Essing, with no experience of the band business, had seen the chance of raising money for his youth club and booked the band from Granz for some £1,400. With backing from 26 local farmers, he hired Blokker's auction hall and packed it with wooden chairs and empty fruit-cases covered with paper.

Over 6,500 jazz fans invaded the village for the concert and paid only about 9s. apiece admission. The show raised over £1,000 for Essing's club and Goodman was so pleased with his reception he donated a further 500 dollars himself.

TOUR DATES FOR SHIRLEY BASSEY

Shirley Bassey, just back from a six-month visit to Australia, opens a brief Variety tour at Chiswick Empire on Monday. She appears at Birmingham Hippodrome (June 2), Finsbury Park Empire (9th) and Cardiff New (16th), before starting her summer season at Blackpool's Regent Theatre (South Pier) on June 26.

JAZZ AND L. A. CLUB

Côte d'Azur director Freddy Israel is opening another club, to be called the Tropicaux, it will operate from 18, Greek Street. Live bands—a Latin-American and a jazz group—are arranged.

HEATH FOR BRUSSELS

THE Ted Heath Band will represent Britain at the Brussels Fair in June. "They wanted us for a week," said Ted, "but we haven't a week free. We shall do three days: June 1, 2 and 3 or 7, 8 and 9."

CHRIS records for Atlantic in the States but negotiations with Ted would be for London. It is reported that they would be issued in Britain.

Dises from America

EMI kicks off its new weekly Radio Luxembourg series on Tuesday. Titles: Records From America. The show will be presented by deejay Gerry Wilton Tuesday from 9.45 p.m. to 10 p.m.

TV Spectacular

He will return to Britain for a further three weeks in Variety and Saturday Spectacular TV appearances.

Currently at Liverpool Empire (see review on page 10), Mitchell plays Birmingham Empire next week, then Glasgow Empire.

Touring with him are MD Dennis Hawes, Joy 19 team (dm) and Harry French (tp). Hawes is to form a six band to accompany Guy Mitchell on his week of engagements.

ARMS AND THE 'ROCK' MAN

TERRY DENN this week received his call-up papers. He reports at Winchester at the beginning of July for service with the King's Royal Rifle Corps.

His final Variety date before his Army service begins when he starts next week at Treasury Park Empire on June 23.

FREE TRIP TO PARIS

A FREE trip to Paris is the prize in a competition being run by Selmer's, the instrument manufacturers. The competition is open to owners of Selmer saxophones and the winner will meet, and receive free advice from, Marcel Mule, Professor at the Paris Conservatoire.

HILLTOPPERS IN TOWN

The Hilltoppers play the only London week of their current Variety tour at Finsbury Park Empire from June 2.

NEXT WEEK
THE TRUE STORY OF TOMMY STEELE
and his rise to fame
TOLD BY HIS MANAGER
JOHN KENNEDY

Cinema tour for Guy Mitchell

GUY MITCHELL is to play a week of Granada cinemas starting on June 8 at Rugby. He will follow with Grantham (9th) and successive nights at Kettering, Bedford, Aylesbury, Maldstone and Walthamstow.

Mitchell then starts a Continental tour spread over three weeks and taking in Frankfurt, Hamburg, Rome, Stockholm and Copenhagen—his wife's hometown.

Irish jig

Johnny Duncan and his Blue Grass Boys fly to Ireland tomorrow (Saturday) for four concert appearances.

They open on Sunday afternoon at Dublin Stadium and play the same evening at Buncrana. On Monday they are at Waterford and end at Ballymore on Tuesday.

Vaughan sets off on his new film

FRANKIE VAUGHAN started work on his third film, "The Lady In A Square," at Battersea on Thursday.

Wally Stott is MD and two American songwriters are being approached to supply the music. Frankie appears as a pop-music specialist and Anna Neagle as a symphony-music impresario. Herbert Wilton's music will include Maurice Scott and Willard Hyde-White.

There will be a sneak preview of Frankie's second film, "Wonderful Things," at Kingston-on-Thames on May 26 in aid of the newly formed Kingston Boys Club.

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Melody Maker

MAY 31, 1958 World's Largest Sale EVERY FRIDAY 6d.

Sinatra in London!
See Page 20

ALL-NIGHT FLING...



... at the Flamingo
FIVE hundred jazz fans had an all-night fling at London's luxurious Flamingo Club last Saturday.

From midnight until 7 a.m. they danced and listened to four top modern groups and guest stars. This is the third of the MM's picture-probes into Britain's jazz clubs. Pictures are by RON COHEN and artwork by COLIN DUNN.

The montage shows (top right) tenorist Ronnie Scott and bassist Kenny Napper, (centre, l.-r.) trombonist Keith Christie, compere Eric Curtis, pianist Bill Jones and tenorist Tubby Hayes, and (bottom l.-r.) trumpeter Bert Courtney, baritone-saxist Ronnie Ross, drummer Tony Kinsley, bassist Dave Willis and pianist Bill Le Sage—plus some of their many fans.

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ROCK SKIFFLE & BLUES ALBUM
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SOLO GUITAR
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The TOMMY STEELE story: By John Kennedy

I'd never seen this kind of spontaneous reaction from

MM EXCLUSIVE TOMMY

—the TRUE story of his success

['VE just been to see the London show, "Expresso Bongo." Its plot is pretty well known. A conniving agent signs a dim-witted coffee bar singer and turns him into a star.

There are many people who believe that the star represents Tommy Steele. Just as many take me for the dishonest agent. All of which, need I say, is the plainest nonsense.

Certainly no one who knows Tommy would call him dimwitted. But agents by tradition are bloodsuckers to a man. And any agent who promotes a raw discovery by common consent a cynical, grasping exploiter.

People believe what they want to believe. They give me low all sorts of lurid tales and recount them with relish. I haven't complained. But the true Tommy Steele story—and my part in it—is, I think, just as interesting. When I met Tommy first he

JOHN KENNEDY

personal manager to Tommy Steele, gives his own account of the star's rise to fame since he started singing in Soho's coffee bars 20 months ago.

was back from one of his periodic sea trips. I'd dropped into the 2 1/2 coffee bar in Old Compton Street to meet someone.

Tousled head

The Vipers Skiffle group was playing there and every time they finished a number, a kid with a tousled head wore a clip in with a rock-'n-roll song and really got the other youngsters going.

At that time, Tommy was feeling sore at the Vipers. At one time he had been one of their group, and then there had been differences. This was his line in front of their girlfriends. Americans. They've told me to look them up when I get ashore.

"When you get there, they can't even remember who you are!"

He was impressed neither by big talk, nor promises, nor flattery. He'd had some. Already he'd done five auditions for one West End club. Nothing.

"I'll tell you what. You fix me something before you go back to sea and we'll talk business."

Even at that stage, I'd say that Tommy was a better business man than I was. I'd been around some. I was born in Burma, lived in New Zealand, and in Canada. I started off as a copy boy on a newspaper, had gone to sea as a deckhand, worked as a reporter and run my own newswagency in Fleet Street.

Hard faces

Just before I ran into Tommy Steele I'd become a publicity agent. And I'd had some pretty hefty successes. I wasn't exactly short of a pound.

Tommy, however, had impressed me enormously both as a person and as a performer. I could see his enormous potential.

He'd challenged me to do something about my professional faith in him. To produce the results that he demanded meant as much in professional satisfaction to me as it would to him.

I can tell you that I put in some mileage on Tommy's behalf before I got a hearing. There were doors that wouldn't open and hard, sceptical faces.

Others beside Tommy wanted to see a result before they made a move. I knew that the answer was publicity, and I knew how it could be done.

Rock-'n-roll was regarded as disreputable then, associated with juvenile delinquency and the "beat" blown-up newspaper stories. And Tommy would be labelled as a rock-'n-roller.

Gorgeous Debs

So I went to a national newspaper with something I'd thought of. "I'll buy the 'Smart Set'."

I went to a friend of mine and together we organised a party. Photographers would be there. So would Tommy and a gorgeous bunch of Debs. I raised fifty pounds to pay expenses.

It was a success, practically the whole staff of the newspaper turned up to see the fun. Around two in the morning, they became "Where are the Debs?" they demanded.

The whole stunt was falling apart. In desperation I phoned my key, asking a chorus girl to come, asking them to grab a taxi and hurry round.

Then they started arriving in twos and threes, and gratefully I introduced them.

"This is Miss Vera Planchet-Noel-Jobson," I announced, or something equally impressive. The photographers got out their cameras. The Debs—postured, paraded and pranced. Tommy sang his rock-'n-roll numbers.

The paper did us proud. The socialites, always willing to adopt a cause, read that they liked rock-'n-roll. So they lived up to it.

By the strength of this newspaper, soon and the follow-my-leader chain reaction that started, it was able to get Tommy his first night club booking—in the West End.

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Hard faces

Just before I ran into Tommy Steele I'd become a publicity agent. And I'd had some pretty hefty successes. I wasn't exactly short of a pound.

Tommy, however, had impressed me enormously both as a person and as a performer. I could see his enormous potential.

He'd challenged me to do something about my professional faith in him. To produce the results that he demanded meant as much in professional satisfaction to me as it would to him.

I can tell you that I put in some mileage on Tommy's behalf before I got a hearing. There were doors that wouldn't open and hard, sceptical faces.

Others beside Tommy wanted to see a result before they made a move. I knew that the answer was publicity, and I knew how it could be done.

Rock-'n-roll was regarded as disreputable then, associated with juvenile delinquency and the "beat" blown-up newspaper stories. And Tommy would be labelled as a rock-'n-roller.

Gorgeous Debs

So I went to a national newspaper with something I'd thought of. "I'll buy the 'Smart Set'."

I went to a friend of mine and together we organised a party. Photographers would be there. So would Tommy and a gorgeous bunch of Debs. I raised fifty pounds to pay expenses.

It was a success, practically the whole staff of the newspaper turned up to see the fun. Around two in the morning, they became "Where are the Debs?" they demanded.

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PURPLE PEOPLE



EATER GIMMICK DISC

NEW YORK, Wednesday—The latest and perhaps the craziest gimmick disc for years is an MGM platter called the "Purple People Eater," by Sheb Wooley.

The "Purple People Eater" is a weird character from outer space who lands on Earth to terrorise the populace. Nobody is quite sure whether he eats purple people or whether he is merely of a purple hue and eats all people.

The disc, however, is a hit, thanks to the fact that disc jockeys everywhere have got unusually enthused with its promotion possibilities.

And the cor... Many are sponsoring listener contests in which fans send in drawings indicating their conceptions of what he looks like. Winning drawings and clay models are being displayed prominently in record store windows.

PIANO REFLECTIONS
Dave Lee, pianist with the Johnny Dankworth Orchestra, started a series of three Light Programme airings titled "Piano Reflections" yesterday.

Mahalia to sing with Ellington

From BURT KORALL

NEW YORK, Wednesday—Mahalia Jackson will make her first appearance in front of a big band when she sings part of the "Black, Brown and Beige Suite" with the Duke Ellington Orchestra on July 5—the first night of this year's Newport Jazz Festival.

Sidemen Stars
Ted Heath sidemen Keith Christie, "Red" Price, Ronnie Verral, Johnny Hawkworth and Alan Travy will guest tomorrow (Saturday) at the Piccadilly Jazz Club, Manchester, and at the Temple Jazz Club, Liverpool, on Sunday.

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THE PANSY (MANDY)
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IN LOVE AGAIN
I LOVE TO SING
FOR SENTIMENTAL REASONS
IT'L CLOSE MY EYES
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Treniers take over from Jerry Lee

FOUR DUBBIES
Season: Woodmill Theatre, W.
FOUR JONES SAYS
Season: Woodmill Theatre, W.
Great Yarmouth
Season: Woodmill Theatre, W.
Great Yarmouth
Season: Woodmill Theatre, W.
Great Yarmouth
Season: Woodmill Theatre, W.

MEET THE STARS with REN GREVATT

catchy ballad, appears to have the strongest appeal.

THE PLATTERS

Honoured...
The travelling Platters visited Rome last week for an engagement at the Teatro Sirtina. The Platters, with their feminine partner, Zola Taylor, had an unprecedented audience of 10,000 at the United States and Canada.

GERALDO

Admitted...
Three important British figures, Geraldo; Bill Bowen, chief arranger for Melachrino; and Decca A&R head Frank Lee have been admitted to membership in the National Academy of Recording Arts and Sciences here.

VIC DANONE

Change of pace
Promising new disc of the week: Vic Danone's swifty, Hawaiian-flavoured change of pace titled "The Only Man On The Island."

THE TOP JAZZ RECORDS FROM

My Fair Lady

TED HEATH AND HIS MUSIC

I've grown accustomed to her face; The rain in Spain; On the street where you live; I could have danced all night; With a little bit of luck

DFE 6684 (Decca EP 45 r.p.m. record)

THE TONY KINSEY QUINTET

On the street where you live; I've grown accustomed to her face; Get me to the church on time; I could have danced all night; Wouldn't it be lovely; Show me

DFE 6681 (Decca EP 45 r.p.m. record)

SHELLEY MANNE (drums)

Andre Previn (piano) Leroy Vinnegar (bass)

LAC 12100 (Contemporary LP 33 1/3 r.p.m. record)

CONTEMPORARY RECORDS

DECCA RECORDS

The Decca Record Company Ltd Decca House Albert Embankment London S.W.1

our fair Ladies

Steve Race talks about four 'My Fair Lady' LPs



Steve Race talks about four 'My Fair Lady' LPs

WHO wrote the musical score for "My Fair Lady"? After the tremendous publicity he has received, I suspect that many members of the public (and even a few people in the profession) would answer: "Alan Jay Lerner, of course."

Not that it really matters—to anyone except the composer of the music, Frederick Lowe. What matters is that the show is a fabulous success here, as it was in the States.

And if the songs are not at the top of the Top Ten list, you can put that down to a teenage public which doesn't know a good song when it hears one.

The profession has certainly respected the original cast version as an increased price. A number of correspondents have written to register protest at this, but for once my sympathies are with the commercial firm rather than the performers.

As the press officer of Philips Electrical wrote to me: "Production costs of 'My Fair Lady' and the royalties we have to pay are considerably higher than in the case of other records previously marketed by us."

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Had we charged what has come to be regarded as the "normal" price for a 12 in. LP, we should have suffered a substantial loss. As it is, we are making only a very modest profit.

A factor which is often unknown or forgotten is that any increase in the basic price automatically means a rise in purchase tax and dealer discounts, and a completely artificial picture of the price structure is thus created.

A fair point I think. In any case, Philips sold over 100,000 in the first two weeks, so the public in general would seem to have no complaints.

TED HEATH
Of the various other versions of "My Fair Lady" numbers I have received those by Ted Heath (Decca DFE6684), Tony Kinsey (DFE6641), Shelly Manne and his friends (Contemporary LAC12100, reviewed by Edgar Jackson 13/5/58), and the Billy Taylor Trio with Quincy Jones's Orchestra (HMV DLF151).

I must confess I find the Ted Heath arrangements faintly worrying. Neither straight versions nor out-and-out jazz adaptations, they are just enough like the original score tunes for the arranger's little novelties to be irritating.

NEW MOULD
This I appreciate is largely a matter of opinion, and the performances are stunning in their precision and musicianship.

But though Lowe's excellent tunes may legitimately be cast in a new mould, they may not be mistreated without his has the tune wrong in the last phrase of "On The Street Where You Live." The composer should rise to the 4th, not drop at in the 10th and 20th.

The job... has been handled skilfully and with excellent taste by Billy and orchestrator Quincy Jones. This record is a delight.

Delight it certainly is from the brilliant orchestral treatment of "With A Little Bit Of Luck" to the next moment in "The Rain In Spain" when Quincy Jones gives Gerry Mulligan a musical version of the famous Rex Harrison line "I Think She's Got It."

About "My Fair Lady" in general I have only one regret... but you can't compose everything yourself, can you?

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3-Page
TOP
 BOSS!

Jerry Lee produces his, boredom

by BILL HALDEN

A LOT of people, predicted the sages of show business, would catch colds when American rock-'n'-roll screamer Jerry Lee Lewis toured Britain. They based their forecast on the current slump in the popularity of teenage shows, the bus strike and the nearness of summer holidays.

But not even they could have anticipated the sensation the screamer would cause. Not through his frantic work on stage, but the rather frantic state of his marital affairs.

His three-day tour must have been the shortest on record. Whether it dealt a death blow to one-night-stand tours, American golden disc holders is another matter. But it will certainly be a cold one before he can recover.

Muddled

What would have happened if the tour had proceeded as planned and without the front-page publicity is anybody's guess. It's possible both the instrument and the piano he thumps with a vigour which is exhausting to watch. "The mike he hugs with a frenzy which is frightening."



Jerry Lee—exhausting

At the Granada, Tooting, on Monday, one teenager leaving the first house told the waiting queue: "Don't bother. He's got worth it. Several people took his advice and turned away."

But the front-page publicity over the 14-year-old wife and her two predecessors boosted the box office. At the opening shows at

the Regal, Edmonton, there were about 2,000 fans for the first house and even more for the second. And it was the same throughout the week-end.

The reaction backstage was a little muddled. Some rubbed their hands in glee as they directed reporters to Jerry Lee Lewis's dressing room, but others were a little worried. "You never know how teenagers are going to take something like this," one official told me.

Jerry Lee dresses himself like a lanky Liberace. His Saturday dress was a suit of shocking pink (and I do mean shocking) with sequined lapels. On Tuesday he had changed for a yellow suiting.

He seats himself at the piano and proceeds to hit both the instrument and the keys. The piano he thumps with a vigour which is exhausting to watch. "The mike he hugs with a frenzy which is frightening."

Tedious

The result: The same wild gospel shouting which has characterised his hit discs—"Great Balls of Fire" and "Breathless."

That's good so far as it goes. But after the initial reaction it tends to get tedious, to say the least. Quickly you realise that his actions are all rehearsed and practiced, and that he treats his audience with an attitude bordering on contempt.

That, I think, explains why he met with boos and catcalls later in the week-end.

JIMMIE RODGERS SAYS I like folk music

New York, Wednesday. I CAUGHT up with Jimmie Rodgers backstage at the Patti Page "Big Record" show. Half of Jimmie's face was covered with lather, the other half sported a spanking clean shave as a messenger rapped on the dressing room door. "I'm warning to 'step it up.'"

Many fans probably think of Jimmie Rodgers as part of that substantial assemblage of country and western rooted performers who have recently made their way into the pop field.

"It isn't so," Jimmie told me. "I don't think I have roots with any particular school of singing, country or

anything else. I'm from the country all right but not from the south or south-west where most of your country singers come from. I'm from the State of Washington, 125 miles east of Seattle, and that's very close to Canada and mighty far away from, say, Nashville or Texas."

Whatever I sing, I sing because I like it, not because of any influences. And frankly, folk music is my favourite, for listening and for my own singing.

TERRIFIC

For once, in Jimmie Rodgers, I found a popular star whose favourite is not Elvis Presley or Jerry Lee Lewis or anyone even closely related to their schools. "If you ask me, Harry Belafonte is just that he's such a great folk singer, but I don't call him 'folk' because he does her's terrific. I'll take And Bull Lives is a true folk singer. Folk music for me."

Rodgers has been singing professionally for a scant two years. I did a lot of performing in the service and then all of a sudden, I was lucky enough to get a hit

record, "Honeymoon." And that was only last year. Like a many performers Rodgers has his own criticism of popular music. "I can't stand these fellows who don't pronounce their lyrics. What does this mean? You can't understand the story that's being told?"

Ren Grevatt



Jerry Lee with his wife

Anti-climax

Whether it was a mistake or whether Lewis thought he had given them their money's worth is anybody's guess.

To sum up: The 100,000 or so fans who milled have seen him miss very little.

Treniers take over

THE Treniers, who moved up to the top-of-the-bill slot when Jerry Lee's tour was cancelled, have already established themselves in Britain. They have just finished a season at the London Palladium with Johnnie Ray.

They're an eight-piece vocal and instrumental act led by identical twins, Cliff and Claude Trenier.

They claim that they are the "Daddies" of rock-'n'-roll and that Bill Haley was "inspired" by them. But after seeing them in action at the Lewis concerts for 50 minutes—the whole of the first half—I can assure you these Daddies are as energetic as any teenage rock-'n'-roll sensation.

Also on the bill is the Hedley Ward Trio, whose vocal comedy provided some light relief from the consistent rock-'n'-roll.

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Rodgers—no influences

Naughty nyons ban on Bevs

WHEN the Beverly Sisters fly to Holland for a television show tomorrow (Sunday) they will not be able to sing "Long Black Nyons"—the number which was responsible for their visit.

£3,000 TOUR

Although their Decca recording of the song is selling fast in the Netherlands, the station featuring the Bevs, NCRV, is afraid that the lyrics may offend viewers.

Decca executive Marcel Stollman told the MM: "All Dutch radio and TV stations are politically or religiously controlled, and NCRV is a Christian station. Suggestive lyrics of the words of the song might be regarded as slightly suggestive. But they have not actually banned it. They have simply asked the Bevs not to feature it. It is no reflection on the number. It is just a policy and a sensible approach. For instance, they don't allow rock-'n'-roll either. While in the Hague, the girls will appear at a big cabaret show for the Dutch National Press.

Ronnie Keene Band fixed for Royal

THE ROYAL LEADER Ronnie Keene has fixed the line-up of his 10-piece band which opens at the Royal, Tottenham, on June 2. The band consists of: Ronnie Keene (vcl.), Bob Bentley (p.), Ray Bentley (g.), Dick Hartley (dr.), Vic Jacques (tr.), and John Brooks (vcl.).

SHOW REVIEWS

Bravo, Mantovani!

MANTOVANI, whose LPs are snapped up in America faster than hot dogs on Coney Island, made his annual concert appearance at the Royal Festival Hall on Saturday. With recording sessions and world tours filling his diary, this is the only date he manages in London each year.

And as usual hundreds of people disregarded the sold-out notices and arrived in the hope of cancellations. But every seat was taken for both concerts. For his homecoming—he has just returned from a 20,000-mile tour of the United States and Canada—Monty relied on the winning formula of a mixture of light classics and "mood music."

Actress Janie

LAST Monday at Manchester ex-show girl Janie Marden took an important step forward when she appeared in the world premiere of a new review "Living For Pleasure," starring Dora Bryan.

Sighs for Edmund

THE real stars of "Show Time," which last Friday opened for the summer at Blackpool's North Pier, are impresario Bernard DeLion and producer Ernest Mazin. They chose a star bill which just cannot miss. They authorized M.D. Paul Burnett to recruit a modern-style pit orchestra of sax, brass, strings and rhythm—including young-looking veteran Sam Oshley on fiddle.

Melody Maker TOP TWENTY

This Week	Last Week	Title	Artist	Label
1	(1)	WHO'S SORRY NOW	Connie Francis	MGM
2	(2)	A WONDERFUL TIME UP THERE IT'S TOO SOON TO KNOW	Pat Boone	London
3	(3)	WEAR MY RING AROUND YOUR NECK	Elvis Presley	RCA
4	(4)	LOLLOPOP	Mudrarks	Columbia
5	(5)	TOM HARK	Elias and his Zig-Zag Five Flutes	Columbia
6	(6)	WHOLE LOTTA WOMAN	Marvin Rainwater	MGM
7	(7)	THE GRAND COOLIE DAM/NOBODY LOVES LIKE AN IRISHMAN	Lionie Donegan	Pye-Nixa
8	(8)	KEWPIE DOLL	Perry Como	RCA
9	(9)	TULIPS FROM AMSTERDAM/ YOU NEED HANDS	Max Bygraves	Decca
10	(10)	ON THE STREET WHERE YOU LIVE	Vic Damone	Philips
11	(11)	I MAY NEVER PASS THIS WAY AGAIN	Robert Earl Phillips	Philips
12	(12)	WITCH DOCTOR	Don Lang	HMV
13	(13)	KEWPIE DOLL	Frankie Vaughan	Philips
14	(14)	ALL I HAVE TO DO IS DREAM	Everly Brothers	London
15	(15)	WITCH DOCTOR	David Seville	London
16	(16)	TWILIGHT TIME	Platters	Mercury
17	(17)	SWINGIN' SHEPHERD BLUES	Tea Deat	Decca
18	(18)	STAIRWAY OF LOVE	Michael Holliday	Columbia
19	(19)	ON THE STREET WHERE YOU LIVE	David Whitfield	Decca
20	(20)	LOLLOPOP	Chordettes	London

News about the Stars

JOE LOSS and his Orchestra will again perform the music when ABC-TV's "Holiday Town Parade" starts a 15-week series of Saturday night programmes on June 14. The first programme comes from the Central Pier Ballroom, Morecambe, and will be followed by visits to 12 other Northern resorts.

AMERICA'S TOP DISCS

- As listed by "Variety"—issued dated May 28, 1958
- (1) ALL I HAVE TO DO IS DREAM Beverly Brothers (Capitol)
 - (2) WITON DOCTOR David Seville (Liberty)
 - (3) RETURN TO ME Dean Martin (Capitol)
 - (4) PURPLE PEOPLE EATER Sheb Wooley (MGM)
 - (5) TWILIGHT TIME The Platters (Mercury)
 - (6) BIG MAN Fear Preps (Capitol)
 - (7) ENDLESS SLEEP Jody Reynolds (Decca)
 - (8) WEAR MY RING AROUND YOUR NECK Elvis Presley (RCA Victor)
 - (9) SHAMON D'AMOUR An and Doty Todd (RCA)
 - (10) DO YOU WANNA DANCE Pal Sessie (Dot)
 - (11) JENNIE LE Sue and Arnie (Arista)
 - (12) SECRETLY James Rodgers (Roulette)
 - (13) ON LONESOME ME Duke Crocker (RCA Victor)
 - (14) FOR YOUR LOVE Ed Townsend (Capitol)
 - (15) SWEET BACK Tootsie (Capitol)
 - (16) BOOK OF LOVE Monotonies (Arista)
 - (17) HUMBLE Limy Wray (Decca)
 - (18) ME'S GOT THE WHOLE WORLD IN HIS HANDS Laurie London (Capitol)

24 TOP TUNES

- THEM copyright list of the 24 best-selling songs for the week ended May 25, 1958, as compiled by the Popular Publishers' Committee of Music Business Association, Inc. (Last week's placings in parentheses)
- (1) I MAY NEVER PASS THIS WAY AGAIN (A) (26) Chappell
 - (2) WHO'S SORRY NOW (A) (25) Columbia
 - (3) LOLLOPOP (A) (23) Anglo-Spe
 - (4) SWINGIN' SHEPHERD BLUES (A) (21) Stern
 - (5) ON THE STREET WHERE YOU LIVE (A) (21) Chappell
 - (6) STAIRWAY OF LOVE (A) (20) Columbia
 - (7) TULIPS FROM AMSTERDAM (A) (19) Columbia
 - (8) KEWPIE DOLL (A) (19) Chappell
 - (9) SPIN LITTLE SPIN (A) (19) Decca
 - (10) WHOLE LOTTA WOMAN (A) (18) MGM
 - (11) A WONDERFUL TIME UP THERE (A) (17) Mercury
 - (12) TO BE LOVED (A) (17) Decca
 - (13) COULD HAVE DANCED WITH YOU (A) (17) Mercury
 - (14) THE GRAND COOLIE DAM (A) (17) Columbia
 - (15) DAYN A FALLING STAR (A) (17) Decca
 - (16) KEWPIE DOLL (A) (17) Columbia
 - (17) TOM HARK (A) (17) Decca
 - (18) MANDY (A) (17) World Wide
 - (19) SUGARTIME (A) (17) Southern
 - (20) ONE ON THE PAVING (A) (17) Decca
 - (21) A VERY PRECIOUS LOVE (A) (17) Decca
 - (22) ALL THESE THINGS (A) (17) Decca
 - (23) THE STORY OF MY LIFE (A) (17) Decca
 - (24) YOU SURE HANDS (A) (17) Decca

Keep religion off pop discs



Pop discs by Laurie Houshaw

TO paraphrase the late Field Marshal Hermann Goering, I tend to reach for my gun when I hear these religious-styled pop—"religious" as they are termed in Stateside trade papers. Any Williams told me he was not too happy at recording them. I am not surprised; the synthetic fusion of the Church and Tin Pan Alley is not my idea of good taste. And other MM writers have shared my view.

WATCH THIS!

LOUIS PRIMA, veteran jazz trumpeter and vocalist, offers a wild musical—and sometimes unmusical—mixture on the appropriately titled "The Call of the Wildcat." This 12" LP features the driving Prima band plus Keely Smith (vocalist, wife of Louis, who recently had an LP to herself and singing tenorist Sam Butera.



Andy Williams "is not too happy recording religious."

But that mantle has latterly been taken over—with notable success—by Jackie Gleason and Gordon Jenkins. The Rockabilly style is demonstrated on "Tender is the Night," a 10 in. LP comprising "Love For Sale," "But Not For Me," "These Foolish Things," "The Thrill is Gone," "More Than You Know," "Body and Soul," "What Is This Thing Called Love Alone Together," "It's All Right With Me," "In the Still of the Night."

WATCH THIS!

THE publicity blurb tells us that Phil Fernando, "the dynamic beat singer from India," has the bids applauding and screaming directly he walks on stage. Well, those who listen will find that he has a powerful and appealing voice. Phil made a promising debut on Nixa with "Make Ready For Love" (Nixa 7N15142).

WATCH THIS!

JOHNNY PATE enters a new field with "The Call of the Wildcat" with two more flute fanatics in "Pretty One" and "Musketta." The latter could register, but the novelty has worn off. (Parlophone 45-104137)

WATCH THIS!

JIMMIE RODGERS comes up with another potential hit parader in "Make Me A Miracle," which goes with a hitting swing. "Backin' is 'Secretly,' which should appeal to the teen rockers. (Columbia 45-DB4139)

WATCH THIS!

ANDRE KOSTELANETZ ONLY a few short years ago, Andre Kostelanetz was regarded the king of lush music. (MGM-D11)

IAN told that Dinah Shore is British. Is this correct? She was born in Tennessee on March 1, 1917. How many members are there of the choroidal vocal group?—J. W. Easton. For the record, Maria Falsko, Janet Eitel, Lynn Evans and Carol Brulman. (CAN you tell me who has recorded "Ballet Of The Beavers"?—C. R. Kirkcaldy. It is one of the tracks of the Duke Ellington LP, "A Drum Is A Woman" (Philips BB717).

Billy Eckstine—"It's good to hear some real singing."

JOHNNY OTIS THE Johnny Otis Show's idea of Hand Jive quite different from Don Liza's and not so effective as "The Johnny Otis Hand Jive." "The Johnny Otis Hand Jive" is basic rock. Both sides suffer without Marie Adams. (Capitol 45-CL1487.)

JOHNNY OTIS "Why Don't They Understand a Falling Star?—I May Never Pass This Way Again." (Columbia 45-DB4136)

RUSS CONWAY whose mechanical piano playing must be the envy of every piano player in his usual impeccable form on "Please Pops No. 4." Titles are "Oh, Oh, I'm Falling In Love Again;" "Who's Sorry For Me?"

GOOD to hear real singing in the days of weeping and wailing.

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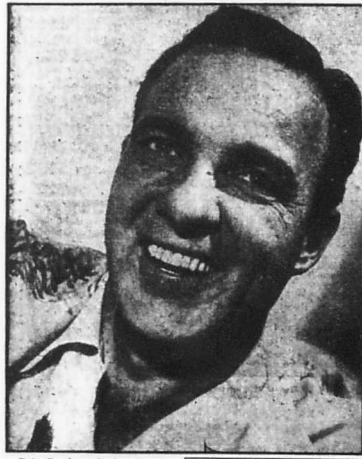
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CROSBY PLANS BOBCATS TOUR



BOB CROSBY, younger singing brother of Bing, arrived by TWA plane at London Airport Tuesday at noon. He is here for a star-spot on ATV's "Sunday Night At The London Palladium" this weekend.

Interviewed by the MELODY MAKER immediately he had passed through the Customs, Bob said that his big ambition was to bring over his Bobcats—the Dixieland group with which he won fame in the "thirties."

"I'm having talks with my manager, Dick Gabbe, on the project," he said. "Most of the boys in the Bobcats have split up in various jobs, but I can get them together for odd dates."

SOS

"I send out an SOS when we want to 'play the trumpet,'" he said. "When they heard I was going to Britain—this is my first trip abroad, apart from wartime service in the Pacific—they ate their hearts out."

"As a matter of fact, I had dinner in New York on Monday with Hank Lawson and Billy Butterfield. They were just dying to come to Britain. And so was Bobby Hackett, who was also in the party."

See Bob Crosby in interview with Bob Crosby on page 17.

Bob Crosby relaxing in his fancy hotel apartment on Tuesday.

Band of bandleaders

A band of bandleaders will be seen at the attractions at the Starlight Dance sponsored by the Stars Organisation for Special at Harristown Arena tomorrow (Saturday).

Patrol's ATV "Saturday Spectacular" will take in part of the entertainment from 10.30 to 11.30 p.m.

Granz pelted at JATP Rome show

ROME, Wednesday—Something of a Roman Holiday greeted the concert by Norman Granz's Jazz At The Phil unit at the Theatre Sistine here on Monday night.

"I wish music had been one of the hottest receptions of his life, Granz was pelted with coins and booed and whistled off stage. He had to be taken into protective custody by the police."

Reason: the JATP show opened 40 minutes late.

'Bad mood'

Explained Granz before flying to Germany on Tuesday that he starts out the audience in a bad mood. The show started shouting for Stan Getz to give each performer a shout-out. Granz said he encores coming only as the audience didn't understand my imperfect Italian, and went mad. So I tried to close the curtain, but people stormed backstage demanding to see Gillespie, so I put him on for one number only.

"There was more trouble and the police had to interfere."

"Despite the trouble, I've no hard feelings. I love Italy and am sure to make my return here the day I allow an audience to tell me how to run my concert. I'm finished as an impresario."

Added Granz: "I'll be back. Even if people hate me I present live performers they want to hear."

Beauty—judged by Jayne Mansfield

JAYNE MANSFIELD is to help judge the winner of the 1958 year's Soho Fair Beauty Contest at the Old Royal on July 5. She is currently singing in Spain with Kenneth More in the "Theatre of France."

Other judges include 20th Century-Fox production star, Bob Goldstein, Billy Butlin, film star Jack Cardiff, beauty expert Marjorie Creed and Soho Fair President's Charles.

Prizes include a screen test, the Butlin Silver Challenge Cup, a week's holiday as guests of the Scarborough Council and a complete "look for the wardrobe."

The Soho Fair is held from July 12-18.

Marie Knight leaves

Gospel and blues singer Marie Knight is now home to Marie from London Airport on Wednesday at the end of her tour with the Humphrey Lyttelton Band.

SIX-MONTH DATE

Singer Bob Dale leaves London tomorrow (Saturday) for South Africa. He is booked for six months at the Assembly Hall, Colony Restaurant.



Derek Roy with the King Brothers

'LADY DAY' PLUS DOZEN

AMERICAN jazz singer Billie Holiday is due to arrive in London from New York next Friday. She will be accompanied by Kenny Baker's Dozen.

On the concert, Kenny (tip) will lead Albert Hall, Stan Hepburn and Ronnie Scott's (tip); Eddie Harvey, Ray Frenesi and a musician yet to be fixed (tip); Harry Hayes, Don Rendell, E. O. Foyent, Johnny Scott and Harry Klein (sax); Bill Le Sage (trumpet); Ralph Bright (piano); Jack Seymour (bass) and Danny Crate (drum).

Cannes gala with Dickie Valentine

DICKIE VALENTINE, who stars in his own weekly AB-TV series from June 10 has two Continental dates lined up.

He appears in July gala at Cannes on July 19, and has six days in Odessa from July 25.

The first of Dickie's late-night AB-TV "Star and Band" shows will guest star Anne Shelton, 16, who is also set to guest in the programme at a date yet to be fixed.

Resident on the programme are John Flower, leading man of the American production of "The Boy Friend," Tony Balaban, from "Cool For Cats," and Steve Ray and his orchestra.

Variety dates for Sarah Vaughan

Sarah Vaughan will kick off her three-week British Variety when she opens on June 16 for a week at the Palace, Manchester. The second venue has not yet been fixed, but she will end with a week at the Empire, Glasgow from June 30.

Sarah will be accompanied by her own pianist, Ronell Bright, and a British bassist and drummer.

Stay at home

Attractive South African organist, Cherry Wainer may have to cancel a summer working trip to the French and Italian Riviera if the new "Oh Boy" show on ABC-TV extends to a series.

The first of the programme opens on Sunday, June 15. Cherry Wainer has her own solo spot and also appears with the Lord Rockingham Eleven.

TWO BOATLOADS OF JAZZ AND SKIFFLE

The number of jazz and skiffle groups booked for Jazzweek's Floating Festival Of Jazz on June 15 has been raised to 19 with the addition of Ferry Lightfoot's Jammen.

Two boats will carry the 110-odd musicians and 2,000 fans on the 12-hour trip from Tower Pier to Margate and back.

Topping the mammoth bill are the bands of Chris Barber, Ken Colyer, Cy Laurie and Mick Mulligan.

LEADER ATTACKED

Bandleader Harry Benne and his singer-wife Elizabeth Batey were savagely attacked by two men as they left Edinburgh's Palladium Theatre last Friday night.

Harry's glasses were smashed and he had to have splinters of glass removed from his left eye.

Blackpool opens its stage doors

PICTURES BY HENRY HALLAS



Joan Regan and Edmund Hookridge

BLACKPOOL'S Golden Mile glittered with show business stars and a quarter-of-a-million holidaymakers at the weekend.

Sunday attraction at the North Pier was Derek Roy, who presented the Mizzony Magna-Ortole Records "Search For Stars" recording talent contest. Derek was aided by the King Brothers, singer Joyce Shock and Paul Burnett's Orchestra (see report on page 20). Derek Roy and the King Brothers are caught (1) in a gusty spot on the North Pier.

Whitman also saw the opening of two more summer shows—"Snow Time" at the North Pier with David Nixon, Joan Regan, Edmund Hookridge and the King Brothers, and "Let's Have Fun" (at the Central Pier), starring Ken Dodd, Josef Locke and Don Lang.

The photos of Don Lang show him on the show—Yanda, Felicity Hayman and Brenda Barry.

"You'll Be Lucky" at the Queen's Theatre, starring Eve Snowell and Al Read, was sold out for the Saturday and Bank Holiday Monday. The picture shows Eve Snowell trying a last-minute spot of dressing-room practice on the recorder, which she is now introducing in her act.



Don Lang and "Les Girls"

DON LANG is a deeky with a difference. Between shows at the Central Pier, Blackpool, Don sits with pad and pencil carefully thinking out records for his every Sunday evening programme.

Don is not content to sit back, listen to the "plug" records which reach him 247 every post, and present a programme of current songs.

To their credit, the BBC gives him a free hand.

"Naturally, I'm playing a percentage of 'dope', Don told the picture, but I'm trying to revive those records which gave me a big kick in my early days—such as Woody Herman, Louis Prima, Duke Ellington.

"It is not easy to find each week 12 records which one can honestly say were one's favourite artists. But I'm not going to play rubbish!

To carry out his weekly chore, Don has to leave Blackpool at 9.50 each Saturday evening with the co-operation of Pier Impresario Peter Webster and travel by sleeper to London, and return North each Monday.

"But it's worth it," he says. "I really enjoy the programme."



Eve Snowell and her recorder

Search for a Sound

A NEW sound—that is the aim of 24-year-old bandleader A. Bob Miller. Why? "Most Palate bands—including mine—are too stereotyped," says Bob. "I want to get the most distinctive sound in British ballrooms."

Bob, resident for the past four years at Sireatham Locarno, is disappointed with two trombones, trumpet, piano and tenor and adding two guitars in the attempt.

The section of two guitars, one of which will be used extensively in the front line, should add a distinct tone colour to the band.

Arrangers only

"Palate bands during the past few years have become the medium of the arrangers' whim. And although the individual musician has steadily improved, there has been less demand for his personal contribution to the skill of the arranger, but in my new band I am determined to see the balance reversed."

Departure from the band are trumpeter George Boocock and pianist Frank Stephenson, who have both joined Ronnie Scott's, and tenorist Brian Kershaw (Dad Dean) and tenorist Terry Patey (Chris Currie). The two new guitarists, one of whom is a "band" makes its bow at the Locarno on June 17. On July 17 it makes a return appearance in "Six-Piv."

NEWS SPOTLIGHT

Two extra dates have been fixed for the Chris Barber-Brownlie Empire this Sunday, the show will be at Victoria Hall, Hanley, the Liverpool date being switched to June 8. Second new date is at Oxford Town Hall on June 12.

Winner of the 1958 National Jazz Band Contest

The Collegians Jazz Band of Norwich. The Ous Galbraith Septet, from Morden, Surrey, came second.

Married on Monday

Princess Margaret, 24, married on Monday at Perth. The bride is a former pupil of the Dundee Campbell and former Ivy Benson tenorist June Presley.

Starting a Scottish tour at Perth

The band is currently playing at Perth. The band is currently playing at Perth. The band is currently playing at Perth.

Original member of the Starliner

Original member of the Starliner is leaving shortly to join the Polka Dot vocal group in place of the late Chris Barber. The band is currently playing at Perth.

Bandleader Roy Kenton opens

Bandleader Roy Kenton opens with a 14-piece at the Coronation Ballroom, Ramsgate, on July 12 for a two-month tour. The band is currently playing Saturday night sessions at the Green Ballroom, Luton.

Former Johnny Dankworth

Former Johnny Dankworth altoist, Wally Scott will lead a 13-piece band on Monday night at the Assembly Hall, Tunbridge Wells, from June 16.

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LITTLE PIXIE Koko-mamey

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RCA-1062

LONDON RECORDS

No. 9 in the U.S. Hit Parade

CHUCK BERRY

JOHNNY B. GOODE

HLN 8828 48/78

RCA-1062

LONDON RECORDS

PERRY COMO

I may never pass this way again

from The Perry Como Show

HLN 8828 48/78

RCA-1062

Let Barber and Colver fight it out

THE whole Chris Barber controversy seemed to sift down to one thing—who's the best, Barber or Colver?

'My Fair Lady' is a triumph for uniformity

AS well as "On The Street Where You Live" and "I Could Have Danced All Night" which I discussed last week, all the other numbers from "My Fair Lady" are constructed on some sort of fixed pattern. So it may seem surprising that Alan Lerner and Frederick Loewe have been able to introduce such a variety of songs into the score.

Experiments

The experience of the recognition writer tells him just how far he can go with his experiments. He uses the experience he has gained from his successful songs to try "something for himself" and "something new". Nine times out of ten this "unusual" song never means a thing commercially, but a writer of show material has more chance to let his imagination have full play. Although he may decide not to wander too far off the beaten track with his refrain, he often produces a verse very much out of the ordinary.

Old-fashioned

Stanley Holloway stops the show with "Get Me To The Church In Time" and "With A Little Bit Of Luck". Both of these songs might easily have been written in 1910, but don't think for one moment they date in any way or could be termed old-fashioned. You can imagine both of these tunes being played by a British military band at the end of the pier, and I have no doubt they will be during the next few weeks.

Songwriters

This column entitles you to take advice on any one song or lyrics you may have written. On an average, there is a songwriting club in every town. You must bear name and address of the sender, and must be accompanied by a Postcard to Songwriters' Advice Bureau, 10, Abchurch Lane, London, W.C.1.

Our present troubles could be solved if the two bands met (in the open of course) and "played it out."—Geoffrey Lippett, Chelmsford, Essex.

Amplification

IS there a concert hall in England where they understand the meaning of amplification? I saw Count Basie at the Albert Hall and after Frank Wes had finished his solos on flute someone remembered to turn the mike on. The JATP concert at the Davis Theatre, Grosvenor, was ruined for me as the piano could hardly be heard. Bill Jones played well and yet he was not only a nuisance of a player, but he was also a nuisance of a singer. He was half-way through someone decided it was time to turn up the piano.

Great Dix

PEOPLE have been "knocking" Haley Presley, Bruce Barber and even Louis in recent months but I thought that at least the late Dixie Beldebecks was beyond criticism. Reader Chapman's (MM 17/5/58) ear must have a drum missing if he says Dixie's playing lacks emotion.—Peter Rushforth, Skipton, Yorks.

Marie Knight

FRANS of Marie Knight must have been bitterly disappointed by her British tour, and it particularly applies to "Dance Me To The World's Greatest Song" which she sang about one Gospel Song, unless you include the "Saints" finale.—D. Dogge, Mirfield, Yorks.

Jazz for Poland

ON behalf of Mr. Zdzislaw Bartomiejewicz and Mr. Joseph Bakorak, of the Polish magazine "Jazz," I would like to ask British Jazz enthusiasts to help Polish Jazz appreciation by donating unwanted EP and LP records.

Songsheet by Hubert W. David

"Luck" has a leaning towards the old-time comic song. The refrain each time it is repeated consists of bars with an extension at the end which brings the final refrain up to 44 bars. These "old-time" bars are caused by the continuous phrasing of the refrain. "With a little bit," I have mentioned the value of some phrases which the public can remember easily. Here is a typical example: "Show Me" and "The Rain In Spain" are atmospheric songs. But here again uniformity is still the order of the day. The usual set of notes, consisting of 11 notes, lying on the piano keyboard between the Middle C and the Octave E above.

LETTERS

edited by BOB DAWBARN

British and American recordings are unobtainable in Poland and the need for them is very great in such jazz-conscious country. I will be glad to forward any donations of records or answer any queries about jazz in Poland.—Jan McLean, 162, Merwain Crescent, Greenford, Middx.

Reader Chapman's (MM 17/5/58) ear must have a drum missing if he says Dixie's playing lacks emotion.—Peter Rushforth, Skipton, Yorks.

Sloppy Tatum

ON hearing Art Tatum's 1949 Hollywood Concert version of "How High The Moon" I was appalled at his imperfect playing. In quite a few passages his fingering was sloppy. Tatum has been hailed as a genius and it seems that his admirers will applaud without criticism anything he plays.—P. Stevens, Hayes, Middx.

Untidy Treniers

I HAVE seen the Treniers on film and TV and have failed on both occasions to detect as Max Jones (MM 24/5/58) suggests "a solid layer of jazz craftsmanship." The Treniers seem to typify the untidy efforts of the Rock Brigade with their noisy shouting and distorted sax playing. Any existing jazz talent should be put to a better use.—Andrew Fisher, Glasgow, SS.

Presley

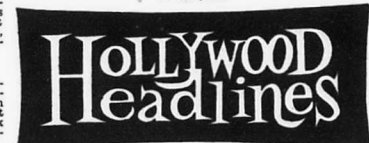
The army has classified Elvis Presley as an "above average" soldier. Local man's impression of new jazz singer Dakota Staton: "Man, like she's the wildest, man—like a neurotic Sarah Vaughan!"—Paul Weston has recorded an LP in three channel stereo. "Tommy Sands joined the studio to learn dramatics."

Alberghetti

Singer Anna Maria Alberghetti was selected "The most photographically exciting woman in the world" by the Professional Photographers' Association of Southern California. Dean Martin has a straight (no singing) role in the new "Rio Bravo" movie. Stan Kenton remains a lightning at the Las Vegas, especially in a musical show, is indeed a triumph for the writers.

HOLLYWOOD HEADLINES

Russ Tamblyn (right) and John Drew Barrymore show Martin Van Doren the knives they used in a fight scene for MGM's "High School Confidential." Mamie, her husband Ray Anthony and Jerry Lee Lewis, have guest spots in the film.



A PACK of screaming teenage girls invaded the dressing-rooms of the Beverly Hills Health Club, caught singer-film actor Sal Mineo in his pants and after asking him for autographs they stole his trousers and wallet containing nearly £20. Shelley Winters sang three tunes with the Vido Musso group, the other night, at the Slate Brothers Club.

by HOWARD LUCRAFT

Giants have a new jazz LP of the tunes from "Glad." Andre Previn and Max Steiner are the first two recipients of the Screen Composers' Association's annual awards "for outstanding achievement in the art of composing music for motion pictures." "Dance To South Pacific" is Les Brown's new (June) LP release. Ray Starr seeks a divorce from her fourth husband.

A strange instrument was used in the recording of Bob's "The Flying Saucer." He had it specially made for him and it was called Albert. It was a half Boehme. As a matter of fact Eddie Miller made it for him. He was a pretty good instrument mechanic and did a lot of repair jobs in the early days.

Wrong man

TALPIERIE Crosby during my interview with Bob the telephone rang. After a few minutes I saw that it transpired that the caller

wanted another Crosby staying at the same hotel. "All my life I've been the wrong Crosby," cracked Bob putting down the phone. He saved towards an enormous yawn: "Even the flowers have a card saying 'To Mrs. Arthur Crosby'."

Surprise

ANY jazz fans who happened to be watching BBC-TV on Tuesday night had a pleasant surprise. Although the "Radio Times" assured us we would be watching bores, we were taken on a visit to the

BOB DAWBARN

takes over "This World of Jazz" for two weeks while Max Jones is on holiday.

On his first trip to Britain, Bob Crosby has brought with him a fund of stories about the men who made his Bobcats so famous before the war. The late Bob Zurke for instance.

Great pianist

"WE got Meade Lux Lewis to come down and play 'Funk' at the club. He was 'Yancey Special' for him, then we did a concert and found we had a great piano player on our hands."

Zurke apparently had quite a reputation as a pianist. He broke his leg one day and when we got his shoes off we found he had bottle caps for toenails," reports Bob.

Zurke was not the only "character" in the Crosby band. Another was drummer Ray Bauduc.

The fixer

"RAY was always fixing things," reminisced Bob. "Like all drummers he was a great fixer. One day Wingy Malone came in where we were playing and he was in tears. He told us his 'horn-holding arm' was bust—he had a special attachment on his false arm so he could hold his trumpet."

"Ray said he would fix it for him and got him to take off his false arm. Wingy went off to the toilet and when he came back he was nearly went crazy. Bauduc had got so fascinated with how that arm was made that he had stripped it right down—little pieces of it all over the place. Wingy kept shouting 'You've killed my career. That's my horn-holding arm you got there.'"

Favourite

BOB was proud that his favourite clarinetist, Irving Faraol, who died in 1949, from clarinet players he moved to clarinets. Faraol's instrument was apparently an Albert System instead of the more usual Boehme.

Billie's book

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"Zurke was a bit of a freak," Bob told me. "He had no creative talent but he had a great sense of rhythm because he had been kicked around so much, but he could certainly pick things up fast."

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Important

ON write this is a record from one of the most important sets to be issued for some time. London have earned the gratitude of all students of jazz and issued five LPs of "The Immortal Charlie Parker." All the famous Savoy sides are here, including all the takes—false starts, wrong notes, the lot.

I have only had time for one complete run through but that was enough to convince me that both musically and historically this is a most important issue.

A bouquet, too, for sleeve-note writer Alan Morgan for a meticulous and highly informative job.

Skifflers

BACK to TV for a moment. I'm staying awake at night's wondering if I am right. That skiffle group you see through a bottle in one of the best commercial films really are Tubby Hayes playing piano and Ronnie Scott on guitar?

Fine voice

JIMMY was in fine voice and I injected a fair degree of swing into the rather turgid Goodman himself was very disappointing. His tone seems to have become thinner—having an almost Boyd Street haberdashery quality. The higher register and some of his ideas belied his reputation.

There were also some nice moments from Tait-Jordan in "One O'Clock."

Jazz in school

THE Goodman show was not the only surprise from the BBC. I got from a BBC Press Service hand-out: "How Louis Armstrong, now aged 58 and one of the world's greatest trumpet players, began his musical career by learning the cornet, will be told in dramatized form in the 'Stories From World History' series for schools on Wednesday, June 4, at 9.55 a.m. in the Home Service."

They will make Ken Sykora professor of Jazz at Oxford yet.

Billie's book

"IF you like jazz singers then after you've had it so good. After Ella and Sarah we shall be hearing the kind of the Queens of Jazz, Billie Holiday, at the Royal Festival Hall on early days."

To tie up with their visit, Billie's book "Lady Day" is to be published in Britain by Little Books Ltd. The book is a fascinating, slow-by-blow account of Billie's somewhat checkered career.

Let's hope her performance on the same night at the Albert Hall at Newport was really too bad to be true and is not a fair example of her singing today. Her concert could be the greatest yet—or the saddest.

Sleepy

NEW YORK correspondent Burt Koral reports that Lester Young opened and closed on the same night at Sam's Paradise Cafe in Harlem, because Orel Boyd fired him when he showed up late for work and then fell asleep on the bandstand.

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I am ashamed of these jazz 'fans'

I SEE the correspondence about JATP has once again brought the cannibals out. I mean, of course, the charmers whose first reaction, on hearing a top-line American group, is to turn savagely and sink their teeth into the musicians of their own country. As I came away from one of the first JATP concerts, I heard one young man say to his companion, with a fierce glee, "It's lucky they didn't put Bill Jones on after Oscar Peterson!"

The pair of them then dissolved into gruesome laughter at the idea. With a little more sure, it's lucky they didn't put Oscar Peterson on after Earl Hines, Fats Waller, Art Tatum or Erroll Garner! The thought behind this sort of criticism is that the best of jazz is to be found in the Armstrong-Gillespie-Hawkins-Elington-Basie class, then it is not or that the best British musicians who should give up.

And, since we're playing kiddie's games, isn't it a good thing that card-holders in the States should pack it in right now. Do you suppose the Jazz at the Philharmonic orchestra is standing tittering in the wings when Bill Jones walked on to play?

You can bet that, in line with every other American artist who has come here and mingled with our own musicians, they are not at all concerned with the fact that they are being regarded as a good player deserves.

The giggling and the fives are provided by our own countrymen. If we're going to be ashamed about the local jazz scene, let's start with that, OK?



Dill Jones with George Melly and Chris Barber.

Hurry!! There are still tickets left for the FLOATING FESTIVAL

OF JAZZ 1958 MARGATE and BACK

Ahead m.v. ROYAL DAFODIL and m.v. ROYAL SOVEREIGN

SUNDAY, 15th JUNE with CHRIS BARBER'S Jazz Band, KEN COLYER'S Jazzmen, MICK MULLIGAN and his band, Cy Laurie's Jazzband, Avon Cities Jazzband, Merseyside Jazzband, The Saints Jazzband, Mr. Acker Bilk's Jazzband, and the Graham Stewart Band, Dick Charlesworth Jazzband, Seven, Al Fairweather and Dick Charlesworth Jazzband, Mike Daniels Delta Jazzmen, Les Hobeaux and his band, Dick Bishop and his band, Les Hobeaux and his band, Mike Daniels Delta Jazzmen, Les Hobeaux and his band, Dick Bishop and his band, Les Hobeaux and his band, Mike Daniels Delta Jazzmen.

OTTLIE PATTERSON and GEORGE MELLY provide the entertainment. TICKETS £2 YOU CAN PAY BY INSTALLMENTS. For information L.A.S. 10—JAZZSHOWS LTD., 24 Norman St., London, W.1. LAN 0184

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Trombonists will want this Tea

JACK TEAGARDEN (LP)
"Big 7's Jazz"
Percussion (dr.); I Got It Right To Live The Blues (V); (10) The Shell Of Araby (V); (11) Body And Soul (V); (12) Aunt Nancy's Blues (V); (13) Love Me (V); (14) Nobody Knows The Trouble I've Seen (V); (15) I'm Gonna Stop, Mr. Henry Lee (V); (16) Somebody Loves Me (V); (17) Blue River (V); (18) Rees of the Rio Grande (V).

musical surrounding him, for he has managed to get himself recorded in a distinguished company far too often.
This new LP, combining four previously issued Condons with a mixed bag from two sessions by Teagarden sextets, enables us to hear the trombonist in a commanding form on several tracks. On "Aunt Nancy's Blues" and "Blue River" he is at his best, but without the bite and spirit that makes great jazz.
So far, as my taste is concerned, the Condons titles emerge as the most enjoyable and comfortable distance.
Haggar's is a small-band jazz of a high order, a performance which is to be regarded as a little Condons masterpiece in time to come.
From the introduction and opening vocal through a succession of thrilling solos to the final ensemble, with its vocal breaks and Free wood, this is a genuinely hot jazz which never flags for speed.

(19) Eddie Condon (dr.); Condon (dr.); and in (11) with: Rex Wee Russell (cl.); Ernie Casareo (bar.); Billy Bandiera, Benny Hackett, Max Kaminsky (tp.); Gene Scherzer (tr.); Ben Haggart (bas.); George Wetting (dr.); 14/12/44, USA, (Am. Rec.).

(20) Ray St. John (dr.); Charles Teagarden (tr.); Norma Teagarden (p.); Kasper Malone (bas.); Ray Teagarden (dr.); 1/1/53, Do. (Do.)
(21) Hank Adams (cl.); Johnny Windhurst (td.); Duke Waldsted (p.); Malone (bas.); Sausus (dr.); 18/1/53, Do. (Do.)

WHEN Jack Teagarden is highlighted on an album, the quality of the singing and the music playing are practically taken for granted.
There is more doubt about the latter.

Scholarly piano
1957 NEWPORT JAZZ FESTIVAL (LP)
Eddie Condon (tr.); I Got It Right To Live The Blues (V); (10) The Shell Of Araby (V); (11) Body And Soul (V); (12) Aunt Nancy's Blues (V); (13) Love Me (V); (14) Nobody Knows The Trouble I've Seen (V); (15) I'm Gonna Stop, Mr. Henry Lee (V); (16) Somebody Loves Me (V); (17) Blue River (V); (18) Rees of the Rio Grande (V).

TODAY'S EAST COAST JAZZ SCENE . . . now available on Esquire
32-045 SAXOPHONE COLOSSUS—Sunny Rollins Four, St. Thomas, You Don't Know Me, Stroke Rode, Mortal, Blue Seven.
32-046 A GARLAND OF RED—Red Garland Trio, A Foggy Day, My Romance, What Is This Thing Called Love, Making Whoopee, The Rain, Little Girl Blue, Constellation, Blue Red.
32-047 HI FI JAM SESSION with GENE AMMONS, Happy Blues, Can't We Be Friends, The Great Lie.
32-048 COOKIN' with the MILES DAVIS QUINTET, My Funny Valentine, Blues by Five, Airgin, Tune Up, When Lights Are Low.

JAZZ RECORDS REDUCED!
Large Stocks of BARGAINS in the BIGGEST LITTLE SHOP IN BRITAIN
JAMES ASMAN'S JAZZ CENTRE, 23a New Row, St. Martin's Lane, London, W.C.2 Covent Garden 1800



Jack Teagarden

Bill Perkins 'gave music a try'
"I'd probably have gone through life as an engineer," Bill Perkins told me, "if I hadn't gone into the Service."
I was an engineer but, on my discharge in 1945 I thought I'd change and give music a try.
Thanks to the GI Bill, Perkins studied free at the University of California at Santa Barbara and got his music degree. He then attended the famous Westlake College of Modern Music in Hollywood.
His first big break was with Jerry Wald. Bill told me, "He had a great band, musically, if you remember, when Jerry Wald recommended Perkins to Woody Herman."
I got a sudden call to rush down to the Hollywood Palladium. I made it just in time to play a coast-to-coast concert with Woody. I was scared stiff."

Bing plus beat
BING CROSSBY (LP)
"Bing And The Dixieland Bands"
The Dixieland Bands: Nobody's Sweetheart; Sambers Jones; When My Dreamboat Comes Home; Walking The Floor Over You; I Want My Money After You're Gone; That's A Plenty; Blue 88 Street With Me; Hat Goodbye, My Love, Goodbye.
(Brunswick 15 in. LATE58—37a, 81c.)

TOP JAZZ EPs, LPs
Work ended May 24, 1958
1. (2) NEWPORT JAZZ FESTIVAL (LP)
2. (3) LIKE SOMEONE IN LOVE (LP)
3. (1) FITZGERALD (LP)
4. (1) GENE AMMONS (LP)
5. (1) MILES AHEAD (LP)
6. (1) NEWPORT JAZZ FESTIVAL (LP)
7. (1) THE ATOMIUM MR. BABE (LP)
8. (1) NEWPORT JAZZ FESTIVAL (LP)
9. (1) BIRDLAND (LP)
10. (1) BRUCE TURNER JUMP BAND (LP)
11. (1) CHIRIS BARBER'S JAZZ BAND (LP)
12. (1) PETE RUGOLO (LP)



Bill Perkins

At last Maynard Ferguson shows some restraint

MAYNARD FERGUSON (LP)
"Around The Horn"
Mrs. Piltack Regrets (a); Never You Who Disappointed Me (b); George's Aud (c); Well, Hardy Law (d); The Hoosier Showman (e); Dancing Night (f); Art Life Grand (g); I'did (h); Open Sesame (i); Out La Blues (j); Wiseman (k).
(Capitol 15 in. LATE58—37a, 81c.)
(1) (a), (b), (c) — Ferguson (tp.); (d) — Basie (p.); Here Goes My Love (tp.); (e) — Bill Holman (tr., arr.); George's Aud (tr.); (f) — Bill Holman (tr.); (g) — Buddy Childers, Ray Linn (tp.); (h) — Bill Holman (tr.); (i) — Bill Holman (tr.); (j) — Bill Holman (tr.); (k) — Bill Holman (tr.).
(2) (1), (2) — Same personnel as (1).
(3) (1) — Bill Holman (tr.); (2) — Bill Holman (tr.); (3) — Bill Holman (tr.); (4) — Bill Holman (tr.); (5) — Bill Holman (tr.); (6) — Bill Holman (tr.); (7) — Bill Holman (tr.); (8) — Bill Holman (tr.); (9) — Bill Holman (tr.); (10) — Bill Holman (tr.); (11) — Bill Holman (tr.); (12) — Bill Holman (tr.); (13) — Bill Holman (tr.); (14) — Bill Holman (tr.); (15) — Bill Holman (tr.); (16) — Bill Holman (tr.); (17) — Bill Holman (tr.); (18) — Bill Holman (tr.); (19) — Bill Holman (tr.); (20) — Bill Holman (tr.); (21) — Bill Holman (tr.); (22) — Bill Holman (tr.); (23) — Bill Holman (tr.); (24) — Bill Holman (tr.); (25) — Bill Holman (tr.); (26) — Bill Holman (tr.); (27) — Bill Holman (tr.); (28) — Bill Holman (tr.); (29) — Bill Holman (tr.); (30) — Bill Holman (tr.); (31) — Bill Holman (tr.); (32) — Bill Holman (tr.); (33) — Bill Holman (tr.); (34) — Bill Holman (tr.); (35) — Bill Holman (tr.); (36) — Bill Holman (tr.); (37) — Bill Holman (tr.); (38) — Bill Holman (tr.); (39) — Bill Holman (tr.); 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