

Melody Maker

MAY 24, 1958 World's Largest Sale EVERY FRIDAY 6d.

St. Louis
Blues
See Page 3

Now it's goodbye to the...

COFFEE-BAR COWBOYS

A NEW big-beat show goes out on Britain's TV networks on June 15. Its title: "Oh! Boy." Its producer: Ex-"Six-Five" chief Jack Good. On Wednesday he told the MM:

"In this show you'll see the stars undisturbed and uninterrupted by amateur skiffle groups, coffee-bar cowboys and arty ballet dancers."

"The show will feature two bands, two vocal groups, and a girls' choir. Aim is to feature 17 numbers in 35 minutes. It will be the fastest show on TV," he said.

Timed for 10.50 a.m., it will be screened from Wood Green Empire. Any MM reader wishing to see the show can get tickets from "Oh! Boy," ABC-TV, Film House, Wardour Street, London, W.1.

Star list

Stars on the first show will be Bertice Reading, Ronnie Carroll, Marty Wilde, Kerry Martin and blues singer Douglas Heslop.

Residents will be the John Barry Seven, Lord Buckingham's Eleven (including jazz organist Terry Wainer and Ted Heath tenorist Red Price), the Four Dallas Boys, Vernon's Girls Choir and an all-coloured vocal quartet being formed by Neville Taylor.

BERTICE READING—'HEAVENLY' STAR



Another London premiere took place on Tuesday night when "Simply Heavenly" opened at the Adelphi Theatre. And one of the stars is Bertice Reading, who is seen (above) after the first show. (See also page 19.)

Dramatic Cleo Laine



"Flesh To A Tiger" which stars singer Cleo Laine, had its London premiere on Wednesday at the Royal Court Theatre. Cleo, making her debut as a straight actress, is pictured (above) in a dramatic scene with Edgar Wreford.

Rushing, Bechet due in Britain

TWO more stars have been added to the list of top American jazzmen heading for Britain in the autumn. Blues singer Jimmy Rushing and soprano saxist Sidney Bechet are both in line for return visits.

NO MR. & MRS.

STRONG rumours that Tommy Steele is soon to marry London showgirl Anne Donaghue were denied this week.

Anne Donaghue (she's 34-22-35) told the MM: "Tommy and I have been going out together for 18 months, but have not yet discussed marriage."

See also the centre pages.

Rushing, who had a successful British debut with the Humphrey Lyttelton Band last autumn, is scheduled for a new concert tour with Humph in October.

Bechet is expected to make his third British visit in late November or early December.

His trip is being lined up by London agent Harold Davison, who also plans to present an American Modern Jazz package in September. The personnel will almost certainly include trumpeter Miles Davis.

STAR BILL

Here are some of the stars in this week's issue 1—

BETTY SMITH

Page 2

ALEX WELSH

Page 4

JERRY LEE LEWIS

Page 7

PETULA CLARK

Page 10

GUY MITCHELL

Page 19

BENNY GOODMAN

Page 20

Experiments in Jazz: In Clubs and on Record



New sounds No. 1: An unusual septet made its debut at the Marquee Club, Oxford Street, W., on Saturday. Called the Slide Rulers, it featured a front-line of the four trombonists pictured above—(l.-r.) Rick Kennedy, Bobby Lamb, Jimmy Wilson and Ray Premru. Backing the four horns was a rhythm section comprising Eddie Taylor (pno.), Bill Sutcliffe (bass) and Bobby Kevin (dra.).



New sounds No. 2: Kenny Baker led an experimental line-up on Monday when he recorded for Denis Preston's Record Supervision. The front line comprised (l.-r.) Ray Premru (bass rpt.), Danny Moss (bass alt.), John Scott (flute) and Kenny (tp.). The tracks will be issued on a Nixa LP together with titles by Kenny with altoist Bruce Turner and others by Kenny and his rhythm section.

NEWSBOX takes a look at some of the summer shows:

Band goes on ice!

BAND LEADER Bobby Howell will conduct a 10-piece for Tom Arnold's Ice Circus, starring Gloria Nord, opening at Brighton Sports Stadium on July 4. With his partner, Ronnie Hamner, Bobby is also providing bands for summer shows at Bournemouth Pavilion (MD Jack Bolesworth), Southsea South Parade Pier (MD Bob Probst) and Aberdeen Capitol (MD not yet fixed).

FILEY.—Pianist Ronnie Smith opens with a quintet at Butlin's Camp, Filey, tomorrow (Saturday) for the summer.
Ronnie will lead Sandy Brown sideman Dick Heckstall-Smith (tr., sop.), Eddie Fosh (gtr., vcl.), Vernon Bown (bass, vcl.) and Chuck Smith (drs.).

PORTSMOUTH.—Sid Phillips and his Band will appear at the South Parade Pier, Southsea, on Whit Sunday. . . . Davy Jones and his Orchestra open their summer season at the South Parade Pier, tomorrow (Saturday). They will give daily concerts on the Pier's open-air bandstand.

BLACKPOOL.—Manchester bandleader Billy Butler will conduct a 10-piece band for the summer show at the South Pier, starring Shirley Bassey, Danny Purches and comedian Norman Evans. The show opens on June 28.

HASTINGS.—Hastings Traditional Jazz Club starts summer meetings in St. Clement's Caves tonight (Friday), with the Dolphin Jazz Band.

CHICHESTER.—Guesting at Chichester Jazz Club: Joe Harriott (May 27) and Bill Le Sage (July 1).

CLEETHORPES.—Pianist Norman Fields is to remain for the summer at the New Sunnyside Club where he has been resident since last October. He is joined each weekend by Peter Gibbs (acc.) and Lenny Rogers (drs.).

JERSEY.—Tomorrow (Saturday) drummer Tommy Clyde joins Dave Love for the summer season at the Hotel Milano, Jersey.

CAMBRIDGE.—Pianist Tony Short has formed a trio to play at the Ship Inn. With him are Derek Moore (ct.) and Jim Craik (bass).

BRIGHTON.—Trumpet-leader Burt Green starts his eleventh summer at Palace Pier on Sunday with a six-piece. . . . Pianist-leader Harry Groombridge opened his thirteenth season at West Pier on Thursday with a quintet.

Jerry Dawson

U.S. BIDS FOR BETTY SMITH

NEW YORK, Wednesday

—The William Morris is making inquiries into the possibilities of bringing British jazz star Betty Smith to America.

The gal's record of "Bewitched" has stepped out handsomely here in the past two weeks. This has surprised the executives of London Records, who were busy pushing the flip side "Hand Jive."

Because "Bewitched" is an instrumental number it has raised problems regarding AFM

MEET THE STARS with REN GREVATT

sanction and also the prospect of the trip involving an exchange deal.

Laurie London

Gospel tour?

FOURTEEN - YEAR - OLD Laurie London may fly from Britain for a 10-day gospel package here at the end of next month.

He was scheduled for the projected Dick Clark tour, but

this has fallen through due to the rash of unfavourable publicity surrounding last week's Alan Freed incident.

Meanwhile, London's latest disc, "Joshua" and "I Gotta Robe," is out this week.

Jerry Lee Lewis

Farewell hit

NEW records being watched here closely: Jerry Lee Lewis appears to have another smash on the eve of his departure for England. The disc couples "High School Confidential," a pounding swinger, with "Fools Like Me," a country-styled ballad.

Little Richard

Homework

LITTLE RICHARD, though hard at work in Divinity School, continues to have records released by Specialty, of material cut before he entered the Church. Latest disc is "Ooh My Soul" and "True Fine Mama," two great blues sides.

Steve Allen

Due in London

ONE of America's top-rated TV stars and friend of record talent, Steve Allen, will be in London for four days starting July 15.

Allen with his two older sons and his TV actress wife, Jane Meadows, will be staying at the Savoy Hotel on the first leg of their six-week vacation tour of Europe.

Spectacular Ella on TV

NEW YORK, Wednesday.—Ella Fitzgerald will star in a TV spectacular being readied for the Fall by Norman Granz and television producer Bob Bach. . . . George Shearing plans to take his quintet to Russia. It is reported that Shearing's composition, "Lullaby Of Birdland," is at its crest of popularity in Moscow, and recordings of it sell for as much as \$17 a disc.

★

IT is reported that singer Tony Bennett has made a deal with Count Basie and the two of them are working with the State Department in putting together a jazz show which they will take to Europe on a cultural exchange deal. Basie and Bennett will handpick 20 top jazz artists and head for Russia, French Morocco and as many other European countries as possible.

★

THRUSH Sally Blair, who scored such a tremendous hit at the Latin Quarter, has been signed for three appearances on the Ed Sullivan TV show, and will appear at the Deser Inn in Las Vegas with the Sullivan "Troupe Of Stars," this summer. . . . Helen Merrill turns actress this summer. She has been contracted to do a series of plays at the Bucks County Playhouse in Bucks County Pennsylvania. . . . Nat Hentoff's two part profile on Gerry Mulligan due out momentarily in the New Yorker Magazine.

Burt Korall

Ronnie Hancox for Pavilion, Weston

RONNIE HANCOX and his Band begin their first summer season at the Winter Gardens Pavilion, Weston-super-Mare, this Sunday. They will continue until September 21.

Nineteen-year-old Susan Maughan is featured vocalist with the band, which comprises: Vic Newton, Ken Edwards, Eric Lamb, Roger Waghorn (saxes); Colin McCombe, Bob Bell (tp); Leo Haynes (trb.) and Alan Dakin, Bob Fitzpatrick and Norman Phillips (rhythm). Another Midlands band, Vernon Adcock and his Orchestra, will be featured at the Rose Bandstand, Weston.

JAZZ on the AIR

(Times: BST/CET)

SATURDAY, MAY 24:

12.19-12.45 p.m. A 1: T, Don Elliott, Chico Hamilton, Dakota Station, Ditz, Hawk.
1.20-1.35 A 1 2: Camp Meeting Choir, Fisk University Chorale.
6.0 app.-6.30 B-21am.: Kings of Jazz.
6.35-7.0 DL: Just Jazz.
8.0-10.0 T: (1) Popular, (2) Jazz.
9.0-9.30 W: Jazz Time.
9.0-9.35 J: Bandstand USA; Opera-Entertainment.
10.8-10.38 B: Ella and Louis.
11.0-11.55 P 1: Jazz à la Carte.
11.5-12.0 J: America's Pop Music.
11.10-11.30 Y: Jazz Gallery.
12.5-1.0 a.m. J: D-J Shows.
12.30 app.-1.0 Q: Musicals in Jazz.
1.0-2.0 E-Q: Dr. Jazz's Library.
2.5-3.0 H-Q: Hollywood-New York.

SUNDAY, MAY 25:

2.45-3.15 p.m. A 1 2: Hawk, Jackie Davis, Garner, etc.
5.45-6.15: 6.20-6.30 A 1 2: Zoot Sims; Jazz News.
8.0-10.0 T: (1) Ethel Waters, Sarah V., B.G., Pee Wee Hunt. (2) Rollins, Duke, Cain-Kral, Ira Sullivan-Billy Taylor, Gibbs, Betty Roche, Herbie Harper, Vinnie Burke, Johnny Glasel.
10.10-11.55 S: Jazz for Travellers (short break at app. 11.0).
10.40-11.0 P 2: Heath Plays T.D.
11.0-11.55 P 1: Jazz Microgrooves.

MONDAY, MAY 26:

8.0-10.0 p.m. T: (1) Miller 1939 Carnegie Concert (35 mnts.), Sinatra, S.G. (2) Basie, Freeman, Tatum-Webster, Big Bill, JJ-Jaspar, Gil Evans 18.
9.0-10.30 Z: Champs-Elysées Jazz.
9.30-10.0 P 3: Russo, Rogers, Manne, Gluffa.
10.10-11.0 S: For Jazz Fans.

10.10-11.0 E: Jazz Programme.
10.30-11.30 app.: K: Jazz at the Phil.
11.5-1.0 a.m. J: D-J Shows (nightly to Thursday).
12.10-1.0 P: S-F; Hi-Lo's.

TUESDAY, MAY 27:

4.5-4.30 p.m. P 1: Carlos de Raditzky.
5.30-6.0 C 2: Jazz Programme.
8.0-10.0 T: (1) Artie Shaw in the '30s and '40s, Anthony, S.G. (2) Basie Ork. and All Stars (30 mnts.), Emmett Berry, Lester Young, Dickenson, Hawk, etc.
10.0-10.30 J: Modern Jazz 1958.
10.8-10.36 B-258m.: The Real Jazz.
10.10-11.0 S: For Jazz Fans.
10.30-11.0 N: Jazz Programme.
10.30-11.15 I: New Jazz Cities—Detroit.

WEDNESDAY, MAY 28:

6.15-6.45 p.m. DE: Jazz Session.
8.0-10.0 T: (1) Miller (30 mnts.), Cain-Kral, James. (2) JJ-Jaspar, Louis, Duke, Garner, Shaw, Gil Evans.
8.3-8.30 A 1: Cannes Jazz Festival.
9.30-9.55 S: Life of Django.
10.30-10.30 P 3: Jazz for Everyone.
10.10-11.0 S: For Jazz Fans.
10.20-11.0 Q: German Jazz Festival.
10.55-11.12 Z: Jazz Actualities.
11.0-12.0 I: Rhythm Rendezvous.
12.10-1.0 a.m. I: MJQ, Naura Quintet, Clarke-Wilen, Rendell Sextet, German All Stars 1958, Eddie Sauter Ork.

THURSDAY, MAY 29:

8.0-10.0 p.m. T: (1) Les Brown (30 mnts.), Sinatra, Mercer. (2) 30 mnts. of Traditional, Davis, de Franco-Farrow, Herman, Annie Ross, Basie.
8.30-10.0 P 2: Benny Goodman Concert from the American Pavilion, Brussels Fair.
9.30-10.0 P 1: White Notes . . . Black Musicians.
10.10-11.0 S: For Jazz Fans.
10.15 M: Danish Amateur Jazz.
10.30-11.0 P 4: Teddy Wilson-Jo Jones.
10.40-11.15 DL: Jazz Club.
11.0-12.0 P: James Moody, Edgar Sampson.

FRIDAY, MAY 30:

3.15-3.45 p.m. I: Eddie Condon.
5.30-6.0 L: Jazz.
8.0-10.0 T: (1) James, Miller, Anthony, Shaw. (2) Herman, Kessel-Mitchell, Steve Lacy and Wynton Kelly, Krupa, Diz, Basie, Harris (guitar).
10.0-10.25 J: Stars of Jazz.
10.10-10.40 O 2: Jazz Session.
10.10-11.0 S: For Jazz Fans.
10.15-10.45 P 2: The Living Jazz.
10.15-11.0 N: Jazz Programme.
10.40-10.55 P 3: Dixieland.
11.15-12.0 C 1: Jazz Music.
11.20-11.50 A 1 2: Jazz at all Levels.
12.5-1.0 a.m. J: D-J Shows.
Programmes subject to change.

The 8.0-10.0 VOA Transmission is repeated nightly between 11.0 and 1.0 a.m.

KEY TO STATIONS AND WAVELENGTHS IN METRES

A: RTF France 1: 1-1829, 46.39, 2-153.
B: RTF France 2: 280, 218, 318, 359, 378, 445, 498.
C: Hilversum: 1-402, 2-298.
D: BBC: E-464, L-1500, 247.
E: NDR/WDR: 308, 189, 49.38.
F: Belgian Radio: 1-484, 2-324, 3-267, 4-198.
H: RIAS Berlin: 303.
I: SWP B-Baden: 295, 363, 195, 41.29.
J: APN: 344, 271, 547.
K: SBC Stockholm: 1671, 265, 245, 306, 506, 49 band.
L: NR Oslo: 1376, 337, 226, 477, 19, 25 or 31 bands.
M: Copenhagen: 293, 210.
N: Monte Carlo: 306.
P: SDR Stuttgart: 522, 49.75.
Q: HR Frankfurt: 506.
S: Europe 1: 1622.
T: VOA: 8.0 p.m.: 12, 16, 10, 31, 41 bands. 11.0 p.m.: 10, 25, 31 bands plus 1734 from midnight.
W: Luxembourg: 208.
Y: SBC Lugano: 568.6.
Z: SBC Geneva/Lausanne: 393, 31 band.

F. W. STREET

11.5 Special

"11.5 Special" will be the title of the summer show to be presented every night at the Galety Cinema, Scarborough, from June 26. The show will follow the early evening cine-variety.

Return of Shirley

- (Week commencing May 25.)
Shirley BASSEY
Week: Empire, Chislewick
Tony BRENT
Sunday: Broadway, Letchworth
Week: Empire, Newcastle
Terry DENE
Week: Hippodrome, Manchester
HILLTOPPERS
Week: Empire, Sheffield
Edmund HOCKRIDGE
Season: North Pier, Blackpool
Michael HOLLIDAY
Week: Hippodrome, Bristol
KENTONES
Week: Empire, Glasgow
KING Brothers
Season: North Pier, Blackpool
Marie KNIGHT
Sunday: Royal Festival Hall
Jerry Lee LEWIS
Sunday: Gaumont State, Kilburn
Monday: Granada, Tooting
Tuesday: Odeon, Birmingham
Wednesday: Public Hall, Preston
Thursday: Odeon, Glasgow
Friday: New Victoria, Edinburgh
Saturday: Odeon, Newcastle
Gary MILLER
Week: Metropolitan, W.
Ruby MURRAY
Season: Wellington Pier, Great Yarmouth
Danny PURCHES
Sunday: Odeon, Llandudno
Week: Arcadia Theatre, Stretton
Joan REGAN
Season: North Pier, Blackpool
Edna SARGEANT
Week: Hippodrome, Manchester
Sonny TERRY and Brownie MCGHEE
Sunday: Alexandra Gardens, Weymouth
Friday: City Hall, Newcastle
Saturday: St. Andrew's Hall, Glasgow
TRENIERS
Week: Jerry Lee LEWIS tour
Dickie VALENTINE
Week: Regal, Yarmouth
Maleim VAUGHAN
Week: New Theatre, Cardiff
Hedley WARD Trio
Week: Jerry Lee LEWIS tour

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FILM FOCUS ON 'ST. LOUIS BLUES'

I'M PROUD OF THIS PICTURE

I FIRST met the late W. C. Handy about 15 or 16 years ago. When I met him then he was blind. He was sort of semi-retired and his family was running the music publishing business.

You know Handy never actually "saw" or heard the "St. Louis Blues" film. They read the script to him. He told me: "This will be a monument to our people."

George Garabedian, a writer, was the first to make suggestions to Carlos Gastel, my manager, about a W. C. Handy film. George submitted a synopsis.

I first talked the idea over with Handy about a year and a half ago. I was out to his birthday party at his house in Yonkers, New York. I've always been closely associated with Handy. I'm chairman of the board of the W. C. Handy Blind Foundation. My wife and I arrange benefit concerts.

Proud

Some musicians have said that Ella Fitzgerald should have taken the Eartha Kitt part of

Nat 'King' Cole

tells MM readers, in this exclusive first-person article, about his new film "St. Louis Blues"—the life story of blues composer W. C. Handy who died recently. The film is now in London.

singer Gogo in the film. Ella was in the picture for her name value. I expect they had to pay her plenty for that one song. But Ella is really afraid of acting. Of course, everyone knows that Eartha is not a jazz singer, but she did a wonderful job in the part.

People have said, too, that I should have had more songs. But this wouldn't have fitted

the rôle. Handy wasn't a singer, of course.

Of course, I'm very proud of the "St. Louis Blues" film, but I must admit that it wasn't completely authentic. None of these films ever is, for varying reasons of production and popular acceptance.

They cut out quite a lot we did. I did think that, maybe, the picture could have used one



Cole—'I don't miss playing the piano.'

big musical number. But, of course, I was in the hands of the people producing the film and, I'm sure, with their experience, they know best.

I accepted the part in "St. Louis Blues" because it had sympathy. The story kind of paralleled my life a little, too. I am the son of a preacher. And I sold my first song ("Straighten Up And Fly Right") outright for a paltry sum, just as Handy did.

Frightened

It wasn't easy for me to play such a "withdrawn" character as Handy was in the film. It was most difficult when I sang. I had to work hard not to sell. In the movie I wasn't supposed to be a guy who knew how to work in front of an audience. I had to do the Carnegie Hall scene several times for this reason.

You know when I first went

to England in 1950 I was a little frightened. When I went the second time, in 1954, I had learned the pulse more. I altered my style of delivery.

I was going to Europe this summer on five weeks' vacation. However, this is all off now. There's so much to do here. I have to record several new LPs for one thing. But I'm definitely coming next year. I'll work for two months and then take a round-Europe tour.

The MELODY MAKER correspondent here in Hollywood, Howard Lucraft, has asked me if I miss playing piano and jazz with the trio. No, I don't. I'm in this business commercially. I have a split-thinking capacity. I think on both sides. I still love jazz, of course. I have a big jazz record collection—both very old things and the new jazz.

But nobody forced me to go into the more commercial world. If I still pined to play jazz piano I'd do it.

HOWARD LUCRAFT reviews the film

WHEN you go to see "St. Louis Blues" you'll thoroughly enjoy the music. And you'll thoroughly enjoy the performances by your favourite music stars. However, you won't find "St. Louis Blues" an Academy Award picture. And you won't find it a complete and authentic story of W. C. Handy's life.

As a rather frightening conclusion to the picture, Handy's clergyman father decides that jazz is good and here to stay on hearing Eartha Kitt sing "St. Louis Blues" with the New York Symphony Orchestra.

Then Will sings "St. Louis Blues," too, and he and his dad are completely reconciled.

Family story

As we all know, jazz came, not only from folk songs, but from the lusty honky tonks and bordellos, too. In this respect the film is silent, genteel and oh, so wholesome. This is a pleasant family story for family audiences.

Juano Hernandez does a stand-out acting job as Handy's father.

And, I thought, that in his first lead part Nat Cole is excellent. Nat himself is not a brash or cocky character. However, in life, he is a very confident person. In the picture he carries off effectively a most difficult part in playing the reticent, retiring W. C. Handy.

Pearl Bailey competently adds some needed touches of humour. Eartha Kitt's acting is fine, but I always find her bleating vocal sound a little hard to take.

Cab Calloway has a small but conspicuous part. Ruby Dee, as Handy's girl, is a little dull.

But both Mahalia Jackson and Ella Fitzgerald (one song only—"Beale Street Blues") in their respective ways sing so beautifully that you well up inside.

The few minutes that these two girls have in the film is alone worth the price of admission.

QUOTES

from musicians in the film—

BARNEY BIGARD.—I thought that the picture was very well done. Nat Cole does great in the part. Eartha was fine, too—also Mahalia and Juano Hernandez. I would have preferred Pearl or Ella to have sung in place of Eartha. Everyone says that Ella should have sung "St. Louis Blues."

TEDDY BUCKNER.—We worked for two weeks on the recording for the picture. I played all the trumpet. I don't think that there was enough music in the film. There should have been more dixieland bands. Our band should have played at least one good number.

Ella or Pearl or Mahalia should have sung instead of Eartha Kitt. I did like Eartha singing "Chantez Les Bas." It was more her style. Of course, Eartha did a great acting job. So did Nat and Pearl. And Juano Hernandez was just wonderful.



Eartha Kitt—wonderful job.

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- Leon Bell
- Laurie Atwell
- Bobby Coram
- Sian Stennet
- Marty Wilde
- Terry Dene



WHAT I TOLD TEAGARDEN

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

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

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

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

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

The smile faded. He looked thoughtful. "Yep," he said evenly. "I would say that Semple, Crimmins and Fred Hunt play individually better than I. But the band is only as good as its lead. And the boys tell me that when other trumpeters have deputized for me the band has sounded uninspired."

"Your first broadcasting band wasn't too good," I said. "It was dreadful," he agreed. "A real shocker. Remember how you used to attack tradi-

ON THE BEAT

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

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

"The Dead March in 'Saul.'" And that is how many in the profession regard the current State of Denmark Street.

And it's no good reminding them that there is every indication that the days of rock and skiffle are numbered and that "the ballad" is coming back.

When the top song can sell as few as 4,000 copies. . . .

On the mend

BUT signs are there that things are on the mend. There's a definite swing-back to the "genuine" song across the water. Numbers like "Dream" (Betty Johnson), "Melancholy Moon" (Felicia Sanders), "Sentimental Over You" (Nelson Riddle) and "Please Don't Talk About Me" (Molly Bee).

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

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

Please!

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

Let's at least retain the beat.

Exaggerated

REPORTS of the death of Al "Fats" Edwards—Negro ex-GI turned blues singer—are, according to Austrian jazz

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

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

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

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

Not forgotten

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

It's called: "Dear 53310761." Proof that this is more than just a gimmick comes from "Billboard." Journal places The Thirteens' recording on Rev among this week's "Best Bets."

Who's next?

WHO'S going to succeed James Caesar Petrillo as president of the American Federation of Musicians? That's the talking point both in Britain and the States.

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

It all depends, of course, on Petrillo's successor. And strongly tipped for this position are New York's Local 802 prez Al Manuti and the AFM vice-president (and Los Angeles attorney) Charles L. Bagley.

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

"It is quite possible that the exchange programme could be considerably broadened and relaxed," says Ren Grevatt.

On the other hand: "The question of exchanges between Britain and America must be very closely watched," says British MU chief Hardie Ratcliffe, at a time when local dance bands are fighting to continue against palais disc-dance sessions featuring "music with a bash" and comparison with visiting American units.

Sorry, but . . .

I WISH I could use Leslie Osborne's suggested title for a Song of Soho. . . .

Do you?

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

"Do you play 'Dagnet'?"
P.S. She could have said: "CAN you play 'Dagnet'?"

Coming

NOT so long ago the headlines read: "Billy Reid sues Dorothy Squires."

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

Eh?

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



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

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

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

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

Quote

"IT'S nice to work with a real artist." — Johnnie Ray after pre-recording his June 18 TV show with Anne Shelton.

Occupational

THERE'S an occupational disease in every profession. With agents it's ulcers. With journalists it's telephone ear. With washboard players—it's washboard finger.

John Pilgrim, of the Vipers, has been warned by his doctor

Alex Welsh tells Maurice Burman

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

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

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

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

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

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

Worthwhile

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

"What did you earn with your first band?"
"£10 a week."
"And now?"

"I will look at you the same way Chris Barber did and say £30 a week."

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

"Alex, do you like Bix?"



© Jack Teagarden

"Do I like Bix? He's wonderful. He's so wonderful I could cry."

In silence we thought about Bix.

"You know," he said slowly, "Jack Teagarden offered me a job with his band."

"Why didn't you take it, then?"

"Well, you said I wasn't good enough," he laughed, "and I didn't feel I was good enough."

The future

"And what of the future?" A mischievous grin spread over his face.

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

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

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Carl Barriteau	C★★Metal	Cliff Townsend	C★★
Doug Robinson	C★	Cyril Reuben	C
John Roadhouse	C★★	Lou Warburton	C★
Norman Hunt	E.Lay	Jackie Sprague	HS★
Doug Stimson	HS★	Don Pashley	C★
Alan Nesbit	E	Bruce Turner	C★
Harry Conn	D	Bob Miller	C★
Michael Krein	C★	Harry Smith	C★
Roy Willox	D.Lay	Al Bohm	C★
Harry Conway	E	E. O. Pogson	C★
Ted Planas	D	Tony Symes	C★★
Vic Ash	C★	Jack Bonsor	C
Pat Smuts	D	Ivan Dawson	C★★
Eddie Mordue	F	Ronnie Chamberlain	D
Ted Thorne	C★★	Lew Smith	D
Jack Goddard	D	Bill Lewington	E
Allan Franks	C★	Jack Dawkes	D
		Johnny Dankworth	D



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JAZZ AT THE PHILS

STEVE RACE SUMS UP

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

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

Dave Shepherd

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

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

All the American musicians

were still playing on top of their form, though Stitt's tenor was so appallingly out of tune that his unisons with Diz were barely worthy of the name. (When the time came for him to take a piano solo, Lou Levy amused himself and Ray Brown by hammering out the key-note for 12 bars. Stitt did not appear to take the hint.)

Nine days passed, and I turned up at the farewell concert in the expectation of a triumphant success.

What happened that night? I don't know.

Maybe the musicians were tired after their tour. Maybe there had been some unhappy clashes of temperament backstage. Maybe it was just one of those nights, unpredictable and unavoidable, when almost nothing seems to go right.

Eldridge kicked off, gallery-goading as usual, but this time with faulty articulation and an impaired range. As if to make up for him, Hawkins played very well, recapturing much of his former glory in the ballad, "Yesterdays."

Even the funky tenor of

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

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

Worst ever

The Dizzy Gillespie set which followed must surely rank as one of the worst he has ever played. Hardly anything he attempted seemed to come off. High notes were fluffed, descending phrases came to grief in mid-flight, and Diz was reduced to clowning his way out of a bitterly disappointing situation.

Even the funky tenor of

Sonny Stitt seemed at times to have more in common with a rock-n-roll session than a demonstration of modern jazz.

I found Dizzy's set the most depressing thing in the whole evening, with the possible exception of that moment when the gent sitting next to me leaned over and asked politely: "Excuse me, but aren't you Charles Melville?"

Though I could hardly admire the group more, I have yet to feel that the Oscar Peterson Trio has established a real rapport with a concert audience.

This time the volume of the piano was quite outweighed by guitar and bass, and the piano itself was disgracefully out of tune. As much as anything I enjoyed Oscar's clever interpolations from Art Blakey's "Drum Suite" in "The Man I Love."

Unlike so many interpolations from other tunes, this was a really ingenious bit of work, ten times more worthwhile than Dizzy's "A-Hunting We

Will Go" at the start of a blues chorus, which so surprised and delighted a section of the audience, and which was probably worked out earlier in the day anyway.

What of Ella? The superlatives have all been written; Bing Crosby's dictum has been quoted and requoted. (Though I was a little surprised to find Nora Laing writing in the TV Times: "As Bing Crosby once said to me...")

Ella, suffering from slight throat trouble, nevertheless sang like an angel.

But for all the clever way she mugged her way out of a disastrous "Swingin' Shepherd Blues," it really is not good enough to take on a request tune when the singer does not know the words and the pianist does not even know the key. Any paying audience deserves better treatment than that.

Ella on 'harp'

Our bonus, new at the Gaumont State and first tried out earlier in the tour, came in the form of a harmonica solo from Ella: seven or eight choruses of "Lady Be Good" (in O). It was all great fun, and a fitting climax to a 90 per cent. great set of songs.

But the rest of the concert? No, Norman, it was not one of your best. It proved that even great jazzmen are human, of course. But it's a pity that so many of them had to be human on the same day.

Herb Ellis was playing the blues at four

YOU might say Herb Ellis, Oscar Peterson's guitarist, started preparing for his musical career at the age of four. That's when he picked up his first harmonica and—according to his mother—gave out with the blues. At eight Herb had switched to banjo but had settled down on guitar by the time he reached 11.

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

TWO METHODS

A close friend of Barney Kessel, they often have a session together. Barney's style differs from his in that Kessel uses his thumb for chord playing and is inclined to rest the right wrist behind the bridge. But both use the down and up stroke method.

He thinks Barry Galbraith a terrific player and musician, and considers the new George Van Epps LP "Mellow Guitar" with Paul Weston, one of the finest guitar albums he has ever heard.

Incidentally, he studied a lot from Van Epps' book. So did I for that matter. George, he says, is very humble and very brilliant.

Fixed to his guitar Herbie has a Van Epps String Damper which kills overtones on open strings or on quick changes.

JOHNNY SMITH

Another guitarist he greatly admires is Johnny Smith who has, he believes, given up public playing to open a school and concentrate on another LP. He thinks Django was a genius though he got his own jazz inspiration from Charlie Christian and Lester Young.

The Oscar Peterson trio often rehearses after the show in a club and usually



● Herb Ellis

gets through two new arrangements per rehearsal. Arrangements are not written down, but dictated by Oscar—even to the inversion of the chords.

Herbie memorises the arrangements after on-the-spot rehearsal, then works out the best fingerings when he gets home. In this way he has memorised hundreds of arrangements. He has the feeling that if he wrote them down he would want to depend on the music, and has therefore become used to this aural method.

He considers rhythm playing very important and the practice of 3-note open harmony chords on the lower four strings and middle four strings essential. These chords open up a new and interesting field.

I asked him about practice. "I have the guitar in my hand all the time," he replied.

Ivor Mairants

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TWO VIEWS OF . . .

JERRY LEE LEWIS

electric (Fender) guitar-bass (a Mr. J. W. Brown) and his own drummer—Mr. Russell Smith. Mr. Smith plays only rim shots and cymbal on two and four. He may lack technique, taste and tempo but dig that beat! Man it's the loudest!

Act Two: Came the second set and Jerry Lee Lewis proved, like most of these teenage wonders, that he didn't have the real talent, material or experience to sustain himself. The initial excitement was gone—just some mild girlish squeals now and less enthusiastic applause.

Adjourned

Act Three: Jerry Lee protested strongly and at length against a third set but the promoter insisted. Nothing was left. Now, just a few staunch supporters stood around the stand. The rest of the customers either tried to dance or adjourned to the coffee bar. The Lewis Trio left the stage to polite applause.

Act Four: I went backstage to talk with the taciturn Mr. Lewis. Joe somebody, the promoter's assistant had told me: "He seems a real big shot kid."

Joe was wrong. Jerry Lee and his two boys are an incongruous mixture of brashness and shyness. This is due, I believe, to an adolescent realisation that their musical talent does not match their acclaim.

With much coaxing and questioning, Jerry Lee told me: "Nobody really influenced me. I taught myself."

Favourites

"I like the old guys like Gene Austin and the old Jimmy Rogers. I've no special favourites today except Little Richard and Fats Domino. I like Dixieland mostly."

All the members of the very capable Charlie Aldrich house band were extremely surprised to hear, from me, that Jerry Lee Lewis records were popular in England.

The Aldrich alto man said to me: "Surely British teenagers don't go for this. We always thought that kids over there had so much taste and intelligence. This is music for morons."

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

1 by **HOWARD LUCRAFT**

Act One: Jerry Lee leapt on stage and attacked the Steinway like an enraged buffalo. He took a deep breath. Then, with a battery of amplifiers at full blast, he let forth a yell that has me quivering yet.

In a maelstrom of deafening distortion he launched into his "Great Balls," "Whole Lotta Shakin'" and other masterpieces.

Little girls screamed like stuck pigs as Lewis roared on and the drummer's off-beats gathered both volume and momentum. One cute little lass, in a frenzy of excitement, grabbed me, screeching:

"What a beat!" as she clapped ecstatically on one and three.

The quantity of "beat," as defined by youthful rock-'n'-roll fans, seems in direct proportion to the loudness of the off-beat. (The forthcoming Lucraft rock-'n'-roll snare drum, with built-in 50 watt amplifier, will be the biggest thing since Elvis!)

After a short succession of his sound-alike numbers, Jerry Lee finished his first set in a surge of sweat and saliva, with his blond hair hanging all over his face and his feet on the piano keys.

For the technically-minded, Jerry Lee Lewis carries his own

He is the wildest of them all!

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

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

2 by **REN GREVATT**

Shouting

Britons may have already seen Lewis perform in films, but they haven't really seen anything yet.

When he takes over the stage the standard routine calls for a pounded chorus of piano and shouted, breathless vocalising, punctuated with a series of side shouts, hoots, wheezes and runs up and down the complete length of the keyboard.

As a second chorus, he'll get up from the piano and prance around the stage throwing his head around in such a manner that his long, slightly waving sandy hair flaps up and down on his head in time to the beat.

Then he'll strut back to the piano and pound it with hands in an up and down motion from a standing position, all the while continuing the wild, down-to-earth style of incantations.

Fine art

Between numbers, he'll sit at his piano and calmly, slowly, deliberately comb his hair back into position, while the feminine contingent in the audience squeals with delight. Lewis has made a fine art out of hair-combing.

It's this exaggerated type of performance that has separated Lewis from many of his contemporaries. With fans and critics, there is no real middle ground. They either love him or can't stand him.

Lewis, at the peak of his popularity right now, stands

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

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

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

Irritant

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

Those who look frantically for a scapegoat for all the juvenile ills of our day point to Lewis and others of his school of rock-'n'-roll.

Calmer heads know this cannot be so. But just as Lewis is a rallying point for those who love the wildest performance and sound, he is also a focal point for the wrath and indignation of those who hope to destroy the rock and the beat for good.

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



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POPS

Unheard hit for Russ Hamilton

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

Anne Shelton —actress



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

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

Russ is this week appearing in Variety at Glasgow Empire. He then plays weeks at Middlesbrough Empire (26th), Theatre Royal, Dublin (June 8), Royalty, Chester (16th), Granada, Shrewsbury (23rd) and Empire, Sheffield (30th).

STARS GOLF FOR CHARITY FUND

THEATRICAL and sporting celebrities will take part in the fifth annual charity golf tournament between the Variety Club of Great Britain and the Grand Order of Water Rats at Clacton on June 1.

Holiday camp "king" Billy Butlin will present £500 and a silver trophy to the winning side. Proceeds will go to children's charities.

Star entertainers playing for the Water Rats include Johnnie Rogoc (captain), Max Bygraves, Dave King and Ben Warriss.

ANNE SHELTON may have her own acting-singing programme on TV in the autumn. This follows her success as a dramatic actress in BBC and ITV shows. She played a gangster's moll in "Alfred Marks Time" on Thursday. After her summer show at the King's Theatre, Southsea, Anne expects to do a six-week cabaret season in Hong Kong and visit America for four weeks of TV. She starts a 26-week series on Radio Luxembourg in October.

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Melody Maker

TOP TWENTY

WEEK ENDED MAY 17, 1958

This week	Last week	Title	Artist	Label
1	(1)	WHO'S SORRY NOW	Connie Francis	MGM
2	(2)	A WONDERFUL TIME UP THERE/IT'S TOO SOON TO KNOW	Pat Boone	London
3	(3)	WEAR MY RING AROUND YOUR NECK	Elvis Presley	RCA
4	(5)	LOLLIPOP	Mudlarks	Columbia
5	(7)	TOM HARK	Elias and his Zig-Zag Jive Flutes	Columbia
6	(4)	WHOLE LOTTA WOMAN	Marvin Rainwater	MGM
7	(6)	THE GRAND COOLIE DAM/NOBODY LOVES LIKE AN IRISHMAN	Lonnie Donegan	Pye-Nixa
8	(-)	KEWPIE DOLL	Perry Como	RCA
9	(8)	SWINGIN' SHEPHERD BLUES	Ted Heath	Decca
10	(12)	TULIPS FROM AMSTERDAM/YOU NEED HANDS	Max Bygraves	Decca
11	(-)	ON THE STREET WHERE YOU LIVE	Vic Damone	Philips
12	(9)	LOLLIPOP	Chordettes	London
13	(13)	SWEET LITTLE SIXTEEN	Chuck Berry	London
14	(19)	ON THE STREET WHERE YOU LIVE	David Whitfield	Decca
15	(-)	WITCH DOCTOR	Don Lang	HMV
16	(11)	BREATHLESS	Jerry Lee Lewis	London
17	(-)	DE DE DINAH	Frankie Avalon	HMV
18	(14)	I MAY NEVER PASS THIS WAY AGAIN	Robert Earl	Philips
19	(-)	KEWPIE DOLL	Frankie Vaughan	Philips
20	(10)	MAGIC MOMENTS/CATCH A FALLING STAR	Perry Como	RCA

STORES SUPPLYING INFORMATION FOR RECORD CHART
LONDON—A. R. Tipples, S.E.15; Popular Music Stores, E.6; Jinhof's, W.C.1; Leading Lighting, N.1; Holo For Records, E.10; W. A. Clark, S.W.6. MANCHESTER—Dunne Wholesale, Ltd., 1; H. J. Carroll, 18. PORTSMOUTH—Weston Hart, Ltd. BIRMINGHAM—R. C. Mansell, Ltd. BRIGHTON—Dobell's Record Shop, 1. PLYMOUTH—C. H. Yardley and Co. SOUTH SHIELDS—Saville Brothers, Ltd. SOUTHAMPTON—The Record Shop, HULL—Sydney Scarborough, Ltd. GLASGOW—McComack's, Ltd., C. C. CRAWLEY—S. C. Whelan, SOUPEY CUTS—Beales. BOLTON—Engineering Service Co. EDINBURGH—Bandparis Music Stores, Ltd., 1. LEEDS—R. S. Kitchen, Ltd., 1. MIDDLEBROUGH—Sykes Record Shop. SLOUGH—Hickies. BLACKWOOD—Glyn Lewis, Ltd. LIVERPOOL—Nem, Ltd., 1.

Stars in the news

CLEO LAINE'S first single for Nixa, "Hand Me Down Love" and "They Were Right," was issued on Monday to coincide with her London debut as a dramatic actress in "Flesh To A Tiger" at the Royal Court Theatre on Wednesday. During the play's run, Cleo

will rush from the theatre to appear with husband Johnny Dankworth in his weekly "Johnny Come Lately" Light programme show.

AMERICA'S TOP DISCS

As listed by "Variety"—Issue dated May 21, 1958

- (1) ALL I HAVE TO DO IS DREAM
Everly Brothers (Cadence)
- (2) WITCH DOCTOR
David Seville (Liberty)
- (3) TWILIGHT TIME
Platters (Mercury)
- (4) RETURN TO ME
Dean Martin (Capitol)
- (5) WEAR MY RING AROUND YOUR NECK
Elvis Presley (RCA Victor)
- (6) HE'S GOT THE WHOLE WORLD IN HIS HANDS
Laurie London (Capitol)
- (7) CHANSON D'AMOUR
Art and Dotty Todd (Era)
- (8) RUMBLE
Link Wray (Cadence)
- (9) SUGAR MOON
Pat Boone (Dot)
- (10) JOHNNY B. GOODE
Chuck Berry (Chess)
- (11) OH, LONESOME ME
Don Gibson (RCA Victor)
- (12) BIG MAN
Four Preps (Capitol)
- (13) ENDLESS SLEEP
Jody Reynolds (Decca)
- (14) LOOKING BACK
Nat "King" Cole (Capitol)
- (15) SECRETLY
Jimmie Rodgers (Roulette)
- (16) I WONDER WHY
Dion and Belmonts (Laurie)
- (17) TEACHER, TEACHER
Johnny Mathis (Columbia)
- (18) A VERY PRECIOUS LOVE
Amees Brothers (RCA Victor)
- (19) BOOK OF LOVE
Monotones (Argo)
- (20) DO YOU WANNA DANCE
Bobby Freeman (Josie)

Ruby and the Four Jones Boys have been offered an extensive Australian tour next year. Ruby and the Jones Boys are to spend the summer at Wellington Pier, Great Yarmouth, after which Ruby has signed for an autumn BBC-TV series.

Laurie London is billed with Johnny Duncan and the Blue Grass Boys in a concert at Dublin's National Stadium on Sunday.

Pauline Shephard expects to play a dramatic role in a film scheduled to start shooting on June 10. She is booked as hostess in a new series of AR-TV's quiz game, "Turnabout," which starts a weekly run on June 10.

Danny Pughes has signed for an appearance in AR-TV's "Palais Party" from Hammersmith Palais on June 4. He has a concert at the Odeon, Liandudno, on Sunday and opens for a week at the Arcadia, Skegness, on Monday.

Mal Perry the 18-year-old singer who recently made his disc debut for Fontana with "Love Me Again" and "Lollipop," has two more titles released this week—"That's When Your Heartache Begins" and "Make Me A Miracle."

Alma Cogan heads Scarborough's biggest-ever list of name attractions for Whitsun. Tonight (Friday) she stars with the Northern Dance Orchestra in a BBC-TV show from the Spa Theatre and opens the next day for a week at the Floral Hall. On Sunday the "Six-Five Special" road show, starring Wee Willie Harris, will be at the Futurist Cinema.

Dallas Boys have a return booking for BBC-TV's "Six-Five Special" on May 31.

24 TOP TUNES

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

- (1) I MAY NEVER PASS THIS WAY AGAIN (A) (2/6) Chappell
- (3) LOLLIPOP (A) (2/-) Anglo-Pic
- (2) SWINGIN' SHEPHERD BLUES (A) (2/-) Sherwin
- (12) WHO'S SORRY NOW (A) (2/-) Feldman
- (5) APRIL LOVE (A) (2/-) Robbins
- (8) TULIPS FROM AMSTERDAM (F) (2/-) Cinephonic
- (4) MAGIC MOMENTS (A) (2/-) Chappell
- (7) WHOLE LOTTA WOMAN (A) (2/-) Sheldone
- (17) ON THE STREET WHERE YOU LIVE (A) (2/6) Chappell
- (10) A WONDERFUL TIME UP THERE (A) (2/-) Morris
- (23) STAIRWAY OF LOVE (A) (2/-) Leeds
- (6) TO BE LOVED (A) (2/-) Duchess
- (9) CATCH A FALLING STAR (A) (2/-) Feldman
- (23) I COULD HAVE DANCED ALL NIGHT (A) (2/6) Chappell
- (13) OH! OH! I'M FALLING IN LOVE AGAIN (A) (2/-) Sterling
- (20) THE GRAND COOLIE DAM (A) (2/-) Essex
- (11) SUGARTIME (A) (2/-) Southern
- (14) MANDY (THE PANSY) (F) (2/-) World Wide
- (15) THE STORY OF MY LIFE (A) (2/-) Sterling
- (19) A VERY PRECIOUS LOVE (A) (2/-) Blossom
- (16) TEQUILA (A) (2/-) Challenge
- (18) ALL THE WAY (A) (2/-) Barton
- (-) TOM HARK (F) (2/-) Southern
- (-) IT'S TOO SOON TO KNOW (A) (2/-) Morris

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



Marvin Rainwater



Tommy Sands



Eydie Gorme



Buddy Greco



Nat Cole

Gangway for Gorme

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

—her LP is a winner!

times I'm Happy"/"This Is Always." (Esquire EP187)

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

been carried off to much better effect. By Billy May, for instance. Or by Nat and his own trio.

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

singles will need no arm-twisting to get this compact sample of cool "instrumental" singing by the king of vocalists.

Buddy Greco

BUDDY GRECO, the singing-pianist who appeared at the London Palladium with Benny Goodman, rises above the rank and file of "My Fair Lady" releases with "On The Street Where You Live" and "I've Grown Accustomed To Her Face." Buddy's musicianly singing—somewhat reminiscent of Mel Tormé—is always welcome on my turntable. (London HLR8613)

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

POP DISCS by Laurie Henshaw

Gene Ross

IN "Endless Sleep," Iowa-born Gene Ross has a doomy song about a would-be suicide who is saved in the nick of time.

Note for squares: King Pleasure is the man who originally fitted lyrics to instrumental solos.

Titles: "Red Top," "Jumpin' With Symphony Sid," "Some-

Readers' queries

Anyone who can listen to this interpretation unmoved must have a soul of stone.

Titles are: "Overture" (introducing "Love Theme"—by Nelson Riddle—and "Hesitating Blues"), "Harlem Blues," "Chantex Les Bas," "Friendless Blues," "Stay" (by Mrs. Handy), "Joe Turner's Blues," "Beale Street Blues," "Careless

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

titles: "Red Top," "Jumpin' With Symphony Sid," "Some-

HAS Ted Heath recorded his signature tune, "Listen To My Music"—B. N., Midsomer Norton.

No, it is available only on his LP, "Lonnie Donegan Showcase" (Pye-Nixa MPT15012).

This number is on his LP "At The London Palladium—Vol. IV" (Decca LK4134).

WHAT is the record used to sign off the BBC programme "Gary Miller's Mix-ture"—J. L., Liverpool.

HAS Lonnie Donegan's version of "Frankie And Johnny" been released as a single?—G. R., Birmingham.

"Dance From 'Bonjour Tristesse,'" by David Seriffe and his Orchestra (London HLU8582).

The remaining titles are: "I Gotta Right To Sing The Blues"; "When Your Lover Has Gone"; "I Got It Bad (And That Ain't Good)"; "When The Sun Comes Out"; "After You've Gone"; "Don't Get Around Much Anymore"; "Blues In The Night"; "The Man I Love"; "Stormy Weather"; "Can't Help Lovin' That Man"; "A Nightingale Can Sing The Blues." This—like its predecessor—is another "must" for the discerning buyer. (HMV CLP1176)

Love, "Morning Star," "Memphis Blues," "Yellow Dog Blues," "St. Louis Blues." (Capitol LCT6156)

King Pleasure

WITH a tongue-in-cheek EP title like "King Pleasure Sings For Loving Swingers," one is well disposed to the contents right away.

titles: "Red Top," "Jumpin' With Symphony Sid," "Some-

WATCH THIS!

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

Barry is the nephew of Sam Browns, who—as a mainstay of the pre-war Ambrose Orchestra—will need no introduction to thousands of MM readers. Barry was coached by Sam—who has certainly done a good job.

"All I Have To Do Is Dream" is an attractive styling that could also elik. I am not surprised that HMV's Wally Ridley has high hopes for this youngster. (HMV 45-POP487)

Monotones and Mudlarks

BOOK OF LOVE is offered on new discs by "The Monotones" (Lon. HLM8625) and "The Mudlarks" (Col. 45-DB4133). Take your pick.

titles when originally issued as

titles: "Red Top," "Jumpin' With Symphony Sid," "Some-

Marvin Rainwater

MARVIN RAINWATER'S "I Dig You Baby" may well prove to be another success like "Whole Lotta Woman." This one rocks all the way.

Backings: "You Never Loved Me," in which The Monotones fully live up to their name; and "Yea, Yea," which The Mudlarks splash around with the requisite verve.

titles: "Red Top," "Jumpin' With Symphony Sid," "Some-

Jack Jones

JACK JONES, 20-year-old son of Allan Jones, sings the attractive "A Very Precious Love" in a pleasant, if not very distinguished, manner.

On the hill-billy styled "Two Fools In Love," Marvin is joined by his sister Patty—and ukulele. (45-MGM980)

titles: "Red Top," "Jumpin' With Symphony Sid," "Some-

Tommy Sands

THE drool-school will go for "Teen-age Doll," by Tommy Sands, who emotes in his usual crazy-mixed-up-kid style.

"What's The Use," composed by American TV personality Steve Allen, is a bright, rhythmical number—that again introduces a ukulele. (Capitol 45-CL14871)

titles: "Red Top," "Jumpin' With Symphony Sid," "Some-

St. Louis Blues

THE earthy compositions of W. C. Handy are given an unfamiliar setting by Nat "King" Cole and the Nelson Riddle Orchestra on the Capitol LP "St. Louis Blues."

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titles: "Red Top," "Jumpin' With Symphony Sid," "Some-

AT BLACKPOOL

Eve and Al click

AL READ and Eve Boswell are the stars of "You'll Be Lucky," which opened for the summer season at the Queen's Theatre, Blackpool, last Saturday.

Tommy Sands

THE drool-school will go for "Teen-age Doll," by Tommy Sands, who emotes in his usual crazy-mixed-up-kid style.

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



Above (1/2 actual size) is a sample page of the new 48 page "Cymbal Set-Ups of Famous Drummers" book which is just off the press.

Write for your free copy to—

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39 FAYETTE STREET • NORTH QUINCY, MASS., U.S.A.



NOW IT'S 'BED BY TEN' FOR STEELE



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

Steele has been told by his doctor that if he does not have a complete rest for the next month he may have a nervous breakdown. So Steele has cancelled all his Variety and radio dates up to June 16.

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

Losing money
"It is terrible to see your own son being driven to the end of his tether. Tommy will be losing money over this but we don't care. It is high time that he had a holiday and I am glad to say that he is looking better already."

Tommy's manager, John Kennedy, commented: "I have seen his medical certificates and I am completely satisfied that he needs a rest. We will do our utmost to keep him away from the glare of publicity and Show Business until he has fully recovered."

New show
For the week at Glasgow Empire starting Monday, the new show, headed by Robert Lortie, takes over from Steele's. The show includes the Kintons and the Kintons, the Kintons and the Kintons, the Kintons and the Kintons.

Steele's weekly radio series was taken over by Don Lane at 10.30 on Monday. Don Lane will also handle the next three shows.

THE £500,000 TOWER

THE Tower Ballroom, Blackpool, closed since it was destroyed by fire in December, 1956, reopens tonight (Friday). It has cost £500,000 to restore.

Staxi-leader Charlie Barlow will return to the stand with a completely re-formed band, comprising five brass, five saxes and three rhythm. Charlie has been with the firm as musician and leader for 26 years.

On Friday, June 6, BBC television camera will visit the rebuilt ballroom, where the Billy Becket Band will be the one-night attraction.

Valuable freight
Shunt leader cross McDevitt is opening a £2,000 coffee-bar on Sunday. Called "Freight Train," it will be at 44, Serwick Street.

CARLTON DRUMS
LONDON

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Extra Birmingham's the Blue City Band from Wellington, and the Soar Valley Jazzmen from Leicester, have been added to the Leicester Jazz Barbecue at 6.30 on June 11. Already billed here are Betty Smith, Leslie and Brian Woolley's Jazzmen.

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Change Drummer Artie Mack returned from a tour with the Royal Air Force Band, London's 1st Light Infantry Theatre.

Guest guest singer with the Humphrey Lytton Band at London's Conway Hall on May 30.

Monica returns
American singer Monica Lewis is booked for a guest spot in Granada TV's "Chelsea" at 8.15 on June 2. Monica is currently on a Continental tour with her band, the Monica Lewis Quintet.

Just jazz
The Monica Lewis Quintet's "Django" LP was voted into top place in the record poll held in the ABC's. Just Jazz programme last Saturday.

GEOFF WESTLAKE GERALDO'S ORCHESTRA

When a notable drummer with an outstanding orchestra chooses his drums they must be equal to the most exacting requirements.

Carlton Drums speak for themselves, hence Geoff's choice—just you listen for the crisp response of the Cracker Barrel Drum—you'll find out how good they really are.

FREE! Glossy photograph of GEOFF WESTLAKE given with each catalogue.

Your local dealer supplies and recommends Carlton

WRITE FOR THIS NEW CATALOGUE

Dallas

FREE! Send me a copy of the 19-page Carlton Catalogue.

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M.M. 25/5/56



"Talent spotter" Derek Roy is pictured with Liverpool-born Hollywood star Ella Fitzgerald.

Blackpool search for talent

ONE of the most ambitious schemes ever launched in Britain to discover new recording talent opens this Sunday (23th).

It has been devised by comedian-vocalist Derek Roy in conjunction with the Mazon Music and Oriole Records, Ltd., and will form one of the highlights of his 16-week series of Sunday concerts at the North Pier, Blackpool. The aim will be to find new talent worthy of consideration for a recording contract with Oriole Records. Every performance will be recorded by Oriole on stage.

Contestants will be selected from auditions held every Saturday and Sunday morning on the North Pier. "Editing" these contestants with Derek Roy will be the MM's Northern Correspondent, Jerry Dawson.

Recording test
And after every show these two will carefully consider the recordings made at the two-nightly performance. Every recording worthy of further consideration will then be sent to London to be heard by Oriole Managing Director Maurice Levy and his A&R manager, Reg Warburton.

Potential recording talent will then be given a full London recording test and, if found suitable, will be offered a contract with the company.

This is one of the most comprehensive and ambitious schemes ever devised to discover new talent in Britain. It is a bold and courageous venture which will give a chance to many of the thousands of talented but unknown artists who are scattered all over the country.

SATURDAY SHOW
Max Bygraves, Larry Adler, Ella Fitzgerald and the Rockets are in ABC-TV's "Saturday Show" on May 31.

JAZZ IN THE PARKS
The Humphrey Lytton Band will kick off a series of weekly jazz sessions, sponsored by the London County Council, in the Battersea Park Concert Pavilion on June 10.

Booked for later sessions are the O. Laurence Band (June 17); Ken Colyer's Jazzmen (24th); Terry Lindvall's Jazzmen (July 1); Mike Mulligan's Band, with George Kelly (8th); the Graham Stewart Sextet with Neva Rappaport (15th); and the Chris Barber Band, with Ollie Peterson (22nd).

Sessions
On Monday, the LCO presents the Al Fairweather Band at Battersea Park, Hackney. Other LCO jazz sessions will be held in Pembury Park every Thursday from June 10. Bill Brunson's Band is booked for the opening night and July 10. Fairweather on June 20 and Eric Silk on July 3.

Skiffle battle in Surrey contest
Fourteen skiffle groups will compete for the Surrey Skiffle Championships on May 31 at Croydon's Civic Hall. Judges will be BBC producer Jimmy Johnson, author-commentator Brian Mathew and writers Len Linday and Tony Goldsmith.

The supporting attractions will be Acker Bilk's Paramount Jazz-band, New Stewart's Jazzmen and singer Derek Burckell.

CHRISTMAS ROLE
Joan Savage is starring in "Dick Whittington" at the Grand Watermill, next Christmas.

GLOSSY TRIBUTE TO ELVIS PRESLEY

A TWELVE-INCH LP book album containing ten of Elvis Presley's Golden Discs will be issued by RCA in September. The album, titled "Elvis Golden Records" and illustrated with new colour pictures of "The Elvis," will sell at £1 18s. 11d.

Introductory notes will record the story behind each recording. The album will be almost identical to the one issued in the States in April by RCA Victor, which copies the original first 14 Golden Discs. The titles are: "Heartbreak Hotel," "Love Me," "Don't Be Cruel," "Hound Dog," "I Was a Teenage Boy," "You're a Big Boy Now," "Tutti Frutti," "It's a Wonderful World," "I Got a Feelin'," "I'm Gonna Be (The Way You Were)," "I'll Be Home for Christmas," "I Can't Help Falling in Love with You," "You're Gonna Get Yours," "I Love You," "I Need You."

New titles
These are: "I'll Never Let You Go," "I'll Be Home for Christmas," "I Can't Help Falling in Love with You," "I Need You," "I'm Gonna Be (The Way You Were)," "I Got a Feelin'," "I'm a Big Boy Now," "I Was a Teenage Boy," "Hound Dog," "Don't Be Cruel," "Love Me," "Heartbreak Hotel," "It's a Wonderful World," "Tutti Frutti," "You're a Big Boy Now," "I Got a Feelin'," "I'm Gonna Be (The Way You Were)," "I Can't Help Falling in Love with You," "I Need You."

Art Thompson back on working visit
Art Thompson, who left Britain in 1946 to emigrate to the States, is back for a summer working tour to avoid a British musician's union. He came to Britain in 1936 and during his 13 years in this country became well known as a soloist, band pianist and pianist-leader, finishing with an all-star group at the Embassy Club. W. He lives in California and works in the clubs and restaurants in Hollywood and Las Vegas as an entertainer and jazz-group leader.

Marie Knight ends tour on Sunday
AMERICAN jazz and Gospel singer Marie Knight closes her first British tour with a concert at the Royal Festival Hall on Sunday afternoon.

PYE NAMES JUNE 2 AS 3-D DAY
THE Pye Group this week named its "3-D Day"—Monday, June 2. That's the day when, for the first time, available to the public.

Rudy Mueck TRUMPETS

Humphrey Lytton
"Humphrey" Leader of England's most versatile jazz group with his Rudy Mueck TRUMPET (made in U.S.A.)

See and hear "HUMPHREY" with his RUDY MUECK on B.B.C. 6.5 SPECIAL MAY 24th

FREE! Art colour brochure of the complete range of Rudy Mueck Brass, Stages and Melodions.

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DALLAS BUILDING CLIFTON STREET LONDON E.C.2

News Spotlight

A COMPARATIVELY "unknown" bassist, Peter Huggett from Loughton, Essex, has joined the Lonnie Donegan Skiffle Group. Peter was with Oscar Rabin from 1952 to 1954 and was recommended for the job by Lonnie's drummer Nick Nichols. He replaces Micky Ashman, who is now freelancing.

Festival Burton's Festival of Music, which was cancelled because of the illness of its administrator, will be held at the Spa Hotel, Burton, on August 18. Johnny Dankworth, Les Paul, and Ray Ellington (July 26).

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Just jazz
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Ella says 'Goodbye'

She is currently filming with Jack Hawkins in "Clock Without A Face" for Sabre Films at Ebbw Vale Studios.

Petula Clark is mobbed by fans

WHEN song-star Petula Clark performed the opening ceremony at a new record shop at Wandsworth on Friday, police with dogs were called out to control a crowd of over 1,000 fans who swarmed round the door seeking autographs.

Series
It was the second of a string of record shops being launched by Petula Clark in various parts of the country. The first opened in November at Greenford and the next is expected within a few months at Welwyn (Kent).

Keene returns to the Royal
RONNIE KEENE on June 3 returns to the Royal Ballroom, Tottenham, with 10-piece band in place of Harry Roy. Keene finished an 18-month spell at the Royal last October.

Press-button choice for Petula Clark
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HLU 8619 45/78

ART & DOTTY TODD
CHANSON D'AMOUR
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LONDON RECORDS DIVISION OF THE DECCA RECORD COMPANY LTD DECCA HOUSE ALBERT EMBANKMENT LONDON E2 11

Why skiffle is skidding

SONGSHEET
by Hubert W. David

CHIEF cause of the decline and fall of skiffle is in the top groups themselves. These groups climbed to fame because of their unique and sincere interpretation of authentic folk music. But once at the top they no longer gave the public what it wanted.

In came the electric guitar, the gimmicks, the drum sets—and in, too, came the pop and rock numbers. The result is there are now only two big skiffle names left.

One is Lonnie Donegan, who has remained because he is a great individual artist, and the other is the Vipers.

The Vipers have lasted because they are playing the same kind of music they played a year ago at the "2 I's" coffee bar for "kicks."

Too many people have decried skiffle because of its lack of instrumentalism. Why make something that is simple into something that is difficult? The important thing is the singing.

Another criticism is that the movement has done nothing useful. How bitter and twisted can you get? Does anyone suppose that were it not for skiffle such great artists as Bill Broonzy, Sister Rosetta Tharpe, Sonny Terry and Brownie McGhee could appear over here?

Maybe skiffle will now leave the vicious world of commercialism and go back into the jazz clubs and coffee bars. The word itself has been outgrown for it now covers country and western, calypso, blues, rhythm and blues, etc.

To misquote a skiffle song: "Skiffle ain't dead, it's only sleeping." — Brian Jackman, Eden Street Skiffle Group, Epsom.

Broonzy, Josh White and Mahalia Jackson made pretty successful tours before we ever heard of skiffle.

Good while it lasted
I FELT rather dejected at seeing the MM headline "Skiffle on the skids." It heralds the end of an excellent series of humorous articles by Steve Race.—Colin Smith, Chelmsford, Essex.

AG C. BLOSH
I MAY be able to supply Steve Race (MM 17/5/58) with some information as for the past three years I have devoted my jazz interest entirely to the study of the life and works of Ag Blosh.

His real name was Agamemnon Cotta Blosh and he was born on February 29, 1873, in a Pyramid of American/Mongolian parentage. At the age of 17 he took to playing

Dixieland on the alpine horn and was a contemporary of Blind Lemon Jefferson and Deaf Freddy Caffentaffer.

In 1897 he penned his first hit—"Baby When You've Gone Please Come Back And Don't Go Away Again Blues." He had many other hits including his variations on the "Muse On The Booze In Your Shoes, Blues," theme which was written by one of Shelly Manne's friends.

In 1922, still playing tuneful alpine horn, he led the great neo-surrealistic jazz revival in Mongolia and Afghanistan. After that he disappeared—it is believed behind the, then unknown, iron curtain into Serviette Russia.—H. P. Stevens, Leeds.

THANKS
AS a regular reader of the MM, I would like to express my appreciation of one of your lesser limelighted contributors, F. W. Street. With today's high cost of records I can enjoy many happy hours listening to jazz by referring to his charts.—B. Hawke, Hertford.

BRITISH JAZZMEN
EVERY time a group of top U.S. musicians comes here, your letter column is abused by people like Alan J. Brown (MM 17/5/58) who tell British jazzmen that until they can blow like these Americans they should stop trying.

That's great logic! Just how do our boys ever get to blow like that unless they keep right on trying? This kind of "criticism" is negative and most harmful to

jazz. Any criticism based on the idea that every jazz musician should play as well as the very greatest is crackpotted and completely worthless.—Paul Farren, London, N16.

THAT 'LADY' LP
MY wish is that they would ban all pop singers from singing songs from "My Fair Lady," and just leave us with the excellent original cast LP, worth every penny of 50s. Some of the recordings are an insult to the show.—John Gray, Whiteley Bay, Northumberland.

Shelly Manne's version
READER Etchells (MM 17/5/58) complains of excessive tape noise on his copy of Shelly Manne's score from "My Fair Lady." Could it be that he has acquired the uncleaned master pressing? Or have "the Friends" actually recorded two versions of "The Lady"? My copy has no surface noise whatever.—Peter E. Marshall, Highfield, E. Yorks.

CONGRATULATIONS
CONGRATULATIONS to Don Lang for his most impressive debut as a disc jockey (BBC Light, 18/5/58). Woody Herman's "Caldonia" immediately stamped the programme as markedly different from its predecessors and we also had the Duke and the Accidentals. We actually heard the records in full, too.—Barrie Wenington, Kenton, Middx.

TRAD v MODERN
NO, Miss Neve (MM 17/5/58), the traditional v. modern war is not a good thing. Why should a liking for Morton or Chris Barber necessarily imply

a dislike of Parker or Dankworth—and vice versa?

What of all those "in-between" jazzmen who were pushed into the background when this ridiculous battle between the extreme factions started—men like Teddy Wilson, Benny Carter, Goodman, Webster, Clayton and Dickie Wells?—Brian Gladwell, Staines, Middx.

BARBER'S 'JAZZ'
BOB DAWBARN is under a delusion when, referring to Barber Band, he is gratified "that a jazz band is among the biggest commercial successes in Britain today" (MM 17/5/58). Surely it is precisely because the band—with its harmonies and sentimental approach reminiscent of the music-hall—is not a jazz band, that it is such a commercial success?—David Jeffreys, London, W8.

JOHNNY SMITH
LET'S face it, Goudie (MM, 17/5/58), the record companies are too busy cashing in on the three-chord tricksters to bother about putting out an album or two of Johnny Smith's brilliant guitar playing. As an American visitor to Britain said in this month's "Metronome": "Skiffle has all but killed modern jazz."

Personally, I like what I consider the best in traditional, mainstream and modern jazz. Which is why I, too, think Johnny Smith is the greatest. I remember seeing him and his trio on the same bill as the MJQ and the Billy Taylor Trio at Birdland way back in 1954.—Chris W. Padan, Birmingham, 12.

See the Ivor Mairants feature on page 5 for news of Johnny Smith.

Hollywood headlines

ELVIS PRESLEY is getting along so well with his army life that his managers say: "We're worried he'll want to stay in." Meanwhile from Fort Hood, Texas, comes the report that Elvis—now Acting Assistant Squad Leader, whatever that is—"has donated new furniture to the recreation hall. On weekends the place is flooded with girls who drive him round the post."

Jazz accordionist Ernie Felice (ex-Goodman Sextet) has signed with RCA Victor as a pop singer. . . . Julie London is spending about £12,000 on a house being built for her in a swank part of the valley. . . . San Francisco's Virgil Gonsalves Sextet followed the Hampton Hawes Trio into Jazz Cabaret. . . . Singer Champ Butler filed for bankruptcy, stating that his total present assets consist of one bongo drum.

Molly Bee LP
French conductor Michel Le Grand is a house guest with Frankie Laine. . . . "Down Beat" reports that the "Billboard" staff are now so hip that they drew lots to see who would cover the recent Mantovani concert with the loser getting the assignment. . . . Vocalist film star ("Going Steady," "Summer Love") Molly Bee just cut her first LP—"Molly Bee In Love."

Gary Crosby makes his film debut with Pat Boone in "Mardi Gras" and there's talk of Bing and Gary together in a big Fox movie. . . . Gerry Mulligan, recovered from his operation, has re-formed his group with Art Farmer, Henry Grimes and Dave Bailey and he hopes to go to England in the autumn.

Kid Ory's Club
Dixieland trombonist Kid Ory is buying San Francisco's "Tin Angel" club, which he will rename "On the Levee." . . . Stereo LP records are now being sold here at a price of 50s. . . . The Hi-Lo's are currently learning their songs and patter in eight different languages, in

readiness for their forthcoming European tour.
Singer Kay Starr says she will open in Las Vegas on May 27 despite the fact that her leg is still in a plaster cast. . . . Harry Belafonte's next film is "Odds Against Tomorrow," in which he plays a dealer. . . . The Maynard Ferguson big band will be featured at the Stratford, Ontario, Shakespearean Festival in August.
Ira Gershwin and Paul Whiteman were present at the first Andre Previn recording sessions for Goldwyn's "Porgy and Bess." . . . The new Mel Lewis-Bill Holman Quintet is resident at Terri Lester's Jazz Cellar, just off Hollywood Boulevard.

Vocal by Chico
Chico Hamilton has come out with a pretty wild vocal record with accompaniment by San Francisco jazz piano star Freddie Gambrell. . . . Tab Hunter has his first song and dance part in the new film version of "Damn Yankees." . . . Teenage singing star Sam Cooke drew 17,000 admissions, with 2,000 turned away, to his concert in North Carolina.
Peggy Lee stars at the Mocambo, on the Strip. . . . Nancy Sinatra, gasping at the amazing resemblance between Duke Hazlett and ex-hubby Frankie, reportedly said to Duke simply: "Lotsa luck, buddy." . . . Liberace has opened at the Riviera Hotel in Las Vegas. . . . Bud Shank, just back from his European-African tour, has opened at Irene Vermillion's Jazz Club on Hollywood Boulevard.

WHEN I met Alan Jay Lerner, co-writer of "My Fair Lady," at Drury Lane Theatre a week before the opening, we discussed everything about the show except the actual formations of those wonderful songs with which he and his partner Frederick Loewe have staggered the town.

In all the excitement, even the budding songwriter may be excused for not bothering about the mechanics of the songs. But now is the time to take some technical interest.

You should see the show for yourself and note in particular the placing of the numbers. Every song fits the dialogue and action so perfectly that you never get any feeling of loose ends. In fact, it is all so neatly tied up that Lerner and Loewe would seem to be following very closely in the footsteps of the masters, Rodgers and Hammerstein.

vocal score
You should study every one of the songs. There are eight separate published numbers, plus a piano selection and a vocal score. This vocal score should be on your bookshelf. And whenever you feel a little dispirited with your own songwriting efforts you should have a look at it.

With all the songs' charm and originality, you may be surprised to find that every number in "My Fair Lady" follows a well-tried song formation. First and foremost on everyone's lips is "On The Street Where You Live," and this provides perhaps the most perfect example of the AABA formation we have heard for some time.

Yet you will probably have noticed that it has a 64-bar refrain? This makes no difference to the type of formation. Instead of four sets of eight bars each, making a 32-bar refrain, we get four 16-bar sequences.

experiments
But this is the sort of thing with which you should always be experimenting. Frederick Loewe's melody for the other hit song, "I Could Have Danced All Night," gave Alan Lerner yet another 64-bar dress-up. This follows an ABCA pattern and, although not as common as our old AABA friend, it is often met especially in musical shows.

Again this works out in four separate sections of 16 bars each. After the first A section, the melody of the B phrase follows a natural sequence keeping the same metre. The halfway mark leads us to a change in the metre and for the finish we return to a repeat of the A section.

But at the end of "I Could Have Danced All Night," Lerner and Loewe employ one of the tricks of the trade. Though they introduce the same metre as at the beginning, they give the melody a lift, at the same time plugging their title.

THE BUREAU
BY the way, the Songwriters' Advice Bureau has now had to institute an abeyance file. It is necessary to enclose both a stamped, addressed envelope for return of your MS and a Songwriter's Coupon cut from this column with each and every lyric or manuscript you submit for criticism. This also applies to any songwriting query.
There is a four to five weeks' time lag in mailing criticisms. If you do not hear within that time, you may assume that your MS is lying in the abeyance file awaiting fulfilment of the simple rules of the Bureau set out weekly in the Coupon.

Songwriters
This coupon entitles you to free advice on any one song or lyric you may have written. On an answer to a songwriting query.
MS must bear name and address of the sender, and must be accompanied by S.A.S. Post to Songwriters' Advice Bureau, "Melody Maker," 188, High Holborn, London, W.C.1.
The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until June 7, 1958, for readers in Britain; until July 7, 1958, for foreign and Colonial subscribers.

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This world of jazz

EVERY American I meet just now seems to be talking about Ray Charles—the pianist and blues singer, I mean, on no account to be confused with the popular Ray Charles Singers.

For reasons not entirely unconnected with the Decca Record Company, Charles is little known over here. Unless I am mistaken there are no local releases under his name, and none is planned for the immediate future.

But he is not quite unknown. Radio Luxembourg often play his "Hallelujah I Love Her So"; as a result, a few inquiries have come in to me. And his name keeps cropping up in the current conversation of jazz men and women.

Sarah Vaughan admits to being a great fan of Ray Charles. Rosetta Tharpe said that, after Eddie Vinson, he was one of her favourite singers. Marie Knight, Timmie Rogers, Brownie McGhee and Sonny Terry all admire his work.

Sonny Stitt told me he thought Charles was gifted as a writer, player and singer, and Bobby Short said: "Ray Charles is just a beautiful musician. Nothing would please

me more than to see him become a big popular figure."

Blind since six

WHO is Ray Charles? You won't find him in Feather's "Encyclopedia" or "Yearbook" yet. Nor is he included in Panassié's "Dictionary." But he'll occupy a lot of space in future editions.

Still only 28, Charles comes from Albany, Georgia, but was raised in Florida. He received

by **MAX JONES**

musical training at a school for blind children in St. Augustine, having lost his sight completely at the age of six.

At 15 he left school to work with local bands, and two years later formed his own trio in which he played saxophone and piano. His present band was begun nearly four years ago.

His keyboard influences, he says, were first Nat Cole, then Tatum, Powell and Peterson. In Charles's modern jazz performances you hear something reminiscent of Powell and Monk, but he plays meaner and more basic blues than any of these men.

Countrified

AN Atlantic LP entitled simply "Ray Charles" gave me my introduction to Charles's fervent singing.

The record contains such best-selling rhythm-and-blues items (in the USA) as "Hallelujah," "Ain't That Love" and "I Got A Woman," and a fantastic "Sinner's Prayer." Nine of the 14 are Ray's own songs. They offer more varied listening than you would expect from an R and B set.

The vocal style, coarse-toned and countrified, combines much of the blues quality of Muddy Waters and the humour of Slim Gaillard with the intensity of the leader of the Five Blind Boys.

Charles commands a wide range of effects, not the least of which is an electrifying high-pitched wail. His singing is without slickness, and the band backings have unflinching beat and some musical merit.

Instrumental

THE measure of this singer's talent can be more accurately gauged when his vocal album is considered alongside another, "The Great Ray Charles."

The second LP is instrumental only, and it presents him successfully as bandleader, jazz pianist, arranger and composer. One number is written by Charles, one is scored by him. Two are played as piano solos with bass and drums, the rest by Charles's seven-piece band. Quincy Jones, a close friend of Ray's, arranged five tracks. When he was last in London, Jones enthused about Ray Charles and seemed astonished that nothing of his was out on London.

I now understand his surprise, and give these two LPs the stoutest recommendation.

Chuck Willis

THE death of Chuck Willis, another Southern blues man, seems to have passed without much comment.

Only 30 when he died last month in Atlanta, following a stomach operation, Willis had written and recorded several fast-selling rock-'n'-roll numbers, among them "Betty And Dupree" for Atlantic.

In my collection are Willis versions of "C.C. Rider," beebly sung in the face of poor instrumental and choral accompaniment, and a Domino-like slow rocker named "That Train Has Gone"—both on London.

Coming out on May 30 are his last recordings, titled almost prophetically "What Am I Living For?" and "Hang Up My Rock 'N' Roll Shoes."

Treniers

ANYONE chancing to see the Treniers will discern that beneath all the whooping and animation is a solid layer of jazz craftsmanship.

This foundation is composed of pianist Gene Gilbaux, drummer Henry "Tucker" Green and bassist Jimmy Johnson. On it, the four Trenier brothers construct their act—singing, dancing and playing sundry percussion instruments—powerfully assisted by altoman Don Hill.

In the wide-awake student these names will strike a chord. And so they should. Gilbaux, Hill and Green featured on Jimmy Witherspoon's exuberant "Big Fine Girl"/"No Rollin' Blues" (issued here on Vogue EP and standard-play).

Don Hill

HILL, who rates a biog in Panassié's "Dictionary Of Jazz," has made sides under his own name (for Victor), with Louis Armstrong, and with Benny Carter—backing vocalist Bixie Crawford.

When Jeff Aldam, backstage at the Palladium one night last week, mentioned "Back O' Town Blues," Hill looked amazed. He took the alto solo on Armstrong's 1946 big band recording, says it was the only one he ever got with Louis.

Don joined the band in 1944, having previously worked with Tiny Bradshaw and Gerald Wilson, and stayed three years. After leading his own group, and doing a further spell with Wilson, he went on tour with the Treniers.

Henry Green

"TUCKER" GREEN worked with Lucky Millinder in '46 and Benny Carter the following year. He also played under Badu Ali in a pit band at the Los Angeles Lincoln Theatre.

From '48 to '53 he drummed for the Treniers, then transferred to the Redcaps for a while before returning to the fold. He has taken part in several notable sessions, including Lester Young's "D.B. Blues"

ON TOUR WITH MARIE KNIGHT

FIRST impressions of Marie Knight, both as a person and as an artist, are apt to surprise. One has preconceived ideas about gospel-singers—some implanted by a fleeting acquaintance with Mahalia Jackson and Rosetta Tharpe, others hatched unaided in one's own head.

Somehow one expects a certain other-worldliness, a tendency to leave all the tiresome and intrusive problems of life in the hands of the good Lord or an attentive manager.

All the same

The decorative and practical young lady now touring the country, with a repertoire ranging from gospel songs to blues and jazz standards, defies all these ready-made notions.

When a jazz writer, in a voice not entirely untinted with reverence, asked: "Will you be singing in any churches on this tour, Miss Knight," she replied: "I don't know—I don't have the itinerary yet" in matter-of-fact tones which implied that if she was called on to sing in a church, a pub, a night club or a disused bus shelter, it would be all the same to her.

On stage, she is an experienced and astute artist. In a tour which has included concert-halls, dances and jazz clubs, she has never put a foot wrong in weighing up her audience.

Birmingham

She thinks our audiences are wonderful—as well she might, since they have given her a great reception everywhere.

At Birmingham Town Hall she took such command over the customarily noisy audience that she was able to sing a wonderfully controlled "I Must Tell Jesus" in a silence in which you could have heard a 12-pound hammer drop.

Cheltenham

And that, for exhibitionist-infested Birmingham, is some achievement.

At Cheltenham she had to sing almost every song twice—and then added: "I Believe," which began as a whisper and rose to a crescendo which rattled the stained-glass windows of Tewkesbury Abbey 12 miles away.

Temperamentally, she is a dream to work with. Her

by **HUMPHREY LYTTTELTON**

friendly spirit and sharp humour has turned a busy tour into a working holiday.

She has expressed some mild dislikes. All in all, she has endured that peculiarly British form of purgatory, the ordeal by food, with commendable fortitude.

She has reservations about some—but not all—jazz writers: "They bug you."

Risking a charge of dog nibbling dog, let me outline here a short code of behaviour for jazz journalists in search of copy.

If you are reporting for a local paper, decide in advance what you want to know, get your answer and disappear. Don't hang around all night angling for an angle.

Shop-talk

If you are a feature writer, make an appointment to see the artist, do your brain-picking and disappear.

To hover about in the dressing room monopolising the artist's free off-stage time, to accompany the artist to a meal and ear-bend solidly throughout, to dog the artist to a party and wreck his or her evening with persistent shop-talk—all of this stamps the persistent scribe as an out-and-out—well, whatever the noun is for a person who bugs.

Inside stories of the stars

INSIDE information on the private and professional lives of the stars resident this summer at Blackpool is contained in "Star Souvenir," compiled by MM Midlands Correspondent George Bartram.

It offers pictures and stories about 40 artists who will appear in one or other of Blackpool's dozen live shows this year, plus a "pop pix" supplement—full-page pictures of Presley, Boone, Steele, etc., which alone are worth the 2s.—Jerry Dawson.



Charles—'beautiful musician'

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Teddy Wilson

at Newport



● Teddy Wilson

1957 NEWPORT JAZZ FESTIVAL

(LP)
Oscar Peterson Trio with Sonny Stitt, Roy Eldridge, Jo Jones: Will You Still Be Mine? (a); Joy Spring (a); Gal In Calico (a); 52nd Street Theme (a); Monitor Blues (c); Willow, Weep For Me (b); Autumn In New York (c); Roy's Son (d).

(Columbia Clef 12 in. 33CX10100—41s. 5d.)

(a)—Peterson (pno.); Herb Ellis (gtr.); Ray Brown (bass).
(b)—The Trio as above, plus Eldridge (tp.); Jones (drs.).
(c)—Personnel as for (a), plus Stitt (alto); Jones (drs.).
(d) (e)—Personnel as for (b), plus Stitt (in (d) alto, (e) tr.).
All 7.5.57. Newport Jazz Festival, USA. (Am. Norman Granz.)

Teddy Wilson Trio (a): Stompin' At The Savoy; Airmail Special; Basin Street Blues; I Got Rhythm. Teddy Wilson Trio with Gerry Mulligan (b); Sweet Georgia Brown.

Gerry Mulligan Quartet (c): My Funny Valentine; Utter Chaos. (Columbia Clef 12 in. 33CX10107—41s. 5d.)

(a)—Wilson (pno.); Milt Hinton (bass); Specs Powell (drs.).
(b)—Same personnel, plus Gerry Mulligan (bar.).
(c)—Mulligan (bar.); Bob Brookmeyer (valve-tp.); Joe Benjamin (bass); Dave Bailey (drs.).
All 6.7.57. Newport Jazz Festival, USA. (Am. Norman Granz.)

JATP, he gives an impressive display of his harmonic facility and generally imaginative exploitation of the modern idea.

What mars the disc are the remaining two tracks, "Monitor Blues" and "Roy's Son," both fast effusions.

It is the old, sad story of what can happen to even the greatest jazz stars when they find themselves caught by the limelight in the rush hour. Eldridge throws all taste to the winds in an orgy of high note shrieking. Stitt hits out with a tone that would be better suited to a rock-'n'-roll outfit.

With the Teddy Wilson Trio disc we get back to better things.

At any rate, when the Trio is on its own. Wilson sounds pretty dated at fast tempo. But even this cannot conceal his taste, musicianliness, immaculate poise and ability to swing—according to the lights of the Goodman era in which his heart still lies.

Milt Hinton plays superb bass, both solo and rhythm. Specs Powell, for the last 10 years a CBS studio man in Hollywood, wasn't the ideal drummer for the group, but gets disturbing only during his not to frequent solos.

When Gerry Mulligan arrives on the Wilsonian scene it becomes a different story—the story of a fish out of water.

Gerry no more fits with Wilson than you'd expect an out-and-out modernist to fit with a mainstreamer. It is hardly surprising that he does little more than gasp along rather ineffectually.

After this unfortunate example of one of the aforementioned inconsistencies of the Festival, it was a relief to come upon Mr. Mulligan in the more suitable surroundings of his regular quartet, with Bobby Brookmeyer—even though it produces nothing more interesting than a full-length version of Gerry's misnamed signature tune, "Utter Chaos."—Edgar Jackson.

New sound

VINNIE BURKE'S STRING JAZZ QUARTET (LP)

A Night in Tunisia (b); Let's Do It (b); Topsy (a); Blues For Sweeter (b); Solar (a); Blues For Esquire (b); C And V (b); Sweet And Lovely (c); Blues in the Closet (a).

(HMV 12 in. DLP1163—35s. 10d.)

(a)—Burke (bass); Dick Wetmore (vln.); Gale Scott (cello); Bobby Grille (gtr.). March 1957. USA. (Am. ABC-Paramount.)

(b)—Same personnel, plus Kenny Burrell (gtr.); Jimmy Campbell (telephone directory). Do. Do. (Do.)

(c)—Personnel as for (a), plus Paul Palmieri (gtr.); Campbell (telephone directory). Do. Do. (Do.)

ACCORDING to Tom Stewart's sleeve note—"not since the Gerry Mulligan Quartet... has a jazz group offered such a new



and distinctive kind of sound as this String Jazz Quartet."

I agree. But unfortunately the inference that the sound (the italics are Mr. Stewart's) is wrought with equal meaning and worth, is something I am much less sure about.

"The major difficulty," goes on Mr. Stewart, "was locating a 'cellist and, even more so, a suitable violinist."

After hearing the record I can well believe it. I concede that—next to Burke himself, with his solid tone and rhythmic delivery, and the guitarists—the most convincing performer is 'cellist Calo Scott.

Though not the equal, academically, of Chico Hamilton's Fred Katz, Scott has played with such notable jazz men as Thelonius Monk, from whom he appears to have acquired more than a modicum of jazz feeling.

Violinist Dick Wetmore is far less impressive.

The one who needed a really convincing sense of jazz, if only because he plays the lead instrument, fails to produce it.

There are excuses for him because the violin has never been considered an ideal vehicle for jazz. Only men such as Eddie South and, to a lesser extent, Joe Venuti and Stephane Grappelly ever managed to convince me that the violin had any possibilities in jazz, and I am afraid Mr. Wetmore is no more a Venuti or a Grappelly than he is a South.

But even after making full allowance for all this, one is still left with the impression that it would have been possible to find a fiddler whose ideas on jazz and sense of swing were more developed.

At best this can be considered an experiment that hasn't come off; at worst a stunt.

Support for such belief is certainly contained in that telephone directory business.

If so, there is nothing startlingly new about it. Josh Billings has been using a suitcase for rhythm for years.—Edgar Jackson.

Powerful

JONAH JONES (EP)

"Muted Jazz"

I Can't Get Started; On The Street Where You Live; Too Close For Comfort; Main Title (From The Man With The Golden Arm). (Capitol EAP2-839—12s. 10d.)
Jones (tp.); George Rhodes (pno.); John Browne (bass); Harold Austin (drs.). New York City. February, 1957. (Am. Capitol.)

THESE are four more titles from a Jonah LP which is popular in the States. I am glad to hear. On the first EP Jones was heard playing and, on two tracks, singing. This one is instrumental only and not seriously the worse for that.

Jonah is a powerful and accomplished trumpeter, steeped in the Armstrong tradition, who plays straightforward jazz with what oldtimers will consider to be real tone and attack.

"I Can't Get Started" has him improvising a big, dramatic solo with impressive warmth and accuracy. At faster tempo, "On The Street" presents a softer muted trumpet swinging over a boogie-type rhythm.

On the second side, Jonah improves the already pleasant theme of "Too Close For Comfort" and, as usual, swings from the first bars.

On this and "Main Title," which includes a passage of high-tension growling, Jonah shares the solo space with Rhodes's piano. The rhythm trio, Jones's regular help, provides an uncluttered background.—Max Jones.

'Jazz was all I ever wanted'

SAYS BARNEY KESSEL

"I USED to think money and security were so important. Now I know that I've really wanted just to be in jazz music."

So saying, Barney Kessel quit his highly paid job as rock-'n'-roll and pop A and R man for Norman Granz last month.

"I'm going to play jazz concerts in future—in fact, anything in jazz short of a steady job. I'd like to make a European tour with a star rhythm section and one horn. It would be a gas with, say, Shelly Manne, Red Mitchell and Art Pepper."

This lean, lanky, likeable lad bought his first guitar, for one dollar, at the age of 12. At 14 he took Charlie Christian's place in a coloured band. "We played Basie style," Barney recalls. "That's the only style I knew there was then."

In 1942 Barney toured with the Chico Marx Band. The MD was Ben Pollack.

"When I got back to Los Angeles I rode the street cars with a heavy amplifier and jammed in all the clubs to get known. Finally I had radio shows with Charlie Barnet, Bob Crosby and others. Then came a wonderful year with Artie Shaw—the band with Roy Eldridge and Dodo Marmorosa."

The following years brought Barney record dates with cowboys, Charlie Parker and Lawrence Welk. After three years on the Dinah Shore-Jack Smith show, with Frank de Vol, Barney was made MD of the Bob Crosby programme.

"Then," says Barney, "I joined the Oscar Peterson Trio in Jazz at the Philharmonic to see Europe and have a musical flog."

Now, once again, Barney is having a musical fling. This is evidenced on his latest free-wheeling LP (it includes Vic Feldman) soon to be released in the USA and Europe by Contemporary Records.

Howard Lucraft

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Condon revives the Roaring Twenties

EDDIE CONDON AND HIS ALL STARS (LP)

"The Roaring Twenties" Wolverine Blues (b); Chimes Blues (a); Put 'Em Down Blues (c); Davenport Blues (a); What-Cha-Call-Em Blues (a); Minor Drag (Harlem Fuzz) (b); China Boy (b); Apex Blues (c); Heebie Jeebies (a); St. James Infirmary (b); That's A Plenty (b). (Philips 12 in. BBL7227—37s. 6/d.)

(a), (c), (d)—Condon (gtr.); Bob Wilber (clt.); Billy Butterfield (tpt.); Cutty Cutshall (tmb.); Gene Schroeder (pno.); Leonard Gaskin (bass); George Wettling (drs.). (a) 28/7/57, (c) 19/8/57, (d) 24/9/57. USA. (Am. Columbia.)

(b)—Same personnel, except Wild Bill Davison (cornet) replaces Butterfield; Vic Dickenson (tmb.) replaces Cutshall. 19/8/57. Do. (Do.)

JAZZ styles come and go but Eddie Condon's kind of New York Dixieland looks set to last for ever, or at least for as long as Condon has breath to direct musical operations—to my mind an excellent prospect.

"The Roaring Twenties" is supposed to honour various influential bands and musicians of the period: Morton, Oliver, Louis, Bix, Henderson, Waller and so forth. But, mercifully, the idea hardly extends beyond choice of titles.

In "Davenport" the influence of Weiderbecke can be felt, but no more strongly than that of Teagarden.

So this is a typical present-day Condon set by two slightly different groups. In both, the rhythm men are those who came here last year. Eight tunes are played by a front-line of Butterfield, Cutshall and Wilber; the rest by Wilber with Vic Dickenson and Wild Bill.

Neither is the same as the lineup which toured Britain, though plenty of happenings are reminiscent of that band.

Wilber (misspelt Wilbur all over the sleeve) and Cutshall play clean, swinging solos in a vein that will be familiar to all who saw them. Wild Bill, when present, imposes his forceful personality on the music to give it real character.

And the rhythm is strong throughout, with a wonderful lift imparted to some tracks by the wristy Wettling. George is not just a drummer who keeps good time; he also produces tone.

Davison's thrusting lead and Dickenson's trombone get the LP off to a good start with "Wolverine." This tune must be almost due for a rest, and "That's A Plenty" should certainly join "St. James Infirmary" on the proscribed list mentioned in the Condon-and-Gehman notes.

These three and "China Boy" featuring the highly individual work of Davison and Dickenson, have the most flavour. The tracks with Butterfield are not so distinctive, though the numbers are better chosen and the playing is generally bright and assured.

The ensemble tear-up on the fast "Minor Drag" (really "Harlem Fuzz") is fierce, but less so than the original. Butterfield leads nicely on "Chimes" and "Apex" and takes tightly choked solos on "Heebie Jeebies" and "Drag." He sounds less happy on "Put 'Em Down." All round, a satisfying example of Condonism. —Max Jones.

An illusion

ERROLL GARNER (LP)

"Afternoon Of An Elf" Afternoon Of An Elf; Don't Be That Way; St. James Infirmary; A Smo-o-o-oth One; Is You's Or Is You Ain't My Baby; All My Loves Are You; Fandango. (Mercury 12 in. MPL6539—35s. 10/d.) Garner (pno.). 14/3/55. (Am. Mercury.)

I SUPPOSE it's just an illusion that Erroll Garner must

have more than his natural share of fingers.

But the fact that he can play more piano with nine fingers than most pianists can with 10 is no myth. This record proves it.

Five weeks before the session he met with an accident which meant putting the first finger of his left hand into a splint, and he still had it on when he made these records.

But Erroll goes through his performance, without even a rhythm section, with all his usual assurance, vitality and harmonic fullness. And if the overall result isn't always Garner at his best, it is seldom far behind it.

The opening track, "Afternoon Of An Elf," is far from the best on the disc. It is too slick and lacks substance.

But the name makes a good enough one for the album. Though most pictures of Garner make him look more like some Mephistophelian giant, he is, in fact, a little sprite of a fellow. And for all the Herculean sound he can force out of a piano, the joyous impishness that keeps popping out in his music is well described by the word elfin.

Most interesting of the tracks are probably Garner's highly original volatile up-tempo conception of "St. James Infirmary," and his feelingly lyrical treatment of his own nostalgic ballad, "All My Loves Are You."

But it is possible that many will like even better "Don't Be That Way" and "A Smo-o-o-oth One," if only because of the driving way in which Erroll swings the familiar melody of the former and the fun he has with the almost equally well-known Benny Goodman tune.—Edgar Jackson.

Outstanding

COUNT BASIE AND HIS ORCHESTRA (LP)

"The Atomic Mr. Basie" The Kid From Red Bank; Duet; After Supper; Flight Of The Foo Birds; Double-O; Teddy The Toad; Whirly-Bird; Midnight Blues; Splanky; Fantail; Lil' Darlings. (Columbia 12 in. 33SX1084—35s. 10/d.) Basie (pno.); Marshall Royal (alto.); Frank Wees (alto, flute); Eddie Davis, Frank Foster (trns.); Charlie Fowkes (bar.); Wendell Culley, Thad Jones, Joe Newman, Eugene Young (pts.); Henry Coker, Al Gray, Benny Powell (tms.); Freddie Greene (gtr.); Ed Jones (basa.); Sonny Payne (drs.). 21 and 22/10/57. USA. (Am. Roulette.)

WHATEVER effect the Condon LP may have on local listeners, there is no doubt in my mind that this splendidly recorded Basie album—the first we have had from Roulette—will remind them vividly of the superlative orchestra which played here last winter.

"The Atomic Mr. Basie" catches the sound of the band as none of the recent LPs have done; and the band, working beautifully through 11 Neal Hefti compositions, is in top form.

The soloists, principally Eddie Davis, Joe Newman and Basie, are better than good; and the book, if less than great, is a skilful assortment of fast, slow and medium instrumentals bearing the stamp of Hefti's expert hand.

Well remembered from 1957, "The Kid From Red Bank" makes a riotous opener. Basie's incisive stride playing holds the stage, whether it is heard solo or with the band.

The wittily conceived "Duet," another tour favourite, is a stand-out at any recital. Heavy bass and grumbling trombones underline the wa-wa duetting, and brass shakes in the background. The harmonised passage gives way to a chase (with Newman taking off first), and the recording presence is such that

the trumpets sound almost uncomfortably close to the ear.

"After Supper," a slow mood piece, is notable for its piano, for subdued Newman over the melody, and for Lockjaw's compelling tenor. Davis jumps at upish tempo on "Foo Birds"—solos also from Newman and Wees (on alto)—and his angry tenor is the chief attraction, along with Basie's pace-setting piano, of "Double-O."

"Toad" emphasises the quality of the trombones; and "Whirly-Bird," a fast and roaring performance that was known over here as "Roller Coaster," exhibits more of Lockjaw's tenor.

The Wees also plays fast blues with a Parker tinge on "Fantail." A medium blues, "Splanky," has him on tenor, and allows the band to give an inspiring display of full-bodied



George Wettling—seen here on drums—sends this picture of a recent Condon band. With him are Leonard Gaskin (bass), Gene Schroeder (pno.), Bob Wilber (clt.), Herman Autry (tpt.) and "Cutty" Cutshall (tmb.).

section and ensemble playing. In this characteristic Hefti arrangement, the whole band "sings" the blues with fabulous tone and control.

Finally, the velvet Hefti of "Midnite Blue"—with gruff trombones and neat jazz piano to counteract the sweetness—and the melodious "Lil' Darling," featuring Culley.

These supply the contrast, after brassy dynamics and powerhouse drumming, and are engaging enough in their way. The precision of the softly tongued phrasing in "Darling" is one marvel; the whispering band tone is another.

To conclude, then, Roulette have given us a representative recording of one of the world's two best big bands. Three or four tracks are outstandingly good. But I don't find the atom-bomb cover amusing.—Max Jones.

TOP JAZZ EPs, LPs

- Week ended May 17.
- (3) CHRIS BARBER IN CONCERT — Vol. II (LP) (Pye-Nixa)
 - (2) MY FAIR LADY (LP) Shelly Manne (Vogue)
 - (1) NEWPORT JAZZ FESTIVAL (LP) Ella Fitzgerald and Billie Holiday (Columbia-Clef)
 - (5) NEWPORT JAZZ FESTIVAL (LP) Count Basie (Columbia-Clef)
 - (8) LIKE SOMEONE IN LOVE (LP) Ella Fitzgerald (HMV-Verve)
 - (4) JAZZ ULTIMATE (LP) Bobby Hackett and Jack Teagarden (Capitol)
 - (6) AT THE STRATFORD SHAKESPEARE MEMORIAL (LP) Oscar Peterson (Columbia-Clef)
 - (9) NEWPORT JAZZ FESTIVAL (LP) Oscar Peterson (Columbia-Clef)
 - (—) MILES AHEAD (LP) Miles Davis (Fontana)
 - (—) THIS IS HOW I FEEL ABOUT JAZZ (LP) Quincy Jones (HMV)
- STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART

LONDON—James Asman's Jazz Centre, W.C.2; GLASGOW—McCormack's, Ltd., C.2; BELFAST—Atlantic Records; MANCHESTER—Hime and Addison, Ltd., and Record Rendezvous; BIRMINGHAM—R. C. Mansell, Ltd.; LIVERPOOL—Beaver Radio, Ltd.; 1; CARDIFF—City Radio (Cardiff), Ltd.

CAPSULE REVIEWS

BARNEY KESSEL (LP)

Vol. 1. Easy Like (c); Tenderly (a); Lullaby Of Birdland (b); What Is There To Say? (b); Bernardo (a); Vickie's Dream (a); Salute To Charlie Christian (b); That's All (c); I Let A Song Go Out Of My Heart (b); Just Squeeze Me (a); April In Paris (c); North Of The Border (c). (Contemporary 12 in. LAC12882—35s. 3/d.)

THIS is a well-assorted, easy-on-the-ear set, notable for its relaxed atmosphere and the polished artistry of the players.—E. J.

LARRY ADLER WITH QUINTETTE OF THE HOT CLUB OF FRANCE (EP)

Body And Soul; Lover Come Back To Me; I Got Rhythm; My Melancholy Baby. (Columbia SEB775—11s. 1/d.)

THIS historically interesting session, with its agreeably cosmopolitan flavour, was made 20 years ago when Reinhardt, Grappelly and Adler were already international figures.

Harmonica more-or-less takes over the fiddle's rôle, while Steph lets rip some unswinging solos from the piano. Adler has improved since these were made, but he "goes" somewhat on "Rhythm," "Baby" and the ending of "Lover." And Django appreciators will admire the guitar on all four tracks.—M. J.

Reissues

—Deleted

MELODY MAKER ALL STARS—Top Score; Mood Indigo. (Prev. Nixa LP NJT509.) Now also EP NJE1049.

HARRY JAMES ORCHESTRA—Giribrihi. (Prev. Columbia DB50601, Parlophone R29081.) Flight Of The Bumble Bee. (Prev. R28481.) Trumpet Rhapsody (Pts. 1, 2.) (Prev. R28191.) All now Fontana EP TFE17019.

BING CROSSBY AND THE DIXIELAND BANDS—Ida, Sweet As Apple Cider; Nobody's Sweetheart; That's A Plenty. (Prev. Brunswick LP LAT8228.) It Had To Be You. (Prev. 78 and 45 05150.) All now also EP OEP359.

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DESPITE a bitter wind and frequent showers, more than a hundred stars turned out for the Variety Club's Gala at Battersea Park on Saturday. Fifteen thousand fans attended the Gala, raising £2,000 for children's charities.

Pictured (left) on the Big Dipper are Dennis Lotis and MD Tony Osborne with film starlets Marian Collins and Jane Heger. On the right, Lisa Noble and Bob Cort hold on tight as the Dipper starts its downward rush.



Vaughan sets off on his new film

FRANKIE VAUGHAN started work on his third film, "The Lady Is A Square," at Eilatree on Thursday. Wally Stott is MD and two American songwriters are being approached to supply the music. Frankie appears as a pop-music scag-plugger and Anna Neagle as a symphony-music impresario. Herbert Wilcox will produce. Other stars taking part will include Janette Scott and Wilfred Hyde-White. There will be a sneak preview of Frankie's second film, "Wonderful Things," at Kingston-on-Thames on May 30 in aid of the newly formed Kingston Boys Club.

Irish jig

Johnny Duncan and his Blue Grass Boys fly to Ireland tomorrow (Saturday) for four concert appearances. They open on Sunday afternoon at Dublin Stadium and play the same evening at Bundoran. On Monday they are at Waterford and end at Ballymena on Tuesday.

Youth Club cashes in on Goodman

THE HAGUE, Holland, Wednesday.—Norman Granz was beaten at his own promoting game last week by a village youth club.

On Wednesday, Granz presented the star-studded Benny Goodman band in Amsterdam's famous Concertgebouw. For the occasion he doubled the usual admission prices to 30s. The result: A mere 1,500 fans sprinkled the empty seats.

It was a different story the next day when the band was presented by a 23-year-old youth club leader, Ben Essing, in the farming village of Blokker (population: 2,500). Essing, with no experience of the band business, had seen the chance of raising money for his youth club and booked the band from Granz for some £1,400. With backing from 26 local farmers, he hired Blokker's auction hall and packed it with wooden chairs and empty fruit-cases covered with paper. Over 6,500 jazz fans invaded the village for the concert and paid only about 9s. apiece admission. The show raised over £1,000 for Essing's club and Goodman was so pleased with his reception he donated a further 500 dollars himself.

TOUR DATES FOR SHIRLEY BASSEY

Shirley Bassey, just back from a six-month visit to Australia, opens a brief Variety tour at Chiswick Empire on Monday. She appears at Birmingham Hippodrome (June 2), Finsbury Park Empire (9th) and Cardiff New (16th), before starting her summer season at Blackpool's Regal Theatre (South Pier) on June 28.

JAZZ AND L. A. CLUB

Côte d'Azur director Freddy Irani is opening another club. To be called the Tropicana, it will operate from 18, Greek Street, W.1. Two bands—a Latin-American and a jazz group—are planned.

NEXT WEEK THE TRUE STORY OF TOMMY STEELE and his rise to fame TOLD BY HIS MANAGER JOHN KENNEDY

Cinema tour for Guy Mitchell

GUY MITCHELL is to play a week of Granada cinemas starting on June 8 at Rugby. He will follow with Grantham (9th) and successive nights at Kettering, Bedford, Aylesbury, Maldstone and Walthamstow.

Mitchell then starts a Continental tour spread over three weeks and taking in Frankfurt, Hamburg, Rome, Stockholm and Copenhagen—his wife's hometown.

TV Spectacular

He will return to Britain for a further three weeks in Variety and a "Saturday Spectacular" TV appearance.

Currently at Liverpool Empire (see review on page 19), Mitchell plays Birmingham Empire next week, then Glasgow Empire.

Touring with him are MD Dennis Ringrowe, Joe Watson (dra.) and Harry French (tpt.). Ringrowe is to form a star band to accompany Guy Mitchell on his week of one-nighters.

ARMS AND THE 'ROCK' MAN

TERRY BENE this week received his call-up papers. He reports at Winchester at the beginning of July for service with the King's Royal Rifle Corps. Terry plays his final Variety date before his Army service begins when he starts a week at Finsbury Park Empire on June 23.

FREE TRIP TO PARIS

A FREE trip to Paris is the prize in a competition being run by Selmer's, the instrument manufacturers. The competition is open to owners of Selmer saxophones and the winner will meet, and receive free advice from, Marcel Mule, Professor at the Paris Conservatoire.

Marcel Mule has a world-wide reputation as a saxophonist and was created Professor in 1942, when the Paris Conservatoire formed its school for saxophonists.

Entrants for the competition must write 50-100 words on "Why I Bought A Selmer" and the winner will be chosen by a panel of judges headed by M.M. Editor Pat Brand.

Full details will be given in next week's MELODY MAKER.

HILLTOPPERS IN TOWN

The Hilltoppers play the only London week of their current Variety tour at Finsbury Park Empire from June 2.

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