elody Maker

JUNE 21, 1958 World's Largest Sale

EVERY FRIDAY 6d.

Frankie Vaughan See Page 3

Soft lights and music



MU ultimatum

E Musicians' Union this week threatened to withdraw its members from Wolverhampton's "colour-bar" ballroom. And it is

probing reports that 29 other Midland ballrooms are operating a colour bar.

"If the reports are true, a Government inquiry is called for," says MU assistant secretary Harry Francis.

"We have always pointed an accusing finger America's 'Deep South' and South Africa, now we find something as bad on our own doorstep.

A spokesman for the ball-room—the Scala—told the MELODY MAKER: "We make no bones about it, we are practis-ing a colour bar. The policy of the management reflects the policy of our customers."

As we closed for press, Quin-ton semi-pro. bandleader Don Smith stated he would defy the MU ban and play at the hall this weekend.

JERRY LEE LEWIS

CHARLIE

Page 2

MUDLARKS Page 5

GUY MITCHELL Page 8

RUBY BRAFF Page 10

TOMMY STEELE

Pages 5 and 16 LAURIE LONDON

Page 16

Humph on holiday

The Humphrey Lyttelton Band started its annual holiday this week. It resumes work on July 2 at the Lyttelton Club, W.

Festival signs Ellington for eight shows Televiewers will be given a

THE famous Duke Ellington Orchestra has now been fixed for the 1958 Leeds Arts Festival in October. The booking was exclusively forecast four months Lotis and David Whitfield.

ago by the MM.

Ellington has been set for eight concerts at Leeds Odeon-one concert a night from October 13 to 18, with matinées on October 15 and

Top price for the shows will be 30s.

Duke and his band are due in London on October 1 or 2 and are expected to tour several major cities before the Festival

Mills Brothers in plans for Britain

THE Mills Brothers, the Amerian-Negro vocal group that has been a topline act for nearly years, may be header 30 years, may be headed for Britain. Talks are going on for TV and a tour.

'TOM HARK' MAN ARRIVES IN LONDON

novel slant on the stars in a new

quiz show starting on ABC-TV

Those taking part will include

Lonnie Donegan, Jill Day, Dennis

on Saturday, July 5.



The man who recorded "lom Hark" was in the Bantu Division of EMI in South Africa. London this week to help boost the Johannesburg Pictured are L. G. Wood (General Manager). Mr. kwela music. He is Evert Wyngaard, Head of and Mrs. Wyngoard and executive S. Stern,

STAPLETON GOES **BACK TO WORK**

Sinatra sits in with a pirates' band and (right) he listens to co-star Joan Caulfield. Pictures by GEORGES REYMOND.

Sinatra sings

'Lucky 13'

for Monaco

From HENRY KAHN PARIS, Wednesday.-Now

that all the ballyhoo

that went with Frank Sinatra's Monte Carlo

Gala last Sunday has died

down, what was the music really like? I thought it was a wow. The

Great Sinatra sang 13 songs, including lots of his old favourites. Why 13? "Be-

cause it's my lucky number and I do everything by 13s,"

He opened with "Come Fly
With Me" and then gave us
numbers like "April In
Paris," "I've Got You Under
My Skin," "All The Way"

and "On The Road To Man-

favourite Sinatra, "You Make

Me Feel So Young." And although the band hadn't

rehearsed the number, Frank

and the musicians success-

fully busked their way

Princess Grace asked for her

he told me.

dalay."

through it.

CYRIL STAPLETON, in the London Clinic for eight days owing to overwork, is fit

He resumed recording with his Show Band on Wednesday for his BBC "Saturday Show" airing on June 28. He has another pre-recording tonight (Priday) and broadcasts "live' with the band tomorrow.

Meet the Stars with REN GREVATT

JERRY LEE SINGS THE BLUES

Dates with? the Stars

(Week commencing June 22.) Kenny BAKER Tommy STEELE tour Eddie CALVERT

Week: Granada, Shrewsbury Petula CLARK Week: Pier Pavilion, Lian-

Peter CRAWFORD Season: Floral Hall, Scar-borough FOUR JONES Boys
Season: Wellington Pier,
Great Yarmouth

Karen GREER Season (Wednesday): Alex-andra Gardens, Weymouth Peter GROVES Tommy STEELE tour

Russ HAMILTON Week: Granada Bhrewsbury Jos HENDERSON Week: Pier Pavilion, Llandudno Edmund HOCKRIDGE

KENTONES Tommy STEELE tour KING Brothers Season: North Pier, Black-

Season: North Pier, Black-

LANA Sisters Week: Hippodrome, Birming-Don LANG Beason: Central Fier, Black-

Chas. McDEVITT TRENIERS Tour QUY MITCHELL Week: Palace, Manchester MUDLARKS Beason (Wednesday): Alex-

andra Gardens, Weymouth Ruby MURRAY
Season: Wellington Pier,
Great Yarmouth Recemary SQUIRES Week: Granada, Shrewsbury

Tommy STEELE Colston Hall, Wednesday: City Hall, Shefaw De Montfort Hall

Leicester TRENIERS Sunday: Odeon, Plymouth Monday: Gaumont, Taunton Tuesday: Gaumont, Southampton

Wednesday: (Gaumont, Thursday: Gaumont, Rochester Priday: Odeon, Southend Saturday: Trocadero, Ele-phant and Castls

~~~~~

lower Still!

Sarah VAUGHAN Week: Empire Liverpool Hedley WARD Trio TREENIERS Tour TRENIERS Tour

NEW YORK, Wednesday.—The fortunes of Jerry Lee Lewis continued to take a nose-dive here this week.

On opening night, at the plush Cafe de Paris, Lewis performed his usual volume of hit records in his usual violent style.

He lasted one night-instead of two weeks.

On Thursday, Lewis told me that the high point of the last two weeks for him came at his home in Memphis, following his return from England.
"Elvis was home on fur-

lough from the Army, and he came right to my house. We played and sang the blues all

night long. It was great seeing Elvis again. We're real close friends." Lewis is now scheduled to do a screen test for Columbia Pic-tures in Hollywood.

#### LONNIE DONEGAN

Visit to U.S

LONNIE DONEGAN may to the States. This week a switch was made in his U.S. record company. Dot Records has brought out the Donegan disc of "Grand Coolie Dam." Dot has rights to Donegan discs for the next year.

If there is any action on the newly-released disc, Donegan will be rushed here for appearances on TV and radio.

#### **ELVIS PRESLEY**

#### Strong sides

ELVIS PRESLEY has a great new release this week of "Hard Headed Woman," and "Don't Ask Me Why," both from his new picture, "King Creole."

Prankie · Laine also has a powerful new side called "I Have To Cry."

Other strong new discs are "Same Old Song And Dance" by Sinatra and a coupling of "Little Mary" and "The Prisoner's Song" by Fats Domino.

#### KAYE SISTERS

B. & H. prices -

Newcomers

NEWEST British group to appear on records here may be the popular Kaye Sis-

# Dankworth on Verve

From Burt Korall

Verve Records' vice-president, Bernie Silverman, has announced the signing of British bandleader Johnny Dankworth and his Orchestra. Dankworth's first album for Verve, "Five Steps To Dankworth," will be released later this month. . . . This week, Verve initiated their "Jazz At The Opera House" series by releasing five albums. This included packages by Ella Fitzgerald, Stan Getz, J. J. Johnson with Coleman Hawkins and Roy Eldridge, the JATP Ali-Stars, the MJQ and the Oscar Peterson Trio.

#### **Garner** wanted

FFERS from Europe for Erroil Garner are many. Martha Glaser, Erroll's manager, informed me that she is trying to adapt Erroll's schedule so he can make a Fielding Concert tour of England in the Eall. In addition, Charles Delauney has put his bid in for Garner appearances in France sometime this winter. . . .

#### In the spotlight

GERRY MULLIGAN is set to be featured with the Herb Pomeroy band on jazz night at the Boston Arts Festival in mid-June. . . On the strength of their popularity at the last Dot Records Town Hall concert, the Clara Ward Singers will appear as the sole attraction at Town Hall on June 18. | 12.10-1.0 a.m. I: Basie, etc.

**EMPEROR** 



(Times: BST/CET)

BATURDAY, JUNE 21:

12.19-12.45 p.m. A 1: Joe Nowman,
Milt Hinton, Wendell Marshall,
Clarke, Hamp.

1.20-1.35 A 1 2: Golden Gate
Quartet.

5.16-6.45 Z: Swing Seranade.
5.45-6.10 B—218m.: Kings of Jazz.
6.35-7.0 D L: Parisian Jazz Seene.
8.0-10.0 T: (1) James, Gorme, Hawk,
Kenton, May. (2) Gry, Pecorn,
Gotz., Manne, Silver, Herbie
Mann.

Mann. Mann.

9.0-9.30 W: Jazz Time.

9.0-9.55 J: Miller Story (end).

10.8-10.28 B: Panassié.

11.0-14.55 P 1: Jazz à la Carte.

11.0-14.30 Y: Jazz Gallery.

10.30-1.0 a.m. J: D-J Shows.

1.0-2.0 E-Q: Or. Jazz's Library.

2.8-3.0 H-Q: Hollywood-New York.

SUNDAY, JUNE 22: 8.42-6.15 p.m. A 1 2: Kenny Durham,

Art Farmer,
Art Farmer,
6.20-6.30 A 1 2: Jazz News.
8.0-10.0 T: (1) Heath, Kenton,
Herman, James. (2) Roach,
Tatum, Wilson, Rollins, RaneyBrookmeyer, Perkins, etc.
9.15-9.30 P 4: Erroll Garner.
10.10-12.30 a.m. S: For Jazz Fans
(news break 10.30); 11.0 Jazz For
Travellers.

Travellers. 10.30-11.0 app. K: Ellington, 11.0-11.55 P 1: Jazz Microgrooves.

MONDAY, JUNE 23: 8.0-10.0 p.m. T: (1) James, Shaw, Erskine Hawkins. (2) Parker, Duke, Wilson-Jones, T., etc. 8.5-10.0 P 1: Champs-Elysees Jazz. 10.0-10.46 P 3: Hackett-Teagardon. 10.10-11.0 S: For Jazz Pans (news break 10.30). 10.10-11.0 E: Jazz Programme.

10.30-11.30 app. K: Jazz Music. 11.5-1.0 a.m. J: D-J Shows (nightly to Thursday).

TUESDAY, JUNE 24: 4.5-4.30 p.m. P 1: Carlos de Radzitzky.

zitzky.
5.30-6.0 C 2: Jazz Music,
5.30-6.0 C 2: Jazz Music,
5.0-10.0 T: (1) Werner Müller,
Thornhill, Cole Trio. (2) de
France plays Goodman (40
mnts.), Jimmy Rushing.
10.0-10.30 J: Modern Jazz 1958.
10.8-10.35 B—258m: The Real Jazz. 10.10-11.0 S: As Monday. 10.30-11.0 N: Jazz Programme. 10.30-11.15 I: International Disc

11.30-12.0 Q: Anthony New Band. WEDNESDAY, JUNE 25:

## Content of the con

THURSDAY, JUNE 28:

HURSDAY, JUNE 28;
8.6-10.0 p.m. T: (1) Krupa (30 mnts.), Sinatra, Riddle. (2) ib Glindemann Oroh. (Oopenhagen concert, 25 mnts.); Fats Waller. 9.30-10.0 F 1: White Notes . . Black Musicians.
10.10-11.0 B: As Monday.
10.15-11.0 M: The New Miles D.
10.30-11.0 F 4: Modern Jazz Sextet.
10.46-11.15 D L: Jazz Club.
11.0-12.0 P: Erwin Lehn.

11.0-12.0 P; Erwin Lehn,
FRIDAY, JUNE 27:
3.15-3.65 p.m. I; Miles D. Big Band.
5.35-6.5 L; Hawk and Eldridge.
8.0-10.0 T; (1) Krupa (36 mets.),
Riddle, Mastersounds, Donahue.
(2) Trad. Jazz. Also: Kenton
Peterson, Art Farmer, Edelhagen.
8.45-9.46 Z; Jam Session from
Brussels Fair,
10.0-10.25 J; Alan Mariowe Ork.
10.10-10.40 O 2; Jazz Musie.
10.10-11.0 S; As Monday,
10.15-10.45 P 2; The Living Jazz.
10.15-11.0 N; Jazz Programme.
11.15-12.0 O 1; Jazz Programme.
11.15-12.0 O 1; Jazz Programme.
11.30-1.0 a.m. J; D-J Shows.
Programmes subject to change.
The 8.6-10.8 VOA Transmission is repeated nightly between 11.0 and
1.6 a.m.
KEY TO STATIONS AND

#### KEY TO STATIONS AND

WAVELENGTHS IN METRES. RTP France I: 1-1829, 48.39

BIT Prance 1: 1—1829, 48.39 3—193. RTP Prance 2: 260, 218, 318, 359, 379, 445, 468. Hilversum: 1—402. 3—298. BBO: E—404. L—1500, 247. NDR/WDR: 309, 189, 49.36. Belgian Radio: 1—404. 2—324. 3—367. 4—198. RIAS Berlin: 303. SWP B—Baden: 295, 363, 195, 41.29

APN: 344, 271, 547. BBO Stockholm: 1571, 255, 245, 306, 506, 49 band. NR Oslo: 1976, 237, 228, 477, 19, 26 or 31 bands.

Copenhagen: 283, 210. Monte Carlo: 205. SDR Stuttgart: 522, 49.75. HR Prankfurt: 506,

Europe I: 1622, VOA: 8.0 p.m.: 13, 16, 19, 31, 41 bands. 11.0 p.m. 19, 25, 31 bands plus 1734 from midnight. Luxembourg: 208, 49.26. SBC Lugano: 568.6. SBC Geneva/Lausanne: 393, 31.

F. W. Street

This week's

# TV to focus on **Great Yarmouth**

BBC-TV cameras will visit four summer shows at Great Yarmouth during August. Pearl Carr and Teddy Johnson will be seen from the Royal

Aquarium, Ruby Murray and the Four Jones Boys (Wellington Pier), Joan Turner and Desmond Lane (Britannia Pier) and the Hedley Ward Trio (Regal Theatre).

LIVERPOOL — The Temple Sunday Jazz Club will close from this week for the summer. It will re-open early in September.

LEEDS.—Planist Dave Mason has left the Dave Dalmour Quar-tet at the Majestic Ballroom.

MANCHESTER. — Nat Moses has been appointed MD at Huime Hippodrome. . . Club Django will feature Ray Ellington guitarist Judd Procter as guest star, tonight (Friday).

### NEWSBOX...by Jerry Dawson

BURY.—The recently opened North Side Jazz Club at the Brunswick Hotel, features the Dallas Jazz Band.

BELFAST.—The Ulster Rhythm Club is to hold dances every Saturday in the Albany Rooms this summer. Regular band will be Bryan McCluney and his Ulster Rhythm Kings.

BOGNOR.—Violinist-leader Irv-ing Kaye has started his third summer, playing at the Esplan-ade Theatre, the Marques and Hotham Park.

BRIGHTON.—Angus Pranklin, 28-year-old assistant manager of the Hippodrome Theatre, be-comes manager on June 28, when Jimmy Wollheim leaves to take over the Gardener's Arms, Ardingly.

POOTNOTE. — Mrs. Joyce Peters, my secretary for 13 years, last Saturday presented her hus-band, Ken, with a 6-lb. daughter to be christened Kimberley.

Jerry Dawson



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#### Warning

So rock-'n'-roll is dead, is it? Ballads are coming back, are they? Well, so far as I am concerned, this spells doom for the British music scene. I started reading the MM when ballads were the rage, and how everybody longed for well, we got swinging sounds in the form of rock-'n'-roll and very refreshing it was, too.

Mark my words, these "melodic - minded music men" like Steve Race will regret it when they are wallowing in the syrup. They have destroyed The Beat.—F. A. Williams, Shirley. Surrey.

Tut, tut, Steve, what have you done? LP WINNER.

#### Bouquet

THIS is my first letter to
you or any other musical paper, but I thought I had to write in praise of the Polka Dots, the finest vocal group this country has yet produced. On two recent broaccasts they impressed me with their style, range and choice of numbers. and choice of numbers. Bill Laurence, Wendover, Bucks.

Take a bow, Polka Dots.

#### Tonic -

THE beautifully driving and loose-swinging per-formance of Ronnie Aldrich and the Squadronaires was and the Squadronaires was
to my ear a long-awaited
and much-needed tonic
(BBC "Jazz Club," 12/6/58).
I am convinced that the
main reason was the presence of Bob Crosby. It is so
noticeable how a British
band receives a collective
shot in the arm when an
American "great" is in the
same building.

same building.

Not since the visit of Hoagy Carmichael to this country in 1948 have I heard such inspired playing on a broadcast. The band on that occasion? That's right, the Squads.—G. Knott, Birmingham 13. ham 13.

O LP WINNER.

#### Humph

A FTER weeks of frantic ravings against tradi-tional purists, Humphrey Lytteiton came out with another roaring attack last

Why doesn't that he has said his bit and the time has now come for him to shut up? I shouldn't think there is a person in Britain who doesn't know what Humphrer thinks.—Edward Griffin, Old Windsor, Berks.

Well, we wish to heck that some of the "tradi-tional purists" would follow Humph's sound advice.

#### Astounded

HAVE returned to Britain and I am astounded to hear such good jazz in some of the clubs, in particular by the Allan Ganley Quartet. I would also like to mention Don Rendell, Tommy Whittle, the Jazz Couriers and the Tony Kinsey Quintet. Jazz in this country has improved immensely. — T. improved immensely. — T. Morgan, Kingston - on -Thames.

LP WINNER.

#### Greatest

A FTER hearing Archie Semple's latest LP. I would like to say that he is greatest clarinettiat in

In fact, I would go further

and say the entire Alex Welsh

group is the best Dixieland band. John Darcy, Dublin.

Mr. Darcy is what's known as a staunch fan!

#### Jazz?

T'S time reader M. J. Gunn (MM, 14/6/58) got his facts straight. Does he honestly consider Messrs. Mathis, Henderson, Holiday and Sinatra to be jazzmen? No wonder we don't get enough jazz on the radio.—

B. L. Butcher, Bath.

This correspondence is now closed!

#### Not one?

WHY has Britain not pro-duced ONE pop singer of any real quality?—Joyce Fisken,

**a** Lady, you've asked for it!



Address letters to the MELODY MAKER, 189, High Holborn, Lon-don, W.C.1.



# FRANKIE'S PROBLEMS

"HE biggest challenge of my career." That is how Frankie Vaughan describes his third film, "The Lady Is A Square," now being shot at Elstree.

" It presents a lot of problems," said Frankle, when I caught him just as he returned from the studios after another exhausting 12-hour

The first difficulty is feeling scared about filming with Anna Neagle, who produced his

trying to be worthy of an actress with such a reputation." Frankie's next worry is the similarity of his film role to his own life and personality.

#### CLOSE

"I play a song-demonstrator in a publishing house, and although the story is not true. it comes close to my real-life activities and the plugger is just the kind of breezy boy I

happen to be. "So I'm not trying to act anybody, and that makes it difficult to know how far to under- and over-play. One likes to be completely relaxed in front of the cameras, but to relax and be oneself is the hardest possible proposition.

"In my first two films I had to take on completely fictitious rôles, which called for complete absorption of the characters.

"In my first picture, 'These Dangerous Years,' there was the intensity of my Liverpool gang-leader. In my second film, 'Wonderful Things,' I'm a typical Gibraltarian, speaking in broken English, and display-

ing a good sense of humour. "I await the release of 'Wonderful Things,' in mid-July, with bated breath. I only hope the filmgoing public will like it as much as they did 'These Dangerous Years' Dangerous Years.

# By: CHRIS HAYES

found enormous encourage-ment at being voted top movie that she hoped one day Jan-singer in the awards made by ette would film with me. singer in the awards made by 'Picturegoer' as the result of 'These Dangerous Years.'"

Frankie is delighted with the casting of "The Lady Is A Square."

"Janette Scott is one of the first two pictures.

"It's tough acting against someone who has so far been there to guide you," he explained. "And it is no easy task mother, Thora Hird, appeared proaching 11 p.m.

#### ADMIRATION

"I also have tremendous admiration for Anthony Newley, who plays my side-kick. I'm certain he has a great future."

Frankie yawned and reached It was ap-

"An early night for once." insisted. "This film must he insisted. be finished by the time my summer show opens at the Brigh-ton Hippodrome on July 8.

"I get up at 5.45 a.m. and have to be on the set and made-up by 8 a.m. I leave the studio around 7 p.m. and my day is far from complete.

"I have to discuss musical matters with my recording MD. Johnny Franz, and business affairs with my manager, Paul Cave. I seldom get to bed until well after midnight."

Somehow, he must fit in new recordings. He has just waxed the title song from "Wonderful Things," backed by "Judy," his first hit in the States, for issue on July 1.



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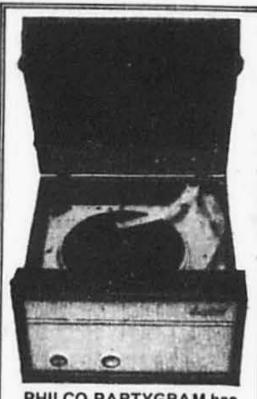
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# mmorta ker

COUPLE of years ago A the literary world was somewhat shaken by the action of an American university which had acquired a manuscript notebook once belonging to A. E. Housman, the English poet.

Finding that certain rough sketches for poems had been heavily crossed out—presumably because Housman did not wish them to be seen—the university staff set about restoring them to legibility with the aid of chemicals and X-ray machinery.

In due course a book was published which included every word the poet had himself tried to suppress.

Opinion is divided as to whether or not this is a fair way to treat a creative artist after his death.

Fair or not, to the name of Housman — and others who have received similar treat-

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

HE Immortal Charlie X Parker" comprises x five 12-in. LPs on London x LTZ-C15104 to 15108. They X x are available singly at x 37s. 61/2d. each. \*\*\*\*\*\*\*\*\*

ment-may now be added that of a great jazzman: Charlie Parker.

"The Immortal Charlie Parker" occupies five 12 in. LPs and covers 90 "takes" of 33 numbers. (Or so it would appear at first glance: actually four of the takes are duplicated, presumably to make up time.)

Here is the best of Parkerand the worst. Although nobody doubts the fascination of hearing takes which were discarded either for musical or technical reasons, one may question whether it is quite fair to expose a performer in this way, least of all one who has no redress.

London Records, at any rate,

London Records, at any rate, have no misgivings.

Describing the records as "one of the most valuable jazz documents that have yet appeared," Decca staffman Peter Gammond writes without apology of the "failures, fluffs and embarrassments" which have amplified material for two volumes into a set of five.

Certainly among all the

STEVE RACE

opens a three-part series on an important new jazz record release -five LPs covering every aspect of the work of the great CHARLIE PARKER

fill the record sleeves with in-terest and information. Alun Morgan describes the personnel and session details throughout the set. Five other writers give us their personal experiences of Parker, and tell us almost more about themselves than about

Egotistical

Daniel Halperin's piece is one of those atmospheric, New Yorkerish affairs. "Danny, said Annie Ross, this is Bird." . . . "This will be an experience for you, said Annie. I was collecting them at the time, and she knew it." . . One shudders at the smooth agoticitical atric. knew it." . . . One shudders at the smooth, egotistical style.

Charles Fox, worried by arker's addiction to Sammy by Kaye (as by Armstrong's to Guy Lombardo) writes of Bird's "innocence."

Don Rendell, rejecting the "One-day-Miles-dropped-in-for-a-chat" kind of approach, begins disarmingly: "I was with Oscar Rabin's Band at the

Peter Gammond hits upon a delicious description of Par-ker's work ("Pure jazz, ker's work ("Pure jazz, struggling, kicking and glad to be alive"), and Raymond Horricks reminds us how Bird "turned his back on the audience to begin playing" in Paris, 1949, though I was present at every concert and could sent at every concert and could have sworn he did no such

#### Incomprehensible

Alun Morgan's notes are ob-jective and informative: a model of clarity and compression. The main trouble, for which Morgan is surely not responsible, is the entire absence

of order in the items.

Frankly, I find this incomprehensible. If the set of records is really intended to be "a valuable jazz document," then the takes should be set out in some sort of chronological or stylistic order.

two volumes into a set of five. As it is, any listener trying Certainly among all the to trace the development of breakdowns, squeaks, laughs Parker would have to begin his and cries of "Hold it!" there researches in the middle of

are innumerable passages of Vol. 2, Side 2, and dart from superb modern jazz. record to record, ending up in Great care has been taken to the middle of Vol. 4, Side 1.

To add to the confusion, precisely duplicate takes occur in Volumes 3 and 5 ("Billie's Bounce," "Thriving From A Riff") and Volumes 4 and 5 ("Ko-Ko," "Warming Up A Riff").

It might be added that datewise the set begins in December, 1947, roams over five years, and ends in November, 1945.

As I said earlier, 33 different tunes are represented all com-posed by Parker, Miles Davis, Tiny Grimes or Slim Gaillard. Chord sequences include
"Lover Come Back To Me,"
"Honeysuckle Rose," "I Got
Rhythm," "All God's Chillun
Got Rhythm," "Indiana,"
"Ladybird," "The Way You
Look Tonight," "Cherokee,"
"Embraceable You" and, of course, the 12-bar blues.

Next week I hope to discuss the music itself, and (in Charles Fox's words) "the almost elemental power" of Parker's solo work.

For those who want the best



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# Sarah—the spellbinder

Sarah Vaughan drew such a thin audience for the opening of her brief Variety tour at Manchester Palace on Monday.

The sparseness of the audience was completely spellbound.

In "The Nearness Of You" she became the perfect ballad singer.

The sparseness of the audience affected Barah, who cut a couple of numbers from her scheduled programme. But what she did was still good

what she did was still good enough for me.

"Sassy" gave us 11 numbers in her 35-minute act. Her greatness is perhaps best displayed in her performance of what are primarily instrumental numbers. "Cherokee" was a fine example of this. So was "Polka Dots And Moonbeams," in which you could have heard a

Her only real concession to commercialism was the crazy, tongue-in-cheek "scat" version of "How High The Moon."— Jerry Dawson.

is on holiday. His

'On the Beat' will be resumed on his return

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# Mudarks mean to keep it in the family

Fred, Jeff and Mary Mudd. Three goodlooking youngsters, they sat round the table in a slightly bewildered manner.

"Where did you get the name Mudlarks?" I asked.

jolly glad now. May I congratulate you . . "Thanks very much," said

pop'..." Yes, it's wonderful," said

Mary. . . . being in the Hit Parade," I said.
"Thank you," said Pred.
"But," I continued, "I don't

like the record." There was a strained silence. "Why not?" they asked, even-

tually.

"Why 'Lullipup' and not 'Lollipop'?"

"It's just the way we sing it," said Mary. "We put everything we've got into the number. We didn't do it consciously," she said, red-faced and incensed.

"Do you agree, then, with

you read music?" I asked.

MAURICE BURMAN

"Our mother gave it to "No," they said. "And you're wondering how we us," they said. "We didn't harmonise." want it at first but we are "You're so right," I replied.

"You're so right," I replied.

"Well," said Fred, "we learn the tunes first. Jeff sings the melody and we build on that. Sometimes Mary takes a melody if it goes beyond Jeff's range. If it is difficult, we take it very slowly and work in the harmony phrase by

harmony and we learned it that way. It took us three weeks and the number got nowhere."

"And, by the way," said Jeff, "we sang it in perfect English."

"Boys," I said, "supposing Mary gets engaged."

"She is engaged."

"Will you take another girl, then?"

"It's just the way we sing it," said Mary. "We put everything we've got into the number. We didn't do it consciously," she said. red-faced and incensed.
"Do you agree, then, with English singers using American accents?"

Fred thought they should:
"You know, Maurice," said Fred, getting to his feet, "it's a great jump from being an amateur and turning professional. When you are an amateur you think you are good. But directly we stepped into the profession we found I changed the subject: "Do into the profession we found we knew nothing at all.

phrase on a hit-and-miss method.

"Our first record, 'Mutual Admiration Society,' was very hard. An arranger gave us three different sets of harmony. We got a pianist to record each harmony and we learned it that way. It took us three weeks way.

WHEN Tommy Steele's managers were quoted as saying "rock-'n'-roll is a dirty word," they obviously hadn't discussed the matter with Tommy. In his 27-minute performance at the Coventry Theatre on Monday, 90 per cent. of his act consisted of rock-'n'-roll numbers. And by the way the audience reacted,

this form of music is still

very much alive. Tommy began with two rock numbers. Frankly, because of the ex the Steelmen, I couldn't hear the words. His next number, "Handful Of Songs," was sung with typical Steele charm and by this time Tommy had won over the audience. From then on, he could do no wrong.



#### Tommy Steele

In addition to his solo work, Tommy, is now combining in group work, singing with his Steelmen. The first of these numbers, "Keep Walking," generated a beat which had the audience whipped up to fever pitch. And when this was fol-lowed by a beaty version of "Nellie Dean" the picture was complete. Tommy Steele had returned in triumph.

#### Guitar work

Tommy has great talent, charm and personality. His work on the guitar is far more intricate these days. His move-ments are graceful without being exaggerated, and he generates a tremendous rapporte, the like of which I
haven't seen for a long time.

Moreover, if he ever decides
to drop rock-'n'-roll, I feel that
we should still have a star per-

former in our midst

The Steelmen, who did a tremendous job of work, comprised Dennis Price (piano), Alan Stuart (tenor), Leo Bal-lini (drums) and Alan Weighel (bass).

George Bartram

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> Extract from the winning letter by Mr. GEORGE W. CROFT

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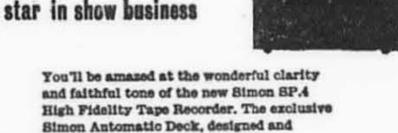
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- \* There was no hesitation in choosing a Selmer.
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# Hollywood

# Headlines

THE brand new Decca album by John Graas, "Jazzmantics," is outstanding for the tuba work of Red Callender. . . . On behalf of Mercury Records, Pete Rugulo has bought some Hawaiian rock-'n'-roll masters from film star Jon Hall. . . . Julie London thinks that two watches and a radio (total value over \$1,000) were stolen at her

recent big Press party. . . . The British version of "High School Confidential," with Ray Anthony, Mamie Van Doren and Jerry Lee Lewis, about dope addicts in high schools, has a special explanatory prologue by a

Bing Crosby has signed for two or three television shows a year under "the juiciest con-tract ever signed for TV." They say that Billy May is doing the arrangements for the next Count Basic album. Art Lund, famed vocalist with



Billy May . . scoring for Basie?

HOWARD LUCRAFT

Benny Goodman for nine years, stars in the stage production here of "The Most Happy Fella."

Danny Kaye has joined Frank Sinatra in the purchase of those radio stations in the Pacific North-West. . . Spike Jones and his zaney show are back on TV for the summer.

Young stars

Capitol's youthful stars, the Four Preps and singer Molly Bee, are at the Largo on the Strip. . . Philip Crosby is going very steady with Las Vegas showgirl Sandra Drummond (the former "Miss San Fernando Valley"), who is in the same show ("Tropicana") as his twin brother Lindsey's new

Film actor ("Hot Spell") turned singer, Earl Holliman, is making the DJ rounds plugging his Capitol single, "A Teenager Sings The Blues." . . . Fred Astaire is expected to start his own live song and dance TV show from Hollywood. . . Julie London and Bobby Troup formed their own company to produce a musical comedy with produce a musical comedy with Julie in the lead.



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e ASK FOR IT BY NAME



(Southern) Ted Heath (Dec).

A WONDERFUL TIME UP

# Melody Maker TOP TWENTY

WEEK ENDED JUNE 14, 1958

Zag Jive Flutes

Bernard Bresslaw,

Pat Boone

London

Mercury

| MARKET    |      |                                       |                                                 |                                        |                                                                                                                                     |                                                                             |
|-----------|------|---------------------------------------|-------------------------------------------------|----------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------|
| This week | Last |                                       | Title                                           |                                        | Artist                                                                                                                              | Label                                                                       |
|           | (1)  | WHO'S                                 | SORRY                                           | NOW                                    | Connie Francis                                                                                                                      | MGM                                                                         |
| 170       | .,   | (Feldman)<br>Other<br>"King<br>(Dec): | discs—Betty S<br>" Cole (Cap);<br>Gloria De Hay |                                        | nie Ray (PhD; Eric Rogers (Dec); VidV); Sid Phillips (HMV); George Lev<br>ther Rollo (MGM); Joe Davis (Par); ,<br>Lias Noble (Dec). | tor Silvester (Col); Nat<br>vis (Lon); Andre Previn<br>Ioe Lom (HMV); Eddie |
| 2         | • •  | DAM/                                  | YOU NE                                          | AMSTER-<br>ED HANDS<br>lie Gorme (HMV) | Max Bygraves                                                                                                                        | Decca                                                                       |
| 3         | (10) | DREA (Chappell)                       | HAVE T                                          | o Do IS                                | Everly Brothers                                                                                                                     | London                                                                      |
| 4         | (4)  | YOU I                                 | LIVE                                            | WHERE                                  | Vic Damone  ; David Whitfield (Dec) ; Eddie Fishe                                                                                   | Philips                                                                     |
|           |      | (Lon);                                | Lawrence We                                     | ik (V-Cor) : Ronni                     | e Hilton (HMV) ; Victor Silvester (Co                                                                                               | i) ; Johnny Dankworth                                                       |
| 5         | (3)  |                                       | ARK                                             |                                        | Elias and his Zig-                                                                                                                  | Columbia                                                                    |

THERE/IT'S TOO SOON TO KNOW (Morris) (5) STAIRWAY OF LOVE Michael Holliday Columbia

Joe Loss (HMV) ; Steve Martin (Phi) ; Alma Cogan (HMV) ; Marty Robbins (Fon) ; Terry Dene (Dec) ; Marion Ryan (P-Nix). (8) WITCH DOCTOR Don Lang HMV Jimmy Lloyd (Phi) ; David Seville (Lon).

Lonnie Donegan (9) THE GRAND COOLIE Pye-Nixa DAM/NOBODY LOVES LIKE AN IRISHMAN (17) THE ARMY GAME Michael Medwin, HMV

Alfie Bass, Leslie (Phoenix) Fyson (12) KEWPIE DOLL Frankie Vaughan Philips Perry Como (RCA)

(—) ON THE STREET WHERE David Whitfield 12 Decca YOU LIVE (13) KEWPIE DOLL **Perry Como** RCA

(16) I MAY NEVER PASS THIS Perry Como RCA WAY AGAIN (Chappell)
Ronnie Hilton (HMV); Joan Regan (Dec); Robert Earl (Phi); Dennis Lotis (Col); Glen Mason (Par). (14) TWILIGHT TIME **Platters** 

(Victoria) Jane Froman (Cap). (7) WEAR MY RING AROUND EIVS Presley RCA YOUR NECK (Belinda)

(II) LOLLIPOP Mudiarks Columbia (Anglo-Pic)
Chordettes (Lon); Ronald and Ruby (RCA) **David Seville** (15) WITCH DOCTOR London 19 (-) BOOK OF LOVE Columbia Mudlarks

(Francis Day)
Monotones (Lon); Barry Barnett (HMV). (20) I MAY NEVER PASS THIS Robert Earl Philips WAY AGAIN

TORES SUPPLYING INFORMATION FOR RECORD CHART STORES SUPPLYING INFORMATION FOR RECORD CHART
LONDON—Popular Music Stores, E.6; W. A. Clarke, S.W.6; A. R. Tippie, S.E.15; Reg. W. Reed, Ltd., S.E.15; Imhofs, W.C.1;
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#### I wenty top tunes

THIS copyright list of the 20 best June 14, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. Last week's placings in parentheses.)

1. (2) ON THE STREET WHERE YOU LIVE (A) (2/6) Chappell (1) STAIRWAY OF LOVE (A) 3. (4) WHO'S SORRY NOW (A)
4. (3) I MAY NEVER PASS THIS

WAY AGAIN (A) (2/6) Chappell (5) TULIPS FROM AMSTERDAM

(6) LOLLIPOP (A) (2/-) Anglo-Pic 7. (7) A WONDERFUL TIME UP THERE (A) (2/-) .. Morris 8. (8) TOM HARK (P) (2/-)

Chappell

Lakeview

9, (11) I COULD HAVE DANCED ALL NIGHT (A) (2/6)

18. (10) KEWPIE DOLL (A) (2/-) II. (12) THE GRAND COOLIE DAM

(A) (2/-) ...... Essex

12. (8) SWINGIN' SHEPHERD

BLUES (A) (2/-) .. Sherwin

13. (16) WITCH DOCTOR (A) (2/-) 14. (17) YOU NEED HANDS (B) (2/-)

15. (13) MAGIC MOMENTS (A) (2/-) 16. (-) BOOK OF LOVE (A) (2/-)

19. (14) WHOLE LOTTA WOMAN (A) 19. (14) WHOLL LOVE (A) (2/-)
29. (18) APRIL LOVE (A) (2/-)
Robbins

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

As listed by "Variety"-issue dated June 18, 1958 1. (1) PURPLE PEOPLE EATER

Sheb Wooley (MGM) I HAVE TO DO IS DREAM

Everly Brothers (Cadence) 3. (4) RETURN TO ME Dean Martin (Capitol) (4) SECRETLY

Jimmie Rodgers (Roulette) 5. (3) WITCH DOCTOR David Seville (Liberty)

8. (7) DO YOU WANNA DANCE Bobby Freeman (Josle) 7. (11) YAKETY YAK Coasters (Atoo)

8. (6) BIG MAN Pour Preps (Capitol) 8. (12) JENNIE LEE Jan and Arnie (Arwin)

10. (10) OHANSON D'AMOUR Art and Dotty Todd (Era) 11. (8) TWILIGHT TIME

Platters (Mercury) 12. (9) ENDLESS SLEEP Jody Reynolds (Demon)

13. (13) LOOKING BACK Nat " King " Cole (Capitel) (18) PADRE

Tont Arden (Decca) (14) FOR YOUR LOVE Ed Townsend (Capitol) (16) MY TRUE LOVE

17. (15) TO BE LOVED (A) (2/-)
Duchess 17. (-) WHEN Kalin Twins (Decca) 18. (20) A VERY PRECIOUS LOVE 18. (16) WHAT AM & LIVING FOR Chuck Willis (Atlantic) (-) NO CHEMISE, PLEASE

Gerry Granahan (Bunboam) WILLIE AND THE HAND JIVE Johnny Otis (Onprior) Reprinted by permission of "Variety."

## Too much farce in A&R book

SATIRES on the pop world are sprouting and sooner or later the killing real thing is bound to crop up. Robert Han-cock's "The A & R Man" (Hutchinson, 12s. 6d.) isn't

Note of extravagance is set as early as page three when the A & R man describes the performance of his singing discovery, Margaret Love.

"I realised that by the standards of Tin Pan Alley, Margaret was sensa-tional. She was about a beat behind the band, her voice was slightly off key,

and she breathed in all the wrong places."

To strike this level of farce is to miss the real point in the situation (Margaret also sucks bull'seyes). The down-to-earth truth is just as incredible -but far funnier. And only the truth can bite.

Mr. Hancock has many of the facts right, but insists in hamming them up. -Tony Brown.

# Dakota is OK, Dad!

ND with that tradman's salute-more punny than appropriate perhaps—I salute the long-playing debut here of Negro singer Dakota Staton with "The Late, Late Show." Her initial single—"The Party's Over"/"Invitation." (MM 17/5/58)-was not im-

by

Golf date

with Vic

Damone

HERE'S a new idea for

US

who

Bing

by

All sing. All play golf. In fact, where champlon golfer Cherry is concerned, Eckstine quips: "Trouble with Don is he doesn't know whether to be a singer or a golfer."

Most of them successfully combine the two. Vic Damone, riding high with

combine the two. Vic Damone, riding high with On The Street Where You

Live, demonstrated this pretty conclusively to me last week when he played golf on the course where I

lived. I took him out to the Muswell Hill Club to whack an American-sized ball down the green fairway. Vic was glad of the chance to escape from a plethora of Press interviews. "It's great

to relax in the fresh air," he said between swipes which sent the ball rocket-ting 240 yards off the tee

Wants to tour

Vic turned up at the MM's offices in a chauffeur-driven Princess. He was

turned out like a colour ad, in "Esquire," and sported a golf bag the size of a gasometer.

When goifers get together, the talk concerns swinging and not musicwise. But

Bob,

boys who dream

fancy titles for

albums. How about "Music For Singin'

I can think

six

would grab a

Crosby heads

the list, fol-

Billy Eckstine,

Perry Come, Don Cherry—

Golfers "?

stars

lowed

brother

Damone.

copy.

those backroom

pressive. But this LP emphatically is. She fully Justifies George Shearing's "Dakota is panegyric: dynamic!"

But, daring to pit judgment against the immaculate Shearing, I have criticisms.

This modern-style singer has an enviable gift for vocal improvisation, and a tremendous sense of rhythm.

In these respects, she bears favourable comparison with the superb Ella Pitzgerald and the sometimes superb Sarah Vaughan.

But she also has some irritating mannerisms and vocal affec-tations that pall with repetition.

And surely that
dated incursion
into "bopese" was

hardly necessary in "Foggy Day"— which tends to mar an otherwise impressive performance.

Dakota is aided Terry Dene
by some glorious
a c c o m p a n y - TVE heard bet ing work by a con-tingent under the direction of Van Alexander. The contributions by contributions by
planist Hank
Jones and an unnamed guitarist
are outstanding.
The guitarist
deserves an earl-

dom for his intro. chording and chorus in Give Me The Simple Life.

In short, this LP should not be missed. As an added testi-mony, I might say the Melopy Maker staff practically reduced the disc to shreds on the office machine before I rescued it for

It is now under lock and key!
Remaining titles: Broadway;
Trust In Me; Summertime;
Misty; What Do You See In Her?:
My Funny Valentine; You
Showed Me The Way; Moonray;
Ain't No Use.

(Capitol T876)

#### Sue Raney

RAVED about 18-year-old Sue Raney's British disc debut (The Careless Years, MM 17/8/57). I am a trifle muted about Sue's LP. When Your Lover Has Gone, mainly because of the lack of variety in the tempo of the

But Sue Raney sings—as the sleeve note observes—with "the sensitivity, warmth and understanding of one far beyond her years." It could have added that we, in Britain, haven't anyone to touch her-even at twice the

Sue is fortunate in having the services of Nelson Riddle, whose accompaniments match his usual high standard. And I am glad the selection includes Moon Song, that attractive number from the early Thirties that was long overdue for revival.

Vocally and instrumentally, this is one of the most pleasing tracks.

tracks.

Remaining titles: I Stayed Too Long At The Fair; If I Could Be With You (One Hour Tonight); My Ideal: It Looks Like Rain In Cherry Blossom Lane; It's Easy To Remember; Heart And Soul; If You Were There; My Silent Love; I Remember You; I'll See You In My Dreams.

(Capitol T964)

#### **Neville Taylor**

FIND Neville Taylor's House Of Bamboo most impressive. He is a singer with a good voice and innate sense of rhythm which find effective expression in this lilting calypso-cum-cha-cha

Mercy, Mercy Percy also goes with a good swing, for which accompanist Ken Jones earns his share of the credits. A most promising Parlophone debut.

(Parlophone 45-R4447)

#### Frank Sinatra

PUT on your track shoes— here's a Sinatra EP featur-ing The Lady Is A Tramp (from

"Pal Joey"), Witcheraft, Come Fly With Me and Tell Her You Love Her.

Come Fly With Me is from an LP—yet to be released—featuring Frankie boy with Billy May's Orchestra. If this is a fair sample of the LP tracks, then the forthcoming attraction should be another winner.

(Capitol EAP-1-1013)

HERE'S a "Purple People Enter" that really does click. Introduced with a novel electronically sontrived "outer-space" opening, Barry Cryer's styling of the current pop sensation registers all the way.

And Barry, effectively aided by Johnny Gregory and his Orchestra, makes "Hey! Eula" one of the best swingers to some out of a British studio.

In this, incidentally, Barry at

In this, incidentally, Barry at times resembles America's Sam Butera, over whom I raved a few weeks back. (Fontana H139.)



WITH kwela in the news.
Oriole have put out
Sweet Baby and Cool Mood by
Peter Makana. These "penny
whistle live" pieces are understandably primitive, but they swing.

(Oriole CB1446)

TVE heard better efforts from Terry Dens than Can I Walk You Home and Seven Steps Of Love. Neither, for instance, features the catchy beat of Terry's memorable Start Movin' (Decca F11037)

Country and Western singer

Dakota Staton bears comparison with the superb Elia and Sarah

### Readers' queries

CAN you tell me how Frank Dorothy Shay, so called for her Sinatra has fared in MELODY "mountain girl" act in swank MAKER polls?—C. B., St. Marnight clubs.

On the two occasions that the MM has run world polls, Frank Sinatra has topped the male singer section (12/3/55 and singer sei 12/10/57).

Willo is the "Park Avenue Hillbilly "?-N. J., Burnley.

COULD you tell me if the num-bers "Teacher, Teacher" recorded by Johnny Mathis on Fontana (H130) and "Teacher's Pet" by Doris Day on Philips (PB799) were featured in the film "Teacher's Pet"?—8. C. Cambridge.

Of these only "Teacher's Pet" was featured in the film.







featuring four of his biggest hit songstruly a great buy! BAP1-1013 12=10|d (inc. tax)

E.M.I Records Ltd., 8-11 Great Coule Street, London, W.1



like a colour ad

Guy Mitchell in his last Western, "Red Garters."

Group 1 to tour

with Diana Dors

GROUP ONE opens on Monday of at the Embassy Club, W., for two weeks.

CR at the Embasy Club, W.,
The weeks, televises in a
Though the weeks televises in a
holiday resort feature (ABC)
from Southport tomorrow (Saturday), in "Bix-Five Special" on
July 5, and "Saturday Speciacuis
Group One is also booked for
a Variety tour with film star
Dlans Dors and comedian Dickle
Dawson, Dlayling Bristol (July
Dawson, Dlayling Bristol (July
Alaquet 4) (an Brigmouth
July). The group's recording of
July The Group's recording of

## **GUY MITCHELL TO TURN COWBOY AGAIN**

GUY MITCHELL is to make a picture with Ar most-decorated soldier, Audie Murphy, whose battle exploits were described in his best-seller book,

"To Hell and Bock."

"We plan to make a Western with a brand-new trust." said Guy. "Audie has a great story, which I've read and like very much.

"A famous Western writer et almost western writer letter for Trury Wayne to make

once said that there are only eight plots on which to base a Western. But we reckon we've found one more."

we've found one more."

'Song or two'

Guy says that his rôle will be mainly acting, but he expects to the will be mainly acting, but he expects to the will be made in the Fall, after a rodeo and fair tour and a vacation at his new ranch in the San Fernando Valley.

Guy ends his current British tour with appearances at Manchester (June 23), Newcastle (30th) and Aberdeen (July 14). He televises in ATU's "Saturday Spectacular" on July 12 and does a concert at Blackpool on July 13.

Back Again

Beach Again

Regarding another trip to Britain, he says: "Ill return as long as you folk warn me. This is my seventh trip and "It was specially thrilled at the packed houses and big response of cinema audiences on my Granada tour. Maybe it's the answer to the slump."

JOHNNY DANKWORTH'S concert with Guy Mitchell due to have taken place at the USAF Base at Hahn (Germany) today (Friday) has been suddenly cancelled.

This is my seventh trip and "It was specially thrilled at the packed houses and big response of cinema audiences on my Granada tour. Maybe it's brightness the podrome, which will be answer to the slump."

#### THE MUSICAL WHIRLYBIRD

NEW Whirlybird will shortly be featured on —and it has nothing to with helicopters.

It is a brand new Ham-

mond.

The Whirlybird will be heard on two TV shows—
BBC-TV's "Wish You Were Here" on July 1, and Granada's new quiz show, "Twenty-One." which starts on July 3. It will be seen at the Badlo Show.

maneuvres.
"It seems the band is not destined to visit the Continent. It would have been our first trip overseas."
Vacan: days this week have been occupied making the band's been occupied making the band's been occupied to be one of the continuous of the continuous triples. The continuous continu

Mecca choose Silk

## Negatiations are almost complete for Thrry Wayne to make his British serven debut. He told the MM at Bradford that he had passed his screen test a few days ago. His first film, he said, will be made by Butchers in September. Terry goes to Holland for three to the servent of this month, and he may follow this with a four-week tour of Spain. Mystery halt to Dankworth trip

**NINE BANDS SET FOR** THE 1958 SOHO FAIR

NINE name bands have been set for next month's Soho Fair.
Plist of the groups will be the Michael Garrick Quartet,
which is booked for the evening of Sunday, July 13. It will be
followed by the Tommy Whittle Quintet and the Alex Welsh
Band (14th): Dave Shepherd
Quintet (15th): Teddy Layton
Band and Vic As Sextet
(15th): Bruce Turner's Band
and the Allan Ganley Quartet
(17th): the Garrick Quartet
again (18th), and the Joe Harriott Quintet (19th).
The sessions are being organ-

The sessions are being organ-ised by Peter Burman in con-junction with the National Jazz Federation and will take place on a site to be fixed by the Fair's

spot each week.

Back The Perdido Street SixProtection of the Perdido Street SixBack The Perdido Street SixBack The Perdido Street SixBack Thought SixBack

Opening The Reg Clamtree Trio Opening on Monday opens at the Keynole Club W. Reg. (drawcia, leads Bert Terry (pno.) and Peter Clark (hose).

Star bail in the Coventry Theatre's Birthday Show which opens season. Also on the bill are the Kaye Sisters and the Three Monarchs.

for jazz sessions

has netted the resident spots at both of Mecca's weekly London Jazz sessions.

"The band will be resident on The band as the links Cafe de Parls and a Saurdad Vale.

Carlton Rooms, Maide Vale.

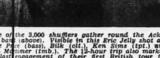
Etic's own Friday night club at Leytonstone this year celebrates its seventh anniversary.

Banjoist Eric leads Dennis Pield (tpt.). Alan Dean (tmb.), John Bromiey (cit.), Pete Tamplin (pno.), Colin Thomson (bass) and George Hopkinson (drs.).

#### STARS LINE UP FOR BEAULIEU

AN all-star line-up has been set for the National Jazz Federal Start Sta

SEVEN bands provided nonstop jazz for five hours at
the mammoth Leicestershire Jazz
Barbecue at the Manor House
Hotel, Quorn, no Friday,
Smith Quillett, Other groups
were: Brian Woolley's Jazzmen
and the Soar Valley Jazzmen
(Leicester); Second City Jazzmen
(Leic





\*\*\*\*\*

Aboard the Sunshine Shuft

#### Alto player wins trip to Paris

All-night 'Blow

Best letter

#### **Eve Boswell fixed** for S.A cabaret

Eve Boswell is to visit South Africa next Spring for a four-week season of cabarct appearances at Ciro's in Johannesburg. London last weekend to finalise the arrangements. The South African trip will follow Eve's Ornisumas pantor Newcastle. She will remain in Blackpool until late October with Al Read in "You'll Be Lucky" at the Queens Theatre.

#### Alan Kane leaves for Skegness

Alan Kane opens with a 12-piece orchestra, featuring vibist Expenses, tomorrow (Saturday). Until his return in September, Alan's Quartet at London's Gargoyle Club will be led by vocalist-bassist Reg Smith. Following the success of trum-peter Grisha Farfel's appearances with Alan the Quartet will be augmented to a Quintet on his return.

#### Blues singer joins Charlesworth Band

Blues singer Patti Clarke has joined the Dick Charlesworth Mr. S. Mande her first appear ance with it on Sunday's Float ing Festival Of Jazz.

Tomorrow (Saturday). Float ing Festival in Facture and the Jor Doug Dobell's 77 label. The group is resident at Croy don's Park Lane Jazz Club or Pridays. Puriey Jazz Club or Wednesdays and the Rew Bridgi Hotel on Mondays.

#### Germany junks 78s

Hanover, Wednesday.—Al German recording companies have stopped producing 78 rpm discs. Existing stocks of 78s are being sold off for 1s, 6d, each.

#### **NO VARIETY AT NOTTINGHAM**

NOTTINGHAM'S Emptre
Theatre is to close for
an unspecified period "
after the last house tomorrow (Saturday).
Reason given by the Moss
Emptres circuit is that at
the height of the summer
only seaside theatres really

#### **DUKE'S CHOICE**

The Duke of Bedford on Ju resents his own deejay sho The Duke's Discs "—on Re

# Guitaria; Die Dialey is running an "All-Night Blow" at the Ken Colyer Club tonight (Friday), Among the guest musicians will be Colin Smith (tpt.), Ian Wheeler (aop.), Alan Cooper (clt.), John Munford (tmb.) and Colin Bates (pno.); Tramhon PARIS In the Buffet Clarinet there is

In the Buffet Clarinet ther an intangible magic eleme-known as character or soul. It responds—it has balance—it sings. It has its own voice. The fact that the world's greatest artists play Buffet speaks for itself. Artists on Buffet WOODY HERMAN America's Top. ACKER BILK WALLY FAWKES NARRY LEADER BILL LEWINGTON HENRY MACKENZIE CLIFF TOWNSEND

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each built for ease of playing and very

attractively finished.

AT THE RIGHT PRICE

Price ranges to fi every budget. 49 GNS.

Home Baritone - saxist Tommy Johnston has returned to London after five years in the States. Other models from

FREE! Fully illustrated lead

Alvari Piano Accord

Change Former Humphrey Lyt-tellon bassist Jim Bray has joined the Graham Stewart Seven in place of Johnny John-son, now Ireelanding.

Sisters The Lana Sisters appear Winters in the Mike and Bernie Winters in the Mike and Bernie Winters and Bernie and Hippodrome next was a similar date include Clacton (July 28) and Douglas, Isle of Man (August 18). Stocked and recommended by all Music Dealers

3-B Brighton's Club Mambo, which meets at the old Gem Cinema, West Pier, is to be fitted with 3-D sound next month. MD Don Sollash fronts a L-A band every Tuesday, Thursday and Saturday and tenorist Howard Saturday and tenorist Howard

SARAH VAUGHAN returned to London from her Continental tour last weekend and on Monday started a week's Variety at the Palace, Manchester.
She follows this with weeks at liverpool (23rd) and Glasgow (30th) and has Bunday concerts (30th) and Morceambe (this weekend), at long the property of the property Request Dennis Lotis starts a 30-minute Light Programme series titled "Dennis Lotis Presents" on Wednesday, He will choose songs of his own choice and there will be a request spot each week.

Glenda Leigh, who has been featured vocalist with the Bernard Hilds Band at Madrid's Rendezvous Club for the past three months, returned to London this week for a two-week holiday.

She returns to the Continent on June 26.

#### Roast venison and non-stop jazz



American blues team, Sonny Terry (right) and Brownie McGhee in action on the boat.

#### DECCA 101001 JULIUS LA ROSA **TERRY** SLIM **TORERO** DENE WHITMAN RCA-1063 CAN I WALK YOU HOME? **CANDY KISSES** F 11037 HLP 8642 45/78

MM 21/6/58 THE DECCA RECORD COMPANY LTD DECCA HOUSE ALBERT EMBANKMENT LONDON SEIL

# The hit song called 'Huh!'

Sperry, destitute songwriter, meets Charlie Muggart, who sees a promising future for the Now read on:

T WAS NOT LONG before Charlie Muggart took Gordon along to the Bloopaphone Record Company to meet Wilmur Berts, who had become famous overnight with his record-breaking disc of that lovely song " Huh! "

"Now, if you could only write another 'Huh!'," said Charlie in a hoarse whisper as they entered the studio. "What's to stop me?" asked Gordon. "Except possibly, the Mechanical Copyright Protec-tion Society?"

Wilmur was gesticulating energetically in front of a microphone. At the other end of the studio a 40-piece orches-tra was having rather a noisy time of it.

#### Confusion

"Is Wilmur singing?" asked Gordon in perplexity, "or does he always look like that? All I can hear is the brass."

Gordon's confusion reatly increased when he heard the playback, because Wilmur's voice now boomed through the studio with the power (and, indeed, the quality) of an ocean liner's siren, whereas the or-chestra had now receded into the background.

"It's a matter of balance," aid Charlie. "Wilmur was modding higher than the said Charlie. modding higher than

"Much higher," said Gordon. Wilmur came over and said

#### by Christopher **Hodder-Williams**

do? " "How said d'you Gordon. Wilmur looked at him strangely. "You're noo around here, aren't you?" he said.

"He's right with it, all the same," cut in Charlie. Wilmur thought so too when he heard the number that Gordon had dreamed up during the play-

"Dig this crazy songspinner," said Wilmur approvingly. "He's really got the message!" Wilmur came from Stockton-

on-Tees.
"Do we eat now?" said Gordon.

"We have ourselves a ball," corrected Charlie, and Gordon's face twitched. Only slightly, but it twitched.

Both the other men saw it, and exchanged tiny, comprehending glances. For here was either genius or paranola set-ting in. It didn't matter which —though paranola had quicker returns—for either of them meant money.

Gordon's first song (waxed by Wilmur) sold over a million records and Charlie bought an apartment just behind the Dor-chester. "It's an investment," he explained.
"Yes, but who for?" asked

Gordon. "For the company," Charlie replied. "You're a director." "I bet you're the treasurer," said Gordon.

"Someone's got to do the dirty work." Don't miss the final instal-



# RIIBY BRAFF

ONT label me! I just play music as I feel it," declared Ruby Braff over "Traditional, modern, they're relative words, and often misleading.

"I think that writers tend to distort things by placing musicians in categories. happens — the youngsters often with no

more to recommend them than their youth and a gimmick or two, get the work and recognition. Meanwhile, giants like Ben Webster are overlooked, and don't get half the work and respect they deserve."

The volatile little trumpeter is a man with a musical direc-tion and definite opinions, what's more, he sticks by them.

#### THREE THINGS

Comparatively young, 31 to be exact. Ruby is a member of the exact. Ruby is a member of the generation nurtured on Bird, Dizzy and Monk. But unlike most musicians in his age group, his allegiance is with the mainstream of thought given life by such as Louis Armstrong, Billie Holiday and the orchestras of Count Basie and Duke Ellington.

"Pops, Billie, Duke and Count, not to mention Lester Young, have been saying im-portant things in jazz almost as far back as I can remember.
Always there is a reality, a reflection of life in their work.
Not that I don't like the more contemporary players. As a matter of fact, I have great affection for Bird and Diz, and currently Giuffre, for they tell a story, and give much of themselves in a performance.

"My measuring rod for ALL musicians is quite simple, and breaks down to three things: emotion, individuality and a good basis in the traditions of

#### ARMSTRONG

"And let's face it, jazz is not an esoteric thing; it should be understandable and direct. I've learned a lot from 'show people'—Charlie Chaplin Bing Crosby, Ethel Waters, Fred Astaire, Sophie Tucker, etc. "They really know how to communicate with an audience."

Armstrong's came up frequently during our conversation. And when I commented that Louis had repeated the same old repertoire at Newport last year, that Nat Pierce and I had called each tune before he came on the stand, Ruby smiled knowingly and remarked;

# I learned from Chaplin, Crosby Look at what and Fred Astaire

"If you like music, dig Louis. He's the bible. An architect of melody, a rhythmic charmer. Pops doesn't know how to play badly. If the programme he plays is the same each time, his interpretations are different. It's still Armstrong: he's the fountain head; he gives musicians so much food for thought in his solos.

"A lot of people say that Louis doesn't play as well as he used to. I may be prejudiced, but I think that time has improved him. Both as a singer and a horn player, he is a continual inspiration to me.

"Speaking of inspirations, take Duke, what a precious talent for melody. He has an uncanny ability for assimilating things around him, musical and otherwise, and making them come to life in his work.

#### THE STORY

"Though I have some reser-vations about some of his recent writing, the majority of 'Ellingtonia' is a source of refreshment for the jazz player.
Like Louis' playing, Duke's writing goes beneath the surface. With little inhibition,
Ellington tells the story of his life and race in a personal jazz language."

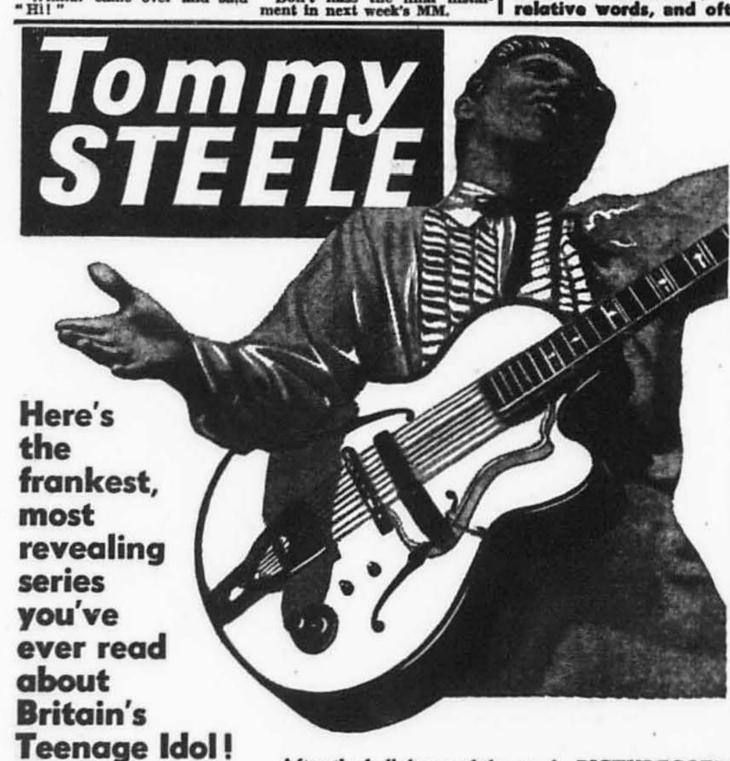
After an hour or so had gone by and the barriers were down, it became increasingly obvious how deeply Ruby feels about music and people. Like most people with convictions, it has hurt as well as benefited him.

"I may well make it over to Britain in the Fall. However, if I can't go over with the band.

if I can't go over with the band I've been rehearsing, I would rather not go. Stars are not the necessary element in a jazz group, but guys who are com-petent and sympathetic toward one another. . . I would not be giving foreign audiences best if I performed with a 'pick-up'

"What am I doing now? Gigging around and recording. The work isn't too plentiful, but it's enough to get by. At least when I work, I work with musicians that I respect and enjoy play-ing with. I have no regrets, for retaining your integrity is a rarity these days!"

**Burt Korall** 



After the ballyhoo and the gossip, PICTUREGOER presents the real inside story of TOMMY STEELE! Don't miss this thrilling week by week series covering his fabulous career-early struggles, future prospects, insecurity, and his romance with Ann Donati.

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Picturegoer

# This world Of JUZZ by MAX JONES

ONDON will hardly look the same without Sonny a superb filmed programme by Terry and Brownie McGhee. By now the two unquiet Americans must be somewhere in mid-Atlantic performance, one of those in which everything attempted comes off to perfection, it struck me as the finest TV spot

For they are two of the most willing performers I have come across. So far as I can make it out, they did even more singing and playing in off-duty hours than at concerts.

It was no easy task to find them in public during their last week or so. But they voyaged down river with the "Floating Festival Of Jazz" on Sunday, and Brownie (I hear) led all the customers back on board like some 20th century pied piper of Mar-

"A great trip," he said after-wards with satisfaction. "We sang on the boats and off.
Sonny sang a couple of things
with the Merseysippi band at
one point, and I was playing
on the pier, the sands and
everywhere else. I enjoyed that boat back. I was the last man

#### Trumpets Farm

MeGHEE and Terry take back I should think. Their appearances, planned and impromptu, have everywhere been welcomed with knowledgeable enthusi-

Shortly before their de-parture they were given a party by the Barber band, and another by Topic Records, whose first B and S album sold out at once on publication last week. And in all manner of pubs, clubs and collectors' houses they have been warmly entertained.

Brownie has particularly fond recollections of a descent to Bodle Street Green, Sussex, by Bentley to spend the day with Francis Smith, who sometimes masquerades as cartoon-

ist Smilby.

"Sure were nice people," says
Brownie. "Love blues and jazz and this guy draws for 'Punch.' And you know what? He lives at a place called Trumpets

Farm. "Fact is, everybody has been just nice to us. If we'd known we were going to be received like this we'd have been here

#### seven years earlier." 'Hate to leave'

WHEN the boat train steamed out of Waterloo and a small assortment of writ-

ing men.
"I hate to leave," McGhee ology as the train began pulling out. "But I want to go, 'cause time is up.

He and Sonny also leave an increased demand for their records-and an increased supply. A new batch of Topic's excellent 12 in, LP (12T29) is now pressed, and in July the label presents "Sonny Terry Harmonica Blues" on 10 in, LP (10T30)

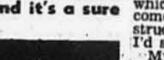
Melodisc have just produced "Whoopin' The Blues With Sonny Terry" (Woody Guthrie and occasionally McGhee accompanying) on MLP516 and "Me And Sonny" (including two tracks from the LP) on EPM7-83.

August will see the release of "Sonny, Brownie and Chris" on Nixa, this to be followed by a 12 in. Terry and McGhee LP the month after.

From the Vogue catalogue I recommend "Country Blues" and "City Blues" by Terry with Alec Stewart (LDE 137 and 165).

#### Glad to be back

A NOTHER American who British audiences began a three-week Variety and concert 





Sarah in Amsterdam ... with Don Byas

Stockholm, where she sang for the whole month of May at the China Theatre, Sarah Vaughan told me how much she looked forward to returning here. Her delighted demeanour at London Airport on Sunday would have con-vinced a sceptic that she meant

Further endorsement comes from Guusje de Zoete, who took the photograph of Sarah and Don Byas (above) when they joined forces at a recent Amsterdam concert.

"After a brilliant show," writes Miss Guusje, "a relaxed Sarah Vaughan said: 'I met a lot of success on the Continent, but my greatest thrill will be England next week.

"I really feel at home there; people seem to understand my singing better than anywhere else in Europe, maybe because they get the full mean-ing of the lyrics which become more and more important to

#### Not for London

I'd seen by a jazz singer. My complaint is that London has no chance to see the swinging Sarah before she returns to the Continent next month.

#### Cannes Festival

CANNES, and even Knocke, will become rewarding territory for rich jazz-minded holiday-makers soon.

BEN WEBSTER—for Cannes Festival?

The festival at Knocke (July 5-13) is linked with the one at Cannes (July 9-13), and Henry Kahn sends me the following billed attractions.

Sidney Bechet, Teddy Buckner, Don Byas, Kenny Clarke, Miles Davis, Vic Dickenson, Roy

Eldridge, Ella Fitzgerald, Dizzy and the emphasis on U.S. talent. Adventurous Britons might like to note that seat prices for both fêtes range from about 18s. Sonny Stitt and Ben Webster.

There are French musicians, to reserve rooms as well as concert seats through a travel agency.

# It's too early to laugh!

DURING the war, when I was a very junior Guards lieutenant, I was summoned, by Royal Command, to attend a dance at Windsor Castle.

I remember it distinctly because of the opening formality, which entailed walking, alone, like a new batsman at Lord's, across a vast expanse of polished

parquet to shake hands with the Royal Family.

Never strikingly agile at the best of times, I felt as comfortable as if I were walking out into the Empress Hall Ice Rink on stilts.

#### Geraldo's band

and once the formalities were over and the dance started, I had a ball. I had one dance with H.R.H. Princess Margaret, who was 12 at the time and came up to my knee.

I don't suppose she remembers it-after all, one knee must look very much like another.

Geraldo's boys were playing

names—household, that is, to an avid reader of "Rhythm." Ted Heath, Alfie Noakes, Ivor Mairants and-isn't it . . yes it is!-Maurice Burman on drums.

However, I stayed upright— few sets and several bandroom consignments of champagne, the band folded up its smooth arrangements and busked the old jam-session favourites— "I'm Young And Healthy," "Honeysuckle Rose" and "Crazy Rhythm."

Encased as I was in the uniform of a guardian of reaction, I can remember having to suppress a derisive snort

out from Madame Tussauds, cantered past saying:
"Really, I should have
thought they could have left
HIM behind tonight!"

We are lucky to live in a country where that sort of remark can be recounted as an anecdote, as something so utterly out of touch with current thought and behaviour that it strikes us as funny.

But can we yet afford the luxury to laugh at ignorance

and prejudice?

Last weekend we read in our newspapers that a dance hall in Wolverhampton is in danger of losing its licence for operating a colour bar.

#### MU sanctions

By this time, local action may have been taken. But I should like to think that, regardless of what sanctions the local authority might bring to bear, the Musicians' Union would be ready to withdraw its members from this hall until the bar was

removed. It's not a matter of politics. The Union's job is to maintain the standards of the profesfor dancing, and in defiance of when, as Jiver stood up to sion which it represents. And protocol I stood by the bandstand all night long, gazing at elderly titled lady, looking as matter of food in the belly the assembly of household if she were enjoying a night and money in the profession.

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Saturday, June 21st MICK MULLIGAN and his BAND

Sunday, June 22nd BRIAN WOOLLEY'S JAZZMEN Monday, June 23rd CHRIS BARBER'S JAZZ BAND

Tuesday, June 24th ALEX WELSH AND HIS BAND with BERYL BRYDEN

with Ottliie Potterson

Wednesday, June 25th WALLY FAWKES AND HIS TROGLODYTES

Thursday, June 26th TERRY LIGHTFOOT'S JAZZMEN

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DAVE REYNOLD'S JAZZMEN

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#LLOYD THOMPSON QUINTET, with Johnny Beard, Phil Seamen, Tony Orombie, Norman Cave.

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Wow! Last week was another wailing session. Ganley's crew were, as always, imposeable—they are, without a doubt. Europe's foremest quartet. Thanks. Fred Perry, Ronnie Selby, Benny Goodman, Tony Kinsey, Harry Klein, etc., for dropping in to see us., Remember, all modernists: We are open every Saturday from 12 midnight until 7 a.m. for a SEVEN HOUR (always swinging) SESSION. Phew!

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ALL CHEAM memberships valid, THAMES HOTEL, Hampton Court: MIKE DANIELS DELTA JAZZMEN. Listen. Jive, Licensed. 8-11 p.m. See also Sunday.

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AT THE CELLAR: FANCY DRESS SPASM PARTY and Midsummer Night Revel, 8 p.m.-12 midnight. City Rambiers, New Hawleans, Brixton Spasm Band, Members appearing in ordinary dress will be fined 1/- and debagged. Spasm record prises.

BATTERSEA: BILL BRUNSKILL'S JAZZMEN. Craven Hotel. Dengiow Studies, Chadwell Heath, 7.30. This week: EDDIE THOMPSON, TOMMY WHITTLE.



FRIDAY-contd.

sington High Street.

(Hanger Lane Station)

MALATESTA Saturday.

KINGSTON, "SWAN," MIII Street, POTTER-duBOCK Group Guests: Don RENDELL, Stan JONES.

RAY GALLIERS' PRELUDE SIX,

WEST EALING, "Green Man": CHARLIE BROWN'S Torchplayers with Jack deMon.

e SATURDAY e

AT THE CELLAR: SPASM AND SKIFFLE with THE CITY RAMBLERS, plus the SAFFRON VALLEY GROUP and guests.

And another great all-night session of jazz and skime, midnight till 6.30 a.m.:
WEST END JAZZMEN,
TONY WRIGHT'S JAZZBAND,
THE WANDERING BOYS

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MALATESTA JAZZMEN, 32, Percy Street, Tottenham Court Road, 7.46

WOOD GREEN: By request—the rip-sporting BRIAN WOOLLEY BAND!

e SUNDAY e

AFTERNOON, 3-6 p.m., CY LAURIE Clarb; Bill Brunskill's Jassmen. EVENING, 7.16-10.45; Sonny Morris

ALL L.S.J.M. memberships valid, THAMES HOTEL, Hampton Court: IAN BELL JAZZMEN.

7.30-10.30. Same management as Pri,

BALLADS AND BLUES, "PRINCESS LOUISE" (Holborn Tube): Ewan McColl, Pitzroy Coleman, Isla Cameron, Shamus Ennis, 7.15.

CROYDON JAZZ CLUB, Star Hotel: Pete Stewart's Jazzmen.

EALING BROADWAY, "Feathers"; OLE BENN'S Jazzmen, Barons

HOT GLUB OF LONDON, 7 p.m.:
GRAHAM STEWART SEVEN featuring
ALAN ELSDON and JOHNNY PARKER. — Shakespeare Hotel. Powis
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STAINES: TRADITIONAL.—Boleyn Hotel, 7.45.

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Jazzband.

JAZZMEN - AS

1/- per word

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OY LAURIE Club: Graham Stewart Beven, Alan Elsdon

7.16-10.45. DICK CHARLESWORTH-Kew. DOBELL'S RECORD Recital Club: Chris Pirie . . . "Morton Library of Congresa."—"White Bear," Lisie Street, W.C 2, 7.30 p.m. Admission 2/-. JAZZMEN, Bull Hotel. DICK CHARLESWORTH - Park

KEW BRIDGE, "Boathouse": DIGK CHARLESWORTH and CHARLIE BROWN'S Chompers. EALING: The famous SOUTHERN STOMPERS and PAM, Interval: Stan Darlington.—"Pox and Goose"

DOWNBEAT ERIO SILK'S SOUTHERN JAZZ-BAND, Southern Jazz Club. Masonic Hall, 646, High Road, Leytonstone. OLUE, Manor House (opposite Tube) N.4: DON RENDELL BERT COURTLEY, plus THE JACKIE SHARPE QUIN-TET. 7.30-11. Licensed bar. GRAVESEND: MICK MULLIGAN JAZZBAND with GEORGE MELLY.— Co-Op Hall SOUTH ESSEX RHYTHM CLUB, "Greyhound." Chadwell Heath: CHARLIE CALBRAITH'S JAZZMEN.

e TUESDAY e

A BALL, Southall, "White Hart"; All-Star Group. Guests; DON REN-DELL, BERT COURTLEY.

A BIG HIGHT - TONIGHT AT AT THE CROWN."

ABIDE WITH BUDDY FEATHER-STONMAUGH'S Crow at RICHMOND Community Octate, with DUNCAN LAMONT and TED POTTER. Mem-Crown Hotel Morden (opposite Tube: TOMMY WHITTLE QUINTET. ALLAN GANLEY QUARTET, 7.30-11. Licensed bar. 3/8. AT COOK'S FERRY INN: Guest star DICKIE BISHOP. MIKE DANIELS DELTA JAZZMEN.

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BARNET, Assembly Hall, Union Street: Bourbon Street Jazzmen. BROMLEY KENT, "White Hart."
7.30-10.30: DICK CHARLESWORTH
Jazzband,

OY LAURIE Club: Cy Laurie Band DAVE JONES QUINTET, Hotel, Broad Green, Croydon, DICK CHARLESWORTH-Bromley.

CARLTON BALLROOM (Carlton Rooms, 150, Maida Vale). Saturday traditional jam. This week: ERIO SILK AND HIS SOUTHERN JAZZ-BAND. 7,30-11.30 p.m. 4/6. ERIC ALLANDALE JAZZ CLUB Borry, no session for next four weeks. HARROW JAZZ CLUB, British south Harrow: Terry Lightfoot Jazzmen. (next to Chislehurst Btation), 7.30:
North London's Champion Jazzband,
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WOOD GREEN: U 'ad 'em Sunday.
U got 'em tonite — GRAYAM
STOOOT'S 'OT 71

 WEDNESDAY AT THE CELLAR: JAZZ with the traditional, swinging ALAN JENKINS' JAZZMEN and guests.

CY LAURSE Club, Great Windmill Street, 7.15-10.45; Oy Laurie Band, Sono Group. CHRIS BARBER'S White Hart," Southall, Jazzband, GY LAURIE Club: Brian Taylor Band, 7.15-10.45.

DAGENHAM JAZZ CLUB, Royal Oak Hotel: Terry Lightfoot's Jazznen, MERSTHAM JAZZ CLUB: TIM HEALING'S JAZZMEN. — 8 p.m., Merstham Community Centre. JAZZBAND, "White Lion," Putney. RICKMANSWORTH: The famous SOUTHERN STOMPERS and PAM. Members, guests.—Oddfellows Hall. OICK CHARLESWORTH. - Purley

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Guest star, SANDY BROWN.

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ALLY FAWKES TROGLOGYTES. ST. ALBANS, Market Hall: Alex. Welsh Dixielanders. "TIGER'S HEAD," C AT THE CELLAR: SPASM AND POLKSONG with THE CITY RAM-BLERS and STEVE BENBOW, Open session for all musicians. Catford:

THURSDAY e

AT THE CELLAR: SPASM AND SKIFFLE with THE CITY RAM-BLERS, plus the MARTIANS and guests.

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THURSDAY-contd. OY LAURIE Club: Brian Taylor

NORTHERN STAR Jam Club, New Southgate (3 mins, Arnos Grove Station): Crescent City Jammen,

SWING WITH TERRY METCHER'S JAZZMEN.—"Fox and Hounds," Kirkdale, Sydenham, S.E.25

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A GALA night, Blue Orcie, Ruislip: Gordon Beck Quintet, Brian Auger Quartet, 1/8. Pree buffet,

# Thelonius Monk is an artist

THELONIUS MONK (LP) "Thelonius Himself "

April In Paris; I Don't Stand A Ghost Of A Chance With You; Functional; I'm Getting Senti-mental Over You; I Should Care; 'Round Midnight; All Alone; Menk's Mood (a).

(London 12 In. LTZ-U15129-37s. 6[d.) Monk (pno.). 12, 16/4/57. New York. (Am. Riverside.) (b)—Monk (pno.); John Coltrans (tnr.); Wilbur Ware (bass). April, 1957. Do. (Do.)

"I WON'T keep you long. I've just got to try over these new numbers for next week's session. Bit down. Cigarettes in the box over there."

The speaker was a bandleader friend of mine I had arranged to collect for lunch. Taking no further notice of my existence, he made himself comfortable at his plano and started to run through the tunes.

Now and again something

Now and again something would take his fancy and he would toy around with the melody, even alter the harmony. But for the most part it was the tune over bare chords, as written by the composer, played mostly ad lib, sometimes almost hurriedly glossed over as though there were nothing of particular interest. In fact, just what you would expect from anyone wantwould expect from anyone want-ing to make a quick appraisal of pieces with which he was un-

pieces with which he was unfamiliar.

That is exactly what this Thelonius Monk record sounded like to me when first I heard it.

Then all of a sudden it hit me. I realised that, whereas what I had heard from my friend was what one could get from any competent instrumentalist, what I was hearing from Monk was the work of an Artist—the work the work of an Artist—the work of a musician with an imagina-tion and a soul that would not be suppressed even when he was doing no more than strumming

Its impression of complete in-formality makes this an astonish-ing record. The way in which Thelonius Monk conveys that impression makes it unique.

I don't advise others to try the same sort of thing. It takes a Monk to get away with it.—

#### Meet the tuben

AMRAM-BARROW QUARTET (LP) Jazz Studio, No. 6

The Best Thing For You: Darn That Dream: Someday Morning Will Come: I Let A Song Go Out Of My Heart: City Talk: Lobo

Week ended June 14, 1958 1. (4) THE ATOMIC MR. BASIE (LP) Count Basie

2. (2) MY FAIR LADY (LP) She'ly Manne (Vogue)

CONCERT - Vol. (LP) (Pye-Ni MILES AHEAD (LP) Miles Davis

(5) NEWPORT JAZZ FES-Count Basie (Columbia-Clef)

SOMEONE IN LOVE (LP) Ella Fitzgerald (HMV-Verve) I. (-) MONTY

6. (7) LIKE

SUNSHINE SHOW CASE (EP) 8. (6) AT THE STRATFORD

SHAKESPEARE MEM-ORIAL (LP) Oscar Peterson

S. (-) GERRY MULLIGAN-PAUL DESMOND QUARTET (LP)

10. (9) JAZZ ULTIMATE (LP)
Bobby Hackett and
Jack Teagarden

STORES SUPPLYING INPOR-MATION POR JAZZ RECORD CHART

LONDON Dobell's Jazz Record Shop, W.C.1. OLASGOW-McCormack's, Ltd., C.2. BEL-PAST-Atlantic Records. MAN-CHESTER—Hime and Addison, Ltd., and Record Rendezvous BIRMINOHAM—R. C. Mansell. Ltd.; The Diskery, S. NEW-CASTLE—J. G. Windows, Ltd. 1. LIVERPOOL—Beaver Radio Lad., 1 CARDIPP-City Radio (Cardiff), L44.

Nocho; Shenandoah; I Love You; Semewhere Along The Way; Phipps Quipps.

flute, pno.); George Barrew (tnr.); Arthur Phipps (bass); Al Harewood (drs.). 16, 21, 30/1/57. USA. (Am. Decca.)

IP you are interested in freak instruments, you can find one here that will probably be new to you—it is certainly new to jazz: the tuben.

the tuben.

According to Alun Morgan's sleeve note, the tuben is "a miniature tuba, invented by Wagner for use in 'The Ring', to span the gap between the horns and trombones."

Morgan then quotes Grove's Dictionary of Music, that on the instrument "anything in the nature of a cantabile solo would be quite inappropriate."

He follows this with the succinct comment that nevertheless tubonist David Amram "contrives to play an extempore line in 'Lobo Nocho'," thereby ingenuously evading the issue of whether or not the record proves or disproves George Grove's contention.

sell the record.

So you could hardly expect him to say that neither the tuben nor anything else about the album is likely to alter the opinion of anyone who feels, as I do, that the noticeable fall off in this American Decca "Jazz Studio" series since the excellent

#### All jazz record personnel details are supplied by EDGAR JACKSON

first three volumes (Brunswick LAT8036, 8046 and 8069) has been stemmed.

Amram started as a straight musician. He played with the American National Symphony Orchestra and later, during his call-up, with the U.S. 7th Army Symphony Orchestra.

He is an academically skilled performer on most of the instruments he plays. But his jazz experience doesn't enable him to show that—useful as they may be for enriching ensemble tone colour—neither the tuben nor the French horn is wieldy or crisp enough for jazz solo work. crisp enough for jazz solo work.
Tenorist George Barrow, who
first came to jazz professionally
in 1955, after having bought his saxophone with money he earned while working in a ship-yard, is worth hearing when he can escape from concerted work. Bassist Arthur Phipps shines

But taken by and large, this album—except, perhaps, for the less inhibited, blues-derived "Someday Morning"—lacks spontaneity. It is too obviously a proplanced struggle for selfpre-planned struggle for self-expression by those who seem to have little to express that means anything to the sort of music one expects to find under the title of Jazz Studio.—Edgar Jackson.

#### Sensitivity

BUCK CLAYTON (LP) " Buckin' The Blues"

Buck Hucklers; Claytonia: Gool Too; Squeeze Me: Good Morning Blues: Ballin' The Jack: Blues Blase; The Queen's Express. (Vanguard 12 in. PPL11010-35s, 10d.)

Clayton (tpt.); Earl Warren (alto); Vie Dickenson (tmb); Hank Jones (pno.); Kenny Burrell (gtr.); Aaren Bell (bass); Jo Jones (drs.), March. 1957, New York. (Am. Vanguard.)

SINCE he first impressed the jazz world with his abilities as a recording bandleader, Clayton has produced a considerable amount of small-band music which appeals because of its great swing, relative freedom from arrangements and inspired soles.

Despite this large output, Clay ton has not become a musical bore. He plays with such uncommon grace and feeling that nearly all of his choruses are a pleasure. And because of the company he records in, his records generally have consistency and a compatible spirit.

In "Buckin' The Blues" Clayton is again heard at the top of his form. For truly melodic, often fragile, improvisation the long, slow "Good Morning" and "Claytonia" would be hard to beat. ton has not become a musical

"Buck Hucklers" shows ex-treme sensitivity of tone and

(Brunswick 12 in, LAT8239-37s. 6jd.) David Amram (French horn, tuben,

Frankly, I don't blame Morgan for his reticence. He was paid to write things that would help to

phrasing and there is more decorative trumpet on "Squeeze Me," "Ballin" and "Blues most respects Mr. Rollins deserves Blase"—the last wrongly described in Hammond's notes as bestowed by the producers of Enterior for the LE

Buck's first complete solo record.

Dickenson adorns "Hucklers"
and "Good Morning" with wellconstructed choruses and distorts the contours of "Ballin" in his in his

admirably original fashion.

Warren, Jones and Burrell also
spread themselves effectively.

There is no real weakness in the group, every number proceeding at the high level expected of these top-drawer musicians. Naturally, the rhythm section

has a lot to do with the comfortably relaxed quality of the music; Jo Jones's lifty, uncomplicated drumming deserves the utmost credit.—Max Jones.

#### Curate's egg BRIAN WOOLLEY'S JAZZMEN (EP)

" Wild 'n' Woolley " Out Of The Galleon; Hlawatha Rag:

Dusty Rag. (Esquire 12in. 32-045-39s. 7id.) Woolley (clt.): T. C. Jones (cornet); Pete Wells (tmb.); Maurice Coleman (bjo., gtr.); Reg Foster (bass); John Spooner (drs.). 1/12/57. London.

(Esquire.) Leicester's Brian woolley leads one of the most popular traditional jazz groups in the Midlands. From this EP it would seem to be somewhat erratic—ranging from good to moderate to downright dreadful. EICESTER'S Brian Woolley

Perhaps, surprisingly, the best track is the slow Mezzrow-Bechet blues "Galleon," which takes up one whole side of the record, The band sounds pleasantly relaxed, the rhythm section, trumpet and trombone are competent enough, and Woolley plays some excel-lent clarinet.

Hiawatha " awfulsort of thing which gets the revivalists a bad name. The trumpet uses clipped, staccato phrasing, the trombone sounds cumbersome and the rhythm just plods, with no vestige of swing.

"Dusty" is better, though a nice clarinet solo is hampered by some ricky-ticky drumming.—
Bob Dawbarn.

#### Raspberries

SONNY ROLLINS FOUR (LP) "Saxophone Colossus

St. Thomas: You Don't Know What Love Is: Strode Rode; Moritat: Blue Seven.

(Esquire 12in. 32-845-39s. 7id.) Rollins (tnr.); Tommy Flanagan (pno.); Doug Watkins (bass); Max Roach (drs.). 22 6 56. USA. (Am. Prestige.)

I. HAVE always had somewhat mixed feelings about Sonny Rollins. For one thing those honks, which a colleague has been pleased to call "sly humour," to me sound merely vulgar. They give me the feeling of mild contempt and slight nausea I get when I come across lewd words or drawings on alum street walls. this LP.

"Thelonius Monk has an imagination that will not be suppressed," says Edgar Jackson.

Though his inspiration derives from Lester Young, Coleman Hawkins and Ben Webster, with the inevitable dash of Parker, he copies none of them. He has a tone and style of his own.

He is not a gentle player, and he has no particular flair for beauty. But his robust, forceful tone gets coarse only when he descends to blowing those rude, rasping raspberries. His conceptions are lyrical and

flowing. He plays with a bold conviction that gives power to all he does while still allowing him he does while still allowing him full scope to indulge his highly emotional nature.

And his control has improved. Notes which previously came out slightly imperfect are now enunciated to give them the full subtlety of meaning he obviously intended.

This is Sonny's best British release. The supporting cast also

does well, with some beautiful solo piano by Tommy Flanagan. Note, for instance, his work in the Don Raye-Gene De Paul ballad "You Don't Know What Love Is."

Max Roach's appeal depends on how partial you are to drum solos. Max's here are models of technical proficiency and tasteful

restraint. But often they sound too much like exercises.

Possibly this is mainly due to the fact that he has to fill up more solo space than any drummer should be allowed. And that, too, is not his fault. It is because with only four men playing only five tunes on a 12-in, LP, each tune has to be spun out for too long, and it seems to have been a case of anything to maintain the necessary variety.

Incidentally. "Moritat" is actually "Mack The Knife." If

Incidentally. "Moritat" is actually "Mack The Knife." If you think it is hardly a good proposition for Sonny Rollins, get an earful of the imaginative way he rings the changes on the major of the imaginative way he rings the changes on the major of the having average thetic. melody after having sympathetic-ally stated it more or less "as written."—Edgar Jackson.



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# TOMMY STEELE'S



Steele has a new "manager"-fiancee Anne Donaghue.

Anne told the MM this week that she had abandoned her show business career to travel with Tommy as his "right-man man."

Anne (pictured l.) was with Tommy when he made a tri-umphant comeback on Monday at Coventry Theatre after his recent rest.

#### `Cinderella'

"I feel fine," said the sun-tanned Steele boy, "the rest has reall; done me good. Now I'm all set to take up where I left off."

off."

In September, Tommy starts work on his third film, and in October is due to play in a musical version of "Cinderella" at the London Coltseum.

A Coventry Theatre spokesman told the MM that Tommy's appearance would result in the best week's business for Variety there this year.

this year.

This Bunday, the singer resumes his radio series, "A Handful Of Discs." Don Lang took over while Tommy was ill. The series is scheduled for another eight weeks.

See also page 5.

new TV series

e comedian who has won fame in Britain for his lush orchestral recordings, stars in a new ABC-TV series starting on Sunday.

ACKIE GLEASON, American

The Honeymooners

TV in a heatwave



# Two 'Buts' for **Laurie London**

AURIE LONDON'S two-week gospel tour of America's "Deep South" is now scheduled for July 19—provided

#### the American promoters agree to these two stipula-Jackie Gleason in tions laid down by Laurie's

father: No travel before midday. Travel must be by plane over long distances.

"I am making sure that Laurie gets his proper rest," says his father, Will London. "After all; he is only 14 and needs a good quota of sleep every night."

Laurie and his parents sail to rents sail to Laurie and h

the States on July 4 and plan a week's holiday in New York before starting the tour. Next week he is scheduled to

wax another two sides for Parlo-phone. One will be his own com-position, "My Mother." Laurie has a concert at Lowes-toft on June 28.

#### IN HIS DREAMLAND

Leslie Douglas opens tomorrow (Saturday) at Margate's Dream-land for the summer.

With the temperature in the eighties at the BBC's Riverside Studios last Saturday, these two "Six-Five Special" stars—Marion Keene and Robert Earl—decided to "cool off" on a convenient balcony. Other stars on the show included Laurie London, Jim Dale, the Mudlarks and the Dinah Dee, Johnny Leniz and Harry Walton bands. With the temperature in the

# HAVE TO WAIT

A LTHOUGH reactions to last Sunday's initial programme were "highly favourable," no more "Oh! Boy" shows are planned by ABC-TV after the scheduled follow-up telecast on

"The difficulty is to fit the show into our summer sche-dules," says an ABC-TV spokes-man. "But it may return in the autumn.

For the next programme, Scots singer Jackie Dennis has been added to the bill.

Comments TV critic Tony Brown: "'Oh, Boy' is certainly about the fastest-moving show I've yet seen on TV. Jimmy Henney made a promising start as Master of Ceremonies—a shade uneasy, perhaps—but the person-ality came over."

#### VIC DAMONE HAS 'HIT' WAITING

VIC DAMONE flew home on Tuesday to find another Stateside hit which may well rival his fast-selling "On The Street Where You Live."

Title of the new song is "The Only Man On The Island," which has already entered America's best-seller lists. It is scheduled for release in Britain on July 1. He is due back in Britain in July to open in Variety at the Hippodrome, Birmingham, for

Hippodrome, Birmingham, for the week of July 21.

He then goes to the Empire, Glasgow (28th), the Palace, Man-chester (August 4), and the Empire, Liverpool (11th).

A week of one-night stands is also being fixed. See also page 7.

#### Jazz chief dies

Paris, Wednesday—A great shock to Belgian and French jazz fans was the sudden death last week of Roland Durselen, Vice-President of the Belgian Hot Club. Only 39, he died of heart trouble.

Here it is!

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NEXT WEEK

Spotlight on

# the half-hourly filmed series fea-tures Glesson in the role of a bus driver. It will be transmitted to the North and Midlands only. BENEFIT NIGHTS

BENEFIT nights are to be held at two London clubs to aid

FOR JAZZMEN

two musicians at present in hospital. On Monday, at the Flamingo Club, W., seven top modern groups

will give their services to raise money for tenorist-arranger

Kenny Graham. Kenny is in

Paddington Hospital with TB
and will be unable to work for Playing at the Flamingo will be the Johnny Dankworth Seven and the groups of Tommy Whittle, Tony Kinsey, Dill Jones, Allan Ganley, Joe Harriott and the Jazz Couriers. A MUST FOR EVERY SMALL BAND

**Helping Wallis** 

On July 4 at the Ken Colyer Club, an all-night session will be run to help trumpeter Bob Wallis, who is in Sampson Street Hospital, Plaistow, suffering from rheumatic fever, thrombosis and

heart trouble.

Lined up to aid Bob are the bands of Ken Colyer, Sonny Morris, Acker Bilk, Mike Peters, Johnny James, Cyril Preston and the Jubilee Jazzmen, with planist Bon Vickers.

### Prince of Wales' TV show begins

PRANKIE VAUGHAN is the first star to kick off ATV's series of summer Sunday shows from top London theatres.

He will be showcased this weekend from the Prince of Wales Theatre. Among stars appearing with him are the Kaye Sisters and the King Brothers.

Puture bookings include an excerpt from "Where's Charley?" (29th). "Kismet" star Doretta Morrow (July 6) and Toni Dalli

(29th), "Kismet" star Doretta Morrow (July 6) and Toni Dalli

(13th).

The series replaces "Sunday Night At The London Palladium." which is "rested" for the

Duncan in Scotland

Johnny Duncan and his Blue Grass Boys are set for a four-day tour of Scotland at the end of the month. The dates are: Palace Ballroom, Maryport (June 26); Corn Exchange, Haddington (27th); Corn Exchange, Kelso (28th); and Welfare Hall, Rose-well (29th).



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