

# Melody Maker

APRIL 19, 1958 World's Largest Sale EVERY FRIDAY 6d.

# 20

## PAGES

giving you the up-to-the-minute guide to the stars

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# STARS—AND

# STRIPES!

# MARQUEE

## At new jazz centre

**UNDER** a striped "circus" awning, the stars blew a welcome to the National Jazz Federation's new HQ on Saturday.

The new "home" for the NJF's 10,000 members is London's Marquee Jazz Club.

Among the hundreds of fans at the opening was Tommy Steele.

Opening-night attractions at the club were the Kenny Baker Half-Dozen and a new modern quartet led by pianist Michael Garrick.

MM photographer Ron Cohen was on hand to take the shots. Top: (l.-r.) Danny Craig, Kenny Baker, Johnny Beard, Norman Cave's trombone and Garrick vibist Peter Shade. Centre: Barbara Coombs, an NJF secretary, signs in a member while (right) the club's secretary, Peter Burman, announces the next number. Left: Pianist-leader Michael Garrick.

EVERY SATURDAY AND SUNDAY 7.30-11.00  
AT THE MARQUEE

LETTERS

# The End

WHAT the hell has happened to British dance music? After listening to the second of the "BBC's Festival Of Dance Music" concerts, I can only say it has hit the rockiest of rock bottoms.

These concerts are supposed to showcase the very best in British dance music, but what does one hear? Dennis Lotis plugging his latest disc—I quote "... and on the other side of the record, Ladies and Gentlemen"; Joe Loss churning out nothing that hasn't been heard in his last half-dozen broadcasts; Eric Delaney reaching the heights of pure ecstasy with two and a half minutes of utter drivel called, I think, "Symphony And Tympany"; and the even odder sounds of what sounded like a collection of five-year-old infants complete with bottles, paper and combs and blades of grass.

When the audience began singing Al Jolson memories I switched off.—J. H. Horsfall, Carlton, Notts.

Sound off

I AM appalled to see the critics again whining about the amplification in the Royal Festival Hall. Let them go and hear any classical vocalist from the back of the hall and they will find the answer to "mike" trouble is to discard the wretched thing and sing.—H. Russell, Hounslow, Middx.

Not when the arrangement calls for backing by the Basie or Heath brass sections, it isn't.—B.D.

The modern way

AT the opening night of Club 6.5 we were utterly disgusted to have our evening ruined by a gang of maniacs. It was absolutely impossible to hear the City Ramblers and, not content with spoiling the music for other people, these indescribable objects of humanity began abusing girls who were singing.

No wonder British jazz enthusiasts get such a bad name for themselves. No one would find a traditional fan acting in such a juvenile and ill-mannered way.—Misses M. L. Rives and D. D. Allatson, Wimbledon.

# DISC BIZ TURNS TO RELIGION

From REN GREVATT

NEW YORK, Wednesday. There is a tremendous upsurge in current interest in religious music on records here. Most notable example of the success of a religious disc is the skyrocket rise of

## Christy for Africa

NEW YORK, Wednesday.—"Jazz-West Coast," the jazz package spotting June Christy, Bob Cooper, Bud Shank and the Claude Williamson Trio will probably play North and South Africa after completing the European swing. . . . The Ford Foundation has given a grant of \$75,000 to two Tulane University students to develop an oral history of jazz (on tape). The students will interview survivors of the 1885-1917 period in New Orleans.

LP move

EDDIE CONDON has recorded under the MGM banner. The album features many Condon veterans, and is called "Eddie Condon is Uptown Now." Title stems from the recent move of Condon's niter from Greenwich Village to East 56th Street. . . . Jazz critic Ira Gitler is going to North Texas State University to narrate a programme called "Trends in Modern Jazz."

Carnegie show

HELEN MERRILL will appear in a concert at Carnegie Hall on May 24. The Maynard Ferguson Band and Max Roach's Unit are set for the show, with more talent to be added.

Burt Korall

Laurie London's "He's Got The Whole World In His Hands."

Close behind, and holding its brisk sales pace, is the Pat Boone smash, "A Wonderful Time Up There"—another religious offering.

Although the Laurie London record has no doubt had an influence in building interest in sacred subject matter, traders here assert that its success is a reflection of the current buying climate. When times are bad, people tend to turn to religion, even in their record purchases, they claim.

## EVERLY BROTHERS

Guests of honour

"WE certainly do want to go to England," Don and Phil Everly both told me this week. "I hope we can find the time to do it, maybe some time this year."

The Everlys were feted at a luncheon party given by Cadence Records at the famous music business restaurant

known as Al and Dick's. Present were the Chordettes, also Cadence artists, who have a big hit riding in America and England now in "Lollipop."

## JIMMY RODGERS

Tour waiting

JIMMY RODGERS, long reported as a possibility for a European tour, may still make the trip.

Latest date to be discussed as the kickoff for the tour, according to GAC officials here, is August 15.

However, MGM has a commitment for Rodgers to do a picture, "Snob Hill," with Debbie Reynolds.

Shooting schedules are not yet complete, however, and until these are wrapped up, GAC cannot make a binding deal for a British tour.

## Laurie London

Busy week

Laurie London, visiting here with his parents, had an extremely busy first week in the States, with a disc jockey tour which included Pittsburgh, Cleveland, Detroit, Chicago, Hartford and New York.

His date with the Dick Clark show has now been moved from April 17 to April 22.

# It's goodbye to Sister Rosetta

SISTER ROSETTA THARPE, and husband Russell Morrison, flew from London Airport on Tuesday at the end of her second British tour. She opens on Tuesday at the end of her at the Paramount Theatre, Los Angeles, this week.

Sister Rosetta wound up her tour on Sunday with concerts at Bradford and Leeds. Four months ago she played to 2,000 people at Bradford, but on Sunday only 500 enthusiasts turned up to hear her with the Mick Mulligan Band.

MANCHESTER.—Guitarist Paul Beattie this week cut his second disc for Parlophone. Titles are "Me Please Me" and "Wanderlust."

CORNWALL.—Redruth's Flamingo Club introduces name-band attractions with Ivy Benson on May 1.

BRIGHTON.—Pianist Pat Redmond's Trio, which has reopened at the Regent Ballroom, is completed by Harold Wyner (bass) and Brian Anthony (drs.).

SOUTHAMPTON.—Jazz is booming in Britain's premier passenger port (population nearly 200,000) with a total of around 20 sessions of jazz in the district per week. The Dolphin at Botley has jazz music every night of the week and so does the newly opened Ace of Jazz Clubs.

BELFAST.—Tom Clarke and his Dixielanders and Bryan McCluney's Ulster Rhythm Kings will play at Queens University's Rag Week Ball on April 22.

Jerry Dawson

## Critics' choice

NEW YORK, Wednesday.—A critics' choice session is scheduled for this year's Newport Jazz Festival. Critics will be asked to present a group of their choice—musicians they feel have ability and potential, and have not made a previous appearance at Newport. Those who have been asked to submit their choice, in addition to organizer Leonard Feather, are Bill Coss, George Frazier, Barry Ulanov and Dom Cerulli.

Satchmo LP

LOUIS ARMSTRONG has recorded an LP of spirituals for Decca, entitled "The Good Book. . . ." Hal McKusick's new Decca LP features writing by George Handy, George Russell and Jimmy Giuffrè. . . . Max Kaminsky's group at New York's Hotel Duane includes Dick Cary, Bob Wilber, Charlie Quener, Joe Benjamin and Bobby Donaldson.

# Dates with the Stars

(Week commencing April 20.)

- BEVERLEY Sisters  
Week: Gaumont, Doncaster
- Peter CRAWFORD Trio  
Week: Hippodrome, Birmingham
- Tony CROMBIE  
Week: Empire, Newcastle
- Jim DALE  
Week: Metropolitan, W.
- Johnny DUNSAN  
Sunday: Coliseum, W.  
Week: Hippodrome, Manchester
- Charlie GRAGIE  
Sunday: St. George's Hall, Bradford  
Week: Empire, Pinner Park
- Russ HAMILTON  
Week: Hippodrome, Bristol
- Fraser HAYES Four  
Week: Empire, Liverpool
- HILLTOPPERS  
Week: Empire, Glasgow
- Edmund HOOKRIDGE  
Week: Empire, Sheffield
- Michael HOLLIDAY  
Week: Hippodrome, Birmingham
- Audrey JEANS  
Week: Empire, Leeds
- JONES Boys  
Week: Empire, Leeds
- Jerry LEWIS  
Season: Palladium, W.
- Ruby MURRAY  
Week: Empire, Leeds
- Marvin RAINWATER  
Sunday: Coliseum, W.  
Week: Hippodrome, Manchester
- Johnnie RAY  
Sunday: De Montfort Hall, Leicester  
Tuesday: Civic Hall, Wolverhampton  
Wednesday: Colston Hall, Bristol  
Friday: Gaumont, Cheltenham
- Saturday: Capitol, Cardiff
- THREE KAYE Sisters  
Season: Palladium, W.
- Dickie VALENTINE  
Week: Empire, Nottingham
- Malcolm VAUGHAN  
Week: Royalty, Chester
- Sarah VAUGHAN  
Sunday: Odeon, Liverpool  
Monday: Odeon, Glasgow  
Tuesday: New Victoria, Edinburgh  
Wednesday: Odeon, Newcastle  
Thursday: Odeon, Manchester  
Friday: Odeon, Barking  
Saturday: Gaumont, Hammersmith
- VIPERS  
Week: Metropolitan, W.

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## Send-off for Satchmo



**B**OTH friends and admirers of Louis Armstrong, Nat Gonella (l.) and Humphrey Lyttelton are pictured above, outside London's Cameo-Royal cinema before last Thursday's Midnight Premiere of the Armstrong film "Satchmo The Great."

Nat and Humph, backed by the Lyttelton rhythm section, played a trumpet duet on "St. Louis Blues" as an introduction to the film. The film—the story of Satchmo's European and African tours—was applauded by a capacity audience of some 450 musicians and jazz personalities. It started its run at the cinema on Friday.

# Pat Boone cuts a Holliday number

**BRITAIN'S Michael Holliday is hoping that a song recorded by American "rival" Pat Boone will top the Hit Parade.**

Reason: the number, "Keep Your Heart," is Mike's own composition. It backs his best-selling "The Story Of My Life."

Pat Boone broke the news that he had recorded the song to Mike's wife, Margie, who met him during his recent British trip. Pat Boone told Margie: "I

heard 'Keep Your Heart' on the other side of 'The Story Of My Life' and took it along to Dot Records, my company in the States. They liked it—so we cut it."

### Summer TV

Michael Holliday is hoping to make a series of tele recordings

for BBC-TV during his summer season at the Hippodrome, Blackpool, which opens at the end of June.

A new radio series tentatively entitled "Michael Holliday Presents" is also planned. He makes a return visit to BBC-TV's "Six-Five Special" on May 24.

## TOMMY STEELE HOST TO LIBERACE



Liberace was one of the guests at Tommy Steele's "homecoming" party at the Astor Club on Friday night. Steele arrived back from his tour of South Africa in the morning and in the evening took his parents to see Liberace at the London Palladium. On Monday—after a minor car crash—Tommy flew to Copenhagen to start a 12-concert tour of Scandinavia.

## Dill Jones makes Trio a quintet

Dill Jones has formed a quintet which will make its debut at London's Marquee Jazz Club on Sunday. The group will comprise the present Dill Jones Trio—Dill (pno.), Lennie Bush (bass) and Danny Craig (drs.)—plus Ray Premru (tpt.) and Beverley Inger-nols (tnr.). A frequent guest artist with the quintet will be singer Cab Kaye. Dill will still take work with the trio as well as featuring it on dates with the quintet.

# RANK TO ENTER DISC MARKET

**T**HE J. Arthur Rank Organisation is planning to enter the disc business in a big way. A private company, Rank Records, was formed last week.

Mr. Jack Ralph, an executive of the Rank Organisation, told the MM this week: "As owners of some 500 cinemas, producers and distributors of films, and with television interests, we already have many channels in the entertainment business."

"To enter the recording field is a logical development. Questioned on the possibility of signing recording artists and making arrangements to press recordings on a large scale, Mr. Ralph added: "Such matters take time. Obviously one doesn't go out and sign Elvis Presley tomorrow! But we have our plans, and hope to start operations in about a month."

## JERRY LEWIS ON WAY TO BRITAIN

American singer-comedian Jerry Lewis was due to arrive in London yesterday (Thursday) for his two-week season at the Palladium, which starts on Monday. Lewis last appeared at the Palladium in 1953 in partnership with Dean Martin.

## Six-year run

Bandleader Sammy Herman has signed for his sixth year at the 400 Ballroom, Torquay. Sammy, on drums, leads Bert Gruber, Trevor Anthony and Harry Hammond (saxes), Bill Seager (tpt.), Eric Lea (bass) and Ron Palace (pno.).

# News Spotlight

**T**HE Terry Lightfoot, Mike Daniels and Acker Bilk bands have been booked for a Riverboat Shuffle on July 13. The shuffle—organised by the Croydon and Cheam Jazz Clubs—will be from Westminster Pier to Hampton Court on board the Royal Princess.

**Vocals** Twenty-two-year-old singer Rikki Henderson has joined the Denny Boyce Orchestra at Wimbledon Palais.

He shares the vocals with Colin Day and Gracie Cole. An augmentation in the band brings in guitarist Eric Ford.

**Star** Buddy Featherstonhaugh is the star guest at Club 43 at the Piccadilly Hotel, Manchester, tomorrow (Saturday).

**Change** Former Sid Phillips trumpeter Kenny Ball has joined Terry Lightfoot's Jazzmen in place of Colin Smith, now with Cy Laurie.

**Resident** Roy Edwards takes over as resident vocalist in ATV's "Lunch Box" on May 19. He will replace David Galbraith, who is to join Benny Hill in "Light Up The Town" at Scarborough's Floral Hall.

**Debut** Former Vic Lewis tenorist Duncan Lamont has formed a quartet which makes its debut on April 26 at the Marquee Jazz Club, London. He leads Roy Willox (alto), Ray Dempsey (gr.) and Spike Heatley (bass).

**Return** The Hedley Ward Trio on Monday opens for a two-week season at the General Von Steuben Hotel, Wiesbaden, Germany—its third visit to the hotel within a year.

**Newcomer** Mary, wife of Chris Barber's banjoist Eddie Smith, gave birth to a son, to be named Steven, at Hackney Hospital on Thursday.

**Wedding** Indian bandleader Ken Mao marries his singer, Jean Statham, at St. John's Church, Colaba, Bombay, on April 30.

**Pianist** arranger Mike Mullins, with Syd Dean at Purley's Orchid Ballroom, has joined the Frank King Band at the Jack of Clubs, W.

**Valerie Kleiner** has been booked for this Sunday's ABC-TV "Top Numbers" show. She will sing "To Be Loved."

**Sid Millward** makes his comeback with the Nitwits after a five months' lay-off through ill-health on ATV's "Sunday Night At The Palladium" this weekend. It will be his first public appearance with the group since he collapsed during a 52-week season at the Paris Lido.

**Terry Dene** has signed ex-Lee Lawrence pianist Dennis Plover right for his Dene-Aces, succeeding bassist Pete Elderfield.



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## Julie Wilson back at the Colony

American singing star Julie Wilson on Monday started a four-week cabaret season at the Colony Restaurant, W. Julie did a season at the Colony eight years ago.



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- Bert Weedon
- Tommy Steele
- Frank Denis
- Roy Plummer
- Dennis Newey
- Dickie Bishop
- Don Fraser
- June Fraser
- Jeff Rowena
- Judd Proctor
- Denny Wright
- Barney Smith
- Don Sandford
- Reg Phillips
- Sieve Martin
- Don Lovles
- Brian Horrey
- Pete Dyke
- Leon Bell
- Laurie Atwell
- Bobby Coram
- Stan Stennet
- Marty Wilde
- Terry Dene

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YOU STILL HAVE TO WAIT FOR A HOFNER BUT IT'S WORTH WAITING FOR!

# Sarah is a knock-out

**EACH** time I hear Sarah Vaughan in person she seems to have got substantially better. At the Leicester Square Odeon last Saturday she was a living knock-out.

Always her voice and musicianship have been remarkable. From the first, she sounded like an imaginative instrumentalist, though not always like an emotionally mature singer.

says **MAX JONES**

she has taken several strides forward. Once a somewhat glacial exterior went with the vocal equipment. Lately, the austere manner has thawed to reveal a sharp and sunny Sarah who decorates stage as well as song.

The combination of ear and eye appeal results in a singing act as near perfect as we have any right to expect in a world where quality seldom counts for much.

### 'Screamer'

At Leicester Square, Sarah sang for a good 50 minutes, practically without let-up. There were a few instrumental passages by Ted Heath's band—which did the first half of the show on its own—but it was hard singing most of the way.

There were 15 songs, beginning with "If This Isn't Love" and ending—after several encores—with an exhibition of wordless virtuosity on "How High The Moon."

### Original

Now the most capricious effects have been banished—though the style is still boldly original—and there is deeper feeling for the lyrics.

Ear, range and control remain extraordinary, and she executes breathtaking changes, scoops and "power dives" with half-amused ease.

On the "visual" side, too,

This last, the only "screamer," was improvised anew at each of the three shows I caught.

But every number carried fresh twists, and one of Heath's musicians told me: "I can't remember ever looking forward so much to a fourth performance of the self-same programme."

### No low spots

Six songs, from the "Land Of Hi-Fi" LP, had Ernie Wilkins scores. These were strongly attacked by Heath's men, and by Sunday the band was, in the words of Timmie Rogers, "sure poppin' tonight." For certain sections, only Ronnell Bright's piano, or piano and rhythm, were used.

I haven't adjectives to cope with all the varied treatments. Everything Sarah did she did well. She is an artist to the tips of her expressive fingers.



## THE PARADOX OF W. C. HANDY

**"IN 1908, when Handy and his band was already playing Sundays at Dixie Park in Memphis, I requested them to play the blues and Handy said that blues couldn't be played by a band . . . So much for Mr. Handy." And thus, with a lordly gesture, Jelly Roll Morton dismissed W. C. Handy from his reminiscences.**

If we accept Morton's story, it would seem on the face of it to be a weighty indictment against the man who was later to be dubbed Father of the Blues. I believe it's safe to give Morton the benefit of the doubt here.

We have Handy's own testimony (in his autobiography "Father of the Blues") that it was not long before the period to which Morton referred that he had heard blues singers in action for the first time.

He was fascinated by their songs and analysed them with the zeal of a musicologist. It's reasonable to assume that when he told Morton that the blues couldn't be played by a band he was taking the purist view of the blues as untutored folk-song.

### Compositions

It's significant that, unlike Morton's so-called blues compositions, all Handy's famous blues were composed in song form. And he always acknowledged that they were compositions based on folk-blues, not authentic blues themselves.

Nobody knows how much of the blues was to be found in the playing of the early New Orleans jazz bands. But if the latter-day reconstructions featuring such players as Alphonse Picou, Louis Nelson and Kid Rena are valid evidence, the answer is not much.

On the information available to us today, Handy was justified in saying that, in the strict sense, blues could not be played by a band.

### Absorbed

Since then, largely through Handy's own agency, the spirit of the folk-blues has to a large measure been absorbed into instrumental jazz.

How? It's not to be found in Handy's own scores. Paul Robeson's "as written" version of the "St. Louis Blues" is as far as anything could be from Mississippi blues.

The great thing about Handy's work is that, thanks to his careful analysis of the songs he heard the blues men sing, he produced a formula which, though squared off and tidied up, is fundamental to the blues. I mean of course the question-and-answer form in which the accompaniment provides figurative fill-ins between the vocal lines.

### Thought out

Ask anyone to whistle "St. Louis Blues" to you, and they will almost certainly stick to the familiar vocal lines. But Handy always stressed that what happens between these lines was equally important. Since his own band, for which he wrote the tunes, was not an improvising band—at least not at first—he wrote in carefully thought-out figures, as did many of the early blues writers who followed him.



by **HUMPHREY LYTTTELTON**

For an example of this, listen to Bunk Johnson's version of Spencer Williams' "Tishomingo Blues." The figure which George Lewis plays repeatedly after Bunk's opening line is no flight of fancy—it's right there in the piano copy.

When improvising jazzmen came to play Handy's blues, they discarded the written figures and invented their own. And thus there came into being the formula—so well exemplified in the Bessie Smith-Louis Armstrong "St. Louis Blues"—which underlies every good instrumental blues to this day.

### Influence

That is the paradox which right up to his death obscured Handy's true contribution to jazz.

The man who probably knew as little about jazz as Morton asserted, was nevertheless responsible for introducing into it a musical form which has exerted a strong influence on all jazz from Bessie's "St. Louis Blues" to Count Basie's "Cherry Point."

Handy didn't invent this form. But all the evidence goes to show that he was the first to put it in writing.



● Bunk Johnson

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- "C'min and be Loved"
- "Johnny-O"
- "Candy Floss"
- "Golden Age"
- "Dynamo"

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London to Margate and back

Following the tremendous success of our second Floating Festival of Jazz, we have pleasure in announcing that we have again chartered both the "Royal Daffodil" and the "Royal Sovereign" for this year's event. To ensure that there will be plenty of room we are restricting the number of passengers so that everyone will be comfortable. Each boat is designed to give the maximum protection and you can be sure of a wonderful outing whatever the weather.

These artistes definitely booked to appear:

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- CY LAURIE'S JAZZ BAND • MICK MULLIGAN & HIS BAND
- AVON CITIES JAZZ BAND • THE SAINTS JAZZ BAND
- THE MERSEYSIPPI JAZZ BAND • THE GRAHAM STEWART SEVEN
- MIKE DANIELS DELTA JAZZMEN • AL FAIRWEATHER & HIS BAND
- DICK CHARLESWORTH'S JAZZ BAND • ACKER BILK'S PARAMOUNT JAZZ BAND
- DICK BISHOP & HIS SIDEKICKS • KEN COLYER'S SKIFFLE GROUP
- LES HOBEAUX • THE SOHO SKIFFLE GROUP
- THE CITY RAMBLERS • RAY BUSH SKIFFLE GROUP

The artistes who travel down on the "Royal Daffodil" will return on the "Royal Sovereign" and vice versa so that you will be able to see and hear all the bands and artistes at some time during the day.

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**WHY I  
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# The Hell of Skiffle

THE whole trouble with show business is that it is run by thoroughly incompetent people who become, through contrivance or accident, business managers or agents to artists.

They are put there by the stupidity of the public—the fatuous public that will take anything, absolutely anything, that is offered. Provided it gets enough publicity.

**The reaction**

So the whole crazy routine starts—the guff that persuades the kids to come to see the latest raves. The bloated salaries that come with the easy fame. And the inevitable reaction when the kids turn to something newer.

Result of all the hysterical salesmanship is the closing down of theatres and an artificial boom—that can't last—in the record business.

I think the public are mugs. They line up like sheep for the latest styles and fashions. I've seen them at the stage door time and time again looking utterly ridiculous. They're overdressed, over-painted—and in some cases they make themselves sickeningly cheap.

And they are encouraged to do so.

**I gave it up**

I would have got more satisfaction had they liked us for what we could do. But like so many, we had been blown up by publicity. We could have played "Three Blind Mice" for all the difference it would have made.

I gave it up—gave up playing the guitar, too. I resent those

One of the kings of skiffle has abdicated. Joan Van Den Bosch has left the Vipers—thrown up £100 a week to look after the royalties of others at the Mechanical Copyright Protection Society.

Why take an office job after the glamour of the bright lights?

**BECAUSE HE HATES THE FANS, THE MANAGERS AND AGENTS—AND SKIFFLE.**

This is the story—as told to Terry Tremayne.

audiences for killing something I once treated as a hobby. To start playing again would bring back memories of that sea of empty faces looking up—lapping up everything I did—however bad it was.

Now and again I listen to the radio and hear the latest enter-

tainers in the game. I pity them. They must be going through hell!

If you think that's exaggeration, get them to talk off the record sometimes, as I have.

I never saw anything in skiffle at all, though I suppose it would be true to say that I

helped to start the skiffle fashion in London and, indirectly, all over the country.

I used to sing folk songs in coffee houses—the "2 Is," the "Bread Basket" and many others. Just for my own amusement. Pals would insist that I took my guitar along every time I went and it was soon the accepted thing.

Very soon others followed. Tommy Steele, Wee Willie Harris, Terry Dene and their hosts of imitators. Eventually groups were formed which became the skiffle names of today.

One day I was asked to join the Vipers and I accepted the offer quite casually. Looking back, I can't think why. I don't like skiffle and I never have.

Perhaps I hoped vaguely that the Vipers would advance beyond that stage and lead the field instead of following it.

Yet I have to confess that it was flattering to find people like Lonnie Donegan dropping in to hear us.

It was not long before I was earning £100 a week—and for playing only half-hour sessions. There was hardly any work to it. That was another reason for dissatisfaction: the money was too easy to come by. It seemed too much like taking cash under false pretences.

There were, I must say, compensations. I could afford to get married and buy a home.

**Normal life**

I decided to settle for these things and get back to normal, healthy living.

I'm quite content. I don't miss the big money, and certainly I don't miss the counterfeit fame.

Sometimes I go to a concert and watch the newcomers being idolised by the audience.

Around me, they are completely unaware that not long ago I was one of the puppets they applauded.

Believe me, I much prefer it that way.

## Marvin proves rock-'n'-roll isn't dead yet

says **TONY BROWN**

**MARVIN RAINWATER**, making his debut before a British audience on ITV's "Sunday Night At The London Palladium," was not particularly well-served in the matter of microphone pick-up.

**Tribute**

The reason I reluctantly raise this old complaint again is that it happens to be very important. After all, singers—regardless of their style—exist mainly to be heard. True, we heard Rainwater—but an inadequately transmitted voice lacks presence and impact. The record that made him famous probably had plenty.

From his garb and song tribute to Hank Williams, it would seem that Marvin falls

into the Country and Western field. Yet these ears told me that "Whole Lotta Woman" is just as close to the rock-'n'-roll "style" that has been written-off prematurely.

**Backing**

In future TV appearances he should remember to launch his easy personality at the cameras

that serve his biggest audience—at home.

On-stage accompaniment came from Denny Wright, Johnny Bell and Lennie Hastings on guitar, bass and drums—Johnny Duncan's Blue Grass Boys, in fact.

The group will back Marvin on his provincial tour—and he should feel happy about it.



● Marvin Rainwater

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# Not-so-Nether Bloxtead

J. R. HUNT's letter (MM, last week) gave me something of a jolt. Certainly when inventing the "Nether Bloxtead Rhythm Society" I did not intend to cause anyone any pain.

I therefore accept the main point of Mr. Hunt's friendly letter in the spirit in which it was meant. It is "the enthusiasm sparking such organisations... which keeps the very soul of jazz alive and kicking." But I part company with him when he goes on to extol the value of the jazz audience, while running down the critics.

## Renegade

Critic-hunting has become a favourite blood sport recently, sometimes even among critics. (One such renegade had a go only the other month, donning his sheep's clothing for the purpose. He still looked like a critic.)

Though there are one or two jazz writers I am privately quite glad to see brought down a peg or two, the value of the critic in jazz should not be underrated.

Mr. Hunt writes of "an appreciative audience who are willing to pay to go in," adding: "The critics, remember, do not buy their tickets." I feel Mr. Hunt's thinking is a little superficial on this point.

It is, of course, a fact that the critics are not normally paying customers. I should hope not!

## Publicity

When Mr. XYZ, the noted jazz critic, has unearthed A. N. Other from the back line of an obscure jam session recording, devoted oceans of space to giving him free publicity, reviewed his subsequent discs and quoted his opinions—in short, made it possible for him to cross the Atlantic with some hope of

Critic-hunting is becoming a favourite blood sport says STEVE RACE

finding an audience waiting to hear him play, does anyone seriously expect that critic to queue at the box-office?

The jazz world may not owe him a living: it certainly owes him a couple of seats in the stalls.

I think it's time we got something straight about critics. There may be a jazz journalist

here and there in the world who tries to collect "perks" from the people he publicises.

I know of one American critic who admits that he is in the jazz business solely to push Zionism (which is an admirable cause, but a rotten reason).

Another may have more than a friendly connection with some record company or other, or be

associated on the side with a particular artist or agency.

But the majority—in this country I am tempted to say the lot—are perfectly sincere, jazz-loving gents with a right to their opinions and the opportunity (plus the ability) to air them in print. I can testify that they are far less intolerant and bigoted in their views than many of their readers.

## Critics help

Mind you, Mr. Hunt is right most of the way. The existence of jazz does depend solely on an appreciative audience of people willing to pay.

But no one should forget that their willingness to pay is to a large extent due to the publicity and encouragement which their favourites receive from the critics.

## King Oliver

TWENTY years ago King Oliver died.

Will traditionalists, still haunted by the spectre of a bop-bedecked Steve Race with tongue permanently glued to cheek, please believe me when I say that Oliver's magnificent contribution to jazz should be remembered with gratitude by everyone who loves either Oliver's music or the later developments of jazz, which he unwittingly helped to father.

For his influence on Louis Armstrong alone, his memory deserves our undying gratitude.

Let's not forget the early greats: those simple, warm-hearted pioneers who made it all possible.

# The Terry-McGhee blues team

SONNY TERRY and Brownie McGhee—the famous harmonica and guitar blues team, who start their British tour at Birmingham next Tuesday—met in 1938 when Alan Lomax, through John Hammond, got Sonny Terry to New York for the "Spirituals To Swing" concert.

There, with Leadbelly and Josh White, Brownie McGhee and Sonny Terry formed the nucleus of the Negro folk singers centred in New York. Throughout the years Brownie and Sonny got together whenever they could to play and sing the blues.

## His mentor

Sonny Terry's incredible harmonica playing has been featured on many sessions since he recorded with Blind Boy Fuller in 1937. Incidentally, Fuller was Brownie McGhee's mentor and this fact must have been largely

responsible for the enormous musical sympathy which sprang up between Sonny and Brownie.

The twisting and mouthing of notes, the lightning changes from voice to harmonica which Terry brings to his fantastic "Fox Chase," are fair commendation of his technique: his fine work on many Leadbelly and McGhee sessions gives ample proof of his feeling for the blues.

He was born a few miles outside Durham, South Carolina, in 1911, and tentshows and the blues formed the basis of his musical life.

Though almost completely blind by the age of 16, he carried on until, finally, he was featured in that famous 1938 concert and carried on to receive yet more acclaim for his superb playing in "Finian's Rainbow."

With Brownie McGhee, Sonny provided background music for the New York pro-

duction of Tennessee Williams' "Cat On A Hot Tin Roof" and, when the show went on tour, they travelled with it.

Here again, the music was noticed and several critics applauded their excellent performances.

Shortly after their return to New York, McGhee was offered the part of Gitfiddle in Langston Hughes's comedy, "Simply Heavenly," which opened in Manchester this week.

## Fine singer

Brownie McGhee, a more sophisticated performer than Terry, is an equally fine blues singer. He has created many good songs and for years has been considered one of the finest blues singers and accompanists in the States.

Born in 1914, McGhee was raised around Kingsport, which straddles the borders of North Carolina, Tennessee and Virginia, not far from the

home of the Carter Family on Clinch Mountain, Virginia.

Brownie's singing and playing are at times reminiscent of Fuller, but the highly individual rhythmic emphases show that Brownie learned and did not simply copy. His mastery of the guitar permits him to perform the hard swoops, from top to bottom of the fingerboard and give a controlled accent to his outstanding rhythm work.

Indeed, he is one of the finest guitarists to pick his instrument, with thumb and forefinger, in the traditional style. One of McGhee's chief characteristics is the use of a backstroke, played on the top three strings—especially noticeable on medium tempo numbers.

At the mention of blues, many will think of Bill Broonzy.

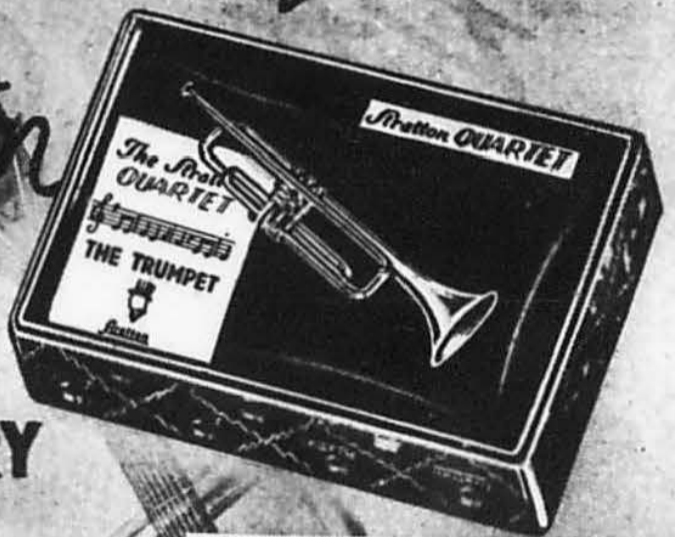
This is not what will be heard from Sonny Terry and Brownie McGhee, for there are many different ways of playing and singing the blues—but their ways are equally genuine and sincere.

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**SARAH VAUGHAN says—**

**I LOVE—YES**

**SARAH VAUGHAN** looked tired and tense. She had come straight from the airport to the Press conference.

"Miss Vaughan," I said, "why are you called 'Sassy'?"  
"I really don't know—but I'd like a drink." A drink arrived. With a glass of water in one hand and a gin in the other, she went on, "Al Hibbler gave me my name. I guess you'd better ask him."

We got on to singers. "What do you think of Eckstine?"  
"Billy? My favourite—I love him."  
"Love him?"  
"Yeah—love him."  
She was polite, but apparently slightly resentful, and stood staring straight at me behind very dark glasses.  
"What do you think of Louis?"  
"Louis? You mean Louis Armstrong? Oh, my goodness, what a question." She burst into laughter. "Why, I think he's wonderful."  
"And Elvis?"

**DETACHED**

The smile faded. She became detached again. "Well, it's really not my type of music. I don't go on rock-'n'-roll. I guess he's nice—and rich. But I like the blues, good blues."  
"Ella?"  
"Oh, she's my favourite."  
"Who has been your greatest influence?"  
"I don't know. I have never been influenced by anybody. Working with Dizzy and Parker did help me—it still does. But I'm crazy about Marian Anderson."  
"Marian Anderson the straight singer?"  
"Yeah! You do know something about music, don't you?"  
"Do you think knowing something about music, reading music in particular, has made you a better jazz singer?"

**LOVE—  
MR. B**



**MAURICE BURMAN** speaks to two famous singers

"It definitely has. And I know a little about the piano as well. But I play behind closed doors."  
"Would you mind taking your glasses off. I can't see your eyes?"  
"Can't see my eyes? Hey," she shouted to no one in particular, "he wants me to take my glasses off. He thinks I'm blind."  
She took them off and looked casually around the room. She stood silent. "You're not talking too much are you?" I said.  
"Oh, darling, don't be that way. I guess I sing better than I talk—much better. And I'm so very tired. I've sat upright in a plane for 10 hours 45 minutes, and my spine hurts. I ask you, should I be happy or unhappy?"  
"Happy, because you have come through it alive."

**'HAPPY TO BE HERE'**

"I'm happy to be here, but all I want to do is to get my first show over. I'm worried and I'm nervous." She began to tremble. "I guess I'm always worried before I go on."  
She got called away and I didn't see her for the next half-hour. As I was leaving, I passed where she was sitting. "Maurice," she said, giving me a warm, friendly smile, "ask me some more questions. Go on, honey."  
"All right. You said you don't remember your records after you make them. I think you do. Do you remember 'Passing Strangers'?"  
Her face lit up with a gorgeous smile. "Oh, that was different."  
"Why?"  
"Because Billy was on it."  
"And what difference did that make?"  
"With Billy doing it with me—it was twice as beautiful."  
She sighed and lowered those beautiful eyes.



3-Page

'With Billy, it was twice as beautiful.'

**ROSETTA THARPE says—**

**I'VE NEVER BEEN A JAZZ**

**ROSETTA THARPE**, a Spanish cigarette in one hand and a glass of wine in the other, sat with a sweet, contented expression talking to my wife. "Did you ever work with Lucky Millander?" I asked.  
"That wasn't the first band, that was the last. Benny Goodman was the first," she said.

**Never**

"You were a jazz singer, then?"  
"No, I never was."  
"Well, what were you for Benny?"  
"Gospel—just gospel—only religious songs," she said.

**SINGER**

playing with a large handkerchief. "Always with my guitar I would play rhythm, but not jazz."  
"You say you are not a jazz singer. I think you are."  
"Well, we call it jubilee and the theatrical folk call it jazz."  
Turning to vocalists, I asked:  
"What do you think of Billie Holiday?"  
"I think she's a marvellous woman. She's the mother of all the singers in this day and time. She's a moody singer—real moody."  
She suddenly caught sight of the news of W. O. Handy's death. She turned to her husband—manager Russell Morrison: "Daddy—didn't I tell you I had a dream about death?"

**Party**

She was wearing a jumper suit and a gold chain attached to a mezzhuza.  
"Doesn't that conflict with your beliefs?"  
"No, I can wear anything I like and, well, my great-great-grandfather was Jewish. Is that a bar piano?" she asked.  
"Yes, would you like to play it?"  
She went over to the piano—I moved swiftly to the tape recorder. Rosetta looked at her husband.  
"Go ahead," he said, settling down to read the MELODY MAKER.  
The interview became a party. She played, sang and

explained for 30 minutes ("Jesus wants us to be happy and music makes you happy").  
It's a tape I shall always treasure.  
"Are you always so friendly?"  
"Well, I always try and win people over and I never give up."  
"Did you have to win me over, then?"  
"No, I felt your spirit and your sweet hospitality."  
"Rosetta," said Russell suddenly, looking up from the paper, can read your mind. She knows people.  
"Rosetta," I said, "read my mind."

**Cough**

"No, I am not in the mood. I don't think I should. It's very happy in the room—very happy." She paused; leaned towards me, speaking slowly but deliberately:  
"One thing I may tell you—don't smoke too many cigarettes."  
"Why not?"  
"You have a little cough and that ain't—well—don't smoke too many."  
"That's very kind of you."  
Rosetta stared at me intently. There was silence in the room. She spoke:  
"You are a very religious man. I feel this—I feel this so much I could cry. God has done a great thing for you and given you faith in yourself. You have something great to do yet, I feel it."  
It was 2 a.m. They had been with us five hours. I felt I had known them all my life. As Rosetta was getting into the taxi she turned and embraced me. "God bless you, and quit smoking," she said as I kissed her on the cheek.



Rosetta—'I could cry.'



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ASK FOR IT BY NAME



# Ray-Bygraves film tie-up

**JOHNNIE RAY** may return to Britain in September to make a film version of the Broadway show, "Wake Up Darling." And co-starring with him would be Britain's Max Bygraves, who is currently working on the film "Cry From The Streets."

## NEWS ABOUT THE STARS

**OFFERS** of TV dates and tours have poured in to Laurie London following his big success on Ed Sullivan's TV show from New York last Sunday.

They include a tour with Nat "King" Cole and a spot on Perry Como's TV show.

The 14-year-old rockin' school-boy has already been offered a Hollywood film contract. Laurie is scheduled to return to Britain next week.

**Lonnie Donegan** has this week been playing cinemas on the Granada circuit—his first full week of one-night-stands since his group was formed two years ago. Between shows Lonnie is working on his life story, which is to be published later in the year.

**Maxine Daniels** this week cut four sides for Oriole accompanied by the Denny Boyce Orchestra. On May 19, she starts a week in Variety at Glasgow's Metropole and on May 26 starts a week in BBC-TV's "Tonight" series.

**George Melachrino** flies to Brussels today (Friday) for a broadcast on Sunday over the Belgian national radio. He is Britain's representative in a series of famous guest conductors during the Brussels World Fair.

**Janie Marden** is rebooked for pantomime as Robin Hood in "Babes In The Wood" at Coventry Hippodrome, where she starred in "Puss In Boots" last Christmas.

Already mentioned as possible female leads in the new film are American stars Sheree North and Barbara Rush.

Max Bygraves told the MM this week: "I have already seen the script—it's terrific. It is so good, in fact, I would want to do the picture anyway—even without Johnnie."

### Xmas film

"It would be started at Elstree in September, and make an ideal film for Christmas release."

Johnnie Ray, who opened his sixth British tour at Manchester last Saturday, commented: "From my end things are by no means finalised, but 20th Century-Fox have made the announcement, so I suppose it will happen."

Contacted by the MM, a spokesman for 20th Century-Fox said: "Nothing has been planned yet."

## 'UNKNOWN' AIMS FOR STARDOM

**VINOE EAGER**—a 17-year-old woodworker from Grantham—is the latest "unknown" to try for stardom.

He has already signed a twelve-month contract with Decca, and his first sides are to be released next week. Titles are "Yeh, Yeh" and "Gum Drop" and he is backed by his own group, The Vagabonds.

He has also been signed for four consecutive spots in BBC-TV's "Six-Five Special" starting in June and dates on commercial television are being lined-up.

On May 12 he starts six-week "try-out" tour of top Provincial theatres before making his London Variety debut in June. Behind Eager is Larry Farnes, who discovered Tommy Steele, and Marty Wilde.



# TOP TWENTY

This week	Last week	Title	Artist	Label
1	(2)	<b>WHOLE LOTTA WOMAN</b>	Marvin Rainwater	MGM
2	(1)	<b>MAGIC MOMENTS/ CATCH A FALLING STAR</b>	Perry Como	RCA
3	(3)	<b>MAYBE BABY</b>	Crickets	Vogue-Coral
4	(4)	<b>NAIROBI</b>	Tommy Steele	Decca
5	(5)	<b>SWINGIN' SHEPHERD BLUES</b>	Ted Heath	Decca
6	(6)	<b>DON'T/I BEG OF YOU</b>	Elvis Presley	RCA
7	(7)	<b>LA DEE DAH</b>	Jackie Dennis	Decca
8	(10)	<b>A WONDERFUL TIME UP THERE/IT'S TOO SOON TO KNOW</b>	Pat Boone	London
9	(9)	<b>TEQUILA</b>	Champs	London
10	(8)	<b>THE STORY OF MY LIFE</b>	Michael Holliday	Columbia
11	(17)	<b>APRIL LOVE</b>	Pat Boone	London
12	(—)	<b>BREATHLESS</b>	Jerry Lee Lewis	London
13	(14)	<b>WHO'S SORRY NOW</b>	Connie Francis	MGM
14	(15)	<b>MANDY</b>	Eddie Calvert	Columbia
15	(18)	<b>ALL THE WAY</b>	Frank Sinatra	Capitol
16	(12)	<b>GOOD GOLLY, MISS MOLLY</b>	Little Richard	London
17	(13)	<b>JAILHOUSE ROCK</b>	Elvis Presley	RCA
18	(—)	<b>BABY LOVER</b>	Petula Clark	Pye-Nixa
19	(—)	<b>OH! OH! I'M FALLING IN LOVE AGAIN</b>	Jimmy Rodgers	Columbia
20	(—)	<b>THE GRAND COOLIE DAM/NOBODY LOVES LIKE AN IRISHMAN</b>	Lonnie Donegan	Pye-Nixa

**STORES SUPPLYING INFORMATION FOR RECORD CHART**  
 LONDON—Leading Lightings, N.1; W. A. Clarke, S.W.6; Imhoys, W.C.1; A. R. Tittle, S.E.15; Popular Music Stores, E.6; Role For Records, E.10. MANCHESTER—Duwe Wholesale, Ltd., 1; H. J. Carroll, 18. WORTHING—J. W. Mansfield, Ltd. BOURNEMOUTH—Beales. SOUTH SHIELDS—Saville Brothers, Ltd. SLOUGH—Hickies. BIRMINGHAM—R. C. Mansell, Ltd. PLYMOUTH—C. H. Yardley and Co. MIDDLESBROUGH—Bykes Record Shop. PORTSMOUTH—Weston Hart, Ltd. EDINBURGH—Bandparts Music Stores, Ltd., 1. NEWCASTLE—J. G. Windows, Ltd., 1. SOUTHAMPTON—The Record Shop. CRAWLEY—S. C. Withers. HULL—Sydney Scarborough Ltd. GLASGOW—McCormack's, Ltd., C.2. WEST HARTLEPOOL—Hoggett's, Ltd. BOLTON—Engineering Service Co. BRIGHTON—Dobell's Record Shop. LEEDS—R. S. Ritten, Ltd., 1. LIVERPOOL—Nema, Ltd., 1.



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 TICKETS: 5/-, 7/6, 10/-, 12/6, 15/- and 20/- from Box Office (MAIda Vale 8081) and usual agents.

**BRISTOL : COLSTON HALL**

TUESDAY, 6th MAY 6.30 and 8.45 p.m.  
 TICKETS: 6/-, 8/6, 10/6, 12/6, 15/-, 17/6 and 20/- from Charles H. Lockier, 29-31 Queen's Road, Bristol (Phone: Bristol 2/3885)

**NEWCASTLE : CITY HALL**

WEDNESDAY, 7th MAY 6.30 and 8.40 p.m.  
 TICKETS: 5/-, 7/6, 10/-, 12/6, 15/- and 20/- from A. E. Cook, Ltd., Saville Place, Newcastle, 1 (Phone: Newcastle 22638)

**SHEFFIELD : CITY HALL**

THURSDAY, 8th MAY 6.30 and 8.50 p.m.  
 TICKETS: 5/-, 7/6, 10/-, 12/6 and 15/- from Wilson Peck, Ltd., Fargate, Sheffield (Phone: Sheffield 27074)

**NOTTINGHAM : ODEON CINEMA**

FRIDAY, 9th MAY 6.25 and 8.40 p.m.  
 TICKETS: 5/-, 7/6, 10/-, 12/6 and 15/- from Advance Booking Office (Phone: Nottingham 52244)

**BOURNEMOUTH : GAUMONT CINEMA,**

SATURDAY, 10th MAY 6.0 and 8.30 p.m.  
 TICKETS: 5/-, 7/6, 10/-, 12/6, 15/-, 17/6 and 20/- from Advance Booking Office (Phone: Bournemouth 2402)

**CROYDON : DAVIS THEATRE**

SUNDAY, 11th MAY 6.0 and 8.30 p.m.  
 TICKETS: 5/-, 7/6, 10/-, 12/6 and 15/- from Advance Booking Office (Phone: CROYdon 8311) and usual agents

**GLASGOW : ODEON CINEMA, RENFIELD ST.**

TUESDAY, 13th MAY 6.40 and 8.50 p.m.  
 TICKETS: 5/-, 7/6, 10/-, 12/6, 15/- and 17/6 from Advance Booking Office (Phone: Douglas 3861)

**LEEDS : ODEON CINEMA**

WEDNESDAY, 14th MAY 6.15 and 8.30 p.m.  
 TICKETS: 5/-, 7/6, 10/-, 12/6, 15/-, 17/6 and 20/- from Advance Booking Office (Phone: Leeds 30031)

**LIVERPOOL : ODEON CINEMA**

THURSDAY, 15th MAY 6.40 and 8.55 p.m.  
 TICKETS: 5/-, 7/6, 10/-, 12/6, 15/- and 17/6 from Advance Booking Office (Phone: Royal 6361)

**BIRMINGHAM : ODEON CINEMA, NEW ST.**

FRIDAY, 16th MAY 6.30 and 8.40 p.m.  
 TICKETS: 5/-, 7/6, 10/-, 12/6, 15/- and 17/6 from Advance Booking Office (Phone: Midland 6101)

**MANCHESTER : FREE TRADE HALL**

SATURDAY, 17th MAY 6.0 and 8.30 p.m.  
 TICKETS: 5/-, 7/6, 10/-, 12/6, 15/- and 17/6 from Forsyth Bros. Deansgate (Phone: Blackfriars 3281) and Lewis's

**BOOK EARLY — AND AVOID DISAPPOINTMENT**







# Wolfe Gilbert

In this week's  
Songsheet  
HUBERT W. DAVID  
interviews the man  
who wrote "Waiting  
For The Robert E.  
Lee," "Marta" and  
the "Peanut Vendor."

"I HAVE probably written more Latin-American song lyrics than any writer alive today," said American songwriter L. Wolfe Gilbert, when I met him in the Dorchester last weekend. Yet he doesn't speak Spanish, has never been to Spain, nor even had a Latin-American sweetheart!

With his wife, Rose, "Wolfe" is making his first trip to England. Music publisher Abe Olman is with them, and they plan to take in Paris, the Brussels Fair and Rome on their European trip.

At 71, Gilbert does not consider himself a songwriter of this era. But his past achievements have made him a much-loved man amongst stars past and present.

## Rock numbers

Making a recent appearance on the Steve Allen TV show, he was asked his opinion of rock-n-roll. Wolfe threw back the reply: "My daughter loves it." And you can't say fairer than that!

I asked him why we never see the names of the established songwriters on the rock hits. "They just can't write in the idiom," said Wolfe.

## KING OF THE L-A BEAT

It's as simple as that. Many artists write their own songs today—for they sing what they feel, and that is how rock songs come to be written—but we seldom see a second hit by the same writer.

"With the present rock vogue," Wolfe added, "no songwriter really gets the chance to learn the trade."

It is this point that sometimes makes me wonder whether all the groundwork is really necessary. But when I see the masterly fitting together of words and music achieved by, say, Richard Rodgers and Oscar Hammerstein, I cannot help but feel that this is real songwriting.

Incidentally, at the end of this month you will have the chance of studying another classic piece of songwriting—the brilliant score written for "My Fair Lady," by Alan Jay Lerner and Frederick Loewe. Every song is a gem and it does your heart good to listen to this magnificent blending of words and music.

Wolfe Gilbert never aspired to show writing. Actually, he embarked on a songwriting career through his ability to write comedy parodies on well-known popular songs. He was a performer himself, singing his own parodies in what he calls his "rainy day" voice.

## Bought it

His first big original song success was "Waiting For The Robert E. Lee," and publishers were as difficult then as they are now.

F. A. (Kerry) Mills turned the song down flat on first time of hearing, saying that "Dixie" songs were passe. The following day Mills was on the phone asking for a second hearing. He couldn't get the darn thing off his brain. He bought it.

At that moment we were joined by Bill Ward, general manager for Lawrence Wright. Lawrie has published a heap of Gilbert's songs in this country—"The Peanut Vendor."

"Mama Inez" and "Marta," among others.

Bill interrupted our Dixieland conversation to tell us they are publishing a new number, "King Of Dixieland," which Dickie Valentine sings in the "6.5 Special" film.

Rose Gilbert chipped in with a remark that set us all thinking. Her 16-year-old daughter, Ellen, now goes for the Sinatra and Pat Boone songs in equal proportion to the rocks. Is this a sign that teenagers are once again going to swing the general music trend? Time will tell.

Allan J. Crawford, general manager for Southern Music in this country, who was also with us, reminded Wolfe of the conflagration that was still blowing up between ASCAP and BMI, the two "performing right societies" of America.

## Campaigner

Wolfe has long been a senior director of ASCAP for the West Coast and he has been an earnest campaigner in the cause of the American songwriter.

The value of the performing right has never been more marked than it is today, both in the States and over here—

In fact, throughout the world, Wolfe admitted that without the copyright value of his old songs, it is unlikely that he and his wife would have made their European holiday trip.

Comedy songs, Latin-American numbers, ballads, parodies and theme songs, Wolfe Gilbert has written them all.

Probably Wolfe Gilbert's greatest collaboration was with beautiful Mabel Wayne, to whom he was introduced by Phil Kornheiser, professional manager for Leo Feist, Ltd. Their greatest hit was the delightful waltz "Ramona."

## Broke up

Unfortunately, when the Hollywood stampede started with talking pictures, Mabel Wayne could not accompany Wolfe Gilbert to the film town. If she had, who knows how many other classics might have come from their pens?

The "Songwriters" coupon appears this week on page 13

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### Flying to Israel



Singer Shelley Moore left London Airport for Israel on Tuesday for a month at the swank Topaz Club at Herzliya-on-Sea. Apart from TV dates in Belgium, this is Shelley's first overseas booking. She is due to record another EP for Starlite on her return.

# VAUGHAN PIANIST BANNED IN U.S

**RAYMOND LONG**, the pianist who has accompanied Frankie Vaughan during his ride to fame as "Show Business Personality of 1957," has been refused permission to play for the singer on Stateside TV and stage appearances in September.

The veto comes from the American Federation of Musicians—the all-powerful American union.

"This is ridiculous," Frankie told the MM. "I've tried every possible way, but the American union says no. I just can't understand their motives."

#### Anomaly

When approached by the MM for a comment on the anomaly, a spokesman for the Musicians' Union said: "We have no knowledge of the Americana refusing to allow our pianists in for accompanying purposes."

"If an objection is lodged with us, we shall certainly take up the matter with the AF of M and the British Ministry of Labour."

The Union pointed out that no similar ban was enforced against American pianists.

### Polka Dots disc debut



The Polka Dots vocal group last week made its recording debut for Nixa. The disc—"Don't Make Small Talk, Baby" and "There'll Never Be Another You"—will be released on May 1. The group—Don Riddell, Tony Mansell, Jimmy Walker and Joe Temperley—can be heard on Monday nights on the Light Programme's "Evening Star" series and on Sundays in Radio Luxembourg's "Here's Humph."

### 6.5 TO FEATURE MITZI GAYNOR?

PLANS are well advanced for Mitzi Gaynor, American star of "South Pacific," to appear on BBC-TV's "Six-Five Special" tomorrow (Saturday).

The star was due to arrive at London Airport from New York yesterday (Thursday). Mitzi Gaynor will be attending the premiere of "South Pacific" at the Dominion Theatre, Tottenham Court Road, London, on Monday.

Also here for the premiere is Oscar Hammerstein II, who, with his partner Richard Rodgers, wrote the score for the film. He arrived in London on Wednesday.

### Paddy Roberts is new Chairman

Songwriter Paddy Roberts—his many hits include "Softly Softly" and "Lay Down Your Arms"—has been appointed chairman of the Songwriters' Guild of Great Britain.

He succeeds Eric Maschwitz, now Head of BBC-TV Light Entertainment, who has been appointed Vice-President of the Songwriters' Guild.

Paddy Roberts has also been appointed a member of the general council of the Performing Right Society—the only Tin Pan Alley writer on the council.

During the past three years he has won four prizes in the Ivor Novello Awards.

## Budget boost to instrument sales

MUSIC instrument dealers have been busy this week fixing their new Budget prices following Tuesday's cut in purchase tax from 60 to 30 per cent.

Listed below are a few examples of the saving to musicians:

	OLD PRICE (Incl. P.T.)	NEW
Alto sax	£88	£74
Trombone	£62	£53
Clarinet	£33	£28
Guitar	£24	£20

Dick Sadleir, executive of the Selmer Company, told the MM: "We believe that the reduction is due in no small measure to the concerted efforts of the wholesale and retail trade who have made strong representations to the Chancellor of the Exchequer."

#### Incentive

"The news will be a tremendous incentive in boosting sales."

But the 60 per cent. Purchase Tax on gramophones and radiograms still remains. "This is a tremendous disappointment," said an executive of a big London record store. "We had expected at least a slight relaxation."

### Dankworth jazz

Johnny Dankworth opens his own jazz club on April 27 on the premises of the London Dance Institute, 79, Oxford Street, W.1.

Small groups drawn from within the band will be featured weekly with occasional appearances by the band.

The full band and guest stars will be seen on the opening night.

### Astor guest star

American pianist-singer Bobby Short, currently in cabaret at the Astor Club, has been booked for Val Parnell's ATV "Saturday Spectacular" on April 26.

## BRITAIN'S ANSWER TO NEWPORT!

NORMAN GRANZ, American impresario and boss of Verve Records, may record Britain's Beaulieu Jazz Festival. The Festival will be held in the grounds of Lord Montagu's Palace House, Beaulieu, Hants, on August 1 and 2.

Among the 11 bands already booked is the Johnny Dankworth Orchestra and, by then, Johnny is expected to have signed an exclusive contract with Granz.

Billed for August 1 are the Jazz Couriers; Mick Mulligan's Band, with George Melly; the Dill Jones Trio, with guest artist Nat Gonella; the Tommy Whittle Quintet, featuring Harry Klein and Eddie Thompson; the Jazz Today Unit, featuring Dave Shepherd, Ken Sykora and Ken Moule; and the Spike Bamsey Quartet.

#### Organisers

Booked for the second day are the Dankworth Orchestra; the Allan Ganley Quartet; Alex Welsh and his band, with Beryl Bryden; the Michael Garrick Quartet; and Southampton's Tia Juana Jazz Band.

The Festival is being organised by the National Jazz Federation with an advisory committee under the chairmanship of Lord Montagu, which includes MM Editor Pat Brand, Chris Barber, Johnny Dankworth, Harold Pendleton, Brian Nicholas, Sinclair Traill, Ken Sykora and organising secretary Peter Burman.

### Four extra dates for Jerry Lee

Four more dates have been fixed for rockabilly Jerry Lee Lewis, who starts his tour on May 24, at the Regal, Edmonton.

They are: Granada, Tooting (May 26); Granada, Woolwich (June 14); Granada, East Ham (15th); Adelphi, Slough (20th).

### McGhee and Terry due in today

American blues singers Brownie McGhee and Sonny Terry are due in London today (Friday) for their tour with the Chris Barber Band, which opens at Birmingham on Tuesday.

Sandwiched between their first London concerts at the Royal Festival Hall on May 3 will be a "Modern Jazz Workshop" featuring the groups of Don Rendell, Allan Ganley, Tommy Whittle and the Jazz Couriers.

#### BIRTH-DAY

Jacqueline, wife of Harry Walters, assistant sales promotion manager for EMI, gave birth to a 6 lb. 10 oz. son on Wednesday.

## IS THERE A DISC SLUMP?

For the answer read the MM

### NEXT WEEK

ALSO:

FRANK SINATRA

as seen by

SARAH VAUGHAN

## Liberace leaving for Montreal

Liberace and American singer Julie Wilson co-star in this week-end's "Sunday Night At The London Palladium" on ATV. Liberace leaves Britain the following morning for dates in Montreal.

## FOLIES-BERGERE de PARIS

comes to a famous West End theatre in JUNE

with its recent production

### "Ah Quelle Folie"

to be staged by

the genius of French Revue MICHEL GYARMATHY

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Special consideration given to very tall girls, especially 5' 10" and over. Girls unable to attend should write, enclosing photographs and full details, to:

BOX 5813, "MELODY MAKER," 96 Long Acre, London, W.C.2

## 'SPACE AGE' DISCS AT AUDIO FAIR

THE Pye organisation is marketing "space age" discs and equipment at the Third London Audio Fair which opens tomorrow (Friday).

They are demonstrating 3-D sound disc records together with reproducers that sell complete for 80 guineas. The equipment is expected to be ready for delivery within the next few weeks.

The organisation plans to market 3-D discs—at present mostly 12 in. classical LPs—which will sell at not much more than their ordinary LP equivalents.

Other firms demonstrating 3-D disc reproducers are Sugden's, of Brighouse, York, and H. J. Leak. The Audio Fair is being held at the Waldorf Hotel, Aldwych, from 11 a.m. to 9 p.m. until Monday evening.

## Tremendous

IF you want the best results—advertise in the MELODY MAKER.

Mayfair Entertainments, Ltd., advertised the opening of "Jazz City" in the MM's Club Calendar section. "The response was tremendous," they say.

Have YOU anything to advertise? Then book space NOW in the MM.

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