

Melody Maker

APRIL 12, 1958 World's Largest Sale EVERY FRIDAY 6d.

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See Centre Pages

Sarah Vaughan flies in



SARAH VAUGHAN flies into London (today (Friday) for a 15-day concert tour. Her opening shows at the Odeon, Leicester Square, tomorrow and Sunday, she will be backed by the Ted Heath Band. For the rest of the tour she will be billed with the Tony Kinsey Quintet and the Jazz Couriers.

Barber + Blues on BBC-TV

YOUR broadcasts and a TV show have been fixed for American blues singers Sonny Terry and Brownie McGhee during their tour with the Chris Barber Band. They will be heard in Barber's BBC Light Programme "Bandbox" series on April 28, May 5, 12 and 26—the last three being pre-recorded. On April 24 they will be featured with the Barber Band and Otilie Patterson in BBC-TV's "Jazz Session." Terry and McGhee kick off their concert tour at Birmingham Town Hall on April 24.

Laurie London No. 2 in U.S.

Laurie London—whose "He's Got The Whole World In His Hands" this week zoomed to second place in the U.S. Top Twenty—may return from his Stateside trip with a Hollywood film contract. He flew to New York on Sunday for TV appearances and to pick up a gold disc for the million-plus sales figure of the record. The 14-year-old rockin' schoolboy will be watched by RKO film executives on Ed Sullivan's TV show this Sunday. If they are impressed with his showing, Laurie will be whisked off to Hollywood for camera tests. His Irish tour in May will take in Dublin (May 23), Cork (24th), Londonderry (25th) and Omagh (26th).

Oscar for Frankie

FRANKIE VAUGHAN was presented with the Silver Heart Award as "Show Business Personality of 1957" by the Variety Club of Great Britain at a luncheon at the Savoy Hotel on Tuesday.

The presentation was made by Janet Blair, American star of "Bells Are Ringing" at the Coliseum, London. Shortly after the celebration, Frankie left for a short holiday with his family in Leeds.

BUS STRIKE HITS JATP

THE threat of the London bus strike—due to start at midnight on May 5—has caused a last-minute switch to the sell-out Jazz At The Philharmonic tour.

Faced with the prospect of nearly 7,000 fans being stranded after the two concerts at Hammersmith's Gaumont on Wednesday, May 7, agent Harold Davison has switched both shows.

They will now take place out of Town at the City Hall, Newcastle.

Says Davison: "Fans have been clamouring for JATP tickets ever since the tour was announced. I just couldn't take the chance of out-of-Town visitors being stranded after the performances.

"But they won't be disappointed. We are putting on

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THE STAR PARADE

EACH week the "Melody Maker" introduces you to stars of the pop and jazz worlds. In this issue are included:

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COLYER TO TOUR U.S WITH GEORGE LEWIS

TRUMPET-LEADER KEN COLYER leaves London Airport tomorrow (Saturday) for a 20-concert solo tour of America with the George Lewis Band. Lewis played 12 British concerts with the Colyer Jazzmen a year ago, and Manchester impresario Paddy McKiernan is planning to bring him back in September for a further eight shows.

If plans are finalised, Lewis would be accompanied to Britain by the Rev. Alvin Kershaw—the Episcopalian Minister who won the 64,000 dollar question on jazz in a U.S. TV show. They would be presented with Colyer in concerts illustrating the history of New Orleans Jazz.

College tour

Colyer, the Lewis Band and the Rev. Kershaw will be giving similar concerts on the current American tour. All the concerts will be at American colleges, including three in New York and two in Boston. The tour opens, after rehearsals, at Providence, Rhode Island, on Tuesday.

Colyer was to have made the American trip last year but it was postponed because of Lewis's poor health.

Heath-Ellington exchange talks

The Duke Ellington and Ted Heath bands are almost certain to make three-week exchange tours of Britain and America in October.

London agent Harold Davison will discuss the deal with U.S. impresario Norman Granz, who was scheduled to arrive in London yesterday (Thursday).

HILLTOPPERS ARE BILLTOPPERS



The Hilltoppers—the American vocal group—kicked off its second British tour on Monday at Newcastle. The group—Eddie Croce, Don McGuire, Jimmy Sachs and Seymour Spiegelman—is pictured (above) rehearsing for the opening concert. After a ten-week stay here, the group may tour Scandinavia. See review on p. 6

JUDY GARLAND OUT ON BAIL

From REN GREVATT

NEW YORK, Wednesday—Judy Garland's tale of woe mounted to snowball proportions here this week. Following a complete breakdown of her \$25,000 a week three-week engagement at Ben Maksik's Town and Country in Brooklyn, Miss Garland was arrested by New York State tax officials for delinquency in the payment of income taxes on money paid her for her record-breaking appearance at the Palace Theatre in 1951-52. State officials claimed the sum owed was in excess of \$8,000.

Following her failure to appear in court at the time summoned, officers called on her at her Manhattan hotel and escorted her to Queens Court.

In order to assure her appearance later for a hearing, bail of \$10,000 was set. When it developed that it was impossible to come up with the sum because of the closing of banks for the Good Friday holiday, court officials attached most of Miss Garland's most expensive jewelry and six of her costumes used in her ill-fated Brooklyn night-club appearance.

LAST POST

NEW YORK, Wednesday—Ex-Ellington trumpet star Cootie Williams played a requiem for W. C. Handy at the funeral of "The Father of the Blues" in Harlem last Wednesday.

Over 150,000 queued to watch the 40-car funeral procession leave the Abyssinian Baptist Church for the Woodlawn Cemetery in the Bronx. Led by the Prince Hal Ma-onic Temple Band, the procession of mourners and pall-bearers included Cab Calloway, author-poet Langston Hughes, bandleader Noble Sissle and Count Basie, composers Oscar Hammerstein II, Otto Harbach, Spencer Williams and Clarence Williams, Manhattan Boro President Hulan Jack and jazz critic John Hammond.

★

Handy died on March 28—just 10 days before he was to have flown to St. Louis, Missouri, for the world premiere of "The Saint Louis Blues," the film depicting his life. The picture opens on Friday (April 11) at Loew's State in New York. A memorial jazz concert paying tribute to W. C. Handy is being planned for April 20. Part of the proceeds will be given to the W. C. Handy Foundation Fund for the Blind. George Lewis's group has been asked up from New Orleans to take part in the concert, which will be held at the Central Plaza in New York.

FOOTNOTE: A tragic event following Handy's death occurred in the small town of Decoto, California, when an 11-year-old Mexican boy who had idolised the composer committed suicide.

CHRIS CONNOR

British trek?

A PROMINENT Atlantic Records artist considering a British trek is jazz thrush Chris Connor.

Negotiations are reportedly underway for Miss Connor to make a series of night club appearances in Britain and the Continent in May and June.

JO STAFFORD

Cocktails for two

COLUMBIA Records tossed a pleasant party at the Waldorf this week for two pleasant Hollywood-based folks—Jo Stafford and Paul Weston.

The husband and wife pair in the past have accounted for some wonderful work on Columbia LPs and, years before, both were closely associated with the early-forties Tommy Dorsey band—Weston as arranger and Jo Stafford as vocalist and member of the Pied Pipers.

The label took this occasion to announce the newest Stafford-Weston album.

AL HIBBLER

New version

AL HIBBLER has cut a brand new release of "Honeysuckle Rose," to be released in Britain during his stay there. The disc was released here by Decca this week.

Benny Goodman sets his band

From LEONARD FEATHER

NEW YORK, Wednesday—Personnel for the Benny Goodman band which will tour Europe and appear at the Brussels Fair has been set. Goodman will have responsibility for the clarinet section in a band that is composed of Nick Calazza, Phil Woods, Zoot Sims, Seldon Powell and Gene Allen (saxes); Frank Rehak, Rex Peer and Sy Berger (trmps.); Emmet Berry, Johnny Frosk and Johnny Hodges (not to be confused with the alto player) (tpits.); Hank Jones (pno.); Billy Bauer (gtr.); Arvell Shaw (bass); Roy Burns (drs.).

Vocalists are Ethel Ennis and Jimmy Rushing. Their first engagement is in Stockholm on May 5, after which they tour Europe and close in Hanover on May 23. From May 25 to the 31st, they appear at the Brussels Fair.

JIMMY GIUFFRE in Bohemia
THE Jimmy Giuffre Trio with T. Giuffre on clarinet and saxophones; Jim Hall, guitar; and Bob Brookmeyer, trombone, is currently at Cafe Bohemia in Greenwich Village. On April 9, the group opens in a Broadway revue presented by Frank Nichols, who is their manager.

Musicians decide to halt strike

The threatened strike of musicians at the Corporation-sponsored City Hall and Sophia Gardens Pavillion, Cardiff, was averted on Saturday.

The two bands installed by Eddie Graves had given strike notice because of the Corporation's announcement that the bands were to be reduced from 12- to eight-piece.

Both bands agreed to fulfil Saturday's bookings and to meet the Corporation and the Ministry of Labour to discuss the dispute.

'STEAMBOAT STOMP' ON THE MERSEY

Kenny Baker and Dill Jones head the "steamboat stomp" organised by the Lancashire Society of Jazz Music aboard the "Royal Iris" on April 26. Also aboard will be the Paul Beatty Skiffle Group, the Saints Jazz Band and the Eric Batty Jazz Aces.

NEWSBOX . . . by JERRY DAWSON

SHOW BAND TO OPEN NEW TV STUDIOS

CYRIL STAPLETON'S "Show Band Parade" TV programme has been chosen to mark the official opening of the newly equipped BBC-TV Birmingham studios on April 25. This will be the first time that the Show Band has televised from outside London.

Guest stars will be Laurie London, the King Brothers and Barbara Lyon.

PAIGNTON.—After years of light orchestral concerts, pop stars will be featured every Sunday at the Summer Pavilion this summer. Already booked are Janie Marden (June 8), Barbara Lyon (22nd) and Shirley Abicair (July 6).

BRIGHTON.—Proud fathers: Pianist-arranger Dick Chisholm and dentist-trombonist Mike Collier.

BOURNEMOUTH.—Trumpet change in the Royal Ballroom's Haydn Powell Band has brought in Hal Smith, from Maurice Smart's 400 Club in London. He replaces Bobby Holman, who has gone to Manchester. The Skiffle Jamboree originally fixed for April 16 has been postponed for a week. TV cameras will film the Jamboree, which is in aid of the Bournemouth Symphony Orchestra.

YORK.—Jazz organist Scotty Stuart, resident at the Buckles Inn, has passed his BBC audition.

SOUTHSEA.—Bands booked for

DATES WITH THE STARS

Johnnie Ray tour

(Week commencing April 13.)
BILLIE ANTHONY
Week: Lonnie DONEGAN tour
CARI BARRITEAU
Week: Empire, Newcastle
BEVERLEY SISTERS
Week: Gaumont, Preston
EDDIE CALVERT
Week: Empire, Sheffield
ALMA COGAN
Week: Hippodrome, Manchester
PETER CRAWFORD TRIO
Week: Empire, Liverpool
TERRY DENE
Week: Empire, Nottingham
LONNIE DONEGAN
Monday: Granada, Kettering
Tuesday: Granada, Grantham
Wednesday: Granada, Bedford
Thursday: Granada, Aylesbury

Friday: Granada, Maidstone
Saturday: Adelphi, Slough
JOHNNY DUNCAN
Week: Hippodrome, Bristol
CHARLIE GRACIE
Sunday: Regal, Hull
Week: Hippodrome, Birmingham
RUSSELL HAMILTON
Week: Empire, Newcastle
WEE WILLIE HARRIS
Week: Empire, Edinburgh
FRASER HAYES FOUR
Week: Empire, Glasgow
HILLTOPPERS
Week: Empire, Leeds
LES HOBEAUX
Week: Empire, Edinburgh
EDMUND HOCKRIDGE
Week: Regal, Gloucester
MICHAEL HOLLIDAY
Week: Empire, Liverpool
AUDREY JEANS
Week: New Theatre, Cardiff
KING BROTHERS
Week: New Theatre, Cardiff
KORDITES
Week: Empire, Newcastle
LIBERACE
Season: Palladium, W.
MOST BROTHERS
Week: Empire, Edinburgh
JOHNNIE RAY
Sunday: Empire, Liverpool
Monday: City Hall, Sheffield
Tuesday: Victoria Hall, Hanley
Wednesday: Town Hall, Birmingham
Friday: City Hall, Newcastle
Saturday: Odeon, Leeds
EDNA SAVAGE
Week: Opera House, Belfast
SOUTHLANDERS
Week: Hippodrome, Bristol
THREE MONARCHS
Season: Prince of Wales, W.
SISTER ROSSETTA THARPE
Sunday (afternoon): St. George's Hall, Bradford
Sunday (evening): Town Hall, Leeds
DICKIE VALENTINE
Week: Empire, Sunderland
SARAH VAUGHAN
Sunday: Odeon, Leicester Square
Monday: Capitol, Cardiff
Tuesday: Gaumont, Bournemouth
Thursday: Odeon, Birmingham
Friday: Granada, Woolwich
Saturday: City Hall, Sheffield
HEDLEY WARD TRIO
Week: Hippodrome, Manchester
MARTY WILDE
Week: Opera House, Belfast
YANA
Week: Regal, Gloucester

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Model 631 "STRATFORD," Boehm system	£33.12.0	£7.12.0
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4 a.m. at the Cy Laurie Club



A break for singer Ella Mitchell

THE DEATH KNELL OF SIX-FIVE?

15 COUNTRIES IN NEWPORT YOUTH BAND

FIFTEEN countries contribute to the International Youth Band which Marshall Brown is to present at this year's Newport (Rhode Island) Jazz Festival.

As already announced, BRITAIN'S Ronnie Ross will be featured on baritone sax. The remaining personnel, selected from hundreds of musicians auditioned by Marshall Brown and George Wein (Newport Jazz Festival MD) during their recent European tour, is drawn from:

DENMARK, Palle Bolvig; FRANCE, Roger Guerin; JUGOSLAVIA, Dusko Gokovic; PORTUGAL, Jose Manuel Magalhães (tpts.); BELGIUM, Christian Kellens; CZECHOSLOVAKIA, Zdenek Palec; GERMANY, Albert Mangelsdorff (trmps.); AUSTRIA, Hans Salomon; SPAIN, Wladimiro Bas Fabache (altos); SWEDEN, Berni Rosengren; POLAND, Jan Wroblewski (trns.); ITALY, Gilberto Cuppini (drs.); HOLLAND, Rudolf Jacobs (bass) and SWITZERLAND, George Gruntz (pno.).

This "Tower of Babel" Band flies to the States in early June for rehearsal and radio and TV dates prior to appearing at the Festival in the first week of July.

THE death-knell of "Six-Five Special" seemed to echo through half-empty theatres in Brighton at Easter.

At the 2,000-seater Dome on Saturday, under 800 turned up to see Terry Dene, Laurie London, Bill Kent and the Betty Smith Quintet.

Laurie was absent ill, but this did not affect attendances—the fact was not known until the show began.

Promoter Arthur Howes said: "Six-Five is on its way out as swiftly as it came in. I've only a couple more concerts."

Dismal story

On Sunday at the 1,800-seater Astoria, a bill headed by Jackie Dennis, Kenny Baker and Don Lang, played two performances to fewer people than would fill one house.

"It's had it," said Miss Evelyn Taylor, of the Will Collins Office. "It's our final show."

At the Regent Cinema it was the same dismal story with the star-studded film.

"Very disappointing," said general manager Ray Taylor, "despite holidaymakers and adverse weather. A sure sign of diminished interest."

KENNY BAKER IN SUMMER LINE-UP

TRUMPET star Kenny Baker has been signed as a solo attraction for the summer season by Harold Fielding.

Opening on June 3, Kenny will tour seaside resorts for 12 weeks with "Music For The Millions."

Between these dates he will be featured for six to eight weeks in Lonnie Donegan's matinee show at Blackpool Palace.

During his stay in Blackpool, Kenny will guest at Midland and Northern jazz clubs.

He starts several records for Nixa next week. Accompanying him will most likely be an all-star pick-up group, including Bruce Turner, George Chisholm, Dill Jones and Phil Seaman.

Jackie Dennis to tour the world

JACKIE DENNIS, pint-size singer guaranteed £50,000 in 15 months by impresario Harold Fielding, will visit Canada, America and South Africa before the end of the year.

And film-maker Sydney Box is keen to sign him for a major musical written around his lightning success in show business. If plans are settled, the kilted phenomenon faces the cameras in September.

With his first disc, "La Dee Dah," sixth in the Top Twenty at Easter, Jackie expects an even bigger response to his second record, due out on April 18.

Export disc

He sings the likely hit side, "My Dream," on ATV's "Top Tune Time" this Sunday. Backed with "Miss Valerie," the disc is being flown immediately to America.

Evelyn Taylor—Jackie Dennis's manager—told the MM on Wednesday that his hit recording of "La Dee Dah" has now passed the 105,000 mark.

Jackie is scheduled to enliven the Hertfordshire garden city of Letchworth at a concert on April 20.

He then starts a concert and Variety tour for Harold Fielding.

He also has a return date on BBC-TV's "Six-Five Special" on April 19.

Bop champion dies

ROME, Wednesday. — World Champion bop dancer Bruno Dossena was killed on Good Friday when his car crashed on the Venice Milan Highway. He was due to defend his world title in Lyons last Sunday.

. . . jazz clubs

LONDON Jazz fans lost a lot of sleep over Easter week-end when they had a choice of five all-night sessions.

On Friday night, MM cameraman Bill Francis visited Club M at 12.30 a.m. to find the Allan Ganley Quartet playing to a packed and wide-awake audience. Allan is pictured above left with bassist Stan Wasserman.

But even jazz fans are human and at 4 a.m. Francis

caught these two Cy Laurie Club members (centre) "resting" between dancing to Cy's Band.

On the right is his shot of Laurie vocalist Ella Mitchell chatting to resting dancers with, behind her, clarinettist Cy, bassist Stan Leader and pianist Ron Weatherburn.

Both sessions broke up at 7 a.m., but Saturday night saw three more midnight-to-dawn sessions—another at Club M as well as the Skiffle Cellar and the Flamingo.

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Humphrey Lyttelton writes about...



The Father of the Blues

W. C. HANDY, Father of the Blues, is dead.

It is worth supposing, for a moment, the existence of a Hereafter if only to picture the meeting between Handy and his old antagonist, Jelly Roll Morton—who, we may comfortably assume, has by now carved out for himself an extravagant and ostentatious niche in Eternity.

Chain reaction

By now the issue which, in the spring of 1938, made Morton explode in injured wrath and touched off by a chain reaction the whole of the New Orleans Revival, is settled.

Nobody today would make that unwitting radio announcer's mistake of calling Handy "the originator of jazz, stumps and blues."

Nor, in using the title Father of the Blues, do we suggest that Handy created or conceived the blues as a song form.

Both men, in the rather unseemly tussle, had right on their side.

When Morton wrote in his protest to the erring radio programme: "Please don't misunderstand me. I do not claim any of the creation of the blues, although I have written many of them even before Mr. Handy had any blues published..." he was speaking the truth.

Unprotected

His "New Orleans Blues" and "Jelly Roll Blues" are both compositions in the 12-bar blues form which preceded Handy's "Memphis Blues."

When Handy, in his book, "Father of the Blues," indirectly refutes Morton's charge that "Handy has possibly taken advantage of some unprotected material that floats around..." he, too, is justified.

As he said: "A two-line snatch couldn't form a four-line composition any more than the two letters 'n' could spell information."

On his own testimony, as well as on all the evidence we have about the early blues, there could be no shadow of doubt that Handy did compose "St. Louis Blues." The idea

that it was sung, in its entirety, by some itinerant blues singer and simply taken down by Handy is ludicrous.

And the same goes for all Handy's famous blues compositions. Nothing in Negro folk-music resembles the 16-bar strain in "Aunt Hagar's Children" (later given the "Blues" tag), one of the most beautiful themes in all of Handy's compositions.

And you have only to play Bessie Smith's magnificent version of "Yellow Dog Blues" to recognise that Handy's piece has a structure, a sense of development and climax which no primitive folk-blues possesses.

The fact is that neither Handy nor Morton wrote blues in the folksy sense. They both composed tunes using the 12-bar formula, and they both borrowed heavily from the style and phraseology of the blues singers.

More elaborate

Their compositions are called Blues solely for convenience—in much the same way that some orchestral pieces are called March even though they are far more elaborate and complex than simple marching music.

How far did either of them capture the spirit, the essence, of real blues in their compositions?

In this respect, I think Handy had the edge on Morton. I believe his compositions, far more than Morton's, bridged the gap between vocal and instrumental blues and helped to lay the foundation for an instrumental blues style.

Next week, I shall go into this more fully.

ROCKY ROAD

I REALISED I wouldn't be getting an easy passage to fame my first couple of weeks as vocalist with the Ken Moule Seven.

Ken would try to teach me to phrase at the piano, wincing if I pitched a note flat. Then he'd sit back and sigh. "Who," he asked once, "are your favourite singers?"

I gave him three well-known names in the pop song field. Ken seemed to turn white. "You're sure you don't prefer Gracie Fields?" he said.

That was the jazzman talking. Other times he'd steer me along like a harassed father. "Now stick with us and don't get wandering off..."

But when we got up to Dewsbury I started looking for the band coach at the wrong side of the car park. By the time I discovered my error the boys had roared off to the gig.

I was only 15 at the time. And, let's face it, I was so square. I was a nuisance, but there were plenty of people who had the patience to feel sorry for me. My tears rescued me that time. I turned up to the gig in a Dalmier provided by some benefactor.

LEAN PICKINGS

The Moule boys worked on a co-operative basis. And as they were selling one of the advanced forms of jazz, pickings were pretty lean. They had to share them with a novice like me—and I used to feel low about it.

They used to say I didn't take the work seriously enough.

Yet that was difficult because, like most musicians, they did a bit of fooling around themselves. On the coach they'd get into furious arguments about Chinese puzzles and other short-lived crazes.

Working with bands, in fact, wasn't a bit the way I'd dreamed—glamour, the spotlight and cheers. Dressing-room accommodation was usually dire—grimy wash basins and draughts.

TOO APATHETIC

Living on a coach during a tour is not my idea of fun, particularly in winter when wind-drows down to be sealed off with paper and dispirited musicians crouch down to their overcoats, too apathetic even to talk their beloved jazz.

To a girl just off her mother's apron strings it came as an awful shock. I felt the loss of privacy. I wasn't accepted by the boys. They were kind in their way, but I felt that they only tolerated me. There was really nobody I could confide in when I felt miserable. Back in my lodgings I'd cry sometimes.

But this was what I'd wanted when I went in for the Melody Maker's Vocalist of the Year Contest back in 1954. I'd been through the heats at Butlins, was thrilled when I got the £100 award.

SINGING LESSONS

With it went an audition for Gerald. I just wasn't ready for that. Gerald dealt with me gently, advised singing lessons. I got myself a teacher, quite a good one. He used to drink a little, though, and go rambling on about the days he'd been a star. I learned plenty about



"I'm through with band vocalism," says Valerie Kleiner.

TO NOWHERE!

...the outlook for most band singers

Valerie Kleiner

- The Wandsworth girl who won a "Melody Maker" singing contest at the age of fifteen and made her dream come true, tells how it turned into a nightmare.
- "Two years of singing with dance bands taught me that it is the road to nowhere. Now I'll make it solo—or not at all."
- With TV appearances behind her and more to come, Valerie Kleiner still hopes for fame.

that and not quite enough about vocal technique.

I managed to get a job with Gene Mayo's Band at the Astoria, Nottingham. Excellent experience.

I shall always be grateful to Ken Mackintosh's vocalist Kenny Bardell. "I like your singing a lot, Valerie," he said. That really made my day. But such compliments were rare.

I worked with Ronnie Scott's Band. More tough touring. I was impressionable. I'd meet someone I liked and hope to see him again. Then I was off, to chase the fame that didn't materialise.

If the coach got in late we might have minutes to get on the stand. I've had to go on without even washing—just had to put a good face on it with hasty make-up repairs.

DISCONCERTING

Those front-of-the-stand fans can be disconcerting, too. If they had an ear for jazz, they'd stare at me distastefully—or wonder aloud what the heck I was doing with a jazz outfit.

Now and again I'd smell burning and find out that my gown was smouldering. Nothing like

a carelessly discarded cigarette for hotting-up one's singing style!

Glamour? Just you try keeping an amorous drunk at bay. With the Kirchin Band down at the East India Docks, one specimen picked on me.

"Dance with me," he invited. I explained I had to sit with the band until the next song came up. He turned nasty and started yanking me off the stand.

I grabbed Basil's drum kit—and fell off the stand. Basil's face was really something to see!

DISILLUSIONED

The Kirchin boys were great fun. There were hectic arguments on the road. Gillespie and Thelonius Monk were sacred names and if I ventured an opinion the gang would turn on me.

I was eating a fruit pie once when that happened and I let the nearest waiter have it—right in the face.

With every job I became more disillusioned. Even after working with Mike Bryan's Band over in La Rochelle. It was great while it lasted. We played American army camps mostly and the GIs were an easy bunch to please.

They would actually ask for my rendering of "Riot in Cell Block Number Nine"—a raucous slice of rock-'n'-roll dramatics.

WE FLED

But the Communists were strong among the French populace. On May Day, when they turned over a car full of Americans, we turned about and dashed off in the opposite direction. We'd aren't risk their being able to tell English accents from American.

Two years of hard experience found me back where I'd started—home. I was more depressed than I'd ever been in my life.

I'd lost what little confidence I'd possessed. I needed a holiday, but I was broke. So I took a dispensing cosmetics in a Bond Street chemist's shop.

The other girls there couldn't understand why I'd given up such a thrilling life. They encouraged me to sing.

FIREWORKS

They thought the firework episode was wonderful. The Kirchin band had played a Guy Fawkes dance and a few wild spirits among the crowd started tossing bangers around.

Then someone figured the band presented a nice still target and let fly with a few. Vocalist Clyde Ray remonstrated with them, so when he stood up to sing, they concentrated on him.

Had sent us off for safety and I believe the entertainment ended somewhat abruptly that time.



"The Kirchin boys were great fun..."

Even so, the girls I worked with said I'd given up a good life.

"You're just not cut out for this drudgery, Valerie," they told me. When I gave too much change for a five-pound note in the rush hour I accepted their advice and left.

My parents rallied round and sent me to the Ada Foster School. There I studied acting and dancing. That got me a job as a Windmill girl. It was exciting, but I learned a lot. I stayed at the Windmill for six months.

There was more to entertainment than band touring, I decided. I had the peace of mind to think about my future. I still wanted to be a singer. But I wanted to be an artist in my own right.

I'd had plenty of varied experience, learned how to be relaxed on-stage. I'd been in the chorus line, sung in trios, done point numbers—even

learned how to handle the fans.

Not the live variety that time. The big fluffy ones that the nude hides behind. I got the laughs at first because I tended to cover the wrong places. But I soon caught on.

You have to be quick on the uptake at the Windmill. One show is always rehearsing while the other is on, so you have to memorise two.

In my spare time I studied records—Ella Fitzgerald, Sinatra, Sarah Vaughan. The best I could find.

I felt that I was ready to try it alone.

Since leaving the Windmill I've done some TV dates and I seem to have made some impression on the people that count. If things go well I may do plenty more.

I'm only 18 now, but I'm through with band vocalism. It's the rocky road to nowhere.

Musical debut for new theatre

THE opening of a new theatre these days is a rare and happy event—made even happier by the fact that the first presentation is a musical.

The theatre—the Belgrade, Coventry—was opened by the Duchess of Kent at the end of March. It is a show place, backed by Coventry City Council, and is named in recognition of a gift of timber from the Yugoslav capital.

Moves on

The play, "Half In Ernest," is a musical adaptation by Vivian Ellis of Oscar Wilde's "The Importance Of Being Earnest." After its short season at Coventry—ending tomorrow (Saturday)—it will go to the New Shakespeare Theatre, Liverpool, for three weeks.

"Half in Ernest" was originally commissioned by Sir Charles B. Cochran, but his death prevented its production. Brian Reece and Marie Lohr now play the parts for which they were originally chosen.

All the Wilde witticisms come over, plus 14 songs—some bright, some bitingly satirical, and one or two distinctly hummable.

Highlight

"Foolish Love" and "So Romantic" could be hits. The former, sung by Bryan Johnson and Stephanie Voss, was one of the show's highlights.

Brian Reece, impeccable as ever, puts up a first-rate show and surprised me with a very tuneful voice, while Stephanie Voss has all the attributes of stardom.—George Bartram.

Sarah 'can't wait to get back here'

NEW YORK, Wednesday. "I CAN hardly wait to get back," Sarah Vaughan told me on the phone recently from St. Louis. She was referring to her forthcoming "return engagement" in England, her first visit since the 1953-54 season. "I had a marvellous time there last time," she said, "not just singing, but seeing the country and the people. I wish I could spend more time there."

Sarah has been appearing at the smart Black Angus supper club in St. Louis and has just finished engagements in Chicago and Detroit before taking off for England tomorrow (Saturday).

It may be four months or more before she returns to the States after an extensive tour of the Continent, including Scandinavia, and a date with the Brussels World Fair as well as engagements along the Riviera in June.

Sarah told me about record hops, which have become of great importance here in the States. "I don't rock it and roll it, but I manage to visit many of the disc jockeys' record hops, where they have the teenagers turning out. They seem to like me even if I don't sing like some of the rest of their favourites."

Sarah is best known in the current record derby for several handsomely packaged and performed albums of favourite standards. But now she tells me something new is on the way: "I'm a great fan of the spirituals and of artists like Ray Charles," she declares, "and my next project in recording will be a spiritual album, probably right after my return from Europe. I'm looking forward to a new experience."

Ren Grevatt

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'I'll be back' says Boone

PAT BOONE used most of his Easter holidays from Columbia University for a weekend trip to London. And, combined with a sightseeing tour, he packed out two concerts and filled the star spot in the Palladium TV show.

His fan club following certainly enjoyed this weekend trip.

By rail and coach from nearly every city in Britain—including six coaches from Scotland—they flocked to London's Trocadero cinema on Sunday.

The magistrates relented and gave the OK for fans to stand in the theatre, which made the capacity for each house 3,600—and there was no such thing as an empty seat.

After the police had cleared a path for him and his wife Shirley to escape from London Airport on Friday morning, the



Pat Boone with his wife, Shirley.

couple hired a car and went straight to Windsor. "We had heard so much about the castle that that was number one on our sightseeing list," Pat said.

On Friday night he took his wife a night-time tour of the London landmarks and on Saturday they took in a show—the last day of the Palladium pantomime. "The children would have loved it," he said.

They stayed so long at the pantomime that they had everyone worried at the Trocadero.

They finally arrived an hour later than the schedule and only a quarter of an hour from Pat's cue time.

I managed to have a word with him before he went on.

He told me he was hoping to do a full tour of Britain as soon as possible. "We shall be busy from July, though, with a new picture—'Mardi Gras' with Gary Crosby and Tommy Sands. After that we're looking forward to a long tour here," he said.

Then, at 7.30, he bounced on to the stage to the first packed house and stayed until he was frantically waved off at 8.15—he was keeping the second house waiting.

To his fans, it must have been worth a coach journey—even from Scotland—because he went right through his hit parade.

With fingers clicking, he strolled around the stage to "Love Letters In The Sand," followed by his current disc parader, "Wonderful Time Up There." Then two film numbers—"April Love" and, in answer to calls from his audience, "Bernadine."

After bringing several more records to life, he ended his marathon stint with "Rock Around The Clock"—a number rather out of his usual style but which he did well.

In this number he rather lost the limelight. His wife, who was standing at the side of the cinema had to be rescued from the mob of admiring girls seeking autographs.

Who says marriage wrecks a singer's chances!

Judging by the questions shouted out to him during the show, his fans seemed nearly as interested in his wife and his family of four than they were in his latest record.

Perhaps this is because his audience was not just made up of teenagers. It was very nearly a family audience. It was pleasant not to be sitting flanked by groups of 13-year-olds!

The Ken Mackintosh Orchestra is to be congratulated. It put up an excellent Band Show before Pat Boone's stint and gave him a backing with which he was perfectly at home.

Bill Halden

Charlie's Pa didn't waste his time

HE'S back after seven months—still, perhaps, puzzling 50 per cent. of his audiences at how he has got so far. In fact, in many ways Charlie Gracie is just another pleasant, likeable, fairly tuneful young singer armed with a guitar.

But let's be fair. Though there were empty seats at the Colston Hall, Bristol, on Sunday, his fans—and they made themselves heard—obviously idolised everything he did.

The programme note told us that Pa taught Charlie how to play the guitar. His tuition wasn't wasted. This young pocket-sized recording star is an accomplished guitarist and, as in his first tour, "Guitar Boogie" couldn't fail.

As for his singing, it's got attack and polish—though the words reach up to the "gods" neither better nor worse than from the other singers of his style.

Some of the audience were rather uncharitably saying: "Isn't he like Tommy Steele?" There is a certain similarity—but it's really a bit tough likening Charlie Gracie to the Bermondsey Boy.

On this tour, as well as his new plugs like "Crazy Girl," he's giving a fair sprinkling of other sure-bits like "Butterfly" and "Ninety Nine Ways."

In the end, you decide you like him for his lack of gymnastics on stage and his engaging manner.—David Foot.



Charlie Gracie

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Liberace returns with a new look

IT'S a very sensitive Liberace who returned to Britain this week to open the London Palladium Variety season. Sensitive about all the jokes and stories surrounding his sequins, jewellery and swimming pools. And, between sessions at the piano, he concentrates on debunking the Liberace legend.

He even takes a laugh at his "maiden Aunt" fans, who were out in force proudly displaying their Liberace lockets.

But there's no change in his piano playing. It's still the mixture of pop classics, ragtime and boogie woogie. This time there's no Brother George or Mum with him—he only has his MD, Gordon Robinson and a Cuban bongo drummer, Darius.

Like or dislike him, he certainly gives his matronly admirers their money's worth—50 minutes to be exact—which is a good thing because the supporting bill is not up to the usual Palladium standard.—B. H.

HILLTOPPERS DIDN'T IMPRESS

AT the opening night of their second British tour, at Newcastle on Easter Monday, the Hilltoppers weren't the same delectable group who came to the city last July.

They appeared to be just another vocal group in an uninspiring bill. Which was a great pity. They really tried hard to please.

But much of their audience appeal was killed by their choice of material. The seven offerings that filled their 20-minute spot included "Mary Ann," "Only You," "Sugartime," the old "Laugh Clown, Laugh" and a medley ranging from "If You Knew Susie" to "Swannee River."

Which was maybe why half the row in front of me suddenly emptied well before the end of the show. Or was it the Hilltoppers' markedly poor presentation and lack of punch?—John Stuart.

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3-Page
POP
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ONE NOTE FROM JUNE WAS WORTH IT!

As June Christy was announcing her second number at the Royal Festival Hall on Sunday, a voice from the hall's upper reaches begged someone to turn up the microphone.

The voice had my sympathy. The amplification system is a disgrace to London's number one concert hall. The much-vaunted acoustics are on a par with the Little Noshing Church Hall the moment anyone steps up to the mike.



by Bob Dawbarn

Foretaste

We had a foretaste early in the programme when Ted Heath introduced his vocalists, Bobby Britton and Peter Lowe. I assume they were singing as I could see them opening and closing their mouths, but not one solitary note reached me in row P.

As for Miss Christy, everything was fine whilst she was singing with the rhythm section but with the Heath brass in full cry much ear-straining was needed to follow that misty voice.

Success

Amplification apart, Miss Christy's performance was an unqualified success. A full house roared its appreciation of her talent and was still calling for more

after her fourth curtain call.

Records do not do her justice. Her pitching, a little suspect on some of her discs, was faultless, her sense of timing magnificent and those odd intervals were sung with incredible certainty and musicianship—her last note on "Something Cool" was alone worth the price of a seat.

Ella

There was more Ella in her performance than I had expected, but plenty of Christy, too. Highspot was a technically magnificent version of "Midnight Sun."

In all, June sang nine numbers—three with the Heath rhythm section and the rest with the full band.

After the performance, she was full of praise for the Heath boys.

She told me: "It was fantastic at rehearsal to hear them note-perfect after only one run through. You certainly have a great band there."

Modesty

Asked why she had changed her famous version of "How High The Moon" she earned the 1958 medal for modesty by saying "Because Ella does it so much better than I do."

To return to Heath. The band gave us 23 numbers ranging from its hit number "Swinging Shepherd" to Ronnie Roullier's "Ring-side Suite." Best of the soloists were trombonist Keith Christie and tenorist Red Price, who both played with consistent taste and swing.

On the debit side, I wish the band didn't look so utterly bored and there was not quite so much playing at // with all stops out. There may be a moral in the fact that it swung far more in the quieter passages.



● June Christy



'I want to sing what I feel'

says MARVIN RAINWATER

who is here for TV and Variety dates

MARVIN RAINWATER is a big, amiable, clean-cut, attractive fellow, who shakes hands with a firm grasp. And almost as soon as we had observed this customary salute, Marvin hastened to make an important point.

"I'm not a full-blooded Indian at all. With a name like mine that's the conclusion that most people make right away. Well, it's not true. My father had about one-quarter Cherokee blood, but my mother was not Indian at all. This has gotten me into trouble with some of the Indians out west. They think I'm trying to cash in on being a full-blooded Indian, but it's the publicity that's done it."

I was sitting in a small office in New York City with Marvin, his manager and brother, Ray Rainwater, and his sister Patty, with whom Marvin has just made a new record.

It's here that the career of Marvin Rainwater is guided. It is also here where the Rainwaters operate their publishing firm, Geronimo Music, and a publication of country and western music, called Trail Magazine.

SENSATIONS

There has been much interest in America on the changing tides of country music. "First it was a small but strong field all by itself. Hardly anybody could ever break out of it," says Rainwater, describing two basic types of country material as the blue grass, strictly hill sound plus the folk type.

Then Tennessee Ernie's '16 Tons' helped to break down the barrier. All of a sudden, within a year, a

whole flock of artists managed to break into the popular field. Standard country singers were big pop sensations overnight. I'll give you some examples.

"There was Eddy Arnold, Ferlin Huskey, Faron Young, Jim Reeves and Jimmy Newman. They all had at least one big pop hit, but what happened? They had a chance hit on a record that maybe had a different sound. But for each one of them, it wasn't really himself.

FAMILIAR

"I remember Jimmy Newman after he had a hit with 'Fallen Star.' He told me he had to have those voices, those big choruses and the big orchestras on his records. But that wasn't really Jimmy Newman. He wasn't being true to himself in that kind of in-between country pop music. And he hasn't had a big record since in either field. The same thing is true of the others I mentioned. They've killed themselves—for the time being, at least, by trying to be something they are not."

I asked Marvin about Presley and the Everly Brothers, also known as country artists who have made it repeatedly. "That's true," says Rainwater, "but they haven't changed their style. That's the way both Presley and the Everly Brothers always have sung. It's the public who changed—to a point where they wanted what Elvis and the Everlys had to give them. They are sure of themselves, because they are familiar with the ground they're on.

"I hope I can always be myself on records whether I have a hit or even if I don't sell a single copy. I want to sing how I really feel it whether it's the blues, which I love, too, or folk material."

Ren Grevatt

Britain's TOP TWENTY



Player's Please



Fans rush for Johnnie Ray

ADVANCE bookings for American Cry-Guy Johnnie Ray are "fabulous," according to Peterborough promoter Arthur Howes.



Johnnie Ray

Howes has signed Ray for five concerts during his 15-day British tour, which starts tomorrow (Saturday) at Manchester's Free Trades Hall.

"I confidently expect a complete sell-out on all my dates," Howes told the MM on Monday. "It is a tremendous tribute to his consistent popularity."

First-week box-office takings for his two performances at Newcastle's 2,700-seater City Hall on April 18 were £1,200.

Palladium season

First-day bookings for his date at Sheffield's equally commodious City Hall on April 14 were even more promising, with £300 tucked in the safe.

After his countrywide tour, backed by Ken Mackintosh and his Orchestra, Johnnie opens for two weeks at the London Palladium on May 5.

'PET' IS BETTER

PETULA CLARK, indisposed last week owing to a throat ailment, had recovered sufficiently by Tuesday to fly to Paris to carry out her pre-recording commitment at the Olympia Theatre.

Travelling with her to Paris were her father, Leslie Clark, and Nixa recording executive Alan Freeman. She was due back yesterday (Thursday).

Some songs recently recorded

in French by Pet for the Nixa label are due to be released shortly.

Today, Pet opens a food fair in Bristol and on Saturday appears on ATV's "The Jack Jackson Show." She is in David Nixon's "Saturday Magic" BBC-TV show on April 19.

Negotiations are under way for Pet to appear on ABC-TV's "Top Numbers" and on Granada TV's "Chelsea At Eight" show.

Melody Maker TOP TWENTY

This week	Last week	Title	Artist	Label
1	(1)	MAGIC MOMENTS/ CATCH A FALLING STAR	Perry Como	RCA
2	(3)	WHOLE LOTTA WOMAN	Marvin Rainwater	MGM
3	(5)	MAYBE BABY	Crickets	Vogue-Coral
4	(4)	NAIROBI	Tommy Steele	Decca
5	(8)	SWINGIN' SHEPHERD BLUES	Ted Heath	Decca
6	(2)	DON'T/I BEG OF YOU	Elvis Presley	RCA
7	(6)	LA DEE DAH	Jackie Dennis	Decca
8	(7)	THE STORY OF MY LIFE	Michael Holliday	Columbia
9	(13)	TEQUILA	Champs	London
10	(19)	A WONDERFUL TIME UP THERE/IT'S TOO SOON TO KNOW	Pat Boone	London
11	(9)	AT THE HOP	Danny and Juniors	HMV
12	(10)	GOOD GOLLY, MISS MOLLY	Little Richard	London
13	(11)	JAILHOUSE ROCK	Elvis Presley	RCA
14	(-)	WHO'S SORRY NOW	Connie Francis	MGM
15	(14)	MANDY	Eddie Calvert	Columbia
16	(15)	TO BE LOVED	Malcolm Vaughan	HMV
17	(12)	APRIL LOVE	Pat Boone	London
18	(16)	ALL THE WAY	Frank Sinatra	Capitol
19	(20)	THE BIG BEAT	Fats Domino	London
20	(-)	WHY DON'T THEY UNDERSTAND	George Hamilton IV	HMV

Other disc—Ronnie Hilton (HMV). Catch a Falling Star—Other discs—Jeremy Lubbock (Par); Wally Stott (Phi)

Most Brothers (Dee)

Bob Merrill (Col)

Johnny Pate (Par); Moe Koffman (Lon); Ken Mackintosh (HMV)

Collin Hicks (P-Nix); Billy and Lillie (Lon); Ronnie and Rusty (Par)

Dave King (Dee); Alma Cogan (HMV); Marty Robbins (Fon); Gary Miller (P-Nix)

Eddie Platt (Col); Don Lang (HMV); Stan Kenton (Cap); Bill Shepherd (P-Nix); Ted Heath (Dee); Johnny Gray (Fon); Ralph Marterie (Mer)

Nick Todd (Lon)

Ray Anthony (Cap)

Betty Smith (Dee); Johnnie Ray (Phi); Eric Rogers (Dee); Victor Silvester (Col); Nat "King" Cole (Cap); Teddy Wilson (HMV); Sid Phillips (HMV); George Lewis (Lon); Andre Previn (Dee); Gloria de Haven (MGM); Preacher Rollo (MGM); Joe Davis (Par); Joe Loss (HMV); Eddie Barclay (HMV); Benny Carter (Par); Rosemary Clooney with Doris Day and Johnnie Ray (Phi)

Joe Henderson (P-Nix). As The Pansy-Edmundo Ros (Dee); Russ Conway (Col). As La Pansy-Marino Marini (Dur); Roberto Murolo (Dur); Eddie Barclay (Fels); Les Baxter (Cap)

Jackie Wilson (V-Cor); Ronnie Carroll (Phi)

Ronnie Carroll (Phi)

Five Dallas Boys (Col); Victor Silvester (Col)

Glen Mason (Par); Victor Silvester (Col); John Fraser (P-Nix); Zodiacs (Orl); Malcolm Lockyer (Dee)

NEWS ABOUT THE STARS

RONNIE HILTON has been approached to play the title role in "Dick Whittington" at Bradford Alhambra next Christmas. Last year, Ronnie played the lead in "Sleeping Beauty" at Sheffield Lyceum. Capitol have just issued Ronnie's first LP in the States

AMERICA'S TOP DISCS

- As listed by "Variety"—issue dated April 9, 1958
- (1) TEQUILA Champs (Challenge)
 - (3) HE'S GOT THE WHOLE WORLD IN HIS HANDS Laurie London (Capitol)
 - (5) ARE YOU SINCERE? Andy Williams (Cadence)
 - (2) LOLLIPOP Onordettes (Cadence)
 - (8) CATCH A FALLING STAR Perry Como (RCA Victor)
 - (16) TWILIGHT TIME Platters (Mercury)
 - (9) A WONDERFUL TIME UP THERE Pat Boone (Dot)
 - (7) WHO'S SORRY NOW? Connie Francis (MGM)
 - (14) BOOK OF LOVE Monotones (Argo)
 - (17) MAYBE, BABY Crickets (Brunswick)
 - (11) DON'T YOU JUST KNOW IT? Huey Smith (Ace)
 - (20) BILLY Kathy Linden (Folsted)
 - (4) SWEET LITTLE SIXTEEN Chuck Berry (Chess)
 - (14) IT'S TOO SOON TO KNOW Pat Boone (Dot)
 - (-) SUGARTIME McGuire Sisters (Coral)
 - (11) LAZY MARY Lou Monte (RCA Victor)
 - (6) TWENTY-SIX MILES Four Preps (Capitol)
 - (13) OH, LONESOME ME Don Gibson (RCA Victor)
 - (-) LOLLIPOP Ronald and Ruby (RCA Victor)
 - (-) RETURN TO ME Dean Martin (Capitol)
 - (-) MILLION MILES FROM NOWHERE Brook Benton (Vik)
- Two records "tied" for 3rd, 7th, 11th and 20th positions. Three records "tied" for 13th and 16th positions.
- Reprinted by permission of "Variety."

—a 12-inch disc entitled "England's Ronnie Hilton."

Jeremy Lubbock makes his debut on BBC-TV's "Six-Five Special" on April 26. Other stars appearing in the show include David Hughes, Fredy Marshall, Group One, the Mick Mulligan Band, Ronnie Aldrich and the Squadronaires and Don Lang.

Rosemary Squires has started her own show on the Light Programme on Fridays and stars in ABC-TV's "Before Midnight" on alternate Saturdays.

Benny Lee and Rita Williams are among stars signed for the BBC series "Century Of Song," which starts in the Home Service next Tuesday. The series will deal with the most popular songs from 1850 to 1950 in 10 weekly programmes.

Janie Marden is considering a nine-week tour of South Africa in the autumn.

Alma Cogan will be the guest star on the final "Benny Hill Show" on April 26 on BBC television.

Tanner Sisters will sing at the Ideal Homes and Trades Exhibition at the Music Hall, Aberdeen, for three weeks, starting on July 14. This engagement will be followed by weekly Variety dates at Dunoon (August 4) and Cleethorpes (11th).

Malcolm Vaughan appears as a solo in ATV's "Jack Jackson Show" tomorrow (Saturday) and is joined by partner Kenneth Earle for a spot in AR-TV's "Palais Party" next Wednesday.

David Simpson and his Sidewinders—Bradford Skiffle Champions—have been offered a Parlophone recording test and are booked for BBC-TV's "Six-Five Special" in June.

"Rainbow" awaits Russ in America. "Rainbow" was the reverse side of his Novello Award song, "We Will Make Love," which sold a million in Europe.

TOP TUNES

THIS copyright list of the 24 best-selling songs for the week ended April 5, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

- (1) MAGIC MOMENTS (A) (2-1) Chappell
 - (2) CATCH A FALLING STAR (A) (2-1) Feldman
 - (3) SUGARTIME (A) (2-1) Southern
 - (4) THE STORY OF MY LIFE (A) (2-1) Sterling
 - (5) APRIL LOVE (A) (2-1) Robbins
 - (12) SWINGIN' SHEPHERD BLUES (A) (2-1) Sherwin
 - (7) NAIROBI (A) (2-1) Leeds
 - (8) MANDY (THE PANSY) (P) (2-1) World Wide
 - (13) I MAY NEVER PASS THIS WAY AGAIN (A) (2-1) Chappell
 - (6) LOVE ME FOREVER (A) (2-1) Kassner
 - (17) TO BE LOVED (A) (2-1) Duchess
 - (14) FORGOTTEN DREAMS (A) (2-1) Mills Music
 - (11) RAUNCHY (A) (2-1) Aberbach
 - (10) ALL THE WAY (A) (2-1) Barton
 - (9) AT THE HOP (A) (2-1) Bron
 - (-) TEQUILA (A) (2-1) Challenge
 - (20) WHY DON'T THEY UNDERSTAND (A) (2-1) Henderson
 - (15) YOU ARE MY DESTINY (A) (2-1) Robert Mellin
 - (16) JAILHOUSE ROCK (A) (2-1) Belinda Music
 - (19) OH-OH I'M FALLING IN LOVE AGAIN (A) (2-1) Sterling
 - (-) WHOLE LOTTA WOMAN (A) (2-1) Sheldon
 - (24) DON'T (A) (2-1) Belinda Music
 - (22) BABY LOVER (A) (2-1) Cromwell
 - (21) MY SPECIAL ANGEL (A) (2-1) Bron
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Mad About The Boy	New Kind Of Love	Push Yourself Up	Shall We Dance
Make Believe	Now Work It Out	Pocketful Of Dreams	She Didn't Say Yes
Man I Love	Right In Your	Poor Little Rich	She's My Love
Marching	Night In Your	Pretty Girl Melody	Shepherd of the Hills
Maris My Own	No Strings	Puttin' All My Eggs	Silver Lining
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● Paul Anka



● Ella Fitzgerald



● Lonnie Donegan

ANOTHER WINNER FROM ELLA

THE talents of Ella Fitzgerald are again demonstrated superbly on "Like Someone in Love," another 12in. LP of first-rate songs (HMV CLP1166). And this time Ella is accompanied by arranger-MD Frank DeVol—who was one of my favourites.

I fear, though, that DeVol, falls to match the high standards he has set on past accompaniments. This is doubly unfortunate, for Ella has not been served too well on some of her recent LPs.

And the fact remains—however well a singer sings, he or she can be assisted immeasurably by the accompaniments. This applies equally to the singer of average talents as to an artist of Ella's stature.

Of the 15 tracks on this LP, "Close Your Eyes" swings the most, and features some excellent piano. I also like the inclusion of "You're Blasé"—until recently a much neglected song—and "Night Wind," another number of rare quality.

Fitzgerald admirers will find no fault with the remaining titles, which comprise "There's A Lull In My Life," "More Than You Know," "What Will I Tell My Heart," "I Never Had A Chance," "We'll Be Together Again," "Then I'll Be Tired Of You," "Like Someone In Love," "Midnight Sun," "I Thought About You," "What's New," "Hurry Home" and "How Long Has This Been Going On."

▶ Doris Day

AS a successor to Doris Day's "Day By Day" LP with Paul Weston and his Music From Hollywood (Phillips BBL 7142) we now have "Day By Night"—again with Paul Weston and his Music From Hollywood (Phillips BBL7211).

The songs are pleasant, but here is another instance of the accompaniments falling down by American standards.

However, it's good to see the inclusion of such quality songs as "The Night We Called It A Day" (that appealing number from the pen of singing pianist Matt Dennis), "Stars Fell On Alabama," "Moon Song" (the memorable hit from the team of Sam Coslow and Arthur Johnston), "Moonglow," "Close Your Eyes," "Under A

Tomorrow's hits

"WHO'S SORRY NOW?"—certainly not singer Connie Francis, whose MGM recording of this oldie was tipped by Laurie Henshaw to make Britain's Hit Parade. This week the disc enters the MM's best-sellers list in No. 14 position.

Now watch out for these hit potentials:

"NOW AND FOR ALWAYS" by George Hamilton IV. (HMV POP474). A big-sounding ballad backed by "One Heart" released on April 18.

"CASEY JONES" and "I GOTTA ROBE" by Laurie London. (Parlo, R4428.) Either of these could click for the diminutive London boy. First side is an up-tempo train-rhythm number; second follows the spiritual pattern of Laurie's "He's Got The Whole World In His Hands."

Release date: April 18.

"ITCHING FOR MY BABY" and "I HEARD A BLUEBIRD SING" (Col. DB4118). Two more from Johnny Duncan due for release on April 25. Either could bid for hit honours.

by Laurie Henshaw

"Blanket Of Blue" and "You Do Something To Me." musically uneventful, piano playing

▶ Charlie Gracie

TO tie in with Charlie Gracie's return trip to Britain, London have obligingly released "Dressin' Up" and "Crazy Girl" (HLU 8596).

Charlie sounds like Presley on the first side, and the second is so poorly balanced that the lyrics are virtually undecipherable. But the fans won't worry—and "Girl" will be O.K. by jivers.

▶ Paul Anka

PAUL ANKA offers "Crazy Love"—another of his own compositions—on Col. 45-DB4118. This tortured young man really beats himself into a lather here. Short of H-bomb warfare, I see nothing to prevent this becoming a hit.

The Neapolitan-styled "Let The Bells Keep Ringing"—another Anka song—is brighter, but lacks the compelling appeal of the first side.

▶ Crosby and Hope

SHADES of those "Road" films—here are the old partners, Crosby and Hope, back on wax (Lon. HLU8593).

They kid each other in that same informal manner on "Paris Holiday"—a nice plug for the Hope film—and "Nothing In Common."

These may sound tame and somewhat corny to today's Presley-Anka-Gracie addicts. But they'll bring a grin to the withered lips of the greybeards.

▶ Ray Burns

THE Ray Burns setting of "Are You Sincere" (Col. 45-DB4107) scores over the original version by America's Andy Williams.

Admittedly, the piano motif—a feature of the Williams' disc—has been employed in the Burns background, but the Eric Jupp accompaniment is generally brighter than that on the one from the States.

The pleasant timbre of Ray's voice is again heard to telling effect in the slow ballad, "The Best Dream Of All."

▶ Lonnie Donegan

LONNIE DONEGAN is less strident than usual on "Nobody Loves Like An Irishman" and "The Grand Coolie Dam" (from the "6.5 Special" film). (Nixa N15129.)

▶ Jimmy McCracklin

AMERICA'S Jimmy McCracklin is on a Fats Domino kick in "I'm To Blame," a slow rock number in the usual turgid style. (Lon. HLU8598). Backing is "The Walk."

▶ Charlie Kunz

THE stylised piano of the late Charlie Kunz never appealed to me. But it did to thousands. Back in the 'thirties he enjoyed a fame that can only be compared today with that of say Winifred Atwell.

Decca have now released "Old-Time Music Hall Medley" by Kunz (F11007). It is a fitting memento of his gentle, if

▶ The Hi-Spots

THE Hi-Spots, a new British vocal group discovered by Josephine Douglas, sing "Lend Me Your Comb" with commendable conviction on their recorded debut (Melodisc 1457).

"I Don't Hurt Anymore," a slow rock-styled ballad is also handled effectively.

▶ Bonnie Guitar

BONNIE GUITAR sounds like a Stateside Nancy Whiskey in "Johnny Vanguard," a folksy number with a catchy beat (Lon. HLU 8591). This one could make the Hit Parade.

But "A Very Precious Love" is no match for the Ames Brothers' version previously reviewed.

▶ Eddie Arnold

EDDIE ARNOLD gives an unaffected, C&W version of the attractive "My Darling, My Darling" on RCA1057.

"Little Miss Sunbeam" is one of those cheer-up numbers. This is projected with conviction against a lilting, shuffle-rhythm beat.

▶ Max Bygraves

"YOU Need Hands," a sentimental and ingenious novelty that has become one of Max Bygraves' best-loved numbers, is recorded by the singing-comedian on Decca F11004.

"Tulips From Amsterdam" is a quick waltz that could catch on with the holiday-camp element.

Readers' Queries

I AM told that Irving Berlin is British. Is this correct?—V. H., Chester.

He was born Israel Baline in Siberia in 1888. His parents took him to America at the age of four.

WHAT is Liberace's real name?—K. L., London.

Wladziu Valentino Liberace.

WHAT is Ken Mackintosh's signature tune?—E. L., Manchester.

"The Very Thought Of You" (HMV BD 1334).

WHEN did Johnnie Ray first appear in Britain?—R. D., Coventry.

March 23, 1953, at the London Palladium.

ARE Bing and Bob Crosby related?—C. H., London.

They are brothers.

DID Al Jolson record "Beautiful Dreamer"?—T. J., Norwich.

Yes (Brunswick 04694)

ARE the Three Kays Sisters really related?—F. W., Hull.

No. Their names are Carol Lindsay, Sheila Jones and Shan Palmer

GREAT PICTURES

of a

GREAT MAN

in a

GREAT FILM

on the

CENTRE PAGES



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on the beat

WE are truly living in changing times. When a top bandleader is refused an orchestration by a publisher. When top-of-the-bill variety artists are told they must pay for pit arrangements of the current plug. When bands are paid not to play, so that dance halls can run record sessions instead.

When, instead of free pro. copies, artists are offered the sales copy instead—at a reduction. When many numbers in the Top Twenty are not orchestrated at all.

Time was (a year or two ago) when an artist's telephone would start to ring at 11 a.m. and continue ceaselessly until lunch-time. When there was a virtual queue of pluggers waiting on the line.

When, in answering the phone, the artist would stand knee deep in pro. copies that had spilled through his letter-box—each with its little note suggesting that he consider it for his next broadcast or variety appearance.

Time was. . . **Busking**
THE other day, one of the leading bandleaders, with a fan club as long as your arm, was told: "Why should we do you an arrangement? The song's in the Top Twenty. Your playing it won't make any difference now."

And if that's happening to the star bands, what about the provincial palis leaders? Said one, the other day: "My band stands or falls by satisfying the teenage public. Time and again, every Saturday, I am asked for the Top Twenty. Time and again, I have to explain that we are unable to play them because the publisher has not bothered to orchestrate them.

"Or else we busk them with a small group, which is inadequate to say the least."

Full pressure
OR take the case of the star who had actually recorded the disc that hit the Top Twenty. Obviously, he had to include the number in his stage show.

Could he get the publisher to do him an arrangement?

"Sorry, old boy. You'll have to go to a freelance arranger. We're not doing any pit parts for it."

Freelance arrangers have never had it so good. This is normally their slackest time of the year. But they're working at full pressure.

And what's the reason? Records.

The 'noise'
THE teenage public is buying a "noise." The noise of the disc that has hit the top. And



the kids, so far from being interested in sheet music, are concerned only with that one particular disc—despite the fact that rival labels nowadays seek by every means to copy the sound of the original when they cover it with their own artists.

It's the day of the record. Of the disc-jockey. And the new title of Record Exploitation Manager is cropping up in Denmark Street. His job is to pester the deejays to spin the record of the firm's current plug.

And what if the deejay has only a "request" programme? Well, isn't there an organisation whose sole purpose in life is to write request postcards to disc-jockeys?

Spins
WITH the result that when you ask a publisher how his new number is doing, he doesn't, as in the old days, tell you: "I've got So-and-So doing it on the air on Tuesday; So-and-So on Thursday; So-and-So featuring it on the halls."

Instead, he reels off a string of disc-jockey programmes.

Out
IT'S not true, of course, that the publishers have made a strict ruling among themselves regarding orchestrations for bands and artists. Many wish they had. It would save the

embarrassment of refusing. It is true, however, that Variety plugs are virtually "out," together with bands and a lot of sound radio. Though they are using their own discretion with regard to performers who have been useful to them in the past—or might be in the future.

And saying to bands: "How, in any case, can we orchestrate a rock or skiffle number to sound like the record? How can a palis band, with its conventional line-up, ever hope to re-create the sound of two guitars, tenor, piano, bass and drums—plus echo chamber?"

"And why should we lay out £25 on an orch. when the kids would sooner hear the real thing—and then go out and buy it—during a palis record session?"

Paying
SO what are the artists doing? Many of them are having to pay for their own arrangements. But not necessarily of the current pops.

They are more interested in "standards"—numbers they can keep in the act for many months to come. . .

What next?
MEANWHILE, how long will this state of affairs continue? Already there are signs that the skies are under skiffle. The sale of cheap guitars is falling off. Rock and skiffle stage shows are playing to falling audiences. Overnight discoveries are becoming fewer and fewer. "Six-Five" seems to be falling apart at the seams.

What's coming next? Horrible thought: Talent? Eh?

APROPOS of which: Will Josephine Douglas apologise this week to Harry Gold?

Satchmo

the

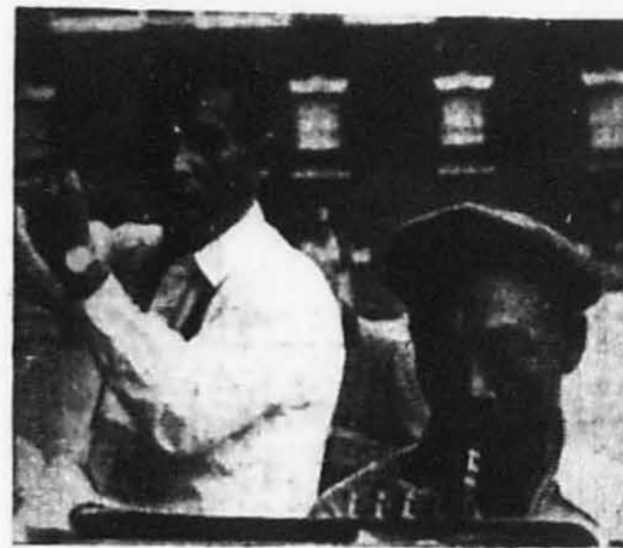
great



A happy Satchmo does a farewell dance for his followers on the Gold Coast. Says Tony Brown in his review of the film below—"the Armstrong trumpet is a lance that pierces the phony with every direct uncompromising phrase. We get confirmation that the All-Stars give the support that Louis needs—and lacked for so long."

THE new Louis Armstrong film, "Satchmo The Great," tells the story of jazz journeys made all over the world by the trumpet king and his All-Stars.

The film had its premiere last night (Thursday) at London's Cameo-Royal, Charing Cross Road, before a host of jazz stars and musical personalities. The picture starts its run at the cinema today.



Conductor Leonard Bernstein rehearses the Armstrong band and the New York Philharmonic Orchestra for their concert at the Leisovhr Stadium. Clarinetist Edmond Hall concentrates.



"Man, oh man, is that really me?" That's what Satchmo seems to be saying as he watches himself at a preview of the film.



Louis explains how his horn works to a class in Accra. Note the eavesdroppers at the window.



Even the blazing sun couldn't stop Louis and the boys playing for open air dancing on the Gold Coast. Louis merely loosened his tie, took off his jacket and stomped off!

HOLLYWOOD HEADLINES

BRITISH singer Pam Russell (formerly Pam Haines) was featured on the Stars of Jazz TV show with the Art Pepper Quartet and Victor Feldman played piano. . . The undersea divers at the Navy Electronics Laboratory are using Elvis Pres-

Lewis rushed to Mexico to record for his "Rock-A-Bye Baby" picture, much to the disgust of local tunesters. . . Ray Anthony's "Bunny Hop" disc is pushing toward the million mark.

Dean Martin bought the Alpine Lodge Restaurant, on Sunset Boulevard, changed the name to Dino's Lodge and putting his face in lights outside.

Gordon MacRae is taking the cash he'll get from his current singing stint at Las Vegas and putting it into a film "Means To An End," to be done by his own company.

In his new act, in Las Vegas, Bob Crosby does songs made famous in the Dorsey Brothers days but, according to "Variety," is personable and relaxed, but seems lost without the Bobcats.

David Seville's "Witch Doctor" a current top seller, is expected to be the biggest yet for Liberty Records.

Sal Mineo will star in the forthcoming "Gene Krupa Story" at Columbia Pictures. . . Capitol Records is, reportedly, hot after Rosemary Clooney, who quit Columbia Records following a hassle with Mitch Miller.

Frank Sinatra is through with regular TV activities and may now make a world vacation tour.

—Howard Lucraft



Louis' trumpet is rarely out of his hands. Here, seen rehearsing with the New York Philharmonic, he blows down hot licks while the other musicians pause and laugh.

Everybody loves Louis —and no wonder!

THE whole world, they say, loves Satchmo—and I can well believe it. "Satchmo The Great"—saga of ambassadorial tours—sets out to prove it.

The producers, Ed. Murrow and Fred Friendly, followed Louis around, seeking to commit to film the essence of his personality and appeal—and for my money they succeeded handsomely.

On the personal level, we can see and hear the charm—the naive and at times serio-comic approach to life that is at once touching and disarming.

'Try your best'
Philosophy? "Try your best," Louis tells a young African, as the distillation of his great experience. That wide-eyed simplicity gets close to the truth—as close, in fact, as his music.

The Armstrong trumpet is a lance that pierces the phony with every direct uncompromising phrase. We hear plenty of it. We get confirmation that the All-Stars give the support that Louis needs—and lacked for so long. Hear Barrett Deems confound his critics; note the fabric of sound that Trummy Young weaves; give an ear to the wide talent of Ed. Hall.

Armstrong gurgles his songs from the Gold Coast to Finland. And always the message is the same: his art is international. The absorbed or excited faces are there, whether Armstrong performs in the Empress Hall or the Kunst-halle.

Great man
Squatting on a deserted sand-tand, Louis tells Ed. Murrow of the inspiration of King Oliver. "The greatest moment of my life was when he asked me to join his band."

Conductor Leonard Bernstein embraces him after the All-Stars play "St. Louis Blues" with a symphony orchestra. That was no mere public gesture, I feel.

It was as real as the blind old man who sat alone with his thoughts, then groped around for a handkerchief.

W. C. Handy found it at last under his hat and brushed his eyes. He felt, as many of us, that Armstrong is more than a great character. He's a great man.—Tony Brown.

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Peggy Lee—new LP

ley's "Hound Dog" recording to drive the fish away from them as they work on the sea bottom.

In Las Vegas they expect Dennis Crosby and showgirl Pat Sweeney to tie the knot any day. Singer Kerly Smith successfully underwent surgery for an undisclosed ailment at the Cedars of Lebanon Hospital. Jackie and Roy and Red Norro are at the Sands Hotel, Las Vegas. . . Singer Julius La Rosa makes a motion picture debut in "Let's Rock." . . Bobby Troup did a TV pilot film about his famous "Route 66" song for a series.

Peggy jumps
Jeri Southern, the Dave Pell Orcei and the Johnny Otis show are all currently at the Crescendo. . . Peggy Lee has a new LP titled "Jump For Joy" with backing by Nelson Riddle.

Capitol Records has given up its subsidiary, Prep Records, because of lack of hits. . . Singer Margaret Whiting is scheduled to marry Richard Moore, her third husband, in Los Angeles, on April 13. . . Paul Anka's initial disc "Diana" has passed the two million mark and ABC Paramount has signed him to an exclusive 10-year contract.

The new Mastersounds jazz group, from the World Pacific label, has won accolades on all sides on its first visit here. . . Following the premiere of "St. Louis Blues," Nat "King" Cole opens at the Coconut Grove here.

Because of the strike here by film studio musicians, Jerry

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Heath v Christy

THE place: the Theatre Royal, Dublin, in 1953. June Christy had a cold. Kenton was overpowering in the correct places. And I was 31 rows from the front. Result: I could hear every word Miss Christy sang.

The place: the Royal Festival Hall on Sunday. Miss Christy minus cold, and I was in the second row of the stalls. On the band numbers June could hardly be heard—that mike yet again? Result: bitter disappointment.—E. Parsons, Addlestone, Surrey.

Knockout

RE the Ted Heath v. June Christy contest at the Royal Festival Hall, my section of the audience gave the verdict to Heath by a knockout in the first round!

Apart from "That's All," which Miss Christy sang with just piano, her songs were drowned by the Heath band. What a wasted afternoon!—Graham Tidman, Hornchurch, Essex.

See review on page 7

SUICIDE

I HEARTILY endorse Dr. Soper's remarks concerning sexy songs (MM 29/3/58). They apply in particular to rock-'n'-roll, where the true meaning of the lyrics are lost on 75 per cent. of performers and audiences alike.

Mr. Wayne Saxon (MM 5/4/58) avers that the admittedly crude songs of the old music hall did not lead to artistic suicide. The present state of the few British music halls remaining with us indicates the reverse.—Kenneth S. Buiton, London, S.E.A.

Unhealthy

MY congratulations to Dr. Soper on his outspoken article. He is obviously an adult who has seen through the people making an unhealthy living from corrupting teenagers by turning out rock-'n'-roll. It is a pity that court action cannot be taken against those who put financial gain before the morals, and welfare of teenagers.

Thanks to Editor Pat Brand and critic Steve Race for making the MM enjoyable reading material.—Cfn. Ron Pearce, REME, Germany.

MISGUIDED

THERE happens to be in existence a few poor, misguided individuals who buy the

LETTERS

Edited by Bob Dawbarn

MM in the hope of seeing Liberace mentioned—not jazz or Tommy Steele, Big Bill, Dankworth, Nat Cole, Ted Heath, Ella, Presley, Sinatra or Buddy Holly.—L. J. Bagenstod, Southport, Lancs. See page 6.

UNRIVALLED

IT was most refreshing to read John Rickett's letter (MM 5/4/58) in support of British drummers. But surely he omitted to mention the greatest of them all—Jack Parnell.

For sheer drive and technique he has no rival anywhere. And for proof, just listen to his wonderful interpretation of "The Saints."—Chris Dashwood, Peacehaven, Sussex.

GREATEST

I WAS very pleased to read (MM 5/4/58) that Nat Gonella has been chosen to introduce the film "Satchmo The Great" at the Midnight Premiere. He has been working in Variety in Scotland and doing great business, but so far as the musical profession is concerned he is a forgotten man.

This is very unjust for Nat was the first and greatest jazz trumpet in Britain. He is still one of the greatest.

I sincerely hope that our own recording companies will follow the lead of the Odeon company in Germany who last month issued a Gonella LP of some of his old Parlophone recordings.—James Kimble, Dagenham, Essex.

CORNY

AFTER listening to the first two programmes in the new Chris Barber BBC series I just cannot understand why this band is so popular. To me it's a mess—and a pretty corny one at that.

Let's have less of Barber and more of Alex Welsh, Mick Mulligan and the Saints.—John Heath, Manchester.

That scratching you can hear comes from the pens of outraged Barber fans.

APPRECIATION

I HAVE long been an avid reader of Steve Race's column but I am beginning to

tire of his recent sneers and jibes at the lower level of jazz music—both playing and appreciation. The enthusiasm sparking such organisations as the "Nether Bloxstead Rhythm Society" is just what keeps the very soul of jazz alive and kicking.

Let us not forget that the existence of jazz depends solely on an appreciative audience who are willing to "pay to go in." It is the members of the "Nether Bloxstead Rhythm Society" who form the bulk of this paying audience—the critics, remember, do not buy their tickets.—J. R. Hunt, Stanmore, Middx.



Peterson—his recent disc is praised by Race.

Oscar deserves an Oscar!

FROM the first moment I heard "Swinging On A Star," played by the Oscar Peterson Trio at the Canadian Stratford Festival (Col. 33 CX10096) I knew two things.

I knew (a) that I just had to play it in my "Just Jazz" programme the following Saturday, and (b) that it would stimulate a flurry of mail from listeners.

I did, and it did.

Any broadcaster will confirm the fact that however conscientiously or repeatedly one may announce the particulars of discs played on the air, a certain kind of listener will still write to ask what was the title of such-and-such a record.

So it was with Peterson's "Swinging On A Star." I named both title and artist before the record and again after it, but still the letters poured in. (What do jazz-programme lis-

teners do during announcements, I wonder?) Never mind—the point was they liked it, and with good reason.

As an up-tempo pianist, Oscar Peterson upsets a good many of my most cherished prejudices about jazz.

Though wonderfully facile, he is not, for instance, particularly

In what might be called "fast company," Peterson's playing is a triumph of manner over matter: of swing over melodic content. When he is in the mood, there is no more swinging jazzman on earth... and I call "Swinging On A Star" as proof of that assertion.

Peterson in slow tempo (as in the famous "Tenderly") is another matter. In fact, he seems to become another person entirely.

With the possible exception of Garner, I know of no other jazz performer of the top flight who changes so abruptly when the time comes to play a ballad.

But for all the musical and pianistic brilliance of "Tenderly," it is the up-tempo Peterson I like best. Indeed, when "Swinging On A Star" is in full cry, I don't know a pianist I'd rather hear.

Just right

Clearly, everything at Stratford was "right" for him that day. Those two giants of jazz, Herb Ellis and Ray Brown, were on top form. The piano was responsive, the tempo just right. If ever an atmosphere was captured on wax it was on this track.

No wonder, then, that in the sleeve notes Peterson writes: "As for myself, I have never felt more relaxed and at ease at a recording session as I have at this one, and I feel it shows in my playing. I hope that on hearing this record the listeners agree with me."

Well, one listener certainly does. This is a record which, over the past few weeks, I have worn almost to the thinness of paper. I commend it to every listener who enjoys the rhythmic potency of free, uninhibited jazz, recorded in the presence of the very best kind of jazz audience.

BY STEVE RACE

inventive. As a matter of fact, there is no more repetitive or derivative player in the top flight of jazzmen.

His repertoire of phrases is so narrow that one could almost permute any given Peterson solo (up-tempo, I repeat) from a mere handful of runs and rhythmic patterns.

Those comic tutors with names like "50 Hot Licks for the Piano, by Oscar Peterson," almost seem to have some meaning in his case.

Songsheet



THE trouble with most unknown songwriters is their ignorance of simple construction. They are inclined to ape the hits—to copy a song which has topped the poll. But I have never found this policy worthwhile.

Professional writers tend to do this, too, but they always give a twist to their song which introduces a feeling of freshness, however hackneyed the basic idea.

For the first year a would-be songwriter should concentrate on simple formation and not try to copy some extravagant formula.

The easiest way to learn this formation is to start off by writing a simple waltz song. These songs are usually based on a set formula. "Tammy," "Around The World" and "True Love" are good examples.

Today's waltz songs are a far cry from the old type of corny waltz such as "Mistakes" and "Cruising Down The River." These days waltz melodies need a little class. "Tenderly" is still played regularly in every ballroom, though it is many years old.

So although you may start with an easy formation, you can still put a modern label on your work. From the waltz, go to a ballad in foxtrot rhythm. A successful modern example of this is Frank Sinatra's "All The Way."

And what about Michael Holliday's "The Story Of My Life," which follows the AABA

formation—a make-up which has produced more hit songs than any other.

You may ask whether a song such as "Magic Moments"—written by the same team that composed "Story Of My Life"—is a new formula. It is, of course. But here you have an "extravagant" metre, though not a difficult one.

The melody runs smoothly and a vocalist has no trouble singing the words. Which brings me to a point so important to the amateur writer—the ability to make both words and music scan correctly. If you are using simple formations in the early days, then you will find it far easier to make your words and music sing naturally together.

You will not be able to catch up with the extravagant and trick formations until you master the simple ones first of all.

by HUBERT W. DAVID

Songwriters

This coupon entitles you to free advice on any one song or lyric you may have written, or an answer to a songwriting query. MSS must bear name and address of the sender, and must be accompanied by S.A.S. Post to Songwriters' Advice Bureau, "Melody Maker," 180 High Holborn, London, W.C.1. The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until April 26, 1958, for readers in Britain; until May 26, 1958, for foreign and Colonial subscribers.

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This world of jazz

JUNE CHRISTY'S contribution to "Saturday Spectacular" would have held its own in most company. After some of the efforts on that programme, and a musically disastrous "6.5 Special" earlier, it blew through the screen like a really fresh breeze.

On-stage, at the Festival Hall next day, Miss Christy looked even cooler

by **MAX JONES**

and cuter. And what I heard of her sounded most stylish too.

But it is a sobering thought that the amplification there—despite repeated complaints, several of them by me—is still so puny that half of the vocal effects were lost to those in the stalls.

To complement the singing, June Christy has a discreet stage manner, restful but very hip, which could profitably be studied by many a local girl. I should say her flying visit has made quite an impression here.

Sarah, too

IT is rare to be able to see two singers like June Christy and Sarah Vaughan within seven days; but this is such a week.

George Treadwell, Sarah Vaughan's manager and former husband, arrived in London on Monday to pave the tour which begins at the Leicester Square Odeon tomorrow (Saturday).

For this trip, says Treadwell, Sarah has new accompanists:

pianist Ronnell Bright and bassist Richard Davis (who recorded with Donald Shirley). Only Bright will work with Sarah in Britain.

Recent recordings—though they have tended to go in a more "commercial" direction than they used to—show that Sarah Vaughan remains a redoubtable figure in the vocal field, perhaps the most creative of all on today's form.

Mrs. Smack

FROM trombonist Dicky Wells in New York, I hear of the death of Mrs. Fletcher Henderson. Says Wells: "Fletcher's wife, Leora, passed last month, leaving no relatives. In her will she left some of her tenants rent free for one year—nice, huh?"

Leora Henderson, not much known as a name in jazz, was playing "straight" trumpet on a Hudson River boat when she met Fletcher. He told her: "You'd better learn to jazz or you won't make no money." Later, Armstrong taught her "how to make riffs."

You can read something about Leora and what she thought of Smack's band, in "Hear Me Talkin' To Ya." The bandmen often visited her home; and Stan and Helen Dance tell me she was always called "Mis' Lu" by the men and was very well liked by them.

Leora wrote: "Musicians seemed much nicer then. You didn't mind having them in your home. But mercy! I don't know about today. I wouldn't have all that reefer smokin' in my house."

Carl Perkins

RUSH of business has prevented me until now from commenting on Carl Perkins, the West Coast pianist who died a few months before his 30th birthday.

A self-taught musician—like Erroll Garner, whose playing he admired—Perkins was born in Indianapolis but moved as a young man to the Los Angeles area. He worked with such diverse groups as Big Jay McNeely and Miles Davis, then came to prominence with Oscar Moore's Trio.

I became acquainted with his virile piano through LPs by Moore and Illinois Jacquet. "Kenya" on the former's record, has a good example of

his style (London H-APB1035); and he solos well in "Empathy" and "Honeysuckle Rose" on "Groovin' With Jacquet" (Col.-Clef 33CX10085).

Perkins was strongly featured on "Jazz Guitar" by the Jim Hall Trio (Vogue LAE12072)—he contributes perceptive backing and exciting solos to these 10 improvisations—and on the "Trumpet Date" and "Tenor Date" tracks of Quincy Jones's "Go West, Man" LP (HMV CLP1157), especially "Blues Day" and "Bright Moon."

Finally, he was one of nine players presented on "Jazz Pianists Galore" (Vogue LAE 12097) reviewed on page 14. His solos combined the plunging rhythmic style of the Powell-Silver school with a steel-fingered attack reminiscent of Art Tatum. It was no surprise to see, in Leonard Feather's "Encyclopedia Of Jazz," Tatum, Powell, Garner and Peterson included among his favourites.

When I asked June Christy and Bob Cooper about Perkins, the questions turned out to be a shock, since neither had read of his death.

Both had often heard him play and Cooper said: "Carl sometimes worked with us at the Lighthouse. He was a really fine pianist with so much originality. Victor Feldman was very impressed with him, and we used often to go out to a little club where he played in California."

At church

CIRCUMSTANCES over which I had but slight control prevented my witnessing the impact of Sister Tarpe on the good churchgoers of Kentish Town last week.

Happily, Jeff Aldam was there, and he reports that she showed consummate artistry in putting over her message to a typical "chapel" audience at the Prince of Wales Road Methodist Church.

"The people were predominantly old and middle-aged and 80 per cent. female," says Aldam, "with a sprinkling of juveniles. They looked puzzled at times, but were delighted with her homely humour and were soon tapping their feet more or less in rhythm."

"She built her programme skillfully, doing 'Beams Of Heaven,' 'Heaven, Heaven,' 'Every Time I Feel The Spirit,'



'Peace In The Valley,' 'Old Time Religion,' 'I Shall Know Him,' 'Don't Take Everybody To Be Your Friend' and 'I Shall Not Be Moved.'

"On the last she demonstrated three styles of spiritual singing: Gospel (slow and blues-influenced), Revival (medium, swinging and joyful) and Jubilee (fast, shouting and exultant with hand-clapping). In these surroundings, without stage effects and with no jazz-band to detract from her artistry, she was heard at her best."

Pete Johnson, one of the finest of all Kansas City pianists, is getting set to visit Europe for the first time. The news comes from bassist Len Prosser, of Brighton, who says Johnson is at present leading a small band at the Rainbow Club in Buffalo, New York State.

Pete is to play France under the auspices of Charles Delaunay, says Prosser. "There is a chance that he will also play in Britain."

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

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

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SATURDAY, APRIL 12:
11.30-12.0 A 1: Chu Berry, Hawk, Garner, Candido, Milt Jackson.
12.20-12.35 p.m. A 1 2: Golden Gate Quartet.
4.15-4.45 Z: Swing Serenade.
5.0 app.-5.30 B-218m.: Kings of Jazz.
6.30-7.0 DL: Just Jazz.
7.0-9.0 T: (1) Sinatra, Riddle, S.F., etc. (2) Louis-Ella-Oscar, de Franco, Flip, Brubeck, Duke.
8.0-8.55 J: Bandstand USA; Operation Entertainment.
9.8-9.38 B: Buck Clayton.
9.30-10.0 W: Jazz Time.
9.45-11.0; 11.10-1.0 a.m. I: Schneebiel, Sauter, Pops, etc.
10.0-10.55 P 1: Carlos de Raditzky.
10.5-11.0 J: America's Pop Music.
10.10-10.30 Y: Jazz Gallery.
11.5-12.0 J: D-J Shows.

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12.0-1.0 a.m. E-Q: Night And Morning.
1.5-2.0 H-Q: Hollywood-New York.

SUNDAY, APRIL 13:
7.0-9.0 p.m. T: (1) Sarah V., J.D., James, Shearing. (2) JJJ-Jaspar, Nichols, Hamp, Barbara Carroll, Diz-Getz, J.D., Hollywood Swing Stars.
8.15 app.-8.45 R: Jazz Concert.
9.10-10.55 S: Jazz For Travellers (announcement break at app. 10.0).
10.9-10.55 P 1: Jazz Microgrooves.
10.30-11.0 W: Humphrey Lyttelton Show.

MONDAY, APRIL 14:
7.0-9.0 p.m. T: (1) New Miller Ork., B.G., Peterson, Hi-Lo's, T.D. (2) Miles Davis and Joe Williams.
8.0-9.30 Z: Champs-Elysees Jazz, with Diéval, Wickman, Osterwald, etc.
9.10-10.0 S: For Jazz Fans.
9.30-10.30 app. K: Jam Session.
10.5-12.0 J: D-J Shows (nightly).

TUESDAY, APRIL 15:
11.33-11.48 a.m. C 2: Rita Reys Trio.
4.30-5.0 p.m.: C 2: Jazz Session.
7.0-9.0 T: (1) Basie-Williams, Barnet, Sherwood, Thornhill, T.D. (2) Louis - T - Freeman - Braff, Parker-Diz, Miles D-JJJ, Tatum, Dankworth.
9.0-9.30 J: Modern Jazz 1958.
9.8-9.35 B-258m.: The Real Jazz.
9.10-10. S: For Jazz Fans.
9.30-10. N: Jazz Programme.

WEDNESDAY, APRIL 16:
5.30-5.55 p.m. P 1: Modern Jazz 1958.
7.0-9.0 T: (1) Lunceford (30 mnts.), Bechet, Hefli. (2) Wild Bill, Art Hodes, Joplin, The McPartlands, Wilson, Gibbs, Herman.
8.30-9.30 P 3: Jazz For Everyone.
8.30-8.55 S: Life Of Django.
9.10-10.0 S: For Jazz Fans.
9.20-10.0 Q: Fats Waller.
10.0-11.0 I: Rhythm Rendezvous.
10.40-11.30 DL: Dankworth.

THURSDAY, APRIL 17:
11.0-11.20 a.m. C 2: Celebrated Combos.
6.30-7.0 p.m. DE: Jazz Session.

7.0-9.0 T: (1) Pete Rugolo (25 mnts.), T.D., Joe Williams-Basie. (2) Mingus, Hodges-Terry, Smith-Getz, Alben, Al Belletto, Raeburn.
9.0-9.30 P 3: Dixie Stompers.
9.10-10.0 S: For Jazz Fans.
9.15-10.0 M: Mr. Jelly Roll.
9.30-10.0 P 4: Frank West.
10.0-11.0 P: Jazz Discs.
10.40-11.15 DL: Jazz Club

FRIDAY, APRIL 18:
4.20-4.50 p.m. L: Jazz.
7.0-9.0 T: (1) James, T.D., New Miller Ork. (2) Count Basie Concert in Europe (60 mnts.).
7.45-8.0 P 4: Neva Raphaelo with Dutch Swing College.
9.0-9.25 J: Stars of Jazz.
9.10-10.0 S: For Jazz Fans.
9.10-10.0 N: Jazz Programme.
9.15-9.45 P 2: The Living Jazz.
10.15-11.0 C 1: Jazz Programme.
Note: The VOA 7.0-9.0 transmission is repeated nightly between 10.0-12.0. All programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES

- A: RTP France 1: 1-1829, 48.30, 2-193.
- B: RTP France 2: 280, 218, 318, 359, 379, 445, 498.
- C: Hilversum: 1-402, 2-208.
- D: BBC: E-464, L-1500, 247.
- E: NDR/WDR: 309, 189, 49.38
- F: Belgian Radio: 1-484, 2-324, 3-267, 4-198.
- H: RIAS Berlin: 303.
- I: SWP B-Baden: 295, 363, 195, 41.29.
- J: APN: 344, 271, 547, 54.84.
- K: SBC Stockholm: 1571, 255, 245, 306, 506, 49 bands.
- L: NR Oslo: 1376, 337, 228, 477, 19, 25 or 31 bands.
- M: Copenhagen: 1224, 283, 210.
- N: Monte Carlo: 205.
- P: SDR Stuttgart: 522, 49.75.
- Q: HR Frankfurt: 506.
- R: RAI Rome: 225, 304, 49.50, 31.53.
- S: Europe I: 1622.
- T: VOA: 7.0 p.m.—13, 16, 19, 31, 41 bands. 10.0 p.m.—19, 25, 31 bands, plus 1734 from 11.0 p.m.
- W: Luxembourg: 208.
- Y: SBC Lugano: 508.6.
- Z: SBC Geneva/Lausanne: 393, 31 band.

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PIANISTS GALORE

"JAZZ PIANISTS GALORE" (LP) (bass); Peter Littman (drs.), 25/10/56. Do. (Do.)

(h)—Rowles (pno.); Ben Tucker (bass); Mel Lewis (drs.), 11/12/56 Do. (Do.)

(i)—Perkins (pno.); Jim Hall (gtr.); Red Mitchell (bass), January 1957 Do. (Do.)

(j)—Haig (pno.); Harry Babasin (bass); Larry Bunker (drs.), Untraced. Do. (Do.)

Previous releases: (c) LAE12061, (d) LAE12063.

(a)—Freeman (pno.); Joe Mondragon (bass); Shelly Manns (drs.), October 1953. USA. (Am. Pacific Jazz.)

(b)—Twardzik (pno.); Carson Smith (bass); Peter Littman (drs.), 27/10/54. Do. (Do.)

(c)—Hawes (pno.); Red Mitchell (bass); Mel Lewis (drs.), 2/5/55. Do. (Do.)

(d)—Lewis (pno.); Percy Heath (bass); Chico Hamilton (drs.), 10/2/56. Do. (Do.)

(e)—Jolly (pno.); Leroy Vinnegar (bass); Stan Levey (drs.), July 1956. Do. (Do.)

(f)—Rowles (pno.); Al Hendrickson (gtr.); Joe Mondragon (bass); Nick Fatool (drs.), September 1956. Do. (Do.)

(g)—Timmons (pno.); James Bond

NINE of the most accomplished modern-style jazz pianists are presented here in recordings they made between 1953 and 1957.

The collection provides a most revealing means of comparing them and analysing the accompaniment work of the equally familiar rhythm men who support them.

But this set is very much more than a study-group text book. It is an entertainment for all who are at all partial to the piano.

For it overcomes the disadvantage of so many piano LPs—the tedium which some find when listening for so long to just one main soloist, no matter how good he may be, continually playing the same instrument.

It is as varied a pianoforte recital as anyone could wish.

If I had to pick out the best tracks, I think I should vote for Carl Perkins's uncompromisingly jazz contrived "Too Close," with its enticing guitar solo by Jimmy Hall; Jimmy Rowles's feeling performance of the lovely "We'll Be Together Again"; John Lewis's "Can't Get Started," and Pete Jolly's "Younger Than Springtime."

The last two are delightful examples of how to play ballads without dressing them up like Christmas trees—a fault which has done nothing to enhance the success of Bobby Timmons's "Autumn In New York."

Whether the other tracks are the best by the artists Pacific Jazz had available for this keyboard concert, I don't know. But while none quite comes up to those I have named, even the least outstanding cannot be said to have disgraced a most acceptable set.—Edgar Jackson.

British moderns

VICTOR FELDMAN, RONNIE SCOTT, JIMMY DEUCHAR, ETC.

"Speak Low"
Speak Low (a); How Long Has This Been Going On? (c); Duffie Coat (d); Bass House (f); Easy To Love (d); I'll Take Romance (b); On A Misty Night (g); When? (h); New Orleans (i); Time Will Tell (e); Treble Gold (f).

(Tempo 12 in. TAP 17—37s. 6/d.)
(a)—Ronnie Scott (tr.); Jimmy Deuchar (tp.); Terry Shannon (pno.); Lennie Bush (bass); Allan Ganley (drs.), 29/10/56. London.
(b)—Do. 20/10/56.
(c)—Deuchar (tp.); Eddie Harvey (pno.); Kenny Napper (bass); Phil Seaman (drs.), 29/3/57.
(d)—Victor Feldman (vibes); Nor-



John Lewis's "I Can't Get Started" is one of the best tracks on "Jazz Pianists Galore." BELOW: Stan Levey—on drums on the Pete Jolly track "Younger Than Springtime."

man Stanfitt (pno.); Bush (bass); Seaman (drs.), 21/3/55.
(e)—Feldman (vibes); Tommy Pollard (pno.); Eric Peter (bass); Tony Crombie (drs.), 12/2/55.
(f)—Deuchar (tp.); Derek Humble (alto, bar.); Tobby Hayes (tr.); Ken Wray (tmb.); Feldman (pno.); Bush (bass); Seaman (drs.), 26/4/55.
(g)—Tobby Hayes (vibes); Scott (tr.); Shannon (pno.); Phil Bates (bass); Bill Eyden (drs.), 2/8/57.
(h)—Dizzy Reece (tp.); Feldman (vibes); Pollard (pno.); Bush (bass); Crombie (drs.), 19/8/55.
(i)—Don Rendell (tr.); Damian Robinson (pno.); Sammy Stokes (bass); Benny Goodman (drs.), 2/5/55.

JIMMY DEUCHAR'S "How Long Has This Been Going On?" is the only previously unissued title in this album, though "On A Misty Night" is an alternate take to the one heard on the recent Jazz Couriers LP.

Of the other tracks, "Speak Low" and "I'll Take Romance" are not available on LP.

The set presents most of the big names in home-grown modern jazz playing an excellent selection of material. There are uneven patches but the over-all result is promising. Feldman and Deuchar are fine in everything they do, while other high spots come from Scott, Hayes, Rendell, Reece, Damian Robinson and Wray. Lennie Bush proves once more that he is the best bassist in the country. My own favourite tracks are "Misty Night," with Hayes on vibes showing what a good all-round jazzman he is, and "When?" with Dizzy Reece in surprisingly restrained mood and full of melodic ideas.—Bob Dawbarn.

New sounds

JAZZPICKERS (LP)

"For Moderns Only"
Bobe (a); When You Love Someone (a); Insatiation (a); I'll Remember April (a); I Married An Angel (b); Yardbird Suite (b); R. H. Factor (b); Easy Pickin' (b); Rap-Sealton (b); Don't Worry 'Bout Me (c); Monticelli (c); Clap Hands, Here Comes Charlie (c).

(EmArcy 12 in. EAL1295—36s. 10/d.)
(a)—Harry Babasin (leader, 'cello); Buddy Collette (flute); Don Overberg (gtr.); Don Payne (bass); Bob Harrington (drs.), Probably 1957. USA. (Am. EmArcy.)
(b)—Babasin (leader, 'cello); Harrington (vib.); Overberg (gtr.); Payne (bass); Bill Douglas (drs.), Do. Do. (Do.)
(c)—Personnel as for (a), minus Collette. Do. Do. (Do.)

Note.—These personnel differ from those listed on the sleeve but are believed to be correct.

IF anything is more unfortunate here than the band's name, it is the album's title. The name suggests the 1920s, the title that this is something that only the most advanced student of modern jazz could appreciate.

The truth is that, while the Jazzpickers come unequivocally in the category known as modern, their music is so unpretentious, intimate, tuneful and generally easy on both mind and ear that only a deaf man could fail to enjoy it.

And it has another attraction. It has a sound that has not previously been duplicated by any other group, ancient or modern. This is the result partly, of course, of the use of a 'cello as the basic tonal ingredient, plus flute. But it is due even more to the way these instruments are played—especially the 'cello.

Born in 1921, Harry Babasin originally played bass. Part of his student days were spent at the North Texas State College where his companions included Herb Ellis, Gene Roland and Jimmy Giuffrè.

He has worked with Gene Krupa, Boyd Raeburn, Charlie Barnet, Benny Goodman, and Woody Herman, with whom he toured in 1948. Since then he has been freelancing in Hollywood, playing mainly radio and TV dates.

He was interesting himself in the 'cello way back in 1947, when he distinguished himself by being



the first to play pizzicato jazz 'cello on a record—one of Dodo Marmarosa's for American Dial.

Today he mixes arco with pizzicato—the latter for solos, the former mainly for spicing backgrounds and the ensembles—and both with a subtle imagination and skill that could make the 'cello a new craze in jazz.

But perhaps it's the whole conception of this set that has done as much as anything to make it so pleasing. Buddy Collette's cooling but funky flute and Bob Harrington's vibes not only make ideal partners for Babasin's 'cello, they fit so beautifully the whole mood of this soft-speaking, tasteful and intriguing LP.

Purely as jazz it is not the most exciting or, so to speak, brilliant album ever. But as something to sit back and be tickled by when you want to relax it could hardly be bettered.—Edgar Jackson.

Jam session

MAYNARD FERGUSON (LP)

"Jam Session"
Air Conditioned; Love is Here To Stay.
(EmArcy 12 in. EAL1279—35s. 10/d.)
Ferguson (tp.); Herb Geller (a'co); Bob Cooper (tr.); Bob Gordon (bar.); Milt Bernhart (tmb.); Claude Williamson (pno.); John Simmons (bass); Max Roach (drs.), Probably Spring, 1965. USA. (Am. EmArcy.)

WITH just one tune per 12 in. side, it is hardly surprising that even the most imaginative of the soloists here—Geller, Cooper, Bernhart and Williamson—find difficulty in providing enough variation to sustain interest.

The rhythm section as such is unimpeachable. But it, too, gets bogged down by the untidiness of the front-line men whenever they start to jam in behind a solo.—Edgar Jackson.

British trads

TERRY LIGHTFOOT'S JAZZMEN (LP)

"Tradition In Colour"
Green For Danger (a); Blue Turning Grey Over You (c); Orange Blossom (a); Yellow Dog Blues (a); Red Wing; The Old Grey Mare (b); Burgundy Street Blues (c); Black Diamond Rag (b); Mood Indigo (b); My Blue Heaven (b); Black And Blue (c).
(Columbia 33SX1073—27s. 10/d.)
Lightfoot (clt.); Colin Smith (tp.); Johnny Bennett (tmb.); Wayne Chandler (bj.); Bill Reid (bass); Ginger Baker (drs.), (a) 4/12/57,

(b) 10/12/57, (c) 11/12/57. London (Parlophone).

LIGHTFOOT'S JAZZMEN, in contrast to the Fairweather group (reviewed last week) continue in the New Orleans idiom—playing suitable pops, a few originals, and the traditional repertoire with a classic seven-piece, piano-less instrumentation.

In style and policy they follow the example of Chris Barber's band, though on the evidence of

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Terry keeps to British tradition

this LP their ensemble work is looser and less precise than Barber's, and their soloing a little more forceful. The "plinking" sound of the rhythm is similar.

Lightfoot's clarinet, despite obvious George Lewis influences, follows directions set by Wally Fawkes and Sandy Brown and is distinctly British Traditional.

Indeed, a vague Sandy Brown atmosphere hovers over several tracks. Colin Smith's trumpet often reminds me of Fairweather (try "Black Diamond Rag" and "Yellow Dog Blues" for marked resemblance), and his "Green For Danger" composition has the Brown-Fairweather cut as well as touches of Al's tone and timing in most of the trumpet playing.

The idea behind this album—and it is a slim one—was the presentation of a set of tunes with colours in their titles. Thus "Mood Indigo," "Grey Mare," "Red Wing" and so on, and originals presumably named for the occasion.

"Orange Blossom," a fast blues by Lightfoot, is a clarinet solo concocted of familiar riffs (the sleeve note confuses it with "Black Diamond Rag" by the way), which sounds to me like "St. Philip Street Breakdown." "Blue Heaven" becomes a vehicle for trombone; "Burgundy" goes to clarinet, naturally; and "Blue Turning Grey" features trumpet. Smith makes a good impression on the last and "Yellow Dog," and the whole record confirms the improvement made in the standard of local traditional jazz.—Max Jones.

All percussion

JAZZ MESSENGERS (LP)

"Ritual"
Sam's Tune; Scotch Blues; Once Upon A Groove; Ritual; Touche; Wake Up.

(Vogue 12 in. LAE12000—35s. 3d.)

Art Blakey (leader, drs.); Jackie McLean (alto, cow bells); Bill Hardman (tp., claves); Sam Dockery (pno., maracas); Spanky De Brest (bass, cow bells). January and February 1957. USA. (Am. Pacific Jazz.)

JUST as "The Drum Suite" side was the *pièce de résistance* of Art Blakey's Philips LP BBL7196 (reviewed 1/2/58), so may "Ritual" well prove to be the main attraction on this Vogue LP.

That's because, apart from a few opening and closing chords,

it is, like "Drum Suite," all percussion.

Not that it is the equal of "Drum Suite." Instead of Blakey being supported by star percussionists, he has to make do with just his other four Messengers having a bash on cow bells, claves and maracas, and, despite his variety of rhythms and enthusiasm, I began to find it getting monotonous well before it had completed its allotted ten minutes.

Still, it has its interesting aspects. As Blakey explains in a two-minute spoken introduction, it was inspired by two years he spent in Nigeria after he left Billy Eckstine's orchestra in 1947—two years in which he seems not only to have learned plenty of African rhythms, but also how to put them over with swinging native abandon.

The remaining tracks have some of the good, and many of the not-so-good, qualities heard on other Messenger records.

Mr. Blakey's intention seems to be the creation of vigorous, forcing jazz. But while these tracks may be that, at any rate superficially, you soon realise that there isn't much else to be said for them.

The fault lies less in the basic idea, and more in the weakness with which the front-line men carry it out.

Jackie McLean can play effective alto. But on this record his work is fierce-toned, hysterical and lacking in both symmetry and sympathy. Bill Hardman seldom produces anything better than clichés.

Indeed, were it not for Sam Dockery's unassuming but swinging piano, De Brest's capable and steady bass, and Blakey's sometimes rather spikey but nevertheless lively and impelling drumming, I hesitate to think how unenticing much of this LP would have been.

Even as it is, "Scotch Mist" sounds more like bop with indigestion from eating too much haggis.—Edgar Jackson.

Promising alto

DON SAVAGE SEVEN (EP)

"Session With Savage"
Midnight Sun; All The Things You Are; There'll Never Be Another You; First Edition.

(Nixa Jazz Today NJE1048—12s. 10d.)

Savage (alto); Art Ellefson (tr.); Bernie George (bar.); Bert Courtley (tp.); Bobby Heath (pno.); Bill Stark (bass); Art Morgan (drs.). 3/2/57. London. (Nixa.)

LEST the name of Don Savage means as little to you as it did to me, I had better explain that he has been hidden away in the Teddy Foster, Tito Burns, Ambrose and, more recently, Frank Weir sax teams.

It is a pity, because this EP, on which Don makes his band-leading debut, shows him as a promising jazz soloist and a capable arranger. His own "First Edition" discloses that he can also write a pleasant, bouncy tune.

He is, of course, featured on all four tracks, sharing top solo honours with the vastly improved tenorist Art Ellefson.

Trumpet player Bert Courtley is also well presented, his solo in "All The Things" ranking with his best recorded work to date.



Lightfoot—seen here with Johnny Bennett (tmb.)—follows directions set by Wally Fawkes and Sandy Brown, and is distinctly British traditional.

Capsule Reviews

JIMMY McPARTLAND AND HIS DIXIELAND BAND (EP)

"Jimmy McPartland's Dixieland"
Blues My Naughty Sweetie Gives To Me (a); There'll Be Some Changes Made (b); Sugar Foot Strut (b); Shim-Me-Sha-Wabble (b).

(Fontana TFE17007—12s. 10d.)

FOUR jazz favourites get an invigorative treatment by McPartland's seven-piece. The trumpet, hardly touched by contemporary influences, is eloquent in the Beiderbecke tradition to which Jimmy adheres.

Three of these are briskly played throughout, with an infectious bounce, clean solos and nicely constructed ensembles.

Tyree Glenn does a workmanlike tailgate job while Jimmy McPartland supplies a crisp muted lead to "Shim-Me" and solos well on "Blues" and "Changes."

Good professional Dixieland.—M. J.

HERB GELLER (LP)

Love Is Like A Turtle; Sweet Vingar; Sleigh Ride; Silver Rain; Alone Together; Happy Go Lucky; Days I Never Knew; Domestic Harmony; Breaking Through The Sound Barrier; Kahagon; You Stopped Out Of A Dream; A Room With A View.

(EmArcy 12 in. EJM1268—35s. 10d.)

HERB GELLER made these records during the summers of 1954 and 1955. Then regarded as one of the best of the up-and-coming altoists, he proves he was an inventive and forceful player, capable of writing acceptable originals as well as interestingly exploiting the possibilities of other people's tunes.

Pianist on all the tracks is Herb's wife, Lorraine. Though not the most inventive of soloists, she swings along comfortably in rhythm sections, which support hubby admirably.—E. J.

Reissues

KENNY BAKER QUARTET—Hayfoot, Strawfoot; The Continental. (Prev. Parlophone R3786; MSP6057; revd. 12/12/53.) Stompin' At The Savoy; That's My Desire. (Prev. R3804; revd. 6/3/54.) All now EP GEP8658.

CURTIS COUNCE GROUP — Sonor; Time After Time. (Prev. inc. in Contemporary LP LAC12073; revd. 22/3/58.) Now also EP EPC1242.

BENNY GOODMAN—Sheik Of Araby; Time On My Hands. (Prev. inc. in Philips LP BBL7009, revd. 21/5/56.) I'll Never Be The Same. (Prev. inc. in LP BBL7021.) Crazy Rhythm. (Prev. Columbia DB2463; and inc. in Philips LP BBR8071.) All now also Philips EP DBE2104.

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Sell-out stars



It was standing room only for Pat Boone's two concerts in London last Saturday. And before his appearance the 3,500 fans at each enjoyed the Ken Mackintosh Band Show. The show's two stars are pictured backstage at the end of the second house. (See review on page 6.)

TONY CROMBIE IN 6.5 WALK-OUT

DRUMMER-leader Tony Crombie walked out of the touring stage show "Stars Of Six-Five Special At The 2 I's" last Sunday.

He failed to appear on stage at Blackpool's Queens Theatre on Sunday, and during this week's run at the Palace, Burnley.

Tony, who had returned to London, told the **MELODY MAKER**: "It was a dispute over money. I had a bit of a hassle with manager Les Bristow."

Instructions

"But he was only acting on instructions. We are really good friends. In fact, he was best man at my wedding last week."

Manchester impresario Arthur Fox, who is presenting the 2 I's show on tour, commented: "It was a storm in a teacup. Crombie had already left when I arrived at Blackpool on Sunday afternoon."

He has since contacted me from London and, so far as I

understand, rejoins the show on Monday." During Tony's absence, the Crombie Rockets carried on with Red Reece—from Les Hobeaux group—playing drums.

Tony Crombie was married at Caxton Hall on Thursday of last week to 20-year-old red-head Beryl Bradnock, manageress of a catering staff agency, from Highgate, North London.

TOMMY GOES ON WAX-WORKS



Tommy Steele opened at Madame Tussaud's on Good Friday. His audience over the Easter holidays was nearly 80,000. Tommy is the first British pop singer to be "put on wax" at the famous exhibition. Pictured (above) putting the finishing touches to the figure is colour artist Vera Bland. Tommy arrives back in London this morning (Friday) from his tour of South Africa. He plans to rest this week-end and on Monday flies out to Scandinavia to start his 14-day tour.

Another jazz club for the Moderns

Another new London modern jazz club opens tomorrow (Saturday)—the Capitol at Fullers' Restaurant, Regent Street, W.

Billed for the opening session are the Allan Ganley Quartet, the Alan Clare Trio and guest star trumpeter Ray Premru.

More Variety for Starvin' Marvin

AN additional week of Variety has been set for Country and Western star Marvin Rainwater's first British tour.

Jazz premiere for Armstrong film

SOME 450 musicians and jazz personalities were due at London's Cameo-Royal cinema last night (Thursday) for the Midnight Premiere of the Louis Armstrong film, "Satchmo The Great."

The film, which starts its run at the cinema today (Friday), was introduced from the stage by trumpeters Humphrey Lyttelton and Nat Gonella, backed by the Lyttelton rhythm section.

Kenny Baker, who was to have joined Humph and Nat, was forced to withdraw owing to a previous engagement.

Stars booked for 'floating jazz'

Eighteen jazz and skiffle groups have been booked for the third annual Floating Festival Of Jazz to be run by Jazzshows on June 15.

Two riverboats—the Royal Daffodil and Royal Sovereign—will make the 12-hour trip from London's Tower Pier to Margate.

On board will be the bands of Chris Barber, Ken Colyer, Mick Mulligan, Cy Laurie, the Saints, Avon Cities, Merseysippi, Graham Stewart, Mike Daniels, Al Fairweather, Dick Charlesworth and Acker Bilk. Skiffle groups on the trip will be the City Ramblers, Dick Bishop's Sidekicks, Ken Colyer's Skiffle Group, the Soho Skiffle-Group, Les Hobeaux and the Ray Bush Skiffle Group.

His week at Newcastle Empire has been switched to the end of the tour and he will now open there on May 12. Johnny Duncan and his Blue Grass Boys, who will be featured during the rest of the tour, will not be on the Newcastle bill because of radio commitments.

In place of the original Newcastle booking, Marvin and Johnny will now play a week at Liverpool Empire from April 28. The other Variety weeks are at Manchester (April 21) and Glasgow (May 5).

ITV dates

Rainwater was due to arrive from New York at London Airport yesterday (Thursday) afternoon. His first public appearances in Britain will be on Val Parnell's Palladium TV show this Sunday. He is in "Saturday Spectacular" on April 19.

Footnote: Before he hit the disc jackpot Rainwater was dubbed Starvin' Marvin by show business friends.

TERRY DENE TOLD: 'NO NONSENSE'

AGENT Hymie Zahl has big plans for zip singer Terry Dene—"provided he behaves himself." "I can't stand any more nonsense," Hymie told the MM at Brighton on Saturday. "But I think he has straightened himself out now."

Dene starts a 10-week tour of Moss Empires at Nottingham on April 14.

Remaining bookings are at Sunderland (May 5), Leeds (12th), Sheffield (19th), Edinburgh (26th), Newcastle (June 2), Birmingham (9th), Liverpool (18th), Glasgow (23rd) and Pilsbury Park (30th).

Terry plays the BBC Festival of Dance Music at the Albert Hall on April 22. Cyril Stapleton's "Show Band Show" on April 25, Lou Preager's "Palais Party" on April 30, and the Jack Jackson Show on May 3.

Johnny Parker is not disbanding

Although he is joining the Graham Stewart Seven, former Humphrey Lyttelton pianist Johnny Parker is not disbanding his own group.

Johnny will continue to work with his band and trio as well as playing solo spots. He is resident on Mondays and Fridays at the Humphrey Lyttelton Club as soloist.

The Parker Band is also resident at the weekly Saturday all-night sessions at the Skiffle Cellar.

WELCOME TO BRITAIN

- ★ SARAH VAUGHAN
- ★ MARVIN RAINWATER
- ★ JOHNNIE RAY

They arrive in Britain this week-end. Read all about them in the "Melody Maker"

NEXT WEEK

June Christy may return next year

Following June Christy's sell-out concert at the Royal Festival Hall on Sunday, agent Harold Davison said that he hopes to bring her back to Britain next year.

After two days' holiday in London with saxist-husband Bob Cooper, June flew to Venice. There she joined up with the rest of the show, which has been touring Europe—the Claud Williamson Trio and altoist Bud Shank—before flying to South Africa for four concerts.

JATP TOUR

From Page 1

two additional London concerts at the Kilburn State—JATP's farewell shows—on Sunday, May 18.

"Even if there is a bus strike on then, Kilburn is well served with tube and train services, so there should not be any problem. Furthermore, its being a Sunday helps. Extra transport is easier to arrange then."

The same applies to the two concerts being staged at the Davis Theatre, Croydon, on Sunday, May 11.

Nine London shows

"This means that—in all—there will be a total of nine performances in the London area catering for 36,000 people."

Opening date of the JATP tour is at the Kilburn State on Friday, May 2.

There will be two shows each evening at the State on May 3 and 4, with the additional farewell shows mentioned on May 18.

★ Jazz at the Phil stars Ella Fitzgerald, Oscar Peterson, Dizzy Gillespie, Stan Getz, Coleman Hawkins, Roy Eldridge, Sonny Stitt, Ray Brown, Herb Ellis, Lou Levy, Gus Johnson and Max Bennett.

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NOW HUMPH BAND GROWS TO 12

FOR a concert at London's Conway Hall on April 24, Humphrey Lyttelton will augment his band from 8 to 12.

Added for the show will be the front line of the Don Rendell Sextet—Don (tr.), Ronnie Ross (alto, bar.), Bert Courtney (tpt.) and Eddie Harvey (tmb.). Humph (tpt.) usually leads Tony Coe (alto, clt.), Jimmy Skidmore (tr.), Joe Temperley (bar.), John Pickard (tmb.), Ian Armit (pno.), Brian Brocklehurst (bass) and Eddie Taylor (drs.).

Ladies' Night

"The Ladies" will be the Guests of Honour at the Music Publishers' Contact Personnel Association's 12th annual dinner at the Criterion Restaurant on April 18.

They include Jill Day, Anne Shelton, Vera Lynn, Libby Morris, the Tanner Sisters, Marion Ryan and Rita Williams.

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