

# Melody Maker

MARCH 8, 1958 World's Largest Sale EVERY FRIDAY 6d.

Jazz at  
Newport

See Page 15



## THE ROCK

## SETS IN!

**ROCK** solid are the concert halls of Britain. Gyrating like rival sputniks round the provinces are these two rocking package shows headed by Paul Anka (top) and Buddy Holly and the Crickets (bottom left).

The Beat, like it or not, is here.

And The Beat is packing theatres, record stores, cinemas, and holding viewers to TV.

The Beat is Big Business. And it is the Music Business which is benefiting most.

● Pictured with Anka are co-stars Lorrain Desmond, the Peter Groves Trio, and the Kentons. With Holly and the Crickets are the Tamber Sisters, Gary Miller and band-leader Ronnie Keane (centre of group).

Both shows are reviewed on page 3.



★ Inside—Steve Race on Drummers



# One day I'll come to Britain



Fats Domino with writer Dave Bartholomew, with whom he collaborates on many of the numbers he records.

"RHYTHM and blues will last for ever," Fats Domino told me when we talked backstage at the New York Paramount Theatre.

Rock-'n'-roll has always been seen as an adulterated, pop offshoot of the authentic, southern Negro rhythm and blues tradition—and Domino has adhered faithfully to his basic, blues style. Yet he himself has had more success in the pop world than many another strictly pop artist.

Despite his success in the entertainment world and the money it brings, Domino remains a simple, happy, close-to-the-grass-roots man. He's warm, a short but big man in his physical proportions, has a ready smile that reminds you of a jolly Santa Claus, and he seemed delighted in almost a childlike way to think that I wanted to write a story about him for his British fans.

### Refused offers

He doesn't like aeroplanes, and even though he protests that "I don't mind 'em much any more, because I'm getting more used to them," his concern with flying is one of the reasons the fabulous offers from Britain have so far failed to lure him.

# Britain

**FATS DOMINO**  
tells REN GREVATT in  
this exclusive interview

"I travel by car most everywhere I go. I have four cars altogether, including a 1958 Cadillac and a Mark III Lincoln convertible. I pick out the one I want and my chauffeur, Bernard Dunn, drives me to the next town we have to play," says Fats.

Fats answered my questions as he prepared for the next show in his cramped dressing-room quarters with occasional assists from members of his travelling entourage.

### Trad backing

Present were his road manager, Lew Freedman, his personal valet, Raymond Allen, his Press agent, Marvin Drager, and various members of his swinging New Orleans styled band. "The most important thing about my music is the beat," says Fats Domino. "It's that New Orleans backbeat sound that you get with drummers like Cornelius Coleman and Earl Palmer. That's what makes the music exciting. And that's what makes Little Richard and Thurston Harris exciting to hear."

"I like other things too. Perry Como is a great man. He sings great and he's a prince. I'd work on his television show for nothing, anytime he wants me."

Fats also likes Nat "King" Cole, Tennessee Ernie Ford and "I like the way Elvis sings, too. He's a great cat."

To Fats, the melody is all-important in music. That's why he loves to play and hear dixieland too. "But man, I can't dig that modern jazz because it hasn't got a melody. Nothing's any good without the melody."

### Cooling off?

Fats Domino collaborates with writer Dave Bartholomew on many of the tunes he records. That is, the tunes that are not revivals of old standards like "Blueberry Hill," one of his biggest hits. "We made our first record for Imperial, 'Fat Man,' in 1949," said Fats. "And we've made a lot of them since." Some have been cross enough to suggest that Fats Domino has been cooling off lately. That's probably because he has only one record on the best-selling charts now, rather than two or three.

"Besides," said Lew Chudd, owner of Imperial Records, "you should cool off like Fats has. He gets \$1,250 a night plus

percentages right now and he's never yet had a record that sold less than 600,000. And right now he's in two movies making the circuit—'The Big Beat,' for Universal, and 'Jamboree,' for Vanguard."

Domino spends much of his time shuttling between his home in New Orleans—where he has a wife and an eight-year-old son, Antoine III, who plays piano and drums—and Hollywood, where Imperial Records is located.

In some cases, he'll make the background band sound with those great New Orleans drummers in the southern city, and later will dub in his voice recording in a studio in Hollywood. Much of the rest of his time is spent on tours and one-nighters.

His valet finished helping Fats on with his shiny grey-green suit jacket and brushed him off. Getting ready to go on stage, the vibrant dynamic little man from New Orleans who is part of the soul of present-day American blues said sincerely: "Thanks man, for coming over. It's real nice of you to write about me. And one of these days I'll get over to see those folks myself."

## Brubeck? There's no argument

THERE has been no argument about Dave Brubeck.

Oh, yes, fiery words have been spoken and a lot of ink has been expended in extravagant claims and wildly derisive repudiation.

But argument implies coming to grips with opposing views. And at no point in the Brubeck controversy has there been found any common ground on which to join battle.

You are either a believer or an unbeliever. It comes to that.

Steve Race and Bob Dabarn could bandy words across a table from now until Domesday without either one being compelled, by force of reasoning, to concede a single point.

And that just about sums up how the opposing forces are ranged. The pro-Brubecks acclaim him as a genius, holding in his hands the future of jazz music.

### Bewildered

The anti-Brubecks watch these manifestations of idolatry with utter bewilderment, quite unable to accept Brubeck as a jazz musician at all.

They listen to those fragments in his performance which touch the jazz idiom directly—the touches of Basie or Garner—and can scarcely believe their ears at the clumsiness of the phrasing, the lack of any natural rhythm.

They note the outward display of emotion—the curiously stiff, unrhythmic bucking to and fro, the thumping of both feet on the floor, the cries of "Yeah!" in moments of excitement—and recall long-

abandoned schoolboy notions.

They listen to the great hunks of cod-Rachmaninoff not assimilated into the jazz performance but imposed, with ludicrous incongruity, on the stolid beat of drums and bass—and look around at the sea of rapt faces with total incomprehension.

Unbelief spreads, too, to those ubiquitous pronouncements. How can anyone take them seriously?

When they hear that he is thrown out of his stride by wind screen-wipers on a coach—"there's no true rhythm in them"—and shattered by the glimpse of one bored face in the audience, they look at one another with eyebrows straining skywards and explode into irreverent guffaws.

Not even in a railway-bookstall novelette could one find such a monstrous caricature of an "artist," they assert.

Imagine their utter surprise when they observe the pro-Brubecks literally hanging from the lips of the master, gulping down every word.

You may have guessed by now that I range myself among the unbelievers. But I have tried to make this commentary as objective as possible.

### Synopsis

The creed of the believers has been amply propounded by Steve Race and in the letters column. I think I have not exaggerated the other side—my synopsis of the unbelievers' viewpoint is drawn from conversations I

says HUMPH

have had with many people, most of them musicians.

This article is not intended to be a contribution to the argument. For, as I have said, no real argument exists.

Instead of raising our voices in a babel of affirmation and counter-affirmation, it would be more profitable to ponder on how, at this stage of jazz development, such a situation of complete stalemate and intransigence has been reached.



● Dave Brubeck

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# BUDDY HOLLY and the CRICKETS

BRITISH disc spinners get double value for their money with the current visit of the American group, Buddy Holly and the Crickets. These three barnstorming youngsters have two hits in the charts at the moment—"Peggy Sue," under Buddy Holly's label, and "Oh, Boy!" under the banner of the Crickets.

But there is really only one act—singer Buddy Holly, with his two sidemen Joe Mauldin (bass) and Jerry Allison (drums) to put the kick into beat numbers.

## 4,500 disc fans pack Troc— despite Elvis

They add up to one of the breeziest packages to be imported into Britain. The million-plus teenagers who have bought their discs will not have any illusions dented.

Off stage they are a very cautious trio. "We've been going a year," Buddy Holly told me, "and one always wonders how long it's going to last. But so far the public seems to like us and we hope that as long as we don't make any mistakes we shall be all right."

### Gold dust

At the moment they are certainly all right: they estimate they got \$2,000 a night during their recent American coast to coast tour. And even with two managers and a booking agent to pay, that's still gold dust.

I went to hear them at the

Trocadero, Elephant and Castle, on Saturday where despite a Presley film across the road, they drew 1,500 into the first house and 3,000 to the second.

And I might as well say now that, though it's an excellent show, I was disappointed that Buddy Holly and the Crickets were on stage little more than 20 minutes. With tickets up to 10s. 6d. shortweight is hardly forgivable. Still this was the first show.

### Breaking the ice

Strangely enough, they unload all their disc hits with feverish speed. Perhaps they wanted to break the ice a bit. It wasn't really necessary.

In Britain the custom is for the best sellers to come as the punch line at the end. By having them at the beginning, the act seems to end on an anti-climax.

They are fortunate in being able to sit both sides of the fence. Country and western fans need to look no further than the best selling "Peggy Sue"—and Buddy Holly is every bit as good as on the disc. And for the rock-'n'-rollers "That'll Be The Day," "Oh, Boy," "Rip It Up" and so on are given plenty of punch.

I didn't feel quite at home with Buddy Holly when he added the Presley movements. He seems so obviously out of his depth.

### Screams

But—though I did detect a few scornful laughs—it produced the usual screams from the usual bevy of teenagers. There's no doubt about it, the outdated Variety halls could learn a lot from these teenage coast-to-coast tours.

Supporting the Crickets, Gary Miller, bronzed from his visit to the troops at Cyprus, was in good form and went down well. Both he and the Tanner Sisters kept the atmosphere up to date with hits from the best-selling charts. And they were well rewarded.

### Big four

Backing them was the Ronnie Keene Orchestra, new to the big-time ranks. It's been formed less than two years and this is its first big tour. It won't be its last.

Comedy—not the easiest thing to put over on this type of show—is brightly presented by Des O'Connor.

This is one of the best package shows to be presented for approval of teenage audiences. And judging by the reaction on Saturday the teenagers appreciate it.

It's strictly pop music but the customers are not likely to grumble about that. As Buddy Holly says: "We like this kind of music—jazz is strictly for the stay-at-homes!"

Bill Halden



BUDDY HOLLY

The public seems to like us

# PAUL ANKA



## 'Frozen North' thaws to his showmanship

PAUL ANKA'S second British tour got under way in Aberdeen on Saturday and promises to be a smash hit all the way.

For his 16 years, the little Canadian has a remarkable sense of showmanship and stage presence, and with his infectious grin carries the audience on a wave of enthusiasm during his 25 minutes' appearance.

He wastes no time in profuse thanks or lengthy introductions. He is out there to sing, and sing he does.

Starting off with some of his lesser-known numbers, Paul is at his bounciest best and builds up to a terrific climax with "Diana," "You Are My Destiny" and "I Love You Baby."

Vic Hammet and the Orchestra lay down a strong, lively

beat and Paul is full of praise for Vic's work. "He's wonderful to work with," says Paul. "He seems to know just what I need."

The supporting bill, headed by Lorraine Desmond and the Kentones, is first-rate. Lorraine is full of life and the Kentones, with their singing and clowning set the pace for this very happy show.

The vocal-instrumental Peter Groves Trio, whispering pianist Roy Stevens and compère Reg Thompson complete the bill. Reg deserves a special word of praise—he wastes little of the precious time with his introductions.

The show looks a winner, and from the sizes of the audiences at Dundee and Aberdeen the London boys would do well to send more star names to the "Frozen North."

J. Magin

Maurice Burman  
talks to  
Paul Anka  
—see page 7



Holly's sidemen—l: Jerry Allison (drums) and Joe Mauldin (bass).



bandleader Ronnie Keene (l), seen here with Gary Miller, adds much to the show's success.

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## Welcome to Britain



**GENE AUSTIN**—a top American singer of the '20s—new to Britain last week for a BBC-TV appearance and a short holiday.

He is pictured with Petula Clark during rehearsals for Thursday's "Off The Record" show.

Austin claims his records have sold over 85 million copies. His biggest seller—"My Blue Heaven"—notched seven million.

He left London on Tuesday to continue his holiday in France and Italy.

# SILHOUETTES ON WAY TO THE TOP

**NEW YORK, Wednesday.**—"Get A Job" by The Silhouettes, continues to climb in popularity—so much so that there have been several "answer" records.

A few of the "answers" are "I Got A Job" by The Tempos on Kapp, "I Found A Job" by The Heartbeats on Roulette, and "Got A Job" by The Miracles on End Records.

The record by The Miracles was picked by The Billboard this week as one of the records most likely to become a hit.

### DAVID WHITFIELD

#### Disc in U.S.

**BRITISH** discs received this week include The Beverley Sisters' "The Young Caballero," Edmundo Ros' "Pansy," Vera Lynn's "76 Trombones" and David Whitfield's "Cry My Heart."

Mike Collier, East Coast Promotion Manager for London Records in the United States, leaves for a brief visit to England this week.

### DORIS DAY

#### Battle for song

**THE** importance of records as a means of promoting both musicals and dramatic films is

### MEET THE STARS

with

**REN GREVATT**

becoming increasingly evident. "Marjorie Morningstar," the upcoming Warner Brothers' flick which stars Gene Kelly and Natalie Wood, features a song that has been getting heavy air play.

Eight labels are vying for top honours. There are records of the song by The Ames Brothers, Doris Day, Slim Whitman, Jack Jones—a relatively new artist and son of singer Allan Jones—Bonnie Guitar, Dick Haymes and The Johnson Brothers.

### BING CROSBY

#### Title tune

"GIGI," the Lerner-Lowe ("My Fair Lady" writers) musical treatment of Collette's novel, promises to be one of the most recorded film scores in recent months.

Most of the major companies are planning albums by their top recording artists, and MGM Records, which is releasing the original sound track, is planning a jazz version by Dick Hyman and a dance LP by David Rose.

Six versions of the title tune have already been released. These include discs by Bing Crosby, Vic Damone, Billy Eckstine, Charles Margulies, Tony Martin and The Strollers.

### PERRY COMO

#### Singles and LPs

**THE** singles and album markets are becoming wider spread. Except for a few artists with dual market appeal, there is a noticeable difference in the types of artists who continue to sell well in the respective areas.

Rock-n-roll artists are still the most preferred in singles sales, with perennial favourites such as Frank Sinatra, Perry Como and Patti Page displaying strong sales strength in both fields.

Movie sound tracks and original cast albums are tops in the long-play field. So the record companies are

in hot contention for the original cast rights of the shows scheduled for Broadway next fall.

The album field accounts for a far greater share of income than that of singles.

### ROSSANO BRAZZI

#### In South Pacific

**THE** sound track recording of Rodgers and Hammerstein's "South Pacific" was released this week. RCA Victor Records is featuring a new gimmick in connection with the release of the album. In addition to the regular album, the diskery is offering a de luxe edition with several colour pages, featuring scenes from the film. The film stars Mitzi Gaynor, Rossano Brazzi and John Kerr.

Kerr, who until now has appeared only in dramatic roles, makes an impressive debut to musicals and reveals a pleasant baritone.

### ETHEL MERMAN

#### Star of "Gypsy"

**THE** new season will be marked by three Oriental-flavoured musicals—Rodgers and Hammerstein's "Flower Drum Song," "Cry For Happy" by Burton Lane and Dorothy Fields, and Josh Logan's "Susie Wong." Other musicals scheduled for the fall include "The Spirit Is Willing" (a musical treatment of "The Ghost Goes West"), with music by David Rose, and "Gypsy" with music by Harold Rome. The latter will star Ethel Merman.

### BILLY VAUGHN

#### Hit record

**INSTRUMENTALISTS** are becoming the dominant trend. Since the recent clicks of Bill Justis' "Raunchy," recorded here on Phillips International, and "Sail Along Silvery Moon," waxed by Billy Vaughn on the Dot label, more and more instrumental sides have been appearing.

One of the current favourites is "The Swinging Shepherd Blues," which has three hot versions competing for top play. In recent weeks the original Jubilee version by Moe Koffman, a cover by David Rose on M-G-M, and a treatment by Johnny Pate on Federal Records, have popped on to many of the best-selling charts.

## Educational jazz for television

**NEW YORK, Wednesday.**—Starting on March 25, NBC-TV will feed "The Subject Is Jazz," hosted by Gilbert Seides, to outlets, and to many regular NBC affiliates.

The half-hour sessions will spot a jazz group with noted musicians or music authorities as guests.

George Norford, producer of the show, is the first Negro to attain producer status at the network.

A veteran of the NBC press department, Mr. Norford is technically on leave from that segment of the network's operation. However, with a degree of success, the door is open to permanent producer status.

#### Timex line-up

**CONTINUING** on our TV bent, the line-up for the second Timex Jazz Show was as follows at press-time: Gene Krupa, Louis Armstrong, Lionel Hampton, Gerry Mulligan, Erroll Garner, Jack Teagarden and singer J. P. Morgan. . . Garry Moore will emcee; the show is being beamed over the facilities of CBS-TV.

#### Prose-jazz

**BETHLEHEM** Records is getting on the kick. It has recorded a "Prose-Jazz" LP featuring the Charlie Mingus Unit backing an actor. The actor brings alive the story verbally, Mingus and his colleagues contribute the musical drama. The mending of the story-line with jazz makes for a cogent presentation.

In addition, Art Blakey has completed a big band LP for the label, spotting some of the top New York players. Arrangements for the Blakey session were penned by A. K. Sallim and Melba Liston.

#### A & R critics

**THE** critics have come into the record field. First Feather went with MGM Records, then Nat Hentoff was appointed Eastern A&R man for Contemporary Records. The latest move concerns long-time "Down Beat" editor, Jack Tracey.

Tracey will assume the reins of Enarcy Records, Mercury's jazz subsidiary label, on March 15. Tracey will work in conjunction with A&R topper Bobby Shad, and West Coast chief, Pete Rugolo.

### BURT KORALL

## Willis Conover to compere Festival?

Willis Conover, of "Voice of America," may possibly compere several features at a jazz festival which Birmingham City Council plans to present as part of the city's Festival of Entertainment next year. It is hoped to include American bands and musicians.

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We are forced to draw the attention of all those concerned to the fact that it is not quite true that another Dutch Agency books "without exception all the American bands coming from the States to Europe," as printed in an advertisement in February 22 "M.M." In the past our agency booked a.o. MODERN JAZZ QUARTET, MILES DAVIS QUINTET, DIZZY GILLESPIE, LESTER YOUNG, the JAZZ WEST COAST II—show feat. BUD SHANK and BOB COOPER, SIDNEY BECHET, BUD POWELL, etc., etc., and we will continue to book these attractions for Holland in the future.

We're also taking this opportunity to thank the CHRIS BARBER JAZZ BAND and OTTILIE PATTERSON for their most successful recent tour of Holland with sold out houses everywhere!

*Paul Acket*  
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# JAZZ WHO'S WHO HERE IN MAY

## THE STARS

- Ella Fitzgerald
- Oscar Peterson
- Dizzy Gillespie
- Stan Getz
- Coleman Hawkins
- Roy Eldridge
- Sonny Stitt
- Ray Brown
- Herb Ellis
- Lou Levy
- Gus Johnson
- Max Bennett

THESE names, which read like an American's Who's Who of Jazz, will all make their bow in Britain on Friday, May 2.

They comprise Norman Granz's world-famous Jazz At The Philharmonic unit, which kicks off its long-awaited British tour with a concert at the Gaumont State, Kilburn, at 8 p.m.

### Sunday TV date

And Ella Fitzgerald will appear before eight million televiewers on ATV's "Sunday Night At The London Palladium" on May 4.

British jazz will be represented on the JATP tour by the Dill Jones group, which includes clarinetist Dave Shepherd.

There will be two more shows each day at the Kilburn State on the Saturday and Sunday (May 3 and 4), after which there will be two shows each day at the following locations:

### Tour towns

Colston Hall, Bristol (May 6); City Hall, Newcastle (7th); City Hall, Sheffield (8th); Odeon, Nottingham (9th); Gaumont, Bournemouth (10th); Davis, Croydon (11th); Odeon, Glasgow (13th); Odeon, Leeds (14th); Odeon, Liverpool (15th); Odeon, Birmingham (16th), and Free Trade Hall, Manchester (17th).

The farewell concerts take place at a London venue—yet to be fixed—on Sunday, May 18.

There will be no concerts on May 5 and 12.

## SYKES TO WRITE DONEGAN FILM

ERIC SYKES is set to write the script for the film "The Silt Trench" which RKO will make in Britain, starring Lonnie Donegan.

Lonnie and members of his skiffle group will play the parts of soldiers left in the trenches after a war. The land, soldiers, trenches and all are taken over by a group of businessmen and turned into a holiday camp.

The skiffle group is then set the task of working—and singing—for its supper. — Jerry Dawson.

## 1958 TV debut

Dickie Valentine makes his first TV appearance of the year tomorrow (Saturday) in ATV's "Saturday Spectacular."

Stars appearing with him include Arthur Haynes and Teddy Johnson and Pearl Carr.

## Reg Cole picked for Palladium

REG COLE, leader of the London Palladium Orchestra, has now been appointed Musical Director.

This news, forecast in the MELODY MAKER a fortnight ago, has now been confirmed officially by Moss Empires, Ltd.

Reg Cole takes over from Cyril Orndel, who has been MD of the London Palladium Orchestra since last April.

Cyril will, however, remain musical adviser to the London Palladium.

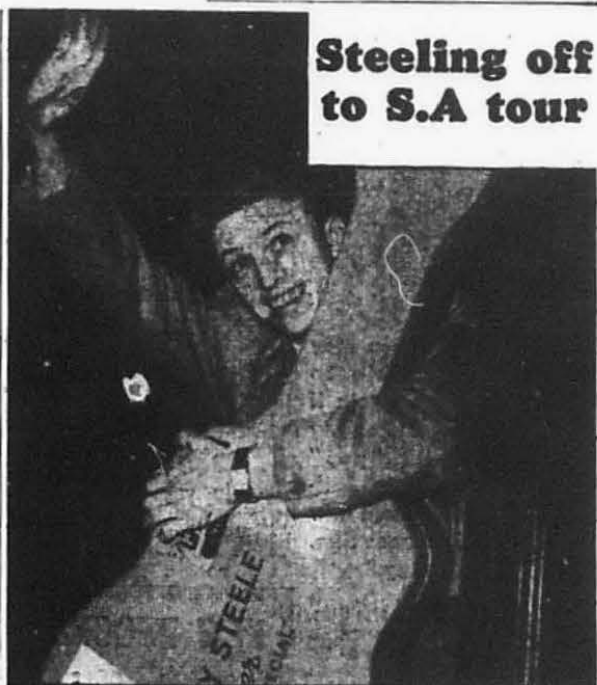
Reg Cole will take up the baton for the first Palladium Variety bill on April 7, which stars Liberace.

On April 30, Cyril Orndel takes up his appointment as conductor of a 30-piece orchestra for "My Fair Lady," which opens at Drury Lane Theatre. He starts to pick the musicians in a fortnight.

### Lisa's TV debut

Lisa Noble—the "female Tommy Steele"—makes her TV debut on Sunday in ABC's "Pop Numbers." On Wednesday she recorded her first disc for Decca.

## Steeling off to S.A. tour



Tommy Steele—with guitar—left Waterloo on Thursday on the first stage of his trip to South Africa. He opens his tour on March 13 in Cape Town.

## HARRY ROY BAND AT THE ROYAL

HARRY ROY opened on Tuesday at the Royal, Tottenham, with a 12-piece band.

Line-up is Freddy Staff, Dave Lowe, Danny Deans and Cyril Simon (tpns.); George Haley (alto); Pat Smuts and Les Ashton (trns.); Joe Adam (bari.); Ken Salmon (pno.); Ronnie Barkshire (bass); Ken Millard (drs.) and Doris Steele (vcls.).

## Eric Delaney is kept busy on TV

Eric Delaney returned from his month's residence at Landstuhl (Germany) USAF Base on Sunday to find himself booked for two solo and one band appearance on TV during the week of March 17.

He appears in that week's Monday Jack Hylton Show, and is in "Cool For Cats" on the Wednesday. He ends the week leading his band in "Six-Five Special." The band also airs in "Band Waggon" on March 17.

## Luxury travel for Barber Band



The Chris Barber Band believes in travelling to dates in comfort. Pictured with its two new £1,000 Estate cars on their return from Holland last week are (l-r.) Chris, Otilie Patterson, Pat Halcor (tpn.), Monty Sunshine (cl.), manager Keith Lightbody and Dick Smith.

## COLIN HICKS STANDS DOWN FOR PAUL ANKA

COLIN HICKS will have a night off from Variety at Dudley Hippodrome next Friday. The theatre is suspending the Variety bill—starring Colin Hicks—for the one-night visit of Canadian disc star, Paul Anka.

NEWCASTLE.—Billy Ternent and his Orchestra move into the Oxford Galleries on April 21 until Don Smith takes up residence on May 3.

LEICESTER.—Recordings for Radio Luxembourg's "Winifred Atwell Show" will be made at the De Montfort Hall on Monday.

LUTON.—Cy Laurie inaugurated a weekly name band series at Luton Jazz Club on Wednesday.

LOWESTOFT.—Harold Disney and his Orchestra will commence their eighth summer season at New Pakefield Holiday Camp at Whitsun.

YORKSHIRE.—Bob Barclay is to open another jazz centre in Leeds. Dennis Langfield has replaced Harry Roy at Leeds Mecca Locarno.

BRIGHTON.—Pianist Jack Chisholm has joined Ken Wickham's Hove Riviera Orchestra.

BOURNEMOUTH.—Harry Conder, MD of the New Royal for five years, will conduct the summer aquashow at Pier Approach Baths.

CRAWLEY.—New City Jazzmen, ousted from Crawley Ballroom by records, open at Mario's coffee bar on March 14.

LITTLEHAMPTON.—Agent Hymie Zahl is endeavouring to arrange recordings for 18-year-old Rustington singer, Laurie Mason.

GLASGOW.—Dennistoun Palais was taken over last Saturday by Mecca Dancing.

Jerry Dawson

## News Spotlight

THE Johnny Dankworth Orchestra this week recorded the soundtrack for the new Romulus Films production "The Whole Truth."

The film, a thriller, stars Stewart Granger, George Sanders and Donna Reed.

The music has been written by Mischa Spoliansky and arranged by Johnny and Dave Lindup.

Brand New London's newest modern jazz group—the New Sounds Sextet—is resident at the Cranbourne Arms, Gt. Newport Street, W.C., on Mondays.

Decade The Dutch Swing College last week celebrated its 10th anniversary.

Resident Sheila Buxton will be resident singer when ATV's "Rainbow Room" returns on March 27. Jerry Allen and his Trio will provide the music.

Debut The Terry Lightfoot Jazzmen make their "Six-Five Special" debut tomorrow (Saturday).

Visitors Name band bookings for Buxton's Pavilion Gardens include Sid Phillips tomorrow (Saturday), Mississippi Jazz Band (15th), Humphrey Lyttelton (22nd) and Leslie Douglas (29th).

Pop stars booked for Birmingham Hippodrome include Alma Cogan (March 10), Yana and Edmund Hockridge (24th) and Johnny Duncan and his Blue Grass Boys (31st).

Fame Bradford singer Melodie Laine makes her ITV debut in "Bid For Fame," which comes from the Adelphi Ballroom, West Bromwich, on Sunday.

Guitarist Jim Sullivan has taken over from Mike Naden in the Soho Skiffle Group. Mike left to freelance.

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**POP special**

# Sands will send the

## jivers!

THE movie men may soon be able to afford cigars again if they can fill empty cinemas with "pop" sagas such as "Jailhouse Rock"—and now the Tommy Sands film, "Sing Boy Sing."

To tie in with the film, Capitol have issued a soundtrack recording featuring Sands on 12—mostly rock-styled—tracks (T929). Considering the self-imposed limitations of his idiom, I must admit he handles his material with conviction. And the beat on many of the tracks will send the jivers wild with ecstasy.

## Extra dates for Anka

PAUL ANKA with his package show has just been fixed for three extra dates. On March 17 he will be at the Globe, Stockton on Tees. Then on Sunday, March 23, he will go to St. Albans for a matinee show and then over to Romford (Essex) for his final two shows.



● David Hughes

And Talk With My Lord; Who Baby; A Bundle Of Dreams; Just A Little Bit More; People In Love; Crazy 'Cause I Love You; Your Daddy Wants To Do Right;

### NEW RECORDS by Laurie Henshaw

That's All I Want From You; Soda-Pop Pop; Would I Love You; Rock Of Ages; Sing Boy Sing.

### June Christy

AGENT Harold Davison is giving the jazz fans a tasty Easter egg in the form of a concert by "Cool Queen" June Christy and Ted Heath. As an appetiser, Capitol have put out another Christy LP with Pete Rugolo's Orchestra—"Gone For The Day" (T902). This is the sort of release that makes me do a war-dance around the hi-fi. Particularly when there are such musical gems as a vocal setting of "Interlude" (remember the classic Kenton instrumental?); "Lost In A Summer Night," which features some exquisite flute playing by Bud Shank; "Give Me The Simple Life," which—to use a Kentonism—swings at the drop of a hat; and "It's A Most Unusual Day," which—Roll along Easter.

### McGuire Sisters

THE McGuire Sisters, riding high on "Sugartime," are doubtless worth an LP to themselves. So Coral offer "Teenage Party" on LVA9073. The selection is well varied.

### WATCH THIS!

"All I Want Is Your Love" by Marie Adams and the Johnny Otis Show is another hit—or I'm a Hottentot (Cap. 45-CL14837). Artificial squeals are again dubbed in—as was the case with the best-selling "Ma, He's Making Eyes At Me." Negro singer Marie does a first-class job also on "The Light Still Shines In My Window."

and two familiar oldies—"All I Do Is Dream Of You" and "Everybody Loves My Baby"—are included. Also thrown in for extra measure is "Lullaby Of Birdland."

### Teresa Brewer

AND here's another one for the teenagers, this time "For Teenagers In Love" (Coral LVA9075). And it stars Teresa Brewer in rock mood. Fourteen tracks this time, all delivered in that "cute little girl" style that is the Brewer trademark.

### Crescendos

THE Crescendos' "Oh Julie" is already a hit in the States (London HLJ8567). This highlights a tortured, nasal solo voice against the familiar aah-ing. "My Little Girl" is a voh-de-oh-doh type of tune that reflects the late twenties. A rock-'n'-roll touch brings it up to date.

### Joe Fingers Carr

JOE FINGERS CARR gives a bright novelty touch to "Dominique" (Cap. 45-CL14835), a number with an echo of "Chicago" about it. "Fingers Medley" offers three tunes in music-hall manner.

### Les Paul

THE pleasing "Bewitched" is packaged in relaxed fashion by guitarist Paul (Cap 45-CL14839).

### TOMORROW'S HITS

THREE titles tipped by pop reviewer Laurie Henshaw have already made the Top Discs list. Frankie Vaughan's "Can't Get Along Without You" and "We're Not Alone" (Phillips 45-PB793) have this week clicked into No. 12 position in the best-sellers. And Petula Clark's "Baby Lover" has this week entered the Top Discs list in No. 14 position. If you want to keep up with the hits, read the MM's Pop Special. Now watch out for these—"Tequila" by the Champs. This rock mambo is sweeping the States. "Lollipop" by the Chordettes. Both discs are scheduled for release on the London label shortly.



● Tommy Sands



● June Christy

"The Night Of The Fourth" features Les with Orchestra. He can do better on his own.

### Nancy Whiskey

I LIKE Nancy Whiskey. She has a distinctive style and a potent feeling for jazz. Nancy takes two traditional in "He's Solid Gone" and "Ella Speed" (Oriole CB1394) and delivers them in winning fashion. In fact, with the right plugs, "He's Solid Gone" could click, I feel.

### Donald Peers

IT'S a far cry from the Donald of "Babbling Brook" to the Peers of "I Need Somebody" (Oriole CB1431). But I like Donald Peers in contemporary pop mood. He handles this beaty song with conviction, and Johnny Gregory provides a foot-teasing accompaniment. "Oh-Oh, I'm Falling In Love Again" is styled in similar mood, but it's the first side that clicks.

### Wally Stott

WALLY STOTT'S Orchestra and Chorus give a gusty, Mitch Miller-ish touch to "Red River Rose," a marching song that goes with a swing (Phillips PB796). Reverse is a beaty treatment of the best-seller, "Catch A Falling Star."

### Billy Scott

AMERICA'S Billy Scott has a pleasing Nat King Cole-ish type of voice that finds an effective vehicle in "You're The Greatest" (London HLU8565). But his pitch is suspect in "That's Why I Was Born."

### The Platters

"INDIFFERENT" is better material that we usually associate with the Platters (Mercury 7MT197). A listenable touch is added by featuring a breathy tenor who stems from the Hawkins-Byas school. In "Helpless" we're back on the old Inkspots routine.

### Patti Page

"BRING Us Together," a catchy tune, is sung with Patti Page's usual technical command (Mercury 7MT200). The romantic "Belonging To

Someone" is a smooth piece featuring svelte strings.

### Beverly Sisters

HERE'S another version of "Always And Forever," delivered in the Beverly Sisters' familiar tinselled style. Bob Sharples provides the same adroit accompaniment (Decca 45-P10999). "Siesta" is cabaret-type material, and is handled in the Bevs' most winsome fashion.

### WATCH THIS!

MARION RYAN, having hit the jackpot with "Love Me Forever" is obviously trying for a double with "Always And Forever" (Nixa 7N15130). This is styled in similar mould. "Oh, Oh, I'm Falling In Love Again" is projected in Marion's breeziest style.

### Tony Brent

TONY BRENT gives a rock-'n'-roll revival to "The Clouds Will Soon Roll By"—a hit from 1932—on Col. 45-2B4066. As an encore, he offers another song with a weather motif—"Don't Save Your Love (For A Rainy Day)."

### Phil Tate

PHILO have a "Dance Teachers' Strict Tempo Series." Latest in the series come from Phil Tate, who helps the teachers to demonstrate a tango—"Ecstasy"—and a fox-trot—"For Sentimental Reasons." Both are on CB1424.

### Jackie Wilson

MR. WILSON is a sort of Mr. American. Wes Willie Harris. He hawls, shouts and mutters his way through "Come Back To Me" on Vogue Coral Q72306. More appealing, is his request "To Be Loved." He emotes loudly in front of an orchestra of strings.

### Laura K. Bryant

Laura K. BRYANT is a full-voiced rock-'n'-roll belter. Her "Bobby" on London HLU 8551 has all the usual rock trappings with Latin-American rhythm added. With a sob in her voice she backs up with "Angel Tears"—one of those so-sad ballads beloved of the beat followers.

## Readers' queries

WHAT orchestra backs Perry Como on his TV show?—S. C., Cambridge. The Mitchell Ayres Orchestra.

WHY did I recently see the "Nitwits" on ITV without Sid Millward?—A. R., St. Margarets. He is convalescing after illness.

WHO recorded "It's In The Book" and what is the number?—L. B. Yeovil. Johnny Standley. (Capitol 13823).

WHO wrote "Over The Rainbow" from "The Wizard Of Oz"?—B. G., London. Harold Arlen.

WHAT has become of Tedd Joyce, the famous pre-war bandleader?—R. H., Derby. He died in Glasgow in 1941.

DID "Twelfth Street Rag" ever top the best-selling sheet music chart?—F. A., Andover. Yes, for six weeks during 1949.

WHAT is Victor Silvester's signature tune?—B. H., Birmingham. "You're Dancing On My Heart."

HAS Harry Belafonte recorded "Lead Me A Holler" from the film "Island In The Sun"?—G. L., Norwich. Yes. (RCA 1038.)

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**MAURICE BURMAN**  
questions a 16-year-old star

**I WASN'T SUPPOSED TO RECORD 'DIANA'**



**SAYS Paul Anka**

"**LITTLE lad,**" I said to Paul Anka at the Savoy Hotel, "do you like Tommy Steele?"  
"I have met him once and he seems a very nice boy. I have never seen him work, but if the British people like him, I will go along with them."

"What is wrong with the American music scene?"  
"I didn't know there was anything wrong with it."  
"Do you think, then, that Presley and his lyrics are a good thing for young people, including yourself?"  
"I don't blame anybody for trying to earn a living and make some money."  
"What is the difference between the British and the American teenager?"  
"There is a difference in reception and the British teenager works a lot harder for what he gets. And, of course, the American kids have it easy as well, because there are so many artists at their doorstep."  
At this point he was called away.

you go about writing a song?"  
"It just comes to me when I'm alone at the piano. I play around and it comes right out in one lump."  
"And you write love songs?"  
"Well, nearly all songs are about love."

**Anka concert see page three**

"What do you know about love, Titch?"  
"I don't know anything about love. I'd like to—I guess everybody wants to know about it some time."  
I rested my arm on his shoulders as I wrote:  
"How about Diana, then, Bud?"

**FRIENDS**  
"Well, she was just a girl I had a crush on back home and now we are friends."  
I took my arm away and he immediately rested his arm on my shoulder with a cheeky smile.  
"Is it true that only a year ago you were an usher in a cinema?"  
"Yes, I was an usher and a car park attendant at the same time. I went to Hollywood to

see my uncle, who was appearing in a show."  
"Now what do you do in your spare time?"  
"Sleep and write songs. I've written one for my brother: 'Go Home Mr. Snowman.' He's eight and plays the drums when I play the piano."  
"Do you like jazz?"  
"I don't understand it but I like it. I like 'Lullaby Of Birdland'—I stared at him—'played by Garner,' he added quickly. "I like Ella, too," he started to sing while I clapped in tempo.

**ON LEAVE**  
I offered him a cigarette:  
"No, thanks—my Father would kill me."  
"Are you still at school?"  
"I'm on leave now and I've got one more year to do. I'm taking colour films wherever I go to show the kids and the teachers. When I go back I shall try to major of music. Say," he said excitedly, "do you like jazz?"  
"Yes."  
"My new LP has got 'Sing, Sing, Sing' on it."  
"Who wrote that?"  
"Louis Prima and we have a 30-piece band and

it sounds just like Sinatra. But, of course, I'm no Sinatra." He laughed and dug me in the ribs. I warned to him. The seriousness was gone and he was just a very nice kid.  
"Tell me, Paul, what do you think of this fuss and the journalists round you?"  
**HAS TO BE**  
"Well, it has to be this way and it has to be done. The more the people write, the more you get known and the more they come and see you. Say, what's this about poor Terry Dene? I'm sorry about that."

A year ago Paul Anka was an usher and car park attendant at a Hollywood cinema. Now he makes hit records.  
I got up to go and he leaned towards me confidentially.  
"I'll tell you a story I have told no one. I wasn't supposed to record 'Diana.' We made three numbers and we were short of one, so I rushed back to the hotel and finished 'Diana' and brought it back and recorded it.  
"I hope you like my jazz album," he shouted after me as I left.



Anka and Burman

"I'll be back," he said.  
He was polite, urbane, diplomatic and adult and moved around rather like the young son of a U.S. chain store owner. In three minutes he was back.  
"Son," I said, "how tall are you?"  
"I'm 5 ft. 4 in.—I'm short, aren't I?" and he smiled for the first time.  
"Shortie," I said, "how do

**More Pop discs**

- ▶ **Lee Allen**  
TAKE a Hawkins-tone tenor, mix it with electric organ, throw in descending progressions and a good beat, and you have "Promenade" by the Lee Allen Band (HMV 45-POP452). The outcome is a novel sound—and it's ideal for dancing, too.  
"Walkin' With Mr Lee" also goes with a swing
- ▶ **Al Jones**  
HERE'S another singer who's not exactly poles removed from Presley. So you can guess what to expect on "Mad, Mad World" and "Lonely Traveller" (HMV 45-POP451). Latter title is a sort of "Great Pr...nder" speciality.
- ▶ **Buddy Knox**  
BUDDY swings out vocally on "Swingin' Daddy" (Col. 45-DB4077). The romantic back-

- ing. "Whenever I'm Lonely" follows the contemporary little boy-lost pattern.
- ▶ **Eileen Barton**  
WATCH Out For Your Heart" (Fontana H114) is brash beaty stuff that goes with a swing. "Hearts Are Funny Things" is a corned-up ballad.
- ▶ **Gordon MacRae**  
GORDON MacRAE, always one of my favourite singers, has a song of out-of-the-rut quality in "Now" and he makes the most of it (Cap. 45-CL14841).  
MacRae sings with his usual relaxation against a swingly accompaniment with an attractive motif stated by vibes. The livers could even go for this one.  
"Till We Meet Again" is again delivered with a beat—but it is no match for the first side.



● Gordon MacRae



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# Chris Barber on the spot

**PYE-NIXA** recorded Chris Barber's concert at Brighton Dome on Saturday for a 10-tune LP to be issued in July or August.

Entitled "Chris Barber At Brighton," it will have a coloured cover with sleeve notes by local jazz writer Derrick Stewart-Baxter and a photo of the band outside the town's famous "Taj Mahal" Pavilion.

It is the second of a series of countrywide Barber concert recordings envisaged by Pye-Nixa. The first, taped at Birmingham on January 31, will be released in April, and the next will be done in Scotland.

## WEE WILLIE IN THE KITCHEN

**WEE WILLIE HARRIS**, who appears at Leicester next week, will present prizes after the second round of the Leicester "Youth In The Kitchen" cooking competition.

The competition, organised by the East Midlands Gas Board, is open to anyone below the age of 21.

The singer will present the awards on Thursday at the Leicester Co-operative Hall.

## Night-club mambo

Tony Scott and his Mambo Orchestra are now resident at El Toro Club, Swiss Cottage.

The Scott Band last week ended a spell at the Jack of Clubs, W.

# Frank Sinatra's song is banned

THE release of a new Capitol LP by Frank Sinatra has been held up owing to Frank's treatment of Rudyard Kipling's "On The Road To Mandalay."

Sinatra sings an altered version of the original poem and the Rudyard Kipling Estate—which retains the copyright of the poem—has objected.

Pat Pretty, of Capitol Records, told the MM that a substitute track would have to be found before the LP could be released. Sinatra's MD on the recording is Billy May.

## "Six-Five Special" road show comes to London on Monday for a week at Finsbury Park Empire.

# Dates with the Stars

- (Week commencing March 9)
- Paul ANKA**  
Sunday: Dominion, Harrow  
Monday: Colston Hall, Bristol  
Tuesday: Theatre Royal, Plymouth  
Wednesday: Winter Gardens, Bournemouth  
Thursday: Gaumont, Rochester  
Friday: Hippodrome, Dudley  
Saturday: Rialto, York
- Kenny BAKER**  
Week: Empire, Finsbury Park
- Carl BARRITEAU**  
Week: Empire, Finsbury Park
- Murray CAMPBELL**  
Week: Empire Leeds
- Alma COGAN**  
Week: Hippodrome, Birmingham
- THE CRICKETS**  
Sunday: Gaumont, Bradford  
Monday: Town Hall, Birmingham  
Tuesday: Gaumont, Worcester  
Wednesday: Davis Theatre, Croydon  
Thursday: Granada, East Ham  
Friday: Granada, Woolwich  
Saturday: Gaumont, Ipswich
- Tony CROMBIE**  
Week: Palace, Leicester
- Jim DALE**  
Week: Hippodrome, Colchester
- Lorraine DESMOND**  
Week: Paul ANKA tour
- Johnny DUNGAN**  
Week: Hippodrome, Brighton
- Morton FRASER's Harmonica Rascals**  
Pantomime: Palladium, W.
- Peter GROVES Trio**  
Week: Paul ANKA tour
- Wee Willie HARRIS**  
Week: Palace, Leicester
- Joe HENDERSON**  
Week: Empire, Finsbury Park
- Les HOBEAUX**  
Week: Palace, Leicester
- Edmund HOCKRIDGE**  
Week: Empire, Liverpool
- Michael HOLLIDAY**  
Week: Empire, Nottingham
- David HUGHES**  
Week: Gaumont, Cardiff
- Jimmy JACKSON**  
Week: Empire, Finsbury Park
- FOUR JONES Boys**  
Week: Empire, Sheffield
- Terry KENNEDY**  
Week: Hippodrome, Derby
- Bill KENT**  
Week: Hippodrome, Derby
- KENTONES**  
Week: Paul ANKA tour
- KING Brothers**  
Week: Boston, Lincs
- Desmond LANE**  
Week: Hippodrome, Birmingham
- Don LANG**  
Week: Empire, Finsbury Park
- Mario LANZA**  
Sunday: Town Hall, Newcastle  
Wednesday: Dome, Brighton  
Thursday: St. George's, Bradford
- Dennis LOTIS**  
Week: Royalty, Chester
- MACKELL Twins**  
Week: Regal, Gloucester
- Chas. McDEVITT**  
Sunday: Colsum, W.  
Friday: Drill Hall, Dumfries  
Saturday: Drill Hall, Haddington
- Gary MILLER**  
Week: CRICKETS tour
- Malcolm MITCHELL**  
Week: Empire, Chiswick
- MOST Brothers**  
Week: Palace, Leicester
- MUDLARCS**  
Week: Empire, Newcastle
- Edna SAVAGE**  
Week: Hippodrome, Brighton
- Anne SHELTON**  
Week: Empire, Chiswick
- Rosemary SQUIRES**  
Week: Empire, Finsbury Park
- TANNER Sisters**  
Week: CRICKETS tour
- THREE MONARCHS**  
Season: Prince of Wales, W.
- Dickie VALENTINE**  
Week: Embassy, Peterborough
- VIPERS**  
Week: Hippodrome, Colchester
- David WHITFIELD**  
Pantomime: Palladium, W.
- Marty WILDE**  
Week: Empire, Sheffield
- YANA**  
Week: Empire, Liverpool
- Jimmy YOUNG**  
Week: Empire, Newcastle

## A 'HENPECKED' LAURIE LONDON

A THIRD Laurie London composition may be heard shortly.

For Laurie is now working on a new song — about nagging women.

He told the MM: "I got the idea from my mother. She was nagging me about school."

Laurie also wrote "Boomerang," which backs "Gospel Train"—his latest release. He starts a four-day tour of Ireland on May 23.

## Famous sisters

Jo Shelton, 24-year-old sister of Anne Shelton, made her singing stage debut at Birmingham Hippodrome on Monday.

# Melody Maker TOP TWENTY

This week	Last week	Title	Artist	Label
1	(1)	<b>MAGIC MOMENTS/ CATCH A FALLING STAR</b> <small>Other disc—Ronnie Hilton (HMV)</small>	<b>Perry Como</b> <small>Catch A Falling Star—Other discs—Jeremy Lobbock (Par); Wally Stott (Phi.)</small>	<b>RCA</b>
2	(2)	<b>THE STORY OF MY LIFE</b> <small>Dave King (Dee); Alma Cogan (HMV); Marty Robbins (Fon); Gary Miller (P-Nix).</small>	<b>Michael Holliday</b>	<b>Columbia</b>
3	(3)	<b>JAILHOUSE ROCK</b>	<b>Elvis Presley</b>	<b>RCA</b>
4	(4)	<b>AT THE HOP</b> <small>Nick Todd (Lon.)</small>	<b>Danny and Juniors</b>	<b>HMV</b>
5	(5)	<b>OH BOY!</b>	<b>Crickets</b>	<b>Vogue-Coral</b>
6	(6)	<b>YOU ARE MY DESTINY</b>	<b>Paul Anka</b>	<b>Columbia</b>
7	(13)	<b>DON'T</b>	<b>Elvis Presley</b>	<b>RCA</b>
8	(7)	<b>ALL THE WAY</b> <small>Five Dallas Boys (Col); Victor Silvester (Col.)</small>	<b>Frank Sinatra</b>	<b>Capitol</b>
9	(9)	<b>LOVE ME FOREVER</b> <small>Rydie Gorme (HMV); Four Equires (Lon);</small>	<b>Marion Ryan</b> <small>Three Kaye Sisters (Phi); Rita Williams (Ori.)</small>	<b>Pye-Nixa</b>
10	(8)	<b>APRIL LOVE</b> <small>Ronnie Carroll (Phi)</small>	<b>Pat Boone</b>	<b>London</b>
11	(10)	<b>PEGGY SUE</b> <small>Paul Rich (Emb)</small>	<b>Buddy Holly</b>	<b>Vogue-Coral</b>
12	(-)	<b>CAN'T GET ALONG WITHOUT YOU/ WE'RE NOT ALONE</b>	<b>Frankie Vaughan</b>	<b>Philips</b>
13	(11)	<b>BONY MORONIE</b>	<b>Larry Williams</b>	<b>London</b>
14	(-)	<b>BABY LOVER</b> <small>Twin Tunes Quintet (RCA); Little Johnny (Dee)</small>	<b>Petula Clark</b>	<b>Pye-Nixa</b>
15	(12)	<b>GREAT BALLS OF FIRE</b> <small>Georgie Gibbs (RCA)</small>	<b>Jerry Lee Lewis</b>	<b>London</b>
16	(-)	<b>WHY DON'T THEY UNDERSTAND</b> <small>Glen Mason (Par); Victor Silvester (Col); John Frazer (P-Nix); Zodiacs (Ori)</small>	<b>George Hamilton IV</b>	<b>HMV</b>
17	(-)	<b>GOOD GOLLY, MISS MOLLY</b>	<b>Little Richard</b>	<b>London</b>
18	(16)	<b>RAUNCHY</b> <small>Winifred Atwell (Dee); Bill Justis (Lon); Ernie Freeman (Lon); Billy Vaughn (Lon)</small>	<b>Ken Mackintosh</b>	<b>HMV</b>
19	(18)	<b>AT THE HOP SUGARTIME</b> <small>Jim Dale (Par); Alma Cogan (HMV); Joe Loss (HMV); Rikki Henderson (Emb); Ross Conway (Col)</small>	<b>Nick Todd</b> <b>McGuire Sisters</b>	<b>London</b> <b>Vogue-Coral</b>

Two records "tied" for 17th and 18th positions.

**STORES SUPPLYING INFORMATION FOR RECORD CHART**  
LONDON—W. A. Clark, S.W.6; Leading Lighting, N.1; Imbota, W.C.1; Solo For Records, N.10; Popular Music Stores, E.6; A. R. Tipples, S.E.15. MANCHESTER—Dunes Wholesale, Ltd., 1; H. J. Currell, 18. PORTSMOUTH—Weston Hart, Ltd., LEEDS—R. S. Kitchin, Ltd., 1. PLYMOUTH—C. H. Yardley and Co. BRIGHTON—Dobell's Record Shop, 1. BOLTON—Engineering Service Co., TORQUAY—Faint and Co., Ltd., EDINBURGH—Bandparts Music Stores, Ltd., 1. GLASGOW—McCormack's, Ltd., C.2. SOUTHAMPTON—The Record Shop, CRAWLEY—S. C. Withers, HULL—Sydney Scarborough, Ltd., SOUTH SHELDON—Seville Brothers, Ltd., CARDIFF—Boys, BLOUGH—Hickies, BOURNEMOUTH—Beales, MIDDLESBROUGH—Sykes Record Shop, BLACKWOOD—Glyn Lewis, Ltd. WORTHING—J. W. Mansfield, Ltd. LIVERPOOL—Nema, Ltd., 1.

## AMERICA'S TOP DISCS

- As listed by "Variety"—issue dated March 5, 1958
- (2) CATCH A FALLING STAR Perry Como (RCA Victor)
  - (8) SWEET LITTLE SIXTEEN Chuck Berry (Chess)
  - (5) TWENTY-SIX MILES Royal Teens (Capitol)
  - (1) SHORT SHORTS ABC Paramount)
  - (11) TEQUILA Champs (Challenge)
  - (6) OH, JULIE Creedencos (Nasco)
  - (3) GET A JOB Silhouettes (Ember)
  - (15) ARE YOU SINCERE Andy Williams (Cadence)
  - (4) SAIL ALONG SILVER MOON Billy Vaughn (Dot)
  - (-) IT'S TOO SOON TO KNOW Pat Boone (Dot)
  - (12) DON'T Elvis Presley (RCA Victor)
  - (-) WHO'S SORRY NOW Connie Francis (MGM)
  - (7) SUGARTIME McGuire Sisters (Coral)
  - (9) I BEG OF YOU Elvis Presley (RCA Victor)
  - (12) MAGIC MOMENTS Perry Como (RCA Victor)
  - (20) YOU ARE MY DESTINY Paul Anka (ABC Paramount)
  - (14) WITCHCRAFT Frank Sinatra (Capitol)
  - (-) GOOD GOLLY MISS MOLLY Little Richard (Speciality)
  - (19) THE STROLL Diamonds (Mercury)
  - (-) MAYBE BABY Crickets (Brunswick)
  - (-) A WONDERFUL TIME UP THERE ... Pat Boone (Dot)
- Two records "tied" for 20th position. Reprinted by permission of "Variety."

## TOP TEN JAZZ EPs & LPs

- (1) JAZZ GOES TO JUNIOR COLLEGE (LP) Dave Brubeck (Fontana)
- (10) JAZZ AT THE BLACK HAWK (LP) Dave Brubeck (Vogue)
- (4) ELLA AND LOUIS AGAIN—Vol. 1 (LP) Ella Fitzgerald and Louis Armstrong (HMV-Verve)
- (-) AT THE STRATFORD SHAKESPEARE MEMORIAL (LP) Oscar Peterson (Columbia-Clef)
- (3) SUCH SWEET THUNDER (LP) Duke Ellington (Philips)
- (7) TO SWING OR NOT TO SWING (LP) Barney Kessel (Vogue)
- (6) VIC DICKENSON SEPTET—Vol. IV (LP) (Vanguard)
- (5) CHRIS BARBER PLAYS—Vol. IV (LP) (Pye-Nixa)
- (2) MODERN JAZZ QUARTET AT MUSIC INN (LP) (London)
- (-) ELLA AND LOUIS AGAIN—Vol. II (LP) Ella Fitzgerald and Louis Armstrong (HMV-Verve)

STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART: LONDON—Dobell's Jazz Record Shop, W.C.2; GLASGOW—McCormack's, Ltd., C.2; BELFAST—The Gramophone Shop; MANCHESTER—Hime and Addison, Ltd. and Record Rendezvous; LIVERPOOL—Beaver Radio, Ltd., 1; CARDIFF—City Radio (Cardiff).

## £500 MUSIC AIRLIFT

EASTER bookings for Ronnie Aldrich and the Squadronaires will entail a tight-schedule £500 airlift. Playing at St. George's Hall, St. Peter Port, Guernsey, from Thursday to Monday, they fly to Glasgow on Tuesday morning and open in the afternoon at the Food Fair in Kelvin Hall. During their 12-day appearance in Glasgow they are booked for BBC and ITV television programmes from the exhibition.

**Extended**  
Their current 13-week Tuesday evening BBC series, due to end on March 25, has been extended for another 15 weeks, until June 24. Baritone-saxist George Quinn leaves the band on Saturday and is succeeded by Colin Gard, who is currently playing at Leicester Palais.

George has been with the Squads for about a year. Colin's first date with the band is at Stafford next Thursday.

## TOMMY SANDS FOR BRITAIN?

TOMMY SANDS, star of "Sing Boy Sing," may be headed for Britain this year. Negotiations are proceeding for TV and concert dates. Norman Payne, of MCA, told the MM on Wednesday: "Sands is one of our clients, and we are keen to get him over here."

## TOP TUNES

- THIS copyright list of the 24 best-selling songs for the week ended March 1, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)
- (2) MAGIC MOMENTS (A) (2-) Chappell
  - (1) THE STORY OF MY LIFE (A) (2-) Sterling
  - (4) LOVE ME FOREVER (A) (2-) Kasser
  - (6) SUGARTIME (A) (2-) Southern
  - (3) APRIL LOVE (A) (2-) Robbins
  - (9) CATCH A FALLING STAR (A) (2-) Feldman
  - (5) ALL THE WAY (A) (2-) Barton
  - (7) JAILHOUSE ROCK (A) (2-) Belinda Music
  - (14) PUT A LIGHT IN THE WINDOW (A) (2-) Dominion
  - (8) MY SPECIAL ANGEL (A) (2-) Bron
  - (10) FORGOTTEN DREAMS (A) (2/6) Mills Music
  - (13) AT THE HOP (A) (2-) Bron
  - (11) MA, HE'S MAKING EYES AT ME (A) (2-) Feldman
  - (12) KISSES SWEETER THAN WINE (A) (2-) Franca Day
  - (16) YOU ARE MY DESTINY (A) (2-) Robert Mellin
  - (16) OH BOY! (A) (2-) Southern
  - (18) CHICAGO (A) (2-) Feldman
  - (15) PEGGY SUE (A) (2-) Southern
  - (-) MANDY (THE PANSY) (F) (2-) World Wide
  - (19) TAMMY (A) (2-) Macmelodies
  - (19) AFFAIR TO REMEMBER (A) (2-) Font
  - (21) ALONE (A) (2-) Duchess
  - (20) I LOVE YOU BABY (A) (2-) Sherwin
  - (22) WAKE UP LITTLE SUSIE (A) (2-) Acuf-Rose
- A—American; F—Others  
(All rights reserved.)



# This world of jazz by MAX JONES

**SISTER ROSETTA STARPE** is no blasé traveller. When I called on her and husband Russell Morrison at their Park West flat last Saturday, the Sister was bubbling away about her European experiences.

"Everything is like a dream, darling," she piped cheerfully. "All this travelling, everything that's happened to me. When we got to Paris I had to pinch myself to believe I was there. I said: 'Daddy, we're in Paris.'" Earlier it had been "Daddy, we're in Barcelona" and "Daddy, we're in Monte Carlo."

**'Really played'**  
UNABLE to hide her enjoyment of these happenings, Rosetta confided: "When we flew into Nice and saw those palms and that blue sea it was like being in the pictures . . . darling, I felt that I was in the picture, yes I did."

Morrison smiled tolerantly. He'd felt differently. "To get to Monte Carlo from Stuttgart we had to change planes three times," he said. "Then ride 25 miles into Monte, get out of the car and start rehearsals."

"It was hard for Rosetta the first day, but it was a wonderful place, a fabulous room and society people, you know? The prices would kill you."

Besides the three days in Monte Carlo, the Morrises spent time in Switzerland, Germany and Spain. Otherwise they have been in France since they left here in December.

In Barcelona, the Golden Gate Quartet came to see them; in Monte Carlo they met Hazel Scott; in Paris, Kenny Clarke, Milton and Mae Mezzrow, Art Simmons, Milt Jackson, Kansas Field and Bill Coleman. "Bill worked with me years

ago in Café Society," Rosetta said. "He left Paris today for the States—just for a month's holiday."

"You know what else happened? In Paris I did a TV show with Art Simmons playing bass and Milt Jackson on piano. Milt started out with that old, old church style, and I told him: 'No, not that. We've moved on a little, too, you know.' Then he really played."

## Dance depressed

BACK from the States this week is Stanley Dance, full of praise for people like Hawkins, Clayton, Budd Johnson, Dickenson, Buster Bailey, Jimmy Crawford, Dickie Wells and Buddy Tate.

He twice recorded Buddy, and also heard the Tate band at the Celebrity Club—a room on 125th Street, where Buddy has played for several years. With Tate (tr., clt.) are Pat Jenkins (tpt.), Ben Richardson (alto, bar., clt.), Eli Robinson (tmb.), Sidik Hakim (pno.), Fess Donaldson (drs.) and Everett Barksdale on electric bass.

"Barks does some funny guitar things with the instrument," says Dance. "And Buddy's is the most exciting tenor I heard outside of Hawk's. Arrangements by Clayton, Wells, Skip Hall and so on make the music really enjoyable. This is a band Lytleilton should hear; it has a similar line-up and is on the same kick."

Was Dance very impressed, then, with the New York scene?

"I was depressed rather than impressed," he tells me. "I mean, I had money to spend on recording some musicians I admired, and that I liked. But the jazz situation in general I found depressing. To say that jazz is more popular than ever is ridiculous."

## Tributes to Bessie

DESPITE Dance's depression, it seems that something of moment is always emerging from the American record studios. The ever-growing market for LPs has stimulated the production of jazz—without necessarily raising its standard—and encouraged singers to look beyond Tin Pan Alley for their songs.

I hear of four Bessie Smith

inspired albums, for instance, now in the works. They are by Dinah Washington, Juanita Hall, LaVern Baker and Ronnie Gilbert.

On the first, for Mercury, Dinah sings mostly Bessie Smith material with instrumental assistance from Hal Baker, Quentin Jackson, Eddie Chamblée and others.

Juanita employs Doc Cheatham, Buster Bailey, Claude Hopkins, George Duvivier, Jimmy Crawford and Hawkins on her Counterpoint LP. "Juanita Hall Sings The Blues." The Hopkins All Stars should be potent.

LaVern Baker, though known for popular rockers such as "Jim Dandy," has a voice of hopeful size and quality. Sidesmen on her Atlantic set are Clayton, Dickenson, Quinichette, Wendell and Joe Marshall, Danny Barker, Jimmy Cleveland, Nat Pierce and Sahib Shihab. Pierce, Ernie Wilkins and Phil Moore arranged.

Ronnie Gilbert, of whom I know nothing, has also made a blues album with Buster Bailey among the accompanists.

## Don't forget Big Bill

TRIBUTES to "The Empress Of The Blues," though late, are welcome. Now, one or two albums of Big Bill material, with composer credits to Broonzy, would be an idea.

Sunday will see the first of the Broonzy Benefit Concerts (Coliseum, 7 p.m.). A number of seats remained unsold at time



**GUY CARAWAN**, Californian singer and guitarist, is not a jazz artist. But he has made folk-song records—for Topic and Nixa—of a type which appeals to a good many jazz collectors.

Now his "Old Man Atom" ("Talking Atomic Blues") should impress, at the very least, the entire anti-bomb audience.

Song and performance are in the tradition of Woody Guthrie's talking blues, and the lyrics have plenty of sting.

Before he left for the States, Carawan made five duets—with Peggy Seeger—and nine solos for Nixa. He also takes part in Alan Lomax's "American Song Train" LP for this label.

of writing. I hope they will all go by Sunday.

And don't forget that another chance to help Broonzy arrives on the 14th, when the National Jazz Federation stages a Benefit Midnight Matinée at the Dominion Theatre.

Three groups—Ken Colyer's, Lonnie Donegan's and Chris Barber's—fill the bill.

The fact that the other two are Colyer old boys should add pizziquancy to the occasion.

# Britain's TOP TWENTY



Player's Please

# LETTERS

**FRANKIE VAUGHAN'S** article in last week's MM (1/3/58) made interesting reading. If all our top singers gave their honest opinions of the songs they record these days I think the recording companies would be surprised.

I refuse to believe the majority of the British record buying public does not want good songs any more.—Bill Bowen, Stafford.

## Who's surrendering?

HAVING listened to Frankie Vaughan's "Kisses Sweeter Than Wine" and "Can't Get Along Without You," I hope he realises that he is one of the biggest culprits himself when he talks about "the flabby surrender to American leadership in popular music."—Bill Pritchard, Manchester, 22.

## MORE POP, PLEASE

WHEN is the MELODY MAKER going to devote space to the most popular facet of the music scene—dance music? Too much space is devoted to jazz. Indeed it is out of proportion to the popularity of this one part of music with the general public.—D. Kelly, Edinburgh, 4.

## ... less for me

IN recent weeks I have deplored your trend of concentrating more and more on the "pop" fan. Are there not

## SONGSHEET

has been withheld this week due to pressure of space.

enough pop papers already on the market.—G. K. Rogers, Thorpe Bay, Essex.

## I want trad . . .

WHY is the MELODY MAKER so biased against traditional jazz? There seems to be more and more modern jazz in each issue and less for the trads.—John Wiltshire, Middlesbrough.

## ... more for moderns

IN last week's MM (1/3/58) Ronnie Scott pointed out that modern jazz clubs had never been so crowded. Why, then, does the paper continue to pander to the out-dated traditionalists and ignore the moderns?—R. L. Marks Brixton, S.W.2.

I suppose you four are reading the same paper?

## INFORMED ROCK

SO that I can face my relatives and friends who know I entered for the rock-'n'-roll contest at Wimbledon Palais on February 25, could Pat Brand possibly state that at least one of the entrants knows every key and has quite a few clues—according to the Associated Board of the Royal Schools of Music?—Lisa Logan, Cardiff.

**SAYS Pat Brand:** Certainly! Sixteen-year-old Miss Logan, whom we awarded an honourable mention, passed the Final Grade VIII of the above examinations at 14, gaining a Distinction, is now studying for the ATCL performer's degree and intends proceeding next year to the LRAM.

# Hollywood headlines



Jayne Mansfield received another honour last week to add to her collection. In company with Kim Novak and Nat Cole, she got a "Golden Apple" from Hollywood Women's Press Club for "the greatest co-operation."

**DUKE ELLINGTON** stars in a new musical revue that opens here in the west, at Phoenix, Arizona. Lindsay Crosby has signed with RCA Victor Records. . . Paul Muni sings and dances in a Los Angeles musical version of "Grand Hotel." . . Frankie Laine's new "Foreign Affair" LP features some astounding stereophonic backgrounds by Michel Legrand.

### Arrival

The Lucrafts are expecting a little Hollywood correspondent at the end of September. . . Warner Brothers has joined Twentieth Century-Fox and the other top studios in starting new record companies.

Bing Crosby recorded a "Paris Holiday" album with Bob Hope, for Capitol. . . British drummer Billy Wittshire has returned to Los Angeles after a short trip to his previous domicile Bermuda. . . The most articulate guitarist of Julian Bream provides the background music to new thriller movie "Chase A Crooked Shadow."

### Gus Bivona

The new Mercury Records big band of MGM clarinet star Gus Bivona is sponsored by Steve Allen and made its debut last week at the Hollywood Palladium. . . Eydie Gorme is expected to sing the "Teenage Story" number written by singer Johnny Desmond for the film of the same name. . . The re-

activated "Jazz City" (renamed "Jazz Cabaret") now features the regular weekly Lucraft "Jazz International Show."

Sammy Davis, Jr., introduced Ella Fitzgerald at her opening night at the Moulin Rouge here last week, saying: "She's been 20 years in the business and she's still 40 years ahead of all other singers." . . The current Stan Kenton local television series finished last week because Stan didn't want to continue to pay for the show as a sustainer and the TV station hadn't come up with a sponsor.

Mitzi Gaynor may be the femme lead opposite Danny Kaye in the Red Nichols bio film "The Five Pennies." . . Frank Sinatra chartered a bus to take Natalie Wood, Bob Wagner and other pals to Santa Barbara for a sneak preview of "Kings Go Forth." . . West-coaster Larry Davis, on Capitol, is by far the best of the latest teenage vocal "sensations."

### Boyd Raeburn

New World Pacific album by one-time Boyd Raeburn vocalist David Allen is flipping all the musicians here. . . Jack Tracy, editor of "Down Beat," has left the magazine, after nine years, to head the Emory jazz label.

Bill Bradely tells of the drunk who staggered past the circular "Capitol Tower" building muttering: "The army will never get that one up." . . Shorty Rogers' new big band RCA album is called "Portrait Of Shorty." . . The aggregations of Dizzy Gillespie, Erroll Garner and Red Allen (with Hawkins, Buster Bailey, Cozy Cole and J. C. Higginbotham) will be at the Stratford, Ontario, Shakespearean Festival along with Carmen McRae and some poetry and jazz.

—Howard Lucraft



## I've given up Hope!

**BOB HOPE** was still smouldering long after I'd beat a hasty retreat from his Press reception. I know because I read about it last Saturday in the "Evening Standard."

Columnist Thomas Wiseman shook his head sadly over the spectacle of the comedian who can laugh at himself, who views the most innocent questions with suspicion.

"Gee, you guys are so tricky, so tricky," Hope reflected bitterly. "Sensitive? Sure I'm sensitive." And he went on to tell of the super-trainer who had tried to put words into his mouth.

"With a guy like that I wanna spit in his eye," said the offended Mr. Hope.

I have to confess that the eye Mr. Hope would like to moisten belongs to me.

### says TONY BROWN

Hope had faced the Press somewhat uneasily. What comedian could feel complacent with Fernandel in the same room? They had shared the same film, "Paris Holiday." Let's face it, the total contortions of Fernandel have infinitely greater variety.

I felt compassion. Surely Hope would be worth quoting on Crosby; it's been one of his most interesting.

Why, I asked, was Bing so down on the book? But there was no twinkle in Hope's eye. He's probably just in favour of a saner form of popular music," he suggested.

"Does that mean," I asked foolishly, "that you think it's insane?"

"Are you trying to put words in my kisses?" Hastily, the attempt to wring something comic from Mr. Hope was abandoned. In future he must go it alone.

## Meet Sam Phillips, he's the—

# MAN BEHIND THE 'SUN' SOUND

### by REN GREVATT

### Three things

The record appeared on Phillips' own label, Sun Records. The record did three things. First, it launched the fabulous career of the most famous rockabilly of them all. Second, it put Sun Records into the big-time firmament of record labels.

Third, it started the trend which saw small labels from all parts of the country burst out with bright new talents and hits to the chagrin of major labels.

### No place

"It was only a few years ago," he told me, "when a Negro artist in the south who wanted to make a record just had no place to go. Rhythm and blues record men like Jules and Saul Bihari would come down south into Tennessee from the West Coast with a tape recorder and set up a studio in a garage to record the Negro blues singers of the South. So I set up a studio in 1950 just to make records with some of those great Negro artists."

"I made 'Rocket 88' (one of the great rhythm and blues records of the modern era), with Joe Hill Lewis, in my studio. I made records with others, too, like B. B. King, Howlin' Wolf, Jackie Brenston and Roscoe Gordon. I recorded a quartet of prison inmates called the Prisonaires in a famous record called 'Walkin' In The Rain.'"

### With mother

Finally, in 1953, Phillips started his Sun label. One day a youngster walked into the studio and asked if he could audition. He was with his

from Florence, Alabama. But, unlike many of his white contemporaries, he has a deep and lasting devotion and respect for southern Negro blues music.

mother. Phillips made some test tapes and, walking out of the control room, he told the lad: "I like what I hear, son."

The singer was Elvis Presley. Phillips recorded Presley with "That's Alright Momma" and "I Forgot To Remember To Forget." The latter, with "Mystery Train," got RCA Victor's country artists and repertoire chief Steve Sholes interested enough to buy.

### The greatest

"But the greatest performer of them all, in my opinion, is Jerry Lee Lewis." Phillips declared emphatically. "And he is still on my label. I think Lewis is going to be around for a long, long time and I expect to make many more records with him. He has the most savage, driving blues sound of them all."

The advent of artists like these and the great traditional country blues artist Johnny Cash has given rise to what is known as the "Sun" sound. It's the original and authentic down-home sound, the sound of the blues with the echoey atmosphere of the backwoods, or what still others have called the sharecropper sound. It's the sound that many have imitated and few have accomplished.

### ROUND THE SHOWS

### Voice of Britain

"THE 'Voice of America' becomes the 'Voice of Britain' on April 3 when Willis Conover will devote the whole of his long-running programme to records by Johnny Dankworth.

### Spring

THIS week you could almost feel the warmth of the sun in Tin Pan Alley. There is talk of holiday "takes" in the recording studios. Such magic words as Mallorca, Costa Brava, the Bahamas, South and Taormina permeate the air of the profession's hostilities.

### Deep in the Heart . . .

I NOW own a piece of Texas land, including "full interest in and to all of the gas, oil, uranium, gold, silver, sulphur and other minerals of every kind in this parcel of land."

### Farcical

THESE Press receptions are becoming more and more of a farce. They are becoming cluttered up with people who have never had a line in print in their lives, who bring around the artists, who beg to have their pictures taken with the stars.

### Banned

"TALKING Atomic Blues" was written by Californian newspaperman Vern Darlow after he had interviewed Einstein following the release of the first atom bomb. It was recorded in America by Vaughan Monroe—and instantly banned.

### Plea for sanity

I SEE that another attempt is to be made to get some sense into our Sunday entertainment laws. On Friday next, Dennis Howell, MP, is proposing to the House of Commons the setting up of a Select Committee to consider the operation of the Sunday Observance Acts.

### Wozzat?

TALKING of which: I wonder what John Wesley would have thought of Elvis Presley. (SOMEONE'S just said: "Who's Wesley? Should I know 'im?") WHICH rather spoils this poem.)

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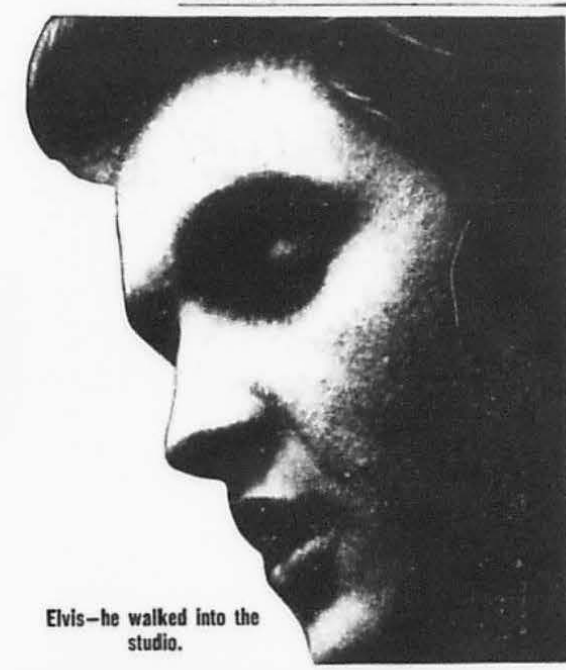
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Elvis—he walked into the studio.



Jerry Lee Lewis—"greatest of them all."

### ON TV—WELL DONE!

THE ability to portray convincingly on television a Negro scene of music, dancing and dialogue is very rare. Yet "The Benny Hill Show" last Saturday it was done with the success of a good American film. Fine playing came from York de Souza (piano), Joe Harriott (alto), Carl Barriteau (clarinet) and Leslie Hutchinson on trumpet.—Maurice Burman.

### SISTER ROSETTA

I'VE a prejudice against religious songs as a form of professional entertainment. Illogical, I suppose—since most priests are on a salary. But Sister Rosetta Tharpe, in "Chelsea At Nine" last Tuesday, did something to diminish my attitude.

She delivered her two songs with such verve that the embarrassment that petty so often creates was right out of the question. The Chris Barber band accompanied her niftily.—Tony Brown.

# ON THE BEAT

### HUMPHREY LYTELTON

chester Sports Guild XI on March 23 at the Belle Vue Stadium. It is in aid of the Manchester United Disaster Fund.

### Pat Brand

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### Deep in the Heart . . .

I NOW own a piece of Texas land, including "full interest in and to all of the gas, oil, uranium, gold, silver, sulphur and other minerals of every kind in this parcel of land."

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# Scandalli

The Artists' Choice!  
MARTIN and DOROTHY LUKINS play Scandalli

Martin Lukins, Britain's foremost Radio, TV and Recording Accordion Star, and his Cabaret Artist wife say, "The Scandalli is a truly wonderful instrument."

**SCANDALLI ACCORDIONS** are being featured at the DALLAS EXHIBIT ACCORDION DAY Saturday, March 8th, at the Central Hall, Westminster, London

THE PIANO ACCORDION WITH NEW PATENTED KEYBOARD  
Low Friction Key bearings, self-lubricating mechanism and shock absorbing system cushions each key, giving an action which is fast, smooth and noiseless in operation—so necessary for performance before the most sensitive microphones used in Radio and recording. The coupon below will bring you a fully descriptive art folder.

Ask your local dealer to show you the new Scandalli Models or post coupon today for details.

**FREE!** The latest brochure of the New Scandalli Piano Accordions.

Name \_\_\_\_\_ Address \_\_\_\_\_

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

Guy Carawan is the first to record it in Britain. Whether you are pro or anti-H Bomb, you cannot fail to appreciate the authentic bluesness of Carawan's singing, or the sincerity of the verses ending: "You can have Peace in the World—'Or the World in Pieces."

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THIS week you could almost feel the warmth of the sun in Tin Pan Alley. There is talk of holiday "takes" in the recording studios. Such magic words as Mallorca, Costa Brava, the Bahamas, South and Taormina permeate the air of the profession's hostilities.

### Deep in the Heart . . .

I NOW own a piece of Texas land, including "full interest in and to all of the gas, oil, uranium, gold, silver, sulphur and other minerals of every kind in this parcel of land."

### Farcical

THESE Press receptions are becoming more and more of a farce. They are becoming cluttered up with people who have never had a line in print in their lives, who bring around the artists, who beg to have their pictures taken with the stars.

### Banned

"TALKING Atomic Blues" was written by Californian newspaperman Vern Darlow after he had interviewed Einstein following the release of the first atom bomb. It was recorded in America by Vaughan Monroe—and instantly banned.

### Plea for sanity

I SEE that another attempt is to be made to get some sense into our Sunday entertainment laws. On Friday next, Dennis Howell, MP, is proposing to the House of Commons the setting up of a Select Committee to consider the operation of the Sunday Observance Acts.

### Wozzat?

TALKING of which: I wonder what John Wesley would have thought of Elvis Presley. (SOMEONE'S just said: "Who's Wesley? Should I know 'im?") WHICH rather spoils this poem.)

### Kick-off

ONE football match that will not be banned on a Sunday is the Show Business v. Man-

# This is certainly no School for Cats

"SCHOOL"—the new musical comedy without the star comedian.

The music was as prissy as the story and the final curtain was greeted with boos from the gallery.

Headed by Eleanor Drew, James Maxwell and Jean Bayless, the cast struggled manfully, and womanfully, with its material, but the general effect was like a pantomime was enhanced.

Surely it is time to drop the convention that British musical comedy numbers should be sung with a laying vibrato allied to a cloying archness. And was really necessary to dig up a 90-year-old play with a plot as old as time on which to hang a new production?

I can only recommend "School" to great-grand-parents and sufferers from insomnia.—Bob Dawbarn.

### SHELTON SHINES

FOR warmth of personality and wealth of talent, Anne Shelton takes some matching. She proved this again at Birmingham Hippodrome on Monday.

Anne introduced her younger sister, Jo, on-stage and they sang two duets—"Love Me Forever" and "Friendship."

The Malcolm Mitchell Trio scored successfully with their varied repertoire.—George Barrman.

### BRIGHT DEBUT

THE MUDLARKS vocal group made an impressive variety debut this week at Brighton Hippodrome. With well-blended singing, slick comedy and a good choice of numbers, they would really go places when they overcome their slight awkwardness.—Chris Hayes.

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# From



• Joe Morello

"YOU know what Joe Morello is?" said the gentleman sitting next to me at the Dominion Theatre. "He's what drums were invented for."

If he'd had time to work on the phrase he might have come up with something a little more grammatical, but his remark was certainly graphic—and near enough true. Joe Morello is what drums were invented for.

A combination of swing, technical ability, tone, lightness of touch, humour

## JAZZ on the AIR

(Times: GMT GET plus 1)

**SATURDAY, MARCH 8:**  
11.30-12.0 A 1: Davis, Jackson, Urbie Green, Basie 1938-57.  
12.0-12.35 p.m. A 1 2: Gospel Songs (news break 12.15).  
1.35-2.0 C 1: Dutch Swing College.  
2.15-2.45 Z: For Trad.  
4.5-4.30 C 1: Modern Swing Combo.  
4.15-4.45 Z: Swing Serenade.  
5.0 app-5.30 B-318m: Kings of Jazz.  
6.30-7.0 DL: Just Jazz.  
7.0-9.0 T: (1) Shearing, James, Christy. (2) Wilbur de P., Bill Davis, Paich, Carola, Parker-Davis, Davidson, Farlow-Gosta, MJO. (The 7.0-9.0 transmission is repeated nightly between 10.0-12.0.)  
8.0-8.55 J: Bandstand USA: Operation Entertainment.  
8.8-9.35 B: Panassis on Tatum.  
9.30-10.0 W: Jazz Time.  
9.50-11.01: 11.0-1.0 a.m. I: Sauter plays evergreens: Pops; Warner Müller, etc.  
10.0-10.55 P 1: Carlos de Radrizky.  
10.5-11.0 J: The Story of N.O. Jazz.  
10.10-10.30 Y: Jazz Gallery  
11.5-12.0 J: D-J Shows.  
11.30 app-12.0 Q: Jazz  
12.0-1.0 a.m. E-Q: Saturday Night Club.  
1.5-2.0 H-Q: Hollywood-New York

**SUNDAY, MARCH 9:**  
1.17-2.15 p.m. A 1 2: Champs-Elysées Jazz with Eddie Sauter, Beryl Bryden, Dieval Crappelly, etc., with a six nation jam session hook-up.  
4.37-5.15 A 1 2: Dizzy Gillespie, S.30-5.30 A 1 2: Jazz News.  
7.0-9.0 T: (1) Marterie, Hackett. (2) Basie, Pepper, Louis, Cohn-Sims, Joe Mooney, Duke, Jonah J., Rushing.  
9.10 S: Jazz for Travellers.  
9.45-10.0 J: Cool Jazz.  
10.0-10.55 P 1: Jazz Microgrooves.

**MONDAY, MARCH 10:**  
4.30-4.40 p.m. C 2: Pete Schilperoort Quartet.  
7.0-9.0 T: (1) Pied Piper, Anthony, Shaw, B.G., Krupa, T.D. (2) Davis, Getz, Mulligan, Duke, Carney, Lunceford, Albam, B.G.-Namp, Norvo, Louis-T.  
9.10-10.0 S: For Jazz Fans.  
9.30-10.30 app. K: Jam Session.  
10.5-12.0 J: D-J Shows (nightly).  
10.15-10.35 C 2: Brubeck Quartet

**TUESDAY, MARCH 11:**  
7.0-9.0 p.m. T: (1) Blossom D., Shaw, Donahue, Lunceford, S-F. "West Side Story" selections. (2) "West Side Story" score in jazz arrangements: Turk Murphy, Holiday, Rushing, Basie.  
9.0-9.30 J: Modern Jazz 1958.  
9.8-9.35 B-258m: The Real Jazz.  
9.10-10.0 S: For Jazz Fans.  
9.30-10.0 N: Jazz Programme.  
9.30-10.15 I: Farmingdale School Band, Mahalia Jackson at Newport.  
10.30-10.45 U: Phil Butler Jazz Band.

**WEDNESDAY MARCH 12:**  
7.0-9.0 p.m. T: (1) Krupa, B.C. Cain-Kral. (2) Farlow, Tatum, Kenton, Duke, Quincy Jones in Sweden, Basie-Wardell Gray, Berigan, Murphy.  
8.30-9.30 P 3: Jazz for Everyone.  
9.10-10.0 S: For Jazz Fans.  
9.11-9.45 P 4: Jazz Atmosphere.  
9.30-10.0 Q: Newport Jazz Festival.  
10.0 O: Jazz Journal.  
10.45-11.30 DL: Dankworth  
11.15-12.0 I: Holiday, Getz, JJJ, Basie

**THURSDAY, MARCH 13:**  
2.0-2.15 p.m. C 1: Rita Reys Trio.  
6.30-7.0 DE: Jazz Session.  
7.30-9.0 T: (1) Cain-Kral (30 mins.). (2) Silver, Basie, Joe Williams, Simeon-J. P. Johnson, Claire, Austin-Gry, King Oliver, Brubeck Waller, etc.  
8.30-9.0 F 2: Duke Ellington.

**8.30-9.0 P 1: White Notes . . . Black Musicians.**  
9.10-10.0 S: For Jazz Fans.  
9.30-10.0 P 4: Jazz Orchestras 1937-39.  
10.0-11.0 P: James Moody, Billie and Ella.  
10.40-11.15 DL: Jazz Club

**FRIDAY, MARCH 14:**  
2.15-2.45 p.m. I: Metronome All Stars.  
4.15-4.45 L: Jazz.  
4.40-4.55 C 1: Pete Schilperoort Quartet.  
7.0-9.0 T: (1) Raymond Scott, T.D., Bing-Louis, Clinton. (2) Mulligan-Getz, Namp-Peterson, Diz-Parker, Metti, Duke, Ella, B.G., S-F, Herman.  
7.45-8.5 Z: Jazz à la Carte.  
8.15-8.45 K: Chamber Jazz.  
9.0-9.25 J: Stars of Jazz.  
9.10-10.0 S: For Jazz Fans.  
9.10-10.0 N: Jazz Programme.  
9.15-9.45 P 2: The Living Jazz.  
10.40-11.15 DL: Baker's Dozen.  
Programmes subject to change.

KEY TO STATIONS AND WAVE-LENGTHS IN METRES

A: RTP Paris-Inter: 1-1829, 48.39, 2-193.  
B: RTP Parisien: 280, 218, 318, 359, 379, 445, 498.  
C: Hilversum: 1-402, 2-298.  
D: BBC: E-464, L-1500, 247.  
E: NDR WDR: 309, 189, 49.38.  
F: Belgian Radio: 1-484, 2-324, 3-267, 4-198.  
H: RIAS Berlin: 303.  
I: SWF B-Baden: 295, 363, 195, 41.29.  
J: APN: 344, 271, 547, 54.84.  
K: SBC Stockholm: 1571, 255, 245, 305, 506, 49 band.  
L: NR Oslo: 1376, 337, 228, 477, 19, 25 or 31 bands.  
M: Monte Carlo: 205.  
N: BR Munich: 375, 187, 48.7.  
O: SDR Stuttgart: 522, 49.70.  
P: HR Frankfurt: 506.  
S: Europe 1: 1622.  
T: VOA: 7.8 p.m.: 13, 18, 19, 31, 41 bands. 10.0 p.m.: 19, 31 bands plus 1734 from 11 p.m.  
U: Radio Eireann: 530.  
W: Luxembourg: 208.  
Y: SBC Lugano: 568.8.  
Z: SBC Geneva/Lausanne: 393, 31 band.

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# saucepan lids to drums

**STEVE RACE**  
talks about  
drums and  
drummers



and inventiveness, his drumming is as near to perfection as I ever hope to hear. My not-so-long-ago remark about the tedium of drum solos is hereby withdrawn . . . or, shall we say, suspended.

### Far cry

It's certainly a far cry from the days when drummers used to surround themselves with frying pans and saucepan lids: when a passing flapper would exclaim: "Boy, you can get rhythm out of anything!" and the drummer would beat a paradiddle on her cloche hat by way of thanks.

Not so long ago, but equally remote from a stylistic point of view, were the days when the drummer would exactly cancel out the bass player's contribution to the evening's music by thudding four beats in a bar on his bass drum, meanwhile using his hands to beat a rapid tattoo upon the choke cymbals.

Plus ça change, as Hugues Panassié would say. About 14 years ago the cry went up: "Play it tight, man!" Clamping his toe firmly down on the hi-hat pedal, the drummer drove an inflexible "Chip-chip-chip-chip" from his cymbal sandwich . . . and produced the least swinging rhythm in all jazz history.

### Too quiet

But this was altogether too quiet and dull for our percussionist friend. Opening the hi-hat pedal on alternate beats, he developed a rhythm known in academic circles as "Tosh, tit-ti-Tosh, tit-ti Tosh," with which he could drown an entire 14-piece band.

Drunk with power, he magnanimously agreed to give the bass player a chance, and stopped pounding four-in-a-bar on his bass drum. And that was his undoing.

A situation rapidly arose which, from the drummer's point of view, was fraught with difficulty, not to say danger. I will explain. Using only his left foot (on the hi-hat pedal) and his right arm (Tosh, tit-ti Tosh), there was absolutely nothing for his left arm and right foot to do.

### Suspicion

The promoters and businessmen of jazz began to eye the drummer with suspicion. Was he earning his keep? With only two of his four limbs pressed into the service of music-making, couldn't he be given something else to do?

At this point the Musicians' Union called a meeting of drummers to decide what should be done with the left arm and the right foot. ("The Cinderella extremities," as they were laughingly called.)

From the floor of the Conway Hall, Red Lion Square, the solution finally came. Rising on his feet, Mr. Joe Abrams-Bacon addressed the meeting.

"I have noticed," he said, "that the rest of the band occasionally has what they call a Crotchet Rest." (Cries of "Sit down," "Withdraw," "Take the A train," etc.) "It seems to me intolerable that while there is a moment's silence in jazz drummers should be inactive. Why should we not release at that moment an earth-shaking explosion, ex-

ected jointly by a left hand rim-shot and a right foot bass-drum thud?"

### Bop Bomb

Mr. Joe Abrams-Bacon was borne shoulder-high into the street, amid cries of "Wham!" and "Gerrroosh!"

The Bop Bomb was born. Now Joe Morello has changed all that, consolidating the work of Jo Jones, Louis Bellson, Max Roach and a handful of others.

No longer can bands jocularly be said to comprise "six musicians and a drummer."

No longer can a drummer turn up for a session with a hi-hat pedal, one drumstick and a Mills 36 Hand Grenade.

As well as a full kit and the remains of a dinner suit, he now needs six other things as mentioned at the start of this article: swing, technical ability, tone, lightness of touch, humour and inventiveness.

With them, there'll be no stopping him. And I would be the last to try.

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# THIS DRUMMER'S A JOY TO HEAR



Shelly Manne—never hogs the limelight

**SHELLY MANNE AND HIS FRIENDS (LP)**  
Tangerine; I Cover The Waterfront; Squatty Roo; Collard Greens And Black-Eyed Peas; Stars Fall On Alabama; The Girl Friend.  
(Contemporary 12 in. LAC12875-38a. 3d.)  
Manne (dr.); André Previn (pno.); Leroy Vinnegar (bass). 11/2/56. Los Angeles. (Am. Contemporary.)

THIS could have been called André Previn and his Friends. Shelly Manne exchanges eight-bar and four-bar phrases with Previn in "Tangerine," takes eight bars on his own in Johnny Hodges' eye-twinkler, "Squatty Roo," and that's about his solo lot. The rest—except for a couple of bass choruses, also in "Squatty"—is all André. Still not yet 30, Previn studied first at the Berlin Royal Conservatoire, then at the Paris Conservatoire. His family went to America in 1939 and his father, a music teacher, continued to coach him.

The outcome of all this and further study at American colleges not only gave young André a terrific technique but made him such a skilled arranger that immediately on leaving school he was appointed staff arranger at MGM's Culver City film studios.

## Captivating

Attracted in due course to jazz, he has made quite a name for himself in this field. But like so many classically educated musicians, the classical character lurks in his jazz, causing jazz diehards to look at it somewhat askance.

So perhaps it is best to say that in this LP Previn shows up as a slightly pretentious, sometimes over-involved, but always captivatingly imaginative impro-

viser, and a technically brilliant musician, and leave out any qualification about jazz. Though it cannot be denied that he can swing—note, for instance, parts of "Squatty Roo."

But while the solo work is practically all Previn's, Shelly Manne and bassist Leroy Vinnegar are by no means lost behind it.

The smaller the group the more audible each member is, and Shelly's drumming can be clearly heard throughout—clean; skilful; never limelight hogging but always there, doing the right thing at the right time.

He is a joy to listen to, an excellent example for budding (and many other!) drummers.

And that just about goes also for Vinnegar, whose claims to recognition were honoured when he was given the New Star award in the "Down Beat" critics' poll last summer.—Edgar Jackson.



André Previn

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## Brubeck didn't want this issued

**DAVE BRUBECK QUARTET (LP)**

"Jazz at the Black Hawk" Jeppers Creepers (c); On A Little Street in Singapore (a); The Trolley Song (Rehearsal) (d) The Trolley Song (d); I May Be Wrong (e); Blue Moon (b); My Heart Stood Still (e); Let's Fall In Love (b).

Vogue LAE 12094, 12-inch. (a) Desmond (alto); Brubeck (pno.); Wyatt Ruther (bass); Lloyd Davis (dr.). San Francisco, September, 1952.

(b) As for (a), Ron Crotty replaces Ruther. Storyville Club, Boston, February, 1953.

(c) As for (b), Blackhawk Club, San Francisco, September, 1952.

(d) As for (b), Joe Dodge replaces Davis. Pacific College, Stockton, California, December 14, 1953.

(e) Brubeck (piano solo). Date and place as for (d).

IT should be said at the outset that this record was issued without Dave Brubeck's approval, and is a "mock-up" of random tapes rather than a unified LP album in its own right. Despite the title, for instance, only one track was recorded at the Blackhawk.

## DISAPPROVES

"Jeppers Creepers," the opening number on side 1, is a release of which Dave actually disapproves. Naturally one tries to guess why. Was it the un-rhythmic cymbal-jangling of Lloyd Davis? It certainly cannot have been Paul Desmond, whose smooth genius does not seem to have changed a scrap since this track was recorded six years ago.

Dave's solo moves nicely, but though the formula is superficially as normal, it doesn't really get anywhere. More serious, there's a nasty rhythmic collapse at one point.

## INDIFFERENT

Those people who fail to understand Dave's piano at all might like to listen to this example of indifferent Brubeck, and compare it with a good track: "Blue Moon" on side 2, for example, or the gentle trifle which follows ("On A Little Street In Singapore").

Two tracks are devoted to "The Trolley Song." The first is a hacked-about tape of a rehearsal at Pacific College.

## Guest review by

## STEVE RACE

Though it may offer some transient interest as a gimmick, nothing of any backstage value emerges and I cannot imagine anyone wanting to play it more than once. (For a really fas-

inating rehearsal record, try Bruno Walter on Philips.)

The finished performance of "The Trolley Song" follows, complete with the section Dave rehearsed with such intensity on the previous track. This is by no means one of the quartet's best.

"I May Be Wrong" has a good deal of the uncanny Desmond-Brubeck improvised counterpoint but not much beat. The item finally peters out into

# JAZZ

a swift tape-fade . . . and one hopes side 2 will be better.

It is "Blue Moon" starts with an intriguing rhythmic pattern and the first real swing one has heard on the record (Though the bass is so prominent and boomy that my pick-up almost rebelled.)

Here, Paul Desmond is at his near-best, pouring out more ideas per chorus than most jazzmen can clock-up on an entire coast-to-coast tour.

Dave excels here, too. Creatively at his most thoughtful, he achieves an extended meditation on the minor as well as the major implications of "Blue Moon."

At the very end his return to the rhythmic pattern heard at the start is a superb bit of piano playing, which I suspect it takes a pianist to appreciate. The lay listener cannot expect to share in every musical joy.

## APPLAUSE

In listening to the piano solo "My Heart Stood Still," one needs the mental rhythm section which Dave so obviously imagined as he was recording it. As I have said before, Dave is no Erroll Garner. He demands rhythm support—if not from live players, then from the sympathetic listener.

A bout of applause introduces the final track, "I May Be Wrong," in which Paul Desmond competes with an unswinging rhythm section as long as Lloyd Davis remains on cymbals.

Dave turns out to be in one of those seeking moods which we heard sometimes at the London concerts, when he cannot find a satisfactory line to pursue.

It is the price one pays for absolute reliance on inspiration and while it gives rise to disappointment on occasions, the reward is rich and undeniably worthwhile when the approach does pay off.

As in the case of the "Oberlin" album, Alun Morgan provides carping, critical sleeve notes; as poor an advertisement for the record as some—but by no means all—of the music the record contains.

## Capsule Reviews

**"DICTIONARY OF JAZZ" (LP)**

Louis Armstrong All Stars: Some Day You'll Be Sorry (V); Count Basie Orchestra: One O'clock Jump; "Sleepy" John Estes: Working Man Blues (V); Lionel Hampton Orchestra: Don't Be That Way; Coleman Hawkins Orchestra: My Blue Heaven; Jimmie Lunceford Orchestra: Swingin' Uptown; Fats Waller Rhythm: Black Raspberry Jam; Jimmy Yancey: The Mellow Blues. (RCA RC24002-26a. 5d.)

ISSUED as a sort of companion to Panassié's book of the same name, this admirable selection has greatly enhanced value in its original (U.S.) 12-inch state. Among other Victor titles included were items by Bechet, Dodds, Ellington, Morton and Oliver, so this is only half the guide it was—and short for today's LPs.

What's left is good of its kind. The previously unissued pair—Sleepy John's countrified singing and playing and a 1938 Hampton small-band swinger with lovely Hodges—are outstanding; the Yancey is one of his most attractive; and the Waller is the same as the recent reissue on RCA RD27047.—M. J.

**ALEX WELSH AND HIS BAND (EP)**  
"Dixieland To Duke—Part 1"  
Cornet Chop Suey (c); Winin' Boy Blues (c); I'm Coming, Virginia (b); Queen Bees (a).

(Nixa Jazz Today NJE1042-12s. 10/d.)

able for the nice group feeling, for Welsh's playing on "Suey," "Winin'" and "Virginia," and for proficient solos all round. Drumming is a little too "European," and "Winin'" opens as though recorded in a long tunnel. Otherwise good.—M. J.

## Reissues

**LOUIS BELLSON BIG BAND—Caston Hall Swing.** (Prev. Columbia Chief EP SEB10050.) For Europeans Only. (Prev. SEB10057, revd. 13/4/57.) Both now also 78 r.p.m. LB10088.

**YEDDY WILSON TRIO—Emaline; Liza.** (Prev. Columbia Chief LP 319019, revd. 5/5/56.) Both now also 78 r.p.m. LB10081.

**BUNK JOHNSON BAND—Tiger Rag; Make Me A Pallet.** (Prev. Esquire 10-151, revd. 1/9/51.) Careless Love. (Prev. 10-152, revd. 21/11/53.) Wary Blues. (Prev. 10-152, revd. 8/3/52.) All now EP EP181.

**BENNY GREEN SEXTET—Laura; Sometimes I'm Happy.** (Prev. Esquire LP 20-082, revd. 23/5/57.) Now also EP EP182.

**ZOOT SIMS QUINTET—Toot No. 2; What's New?** (Prev. Esquire LP 20-040.) Now also EP EP183.

**MILT JACKSON QUINTET—Buhaina; Sonja.** (Prev. Esquire LP 20-042.) Now also EP EP184.

**LEE KONITZ-LENNIE TRISTANO—Judy; Retraction; Retrospection; Sub-conscious Lee.** (Prev. Esquire LP 20-027.) Now also EP EP185.

# 1957 NEWPORT JAZZ FESTIVAL

The largest jazz gala in America—and the world—is held at Newport, Rhode Island, every year. Here are the first reviews of the records made at the 1957 gathering held last July.

## TOSHIKO (LP)

Between Me And Myself (a); Blues For Toshiko (a); I'll Remember April (a); Lover (a).

LEON SASH  
Sash-Kebos (b); Meant For Brent (b); Carnegie Horizons (b); Blue Lou (b).

(Columbia Clef 12 in. 33CX10101—41s. 8/d.)

(a)—Toshiko Akiyoshi (pno.); Gene Cheroico (bass); Jake Hanna (drs.), 8/7/57. Newport Jazz Festival. (Am. Norman Granz).  
(b)—Sash (accordion); Ted Robinson (tr., cl.); Lee Morgan (bass); Roger Price (drs.), Do. Do. (Do.)

HERE we have two soloists at the festival, of whom a good deal more is likely to be heard.

Especially Toshiko Akiyoshi. Twenty-nine years old, she was born in Manchuria. In 1946 she and her family went to live in Japan. In Tokyo, in 1953, she had the good fortune to be heard by Oscar Peterson who was touring with Norman Granz's Jazz At The Phil show. Oscar was so impressed that he got Norman to record her.

The record won her a scholarship to the Berklee School in Boston, and that explains how she reached America and the Newport Jazz Festival.

The most fascinating things about her music, though, are the way in which she will introduce the oriental character to her playing (note her delightful original "Between Me And Myself") and her flair for melody—both no less obvious because she has the keyboard technique and musical artistry to reveal them.

Leon Sash, 86-year-old Chicagoan, plays accordion.

He has been blind since he was 11 but that hasn't prevented him from becoming a skilful and swinging instrumentalist.

He is also a prolific producer of light compositions which he writes in collaboration with his wife, known as Lee Morgan, and the basic player of Leon's jumping little group.

They wrote "Sash-Kebos" the sprightly piece which opened their turn at Newport and opens their side of this LP.—Edgar Jackson.

## Showman Diz

### DIZZY GILLESPIE ORCHESTRA (LP)

Dizzy's Blues; School Days (V); Doodlin'; Manteca Theme; Remember Clifford; Cool Breeze. (Columbia Clef 12 in. 33CX10105—41s. 8/d.)

Gillespie (tp., voc.); Ernie Henry, Jimmy Powell (alts.); Benny Golson,

Dizzy himself is playing as well as ever—especially as a soloist. And he has some worthwhile soloists in support.

Despite the build-up his leader gives him, I am not very enamoured with baritone saxist Pee Wee Moore. But pianist Wynton Kelly can come and play at my party any time he likes. And except in fast numbers, when his spiky rhythm is more exhilarating than his rather cramped melodic lines, I liked trombonist Al Gray.

Some of the items are familiar Gillespie record reissues—e.g. "School Days," which he is still using when he wants to try out paper hats and exercise his vocal chords, and the Afro-Cuban-styled "Manteca Theme."

Best track of all is one of the newer numbers—Benny Golson's lovely ballad in memory of the late Clifford Brown. It shows that when Diz is in the mood to take things seriously and inspire his men to do likewise, the band can give a musically and all-around performance.—Edgar Jackson.

## Relaxed Hank

### GIGI GRYCE-DONALD BYRD JAZZ LAB (LP)

Spittin' (Ray's Way) (a); Bat-Isaid (a); Love For Sale (a).  
GIGI TAYLOR QUARTET  
Johnny Come Lately (b); Mona's Blues (b); Tune 2 (b).  
(Columbia Clef 12 in. 33CX10102—41s. 8/d.)

(a)—Gryce (alto); Byrd (tp.); Hank Jones (pno.); Wendell Marshall (bass); Osis Johnson (drs.), 5/7/57. Newport Jazz Festival. (Am. Norman Granz).

(b)—Taylor (pno.); Steve Laey (sop.); Buell Reidinger (bass); Dennis Charles (drs.), 6/7/57. Do. (Do.)

I believed to be correct spellings, though given on sleeve as Neidinger.

HERE are two of the small experimental groups heard at Newport.

The Byrd-Gryce Jazz Lab had made a couple of changes since recording the numbers on Philips BBL7210 (reviewed last week). Drummer Osis Johnson was in Art Taylor's place, Hank Jones was at the piano.

Man for man the changes were probably for the better. But they did not alter the basic character of the Jazz Lab music.

All three of the numbers—a brisk-paced Ray Bryant kicker, a medium-tempo blues and an unexpectedly fast "Love For Sale"—drive lustily.



● Dizzy Gillespie



● Toshiko



● Pee Wee Russell

# Watch Toshiko!

As a soloist, Gryce does not always seem quite as comfortable as usual. But Hank Jones is his relaxed, immaculate self, and Byrd should go well even with those who have already heard rather too much of his not exactly vast stock of ideas.

The Cecil Taylor Quartet may be more provocative, but is likely to prove considerably less popular, even among those partial to the modernist sound.

They are likely to feel the harmonic explorations go too far—Brubeck does this sort of thing much more understandably—and only lovers of the bagpipes are likely to find much joy in Steve Laey's soprano tone.—Edgar Jackson.

## Skilful Braff

### RUBY BRAFF OCTET (LP)

It Can't Mean A Thing (b); These Foolish Things (b); Oh, Lady Be Good (b).

BOBBY HENDERSON  
Jitterbug Waltz (a); Keeping Out Of Mischief Now (a); Blues For Louis (a); Honey-suckle Rose (a).  
(Columbia-Clef 12 in. 33CX10104—41s. 8/d.)

(a)—Henderson (pno.), 4/7/57. Newport Jazz Festival. (Am. Norman Granz).

(b)—Braff (tp.); Pee Wee Russell (cl.); Sam Margolis (tr.); Jimmy Welch (tr.); Nat Pierce (pno.); Steve Jordan (str.); Walter Page (bass); Buzzy Drottin (drs.), 5/7/57. Do. (Do.)

IT is appropriate that this session should have been recorded by Granz, for it is scarcely distinguishable from the normal JAIP spontaneous presentation.

"I Can't Believe," played fairly fast and with a healthy beat typifies the pattern: a confused ensemble followed by a surfeit of prolonged solos. Brown is in drastic shape here: Eldridge does better but degenerates into commonplace high-note stuff. Only Hawkins and Bryant seem to bring any ideas to their solos.

On the medley, Pete Brown delivers a hesitant "Day By Day" with echoes of Parker and plenty of lapses of intonation. Roy's "Embraceable You" gives a rather better impression of his capabilities, while Hawk makes intelligible ballad music on the "Moon-glow" theme.

The last track is another gallery-fetters led into by drums and later dominated by them. The smothering and honking alto, despite its recognisable Pete Brown "jump," is far from enjoyable. Eldridge, after an interesting start, blasts away without discipline or inspiration. And there is a mass of solo drumming.

Hawkins again registers strongly—though this is not the Hawkins I most admire—and McKibben and Ray Bryant play pretty well.

This uninhibited jamming probably had more of a kick at the time—I would always enjoy seeing Hawkins, Eldridge and Jones, for example—but listened to at length on disc it seems to me like a waste of the talents of several great and very good jazzmen.—Max Jones.

Braff can be saluted for the taste and logic of his playing. On this showing, the group is not exceptional.—Max Jones.

## Strong Hawk

### COLEMAN HAWKINS—ROY ELDRIDGE—PETE BROWN—JO JONES ALL STARS (LP)

I Can't Believe That You're In Love With Me; Day By Day; Embraceable You; Moon-glow; Sweet Georgia Brown.  
(Columbia-Clef 12 in. 33CX10103—41s. 8/d.)

Brown (alto); Hawkins (tr.); Eldridge (tp.); Ray Bryant (pno.); Al McKibben (bass); Jo Jones (drs.), 5/7/57. Newport Jazz Festival. (Am. Norman Granz).

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## NEWPORT JAZZ FESTIVAL

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# DISCS

Billy Mitchell (tr.); Pee Wee Moore (bar.); Talib Dawud, Lee Morgan, Emmett Perry, Carl Warwick (tp.); Chuck Connor, Al Gray, Melba Liston (tr.); Wynton Kelly (pno.); Paul West (bass); Charles Persip (drs.), 6/7/57. Newport Jazz Festival. (Am. Norman Granz).

ON the whole, the Gillespie band sounds rough and ready. But that is probably mainly Dizzy's fault.

A natural comedian, he has always been conscious of the extent to which an audience can be influenced by "showmanship." And even when he was not getting up to those tricks which can distract musicians as much as they do their listeners, he was probably as intent on working up an atmosphere as he was on the more artistic aspects of his act.

Yet despite its lack of polish, there is plenty to be said for the band. It has an infectious exuberance and behind the coarse surface beats a heart.

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# Melody Maker

MARCH 8, 1958

## ELLINGTON LOOKS OK

AS exclusively forecast by the **Melody Maker**, the famous Duke Ellington Orchestra will start a European tour between October 5 and 12. Negotiations are still proceeding for Ellington to play at the Leeds Arts Festival in October and for the band to make a full British tour. Altoist Johnny Hodges will definitely rejoin Ellington for the tour. In exchange for the Duke, Ted Heath will make his fourth trip to America.

## IS THIS A RECORD?



There's went to work in a record short time on Thursday when they broke into Feldman's new record shop in Soho. The opening was due on Friday, but when staff arrived the shop had been burgled and 500 LPs were missing. But the opening went off as planned and seen (above) at the party are (l.-r.) Matt Monro, Eddie Calvert and Don Lang.

## EASTER DEBUT FOR CHARLIE GRACIE

EASTER MONDAY, April 7, is the day when Charlie ("Fabulous") Gracie opens his second British tour at the Empire, Liverpool.

He then moves on to the Hippodrome, Birmingham, for week commencing April 14, then goes to the Empire, Glasgow (week of April 28).

At the time of going to press, further dates were being fixed by the Lew and Leslie Grade office, which is handling Gracie's trip.

## STOP PRESS

NEW YORK, Thursday.—There is a possibility that Johnnie Ray will tour Britain later this month. But proposed Al Hibbler tour is still unsettled.

## Sensational Success CHAS McDEVITT SKIFFLE ALBUM



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# All-Europe talent hunt

THE 13-country search for an International Dance Orchestra to appear at this year's Newport Jazz Festival is nearing London.

Marshall Brown, Director and organiser of the Farmingdale High Band, and George Wein, Vice-President and Musical Director of the Newport Jazz Festival, will arrive in London on March 17.

## 'Tower of Babel' Band

By then, they will have auditioned musicians in Lisbon, Madrid, Geneva, Milan, Vienna, Prague, Berlin, Warsaw, Stockholm, Amsterdam, Brussels and Paris. In London, on March 18, they will choose the British musician (or musicians) who will complete this 20-piece "Tower of Babel" orchestra which, apart from appearing at the world-famous Festival, will also record in America for Columbia Records and appear on American radio and television.

The Newport Festival is paying all expenses for the chosen musicians from their homes and back to their homes. The twenty selected players will be rehearsed in specially-written arrangements during their transatlantic voyage, and for an extra week in New York, before going on to Newport.

## Wanted

Says George Wein: "They can be either amateur or professional but preferably around 20 or 21 years of age. It makes no difference what instrument the applicant plays, or in what style he plays. He may be a good soloist, or a good section man. He will be tested on his reading ability and also on his improvising talent." The Editor of the **Melody Maker** has been appointed a member of the International Board of Advisers to the Newport Jazz Festival and is currently preparing the March 18 auditions.

## How to apply

Any musician (semi-pro. or professional) who is interested in appearing at the Newport Jazz Festival, and considers himself up to the standards indicated by Mr. George Wein, should write in confidence to: The Editor (Newport), **Melody Maker**, 189, High Holborn, London, W.C.1.

## TOMMY STEELE —DISC-JOCKEY

TOMMY STEELE is to be a disc-jockey! A late-night Light Programme deejay series is being lined-up for Tommy when he returns in April from his South African tour. The series will be heard every Saturday from his home in Catford. His seaside tour this summer will include Margate, Southend, Plymouth, Aberdeen, Llandudno and Bournemouth.

## DIZZY HAS A 'STAR' GROUP



THE Dizzy Reece Quartet—formed only last month—has already notched a West End residency, a film, a recording contract and a Light Programme airing.

## LAST-PAGE REMINDER

SHOPPING for jazz and pop discs? Then save yourself time and trouble by consulting the **Melody Maker's** new readers' service on page 17. Here you will find a list of 59 record dealers in shopping centres from Wick in the North to Southampton in the South. And if it's records you're after—here's another one: this week the **MM** carries a record total of 29 columns of advertising on our classified pages.

## Max Roach tour

NEW YORK, Wednesday.—An all-star jazz quartet led by drummer Max Roach will make a two-week tour of Europe from March 13.

## Rosetta to aid Broonzy



American gospel singer Sister Rosetta Tharpe (above) will be one of the stars appearing in the Big Bill Broonzy Benefit Concert at the London Coliseum on Sunday.

## Stars all set to help Big Bill

SISTER ROSETTA THARPE will be among the guests at the Big Bill Broonzy Benefit Concert on Sunday at the London Coliseum.

Donating their services to help raise money for the blues singer will be the Humphrey Lyttelton Band, Johnny Dankworth and a group from his Orchestra, including Cleo Laine, the Mick Mulligan Band with George Melly, Al Fairweather's Band, the Dill Jones Trio, Johnny Duncan and the Blue Grass Boys, and the Chas McDevitt Skiffle Group, with Shirley Douglas.

## The all-star guest list

Guest artists include Sandy Brown, Bruce Turner, Betty Smith, Kathy Stobart, Don Rendell and Beryl Bryden, and the show will be compered by Alan Lomax, Rory McEwen and Wilfrid Thomas.

The concert will be stage-managed by Jack Higgins, of the Harold Davison Office, and George Webb, of Jazzshows.

Broonzy fans unable to get to the concert can send donations to the Bill Broonzy Benefit Fund, c/o **Melody Maker**.

## BENEFIT No. 2

LONNIE DONEGAN, Chris Barber and Ken Colyer will, on March 14, appear in a second concert in aid of Big Bill Broonzy—a midnight matinee at the Dominion Theatre, W. The show will feature the three groups and blues singer Otilie Patterson.

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