

Melody Maker

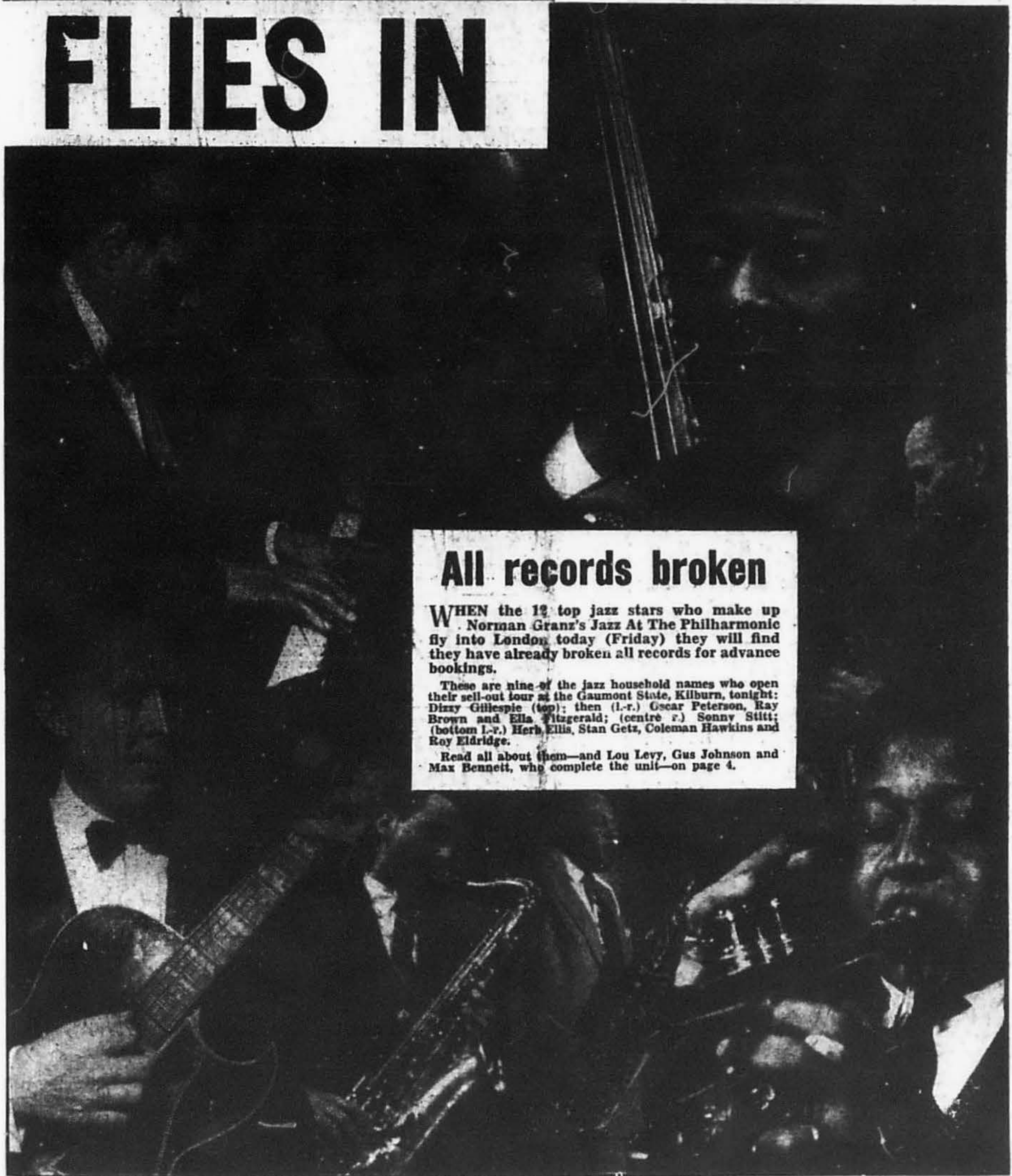
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See Page 20



JAZZ AT THE PHIL

FLIES IN



All records broken

WHEN the 12 top jazz stars who make up Norman Granz's Jazz At The Philharmonic fly into London today (Friday) they will find they have already broken all records for advance bookings.

These are nine of the jazz household names who open their sell-out tour at the Gaumont State, Kilburn, tonight: Dixie Gillespie (top); then (l.-r.) Oscar Peterson, Ray Brown and Ella Fitzgerald; (centre r.) Senny Stitt; (bottom l.-r.) Herb Ellis, Stan Getz, Coleman Hawkins and Roy Eldridge.

Read all about them—and Lou Levy, Gus Johnson and Max Bennett, who complete the unit—on page 4.

★ 'My Fair Lady'—Full report on Centre Pages



The JATP unit begins its tour today. Behind it, and other international jazz projects is an ex-Stock Exchange clerk. In a two-part series the MM turns the spotlight on

GRANZ—DICTATOR OF JAZZ

ROME, Wednesday—If Norman Granz is a millionaire—and he makes no comment either way when one suggests he is—he is self-made. And in about 14 years. Today this former part-time American Stock Exchange clerk is the world's biggest employer of jazz musicians.

As from now he is crashing the European market with the intention of becoming its biggest importer of American jazz.

"Broadly, my plan for Europe is this," he told me. "I shall supplant 50 promoters in 50 cities, or 25 in 25 cities. Where a proper organisation exists, I shall use it. Where it is missing, I shall supply it."

Sample

It sounded simple, the way Norman Granz said it.

The 40-year-old impresario from Beverly Hills doesn't find it necessary to have a plush office from which to operate an organisation that is now becoming world-wide. It was in a narrow cubicle of a dressing-room, backstage at Rome's Sistina Theatre, that we talked.

There was no flattering covey of yes-men, no secretaries to provide the answers. Callboys came and went. Stage hands and other staff put their queries. He dealt with them quickly, efficiently, and meantime kept up a 200-word-a-minute flow of information, ideas, views about the status of jazz musicians, and found time to express distaste for the "dilettantes" of the jazz world.

And just how did he propose to import U.S. technology and "know-how" into Europe? What would be the impact of the package show? How could the factory chain-belt system of American industry be applied to an art form which is also Big Business?

Parallel tours

"This is what I'll do," said Granz, keeping one ear cocked to hear how things were going on-stage, perhaps 50 feet away—"I'll tell an agency that I'll provide a unit including Count Basie, Billy Eckstine, Benny Goodman, Louis Armstrong, Duke Ellington, Stan Kenton, George Shearing, or others of similar reputation, and I will offer the agency the whole country as a unified, standardised tour.

"That will be apart from my personal show, 'Jazz At The Philharmonic.' With that I am ready to tour Europe in parallel. It is a two-pronged contribution. "What I am doing—providing one producer for, say, 50 cities—has not been done before. "Wherever possible, I shall work in conjunction with local people in these cities. "There is a limited number of

key promoters in Europe today. Among them are Nils Helstrom of Sweden, Stangerup of Denmark, Harold Davison of England, Lou van Rees of Holland, Horst Lippmann of Germany and

the advantage of offering a standardised tour through the American agency. "Let's see how it goes. I don't doubt that it will go all right."



Norman Granz

Ely Cantorowitz, also of Sweden. These people I work with anyway.

Competition

"But they are often up against local competition. Since I am willing to work with them, and don't want to take over their territory, they can regard me as an ally and not as a foe. "The weak impresarios may not like it, because I represent competition. There are interests in Germany—perhaps half a dozen promoters—who bid against each other for a particular attraction. In effect, I am the seventh bidder. "They have certain advantages over me. They live in the country, so they can promote more economically than I can, and they are better acquainted with the local pattern of promotion. As against that, I have

FROM LAURENCE WILKINSON



NEXT WEEK

Granz talks of jazz musicians and their place in the social scale. He tells how he thinks they should be treated. And he has a word to say about girls who scream and swoon at jazz concerts.

U.S. BLUES TEAM TO RECORD FOR BRITISH LABEL

CURRENTLY on their first British tour with the Chris Barber Band, American blues singers Sonny Terry and Brownie McGhee today (Friday) start recording for Denis Preston's Record Supervision. They are to make eight titles with the Barber Band and 12 on their own for the Nixa label. Tonight, the singers and Barber appear at the Rex Cinema, Cambridge, and tomorrow they play two concerts at the Royal Festival Hall. On Sunday they are at Leicester.

Harry Lewis gets Weiner catalogue

Harry Lewis this week finalised negotiations to handle the catalogue of George Weiner Music Co., of New York, in all countries outside the U.S. and Canada. Current Weiner numbers with strong disc promotion include "Love Works Miracles" (Joni James), "Seven Steps To Love" (Sal Mineo), "I Think The World Of You" (Teresa Brewer) and "Stroll Me" (Kay Starr). George Weiner returns to New York tomorrow (Saturday). Harry has for some time been operating Marilyn Music, which is chiefly concerned with instrumental compositions.

Three-man group at the new Club 30

The newly opened Club 30 in Gerrard Street, W., features the Ned Whitebread Trio, with Ned on drums, Bob White (pno.) and Bill Hallett (bass).

TERRY DENE STARTS NINE-WEEK TOUR

TERRY DENE opens a nine-week Variety tour at Sunderland Empire on Monday. He then plays weeks at Edinburgh, Hanley, Manchester, Newcastle, Birmingham, Liverpool, Finsbury Park and Glasgow.

NEWSBOX... by Jerry Dawson

MANCHESTER.—After two-and-a-half years at the Cromford Club, the Ricky Woodruffe Trio breaks up tonight (Friday). Cliff Kneevs (drs.) and Rees Hughes (saxs) go to Squires Gate Holiday Camp, Blackpool, and Woodruffe remains at the club.

BRISTOL.—The local Gibson Sisters debut in BBC's "Six-Five Special" tomorrow (Saturday), under their new name: The Four Gibson Girls.

GLASGOW.—Renzo Ghilioni, drummer in Bill Neill's Band at St. Andrew's Hall, is to emigrate to Canada. His place will be taken by Jimmy Cameron.

BRIGHTON.—Artie Mack, currently with Paul Adam, is to rejoin his old boss Fred Hedley at the Regent.

BOURNEMOUTH.—Skiffle groups and fans raised nearly £100 for the Bournemouth Symphony Orchestra at last week's skiffle jamboree at the Royal Ballrooms. TV cameras were there for the "Tonight" programme. . . . Prior-to-London

production of the all-Negro musical "Simply Heavenly" is at the Pavilion on Monday (May 5).

BLACKPOOL.—Billy Torment's Orchestra will be the first to televise from the "new" Tower Ballroom, on June 6. The ballroom is due to reopen on May 23.

BOLTON.—The bands of Johnny Denis, Clive Martin, Stan Green, Charles Booth, the Assembly Orchestra and the resident band will take part in a Dance Band Festival at the Palais-de-Danse on Friday, May 30, in aid of the MU Benevolent Fund.

BIRMINGHAM.—The local MU golf tournament takes place at Harborne on Tuesday, May 13.

NEWCASTLE.—The Dicers' Skiffle Group played nightly at the Queen's Hall for the "6.5 Special" film this week.

From tennis to disc stardom

NEW YORK, Wednesday. —International tennis star Althea Gibson, current holder of the Wimbledon and American Nationals crowns, has just made her first LP.

The record, titled "Althea Gibson Sings," will be released on the Dot label in two weeks.

Miss Gibson will be introduced as a singer on the Ed Sullivan TV show on May 25.

She told me this week that in her school and college days, she not only sang, but also played tenor sax in dance combos.

Althea returns to Britain at the end of May for tennis tournaments leading to Wimbledon and for a public unveiling of her vocal talent.

CONNIE FRANCIS

Smart disc

CONNIE FRANCIS, whose new record of "I'm Sorry I Made You Cry," is stepping out very smartly, is in line for a British tour early in the fall.

I'm told that GAC is already holding discussions on the projected visit, which would include TV and personal appearances.

She is booked solidly in the States until the end of August.

JOHNNY OTIS

Jive time

THE British originated "Hand Jive" is creating a good stir in the States, due not only to the English disc by the Betty Smith Group on London, but also to a new Capitol record this week of "Wille and the Hand Jive," by the Johnny Otis Show.

JERRY LEE LEWIS

Confidential

JERRY LEE LEWIS'S newest record for Sun Records bears the provocative title, "High School Confidential." It'll be out this week.

The side is the title tune from the upcoming MGM picture due for June release, which stars not only the rockabilly himself, but Ray Anthony, Mamie Van Doren, Jackie Coogan, Charles Chaplin Jr., Russ Tamblyn, Jan Sterling, John Drew Barrymore and Diane Jergens.

MARILYN MONROE

Movie lead

MARTINE CAROL, sassy French chanteuse and pic star, originally in the running for the movie lead in "Can Can" has been replaced by American pic sweetheart, Marilyn Monroe. Playing opposite the blonde bundle will

MEET THE STARS with REN GREVATT

be Maurice Chevalier. No deal has yet been set for the disc soundtrack.

THE CHAMPS

Impressive

A FLOCK of strong new records hit the market this week. The impressive line-up includes George Hamilton IV, the Champs, Eydie Gorme, Tony Bennett, Billy Ward and the Dominoes, the Royal Teens and Jan and Arnie.

Miss Gorme's "You Need Hands," a sing-along hand-clapper with sounds of audience applause on the disc, is her strongest single yet and appears almost a sure thing for the charts. The Champs have "El Rancho Rock," a fine follow-up to "Tequila." Hamilton, too, follows a big hit with his great coupling of "I Know Where I'm Goin'," an old English folk song, and "Who's Taking You To The Prom?" a strong chunk of teen wax.

Pushing the button

The Royal Teens cash in on the name button teenage fad here with "Big Name Button," while Bennett has a beautiful ballad coupling of "Now I Lay Me Down To Sleep," and "Young And Warm And Wonderful."

Another swinger version of a Civil War type tune, "Jennie Lee," has been cut to fine effect by both Billy Ward and the Dominoes and a new duo, Jan and Arnie. Both could go all the way.



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News Spotlight

SINGER Kay Elvin leaves the Ken Mackintosh Band on May 10 to prepare for her first baby. With Ken for 18 months, Kay is married to a Leicester engineer.

Leaving Bassist John Edwards has left the Peter Crawford Trio, currently touring in the Michael Holliday Variety show. His place has been taken by singer-bassist Clyde Ray, who joined the group at Hanley on Monday.

Debut A quintet from the Ian Bell Jazzmen makes its BBC debut in the Light's "Jazz Club" on May 29. Ian (drs.) will lead Benny Cohen (tpt.), Goff Dubber (clt.), Al Wood (bass) and Sid Bennett (bjo.).

Change (1) Changes in Tin Pan Alley this week find Ian Rafani moving to Henderson Music and Mark Pasquin returning to plugging to take Ian's place at Bourne Music. Mark is also compère and host at the newly opened Club 30, Gerrard Street, W.

Change (2) Bunny Saunders has left Mills Music for John-Fields, where he takes the place of Don Black, who relinquished plugging for Variety. Pat Lee has joined Peter Maurice from Feldman's.

III Saxist-composer-arranger Kenny Graham is in Paddington General Hospital with suspected tuberculosis.

6.5 date The Les Collins Quartet has its first BBC-TV "Six-Five Special" tomorrow (Saturday). Resident at Streatham's Stork Club, the Quartet has just finished a series on the BBC's "Bright And Early."

Take over Jeff Kruger's Florida Music has acquired the British publish-

ing rights to the American Budd Music catalogue, which will be distributed through Mills Music.

Opening (1) Al Fairweather's Band has been booked for the May 10 opening of Slough Jazz Club at the British Legion Hall. Booked for later sessions are the bands of Acker Bilk, Teddy Layton, Wally Fawkes, Bruce Turner and Terry Lightfoot.

Opening (2) The Jazz Courtiers and the Bobby Orr group will play at Tuesday's opening of "Jazz At The Crown" at the Crown Hotel, Morden.

Cabaret Viennese singer Lisa Desti starts a two-week cabaret season on May 19 at the Edmundo Ros Club, W. She has just finished a season at the Society Restaurant.

Stolen A silver-plated B flat Besson trumpet belonging to Alan Franks was stolen from his car in the Victoria district last Sunday. Numbered 130906, it was fitted with a trigger on the first and third valves.

Pianist Don Hunt has joined the Johnny Wiltshire Quintet at the Latin Quartet Club. He takes over from Johnny Neave, now with Michael Morton at Streatham Locarno.

Fellowship Kenny Baker's Half-Dozen will open "Jazz At The Inn," Fellowship Inn, Bellingham, on May 9.

Match The Showbiz Football Eleven plays a charity match at Hounslow Town FC's ground at 6.30 p.m. on Thursday.

**In Town
'Tonight'**

ALMA SINGS FOR PIANIST



Teenage rock-'n'-roller Laurie London arrived back from his headline trip to America on Sunday. Next day he was signed for an appearance in BBC-TV's "Tonight" show and he is pictured (above) talking to interviewer Geoffrey Johnson Smith. "It was a tremendous thrill touring round America," Laurie told the MM on Wednesday.

ALMA COGAN, a band composed of 18 all-star musicians, and other top-flight entertainers gave up their afternoon last Sunday to appear at a concert for inmates of Wormwood Scrubs prison.

And among the audience watching Alma was her former pianist Stan Foster, now serving a year's sentence. He was sentenced last December for causing the death of three passengers in a car by driving at a dangerous speed.

Alma was accompanied on stage by pianist Ralph Dollimore, who has been working with her for several months.

'Not wise'

She told the MM: "Stan said he would have loved to play for me, but the prison Governor thought it would not be wise—especially as he has not fully recovered from the injuries he received in the car crash.

"But he was allowed to visit me backstage. He said the show was wonderful. Of course, he knew and had worked with the boys in the band, and was very pleased to see them. He sent his regards to all his friends.

"Everyone gave their services free—and the audience reaction was simply terrific."

Starring with Alma were singer Ronnie Harris, comedian Arthur Haynes, the Four Others vocal group, comedians Baker and Douglas, and Dickie Dawson.

The band

The band consisted of Geoff Love fronting a reed section comprising ex-London Palladium MD Eric Rogers and Harry Smith, Bill Povey, Derek Collins and Manny Winters.

The brass line-up was Johnny



This picture was taken during Alma's performance inside Wormwood Scrubs.

Shakespeare, Freddy Clayton, Frankie Thornton and Pete Winslow (trumpets), and Don Lusher, Jackie Armstrong, Maurice Pratt and Jack Thirlwall (trombones).

Rhythm consisted of Ralph Dollimore (piano), Roy Plummer (guitar), Joe Muddel (bass) and Bobby Midgley (drums).

The "session" was organised by Radio Luxembourg producer Tom Masson.

He commented: "We originally intended to form an eight-piece band of the boys who had accompanied Alma on her Luxembourg series. But it grew to an 18-piece, so many who knew Stan Foster wanted to come along."

LP for Mitzi Gaynor

MITZI GAYNOR, star of "South Pacific," left London on Wednesday after appearing at the premieres of the film in London and Manchester.

She is off to Paris, where she is scheduled to meet impresario Norman Granz to finalise plans for an LP which she is to record for his Verve label, when she returns to the States in June.

The LP will be released in the autumn.

Marie Knight to tour the clubs

GOSPEL singer Marie Knight arrives from New York at London Airport tomorrow (Saturday) and kicks off her three-week tour with the Humphrey Lyttelton Band at Watford Town Hall on Monday.

An unusual feature of the tour is that in addition to concerts she will be appearing in jazz clubs and ballrooms.

Tour dates

Dates fixed are: Humphrey Lyttelton Club (May 7); Victoria Hall, Hanley (9th); Town Hall, Birmingham (10th); Free Trade Hall, Manchester (11th); Majestic Ballroom, Chester (15th); The Cavern, Liverpool (16th); Drill Hall, Northampton (17th); Regal Cinema, Colchester (18th); Majestic Ballroom, Coventry (22nd) and Royal Festival Hall, (25th).

In addition she will sing with the band on the BBC's "Jazz Club" on May 8 and "Six-Five Special" on May 24.

Agent Lyn Dutton, who is presenting the tour, told the MM that further dates in clubs would be fixed.

HUMPH CUP WINNER

WINNER of the first Humphrey Lyttelton Jazz Band Championship is the Chris Williams Quintet, from Worcester Park, Surrey.

At the Lyttelton Club on Sunday, the Quintet beat the other three finalists—the Prelude Six (2nd), Don Steele's Jazzmen (3rd) and the Marlborough Jazz Band—and was presented with the Humphrey Lyttelton Cup by Maxine Daniels.

Ray Galliers, trombonist-leader of the Prelude Six, was awarded the £5 prize as the best musician in the contest, and his drummer, John Simmonds, won a cup presented by the Premier Drum Company as the best of the four drummers.

The judges were MM staffman Bob Dawbarn, writer June Harris and promoters George Webb and Frank Getgood.

Bert Rhodes leads 'Bongo' pit stars

Pianist Bert Rhodes is fronting an all-star band for the musical "Expresso Bongo" which is running at London's Saville Theatre.

It is: Stan Roderick, Jack Bassett and Arthur Mouncey (pts.), Johnny Edwards (tmb.), Bob Adams and Cyril Reuben (saxes), Eric Kershaw (gtr.), Art Jackson (pno.), Dennis Bowden (bass) and Jack Peach (drz.).

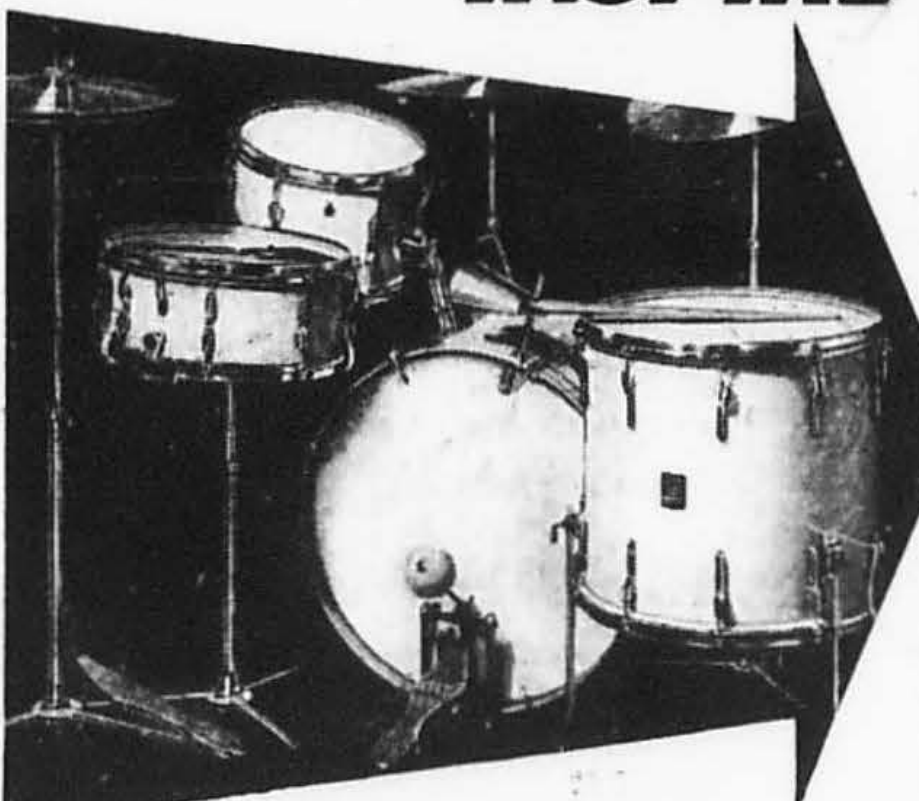
Orchestrations are by Tony Osborne.

Eddie Craig opens at St. Mellons

Eddie Craig and his Quartet have secured the resident orchestra berth at the St. Mellons County Club, near Cardiff.

The group, which started yesterday (Thursday), comprises Cliff Anderson (pno.), Maurice Wight (drz.), Ray Tranville (alto, ct.) with John Parsons (bass) and Eddie sharing vocals.

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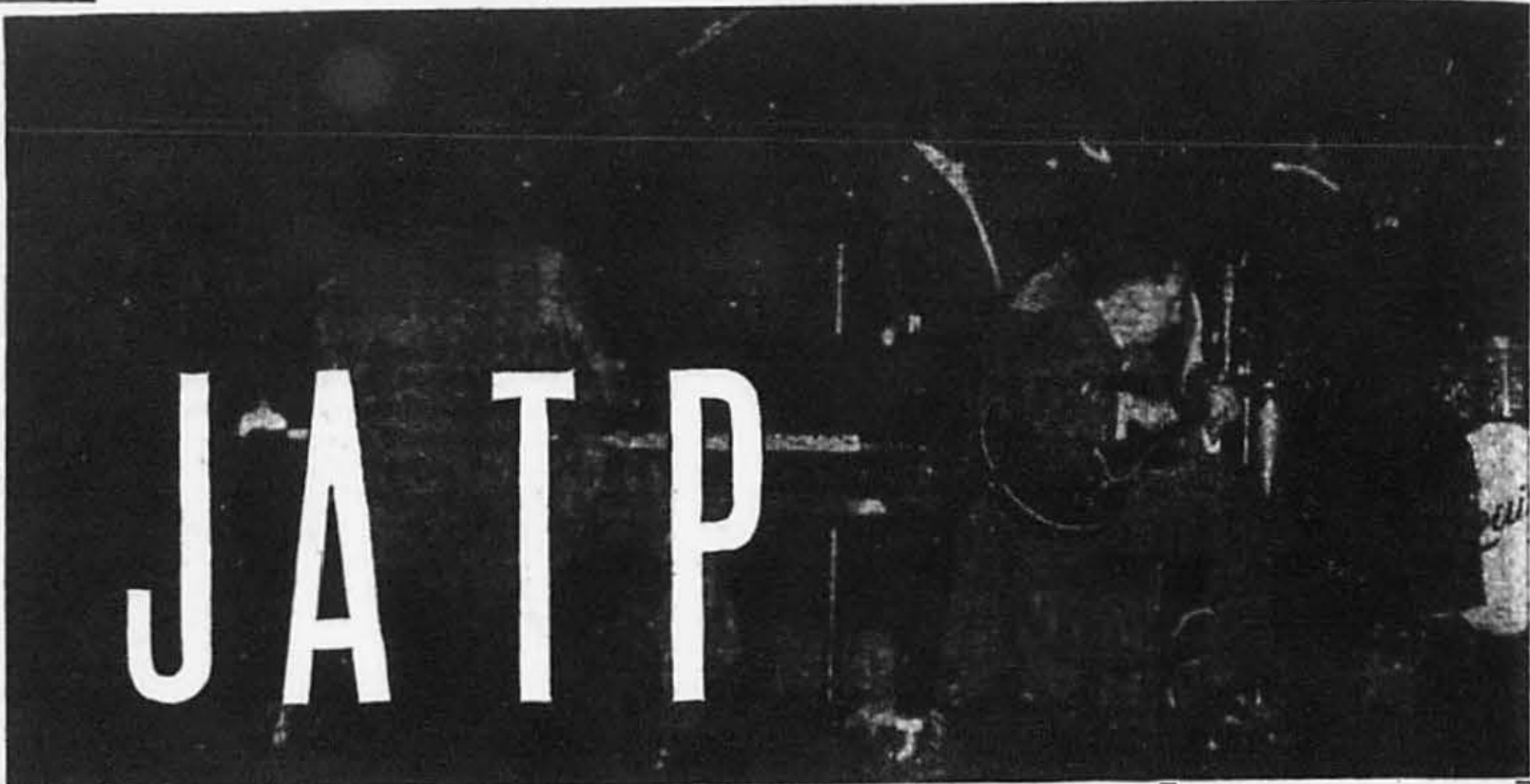
reports from New York

JAZZ At The Phil has become an institution. Norman Granz is the father and wet nurse of this touring jazz package that was born after a few informal jazz concerts at the Los Angeles Philharmonic Auditorium over 14 years ago.

As jazz critic Bill Coss noted in an extensive discussion of Granz: "Jazz At The Philharmonic" bears the undeniable stamp of his authoritative self. With it he exercises himself and proves his points. From it he takes satisfaction and a boodle of loot. To it he gives all the force, energy and wisdom that he has."

To segments of the world's population, JATP is jazz. The yearly jam session in the local auditorium that brings many of the big names of jazz to them in the flesh.

From coast to coast, and in a variety of foreign lands, Granz and his essentially "mainstream" musical col-



JATP

—jazzmen who sell excitement

leagues have sold excitement, often traded heavily on showmanship but, in the long view, have contributed many, many evenings of substantial, memorable jazz.

Most of the players—Eldridge, Hawkins, Peterson, etc.—return to the fold year after year, for they find satisfaction in working under the conditions created by producer Granz.

But when one comes down to essentials, beyond the more tangible things, Norman offers the all-important intangible that most creative people need to survive: respect and a feeling of dignity. . . . And this is the heart of the matter.

New faces

When JATP swings your way, there will be a few new faces among the more familiar. On drums, Gus Johnson, a

familiar face around New York recording studios and jazz niteries, so well remembered for his lengthy stint with the Count Basie band.

His roots extend back to Kansas City where he played throughout the 'thirties. When Jay McShann brought a band to New York's Savoy Ballroom from KC in 1941, Gus made the trip. Charlie Parker was in that band.

The bass slot is filled by young Max Bennett who has come along so quickly since leaving the Kenton band, early in 1956.

Bennett's playing background is quite substantial. He broke in with the Herbie Fields band

Jazz At The Phil swings into action—(l-r) Ella, Oscar Peterson, Ray Brown, Herb Ellis, and Dizzy.

in 1949, and went on to work with Georgie Auld, Terry Gibbs and Charlie Ventura before joining Kenton.

The prematurely grey-haired pianist on the JATP bandstand is Lou Levy. Another busy free-lance, Los Angeles-based jazz practitioner, Levy has been back in music since 1954 (after a three-year retirement), reiterating the surging brilliance he first essayed with George Auld in the mid-forties, and which came to full flower in the Woody Herman band—1949-50.

Tribute

One of the early piano moderns, Levy, like many of his ilk, is rooted to Bud Powell, stylistically, though his touch is not as percussive as Bud's, and pays a subdued tribute to another of his favourites, Art Tatum.

The last, but certainly not the least, of the new stars on the JATP roster is Sonny Stitt. Sonny closely resembles Charlie Parker on alto. He is stark and open in his projection of feelings, and a rare blues player.

When Parker was alive, Sonny played more tenor than alto, trying to carve some sort of individual niche for himself out of the realm of the man he so greatly admired.

Stitt came to prominence with Dizzy Gillespie in 1946, making records with Diz that were much copied.

During the last few years, Sonny has led his own unit, recorded for Roost and Verve, inclining more and more to his first instrument—the alto sax.

Now, for the older members of the Granz fraternity . . . Roy Eldridge and his linear descendant, Dizzy Gillespie, will be vying for trumpet honours. Dizzy, recently leader of the big band, is blowing better than ever; Roy is sure to dispel any rumour about musicians over forty losing their fire.

Opposed

The tenors are stylistically opposed, but all the more provocative for this reason. Coleman Hawkins, "the man who invented the tenor," personifies "the big sound" and seems to grow stronger with the passing years.

Stan Getz, famous for his vibrato-less, "cool" sound, modern conception, is one of the finest modern tenors and should certainly keep Hawk on his toes.

Closely knit, tightly swinging, often a provocative feature of this show, is the Oscar Peterson Trio. Backing Ella as well as being an instrumental highlight, the group spotlights Oscar, a master technician and virile swinger, whose tendencies to the rhetorical are now in check.

Guitarist Herb Ellis is still developing, and sounds better at each hearing. Bassist Ray Brown is one of the greats on this instrument; his time is peerless. This group should make for many moments of delight for British fans.

And then there's Ella. . . . Words seem unnecessary. It is enough to say that she is worth the price of admission.

Moments of excess are possible; showmanship might get the upper hand at a JATP concert. However, if the elusive mood that produces great evenings of jazz is upon them, there will be unforgettable moments, for these are the real professionals.

Who you'll see

JATP starts its tour today (Friday) at London's Gaiety Theatre, Kilburn. Here are the jazz stars who make up the unit:
TRUMPET: Dizzy Gillespie, Roy Eldridge.
TENOR: Coleman Hawkins, Stan Getz.

ALTO: Sonny Stitt.
PIANO: Oscar Peterson, Lou Levy.
GUITAR: Herb Ellis.
BASS: Ray Brown, Max Bennett.
DRUMS: Gus Johnson.
VOCALS: Ella Fitzgerald.

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AND

'JAZZ AT THE PHILHARMONIC'

ELLA FITZGERALD
 OSCAR PETERSON
 DIZZY GILLESPIE
 ROY ELDRIDGE
 COLEMAN HAWKINS
 STAN GETZ
 SONNY STITT
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Are dance bands

HAVE the big dance bands had it? Is it true that the "name" bands nowadays have the name—but little of the game? Some of the newer bands have broken up over the past couple of years. Rock-'n'-roll and skiffle have invaded the ballroom. Traditional jazz groups, despised not long ago as amateurs, have taken over many of the big-band ballroom dates—and as "names" in their own right.

Band agent Harold Davison was blunt: "Heath and Dankworth still do good business—but who else? British dance bands have died on their feet. They have no fight. The same old dreary uniforms, the same sort of presentation that they've used for years. No wonder business is in the doldrums!"

"They forget that the kids, with TV offering the tops in entertainment, can't be fobbed off with second best. Five years ago they would have taken anything. In every other form of show business there has been progress. But with British name bands, virtually none. What are they giving to the public? Where are the new jazz stars, the new arrangers?"

Davison insists that the public isn't apathetic. There is, he says, a boom in swing and jazz. And National Jazz Federation executive Desmond Caton agrees.

DOOMED?

TONY BROWN

investigates the big-band slump. "In a world of personable small groups the machine-like big band has lost much of its glamour," he says.



For many years the palais scene has been dominated by the big dance band. How long will this continue?

Tribute

"The public, for music with a fundamental beat, is larger than ever before," he says. "But whereas years ago the big bands captured the market, now there are so many competing forms."

"Freddy Randall was one of the first to challenge them in their own domain—the ballroom. Chris Barber followed and he actually built up his reputation around the country by playing not in jazz clubs but in dance halls."

Chris Barber's success brings this unexpected tribute from one of his big-band rivals, Eric Delaney:

"The Barber Band deserves to do well. Lovely beat and exciting. And it plays good tempo. How is my band doing?"

We've had it rough sometimes, but that's the way the business goes.

"I'm not complaining. We've dates taking us right up to November and December."

"Had to fight, of course. In this game your audience changes. Youngsters come in; older fans move out. A band has to adapt itself. I'm working on some new ideas right now."

Speaking for the Mecca Dancing circuit, Eric Morley claims that touring bands have definitely lost their pulling power. Mecca have hitherto put on a name band tour for the summer season. But not this year.

"They still don't realise that the public is melody-conscious. Dancers are bored or bewildered by 'musicians' music' and extemporisation."

"We held a meeting of our

bandleaders the other day and discussed this. I told them they'd have to change—even Oscar Rabin and Bob Miller, who have fine modern bands."

Eric Morley points out that some touring bands have been concentrating on the listener more than the dancer. "They rehearse their BBC arrangements in the Palais. That's human nature—but it doesn't help."

U.S. bands

As a ballroom craze, skiffle is out, he declares. Rock is stronger than ever. "We feature live sessions—yet sometimes we've had to put on records because we couldn't find bands to take it seriously."

Teddy Foster, British pioneer of the big brass section, sees the influx of American bands as a threat.

"It stands to reason that the fans will pay to hear Count Basie in preference to our own bands. In 30-odd years as a bandleader this is the biggest slump I can recall."

"Some musicians haven't faced up to competition, either. Talk about band discipline and they'll tell you that they had enough of that in the army. But a band without discipline is a bad band."

One man at least rejects the idea that British big bands are through.

"Certain bands can still pull them in," says veteran Midlands promoter Arthur Kimbrell. "Ted Heath, Dankworth, the Squads, Ken Mackintosh, Eric

Delaney, Chris Barber. I had Heath at Nantwich on Easter Tuesday. It was a sell-out. About 400 people were turned away."

In a world of personable small groups of all styles the machine-like big-band has lost much of its glamour. Competition is keen, the public a little more discerning. That's not unhealthy, nor does it mean that a big-band has necessarily become a back number.

It just means that our band-leaders have to wake up and create new reputations. In the words of Eric Delaney:

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"You have to go some to keep on top."

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writes about herself only in *Woman*. Nowhere else can you read her authentic personal story. Don't miss her fascinating series.



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Pony-Tail with the 3-D voice

TO titillate teenage girls, record companies today promote a never-ending succession of new male vocal "discoveries." Most of these singing "sensations" have no fuzzi on their chins and an equivalent quota of voice.

Amid this profusion of masculine musical garbage it's surprising that, concurrently, the better companies are presenting a plenitude of arresting stylish new girl vocalists. There's Dakota Staton, Ruth Price, Marilyn Moore, Teal Joy, Keely Smith, Carole Simpson, Trudy Richards, Lurlean Hunter and more.

Resident job

One of the most appealing of these newer singers is a very tiny "Japanese type" gal—Miss Pat Suzuki. Despite her name and appearance, Pat is 100 per cent American. She was born in Cressy, California, the youngest of four children of a retired Nisei farmer.

"My father used to call me 'Chiby,'" Pat recalls. "It means 'squirt.' I was the tiniest of the brood."

Today, Miss Suzuki is 4 ft. 11 in. She's known to everyone in the business here as "Miss Pony-Tail" because of her hair style.

Her first professional job was in 1954. She became the resident singer at the Colony Club in Seattle.

It was in the summer of 1957 that Bing Crosby was on holiday in his home state of Washington and found his way to the Colony Club.

Surrounded

In Bing's own words: "Half-way between the chatter and chatraubriand the lights dimmed . . . the pianist played an arpeggio and a voice came zooming out of a half-pint gamin like a great locomotive chase . . . I was surrounded. That voice had its own stereophonic sound."

Soon after that Pat Suzuki made her first compelling album for Vik (RCA) Records. (Her very slow "Fine And Dandy" track is just a gas.) So great was Bing's enthusiasm for the

HOWARD LUCRAFT

the "Melody Maker's" Hollywood correspondent, cables this exclusive round-up of . . .

NEW STARS

LP that he wrote the liner notes.

Says Miss Suzuki: "Joe Williams is one of my top favourites. I feel there are three qualities that make for a good singer — strength, intelligence and good humour. I hope that listeners may find a little of these qualities in me."

A new sound on the jazz scene

"THE Mastersounds are the freshest sounding jazz instrumentalists to appear on the Los Angeles scene for nearly two years."

This was the comment made to me the other night by a

crew-cutted jazz enthusiast as we left the Vermilion jazz club on Hollywood Boulevard. It sums up the feelings of many local jazz fans.

The perspicacious Richard Bock, of World Pacific Records, is responsible for the emergence of the Mastersounds. He has already recorded two LPs with the group. These are to be issued very shortly in Britain on Vogue. Titles are: "Jazz Showcase — introducing the Mastersounds" and "The King And I—a jazz interpretation by the Mastersounds."

Third LP

"There's a third LP in the can, ready for release," Dick Bock tells me.

The outfit was formed in January, 1957, by William Howard "Monk" Montgomery. You'll remember Monk as the man with the electric guitar bass in the Lionel Hampton band. He toured Europe with Hamp in 1953.

Monk first recruited his young brother—vibist Buddy, born 1930. And from the Montgomery hometown of Indianapolis came drummer Ben Barth. Youthful pianist Ritchie Crabtree, onetime member of the "Scat" Davis crew, completed the quartet. Buddy's wife, Lois Ann, suggested the name.

Demonstration

After an initial three-month engagement in Seattle, in the Pacific North-West, nothing happened. With finances almost at rock-bottom, they sent Monk



south with some demonstration tapes. He came back with a gig at San Francisco's "Jazz Showcase" and a record contract with World Pacific. The Mastersounds were on their way.

To quote famous critic Ralph Gleason: "The Mastersounds' instrumentation is the same as that of the Modern Jazz Quartet, but there is no similarity in sound or approach. Their originality is so pronounced that they are able to play some of the same tunes as the MJQ does without leaving themselves open to charges of imitation."

The Mastersounds played at a big cocktail party last night and scores of top jazz stars, including Benny Carter, Bill Holman and Shelly Manne, thought the group was great.

Pat Suzuki's voice so impressed Bing Crosby that he wrote the sleeve notes for her first LP recently released in America by RCA.

Three cheers for Dakota!

PARDON me, please, while I give three cheers.

Cheer No. 1 is for Miss Dakota Staton, the most exciting new jazz singer extant.

Cheer No. 2 is for Hank Jones and Van Alexander, who supply Miss Staton with swinging, simple vocal backgrounds.

Cheer No. 3 is for Capitol Records. As George Russell, Capitol executive, told me: "We thought if we really tried we could promote a good singer, even in these days. So the company went all out on Dakota's 'Late, Late Show' LP."

Climbing fast

Result: without a single doo-wah or one bar of piano triplets, the first album of this unknown vocalist is already No. 4 in the charts.

Following the quick success of her initial album, Dakota has just issued a brand new single—an intriguing vocal version of Bronislaw Kaper's famous and lovely "Invitation."

George Shearing is sponsoring the dynamic Dakota and she's just recorded a new LP with the Shearing Quintet.

Your lyrics amaze me

I AM often asked whether it is necessary to provide a full piano score when submitting songs. The answer is: not usually. Though if a melody shows a musical progression which can take it into alternative channels the chords underlying the melody notes can suggest the trends and it is then wise to provide a full score.

Otherwise merely send a top line melody copy, but be sure you write the lyric underneath the melody line. This makes it much easier to read words and music together.

The object of placing the words alongside the melody is to ensure they scan correctly—a point which seems to baffle many readers. Most words are sung in the same way as they are spoken.

Suppose you are writing a song with the title "Darling, you're the greatest ever." However you juggle about with this phrase, the accent can only come on the first beat of the bar coinciding with the "Dar" of "Darling." So your accents will fall as follows: "Darling, you're the greatest ever."

How you can fail to realise this always puzzles me, but I have come across many cases where the "Dar" of "Darling" would have coincided with a leading note before the first bar. So the accent would work out like this: "Darling, you're the greatest ever." Quite impossible.

You will be familiar with "The Story Of My Life," which, throughout, relies on a leading note before each main phrase. This note corresponds each time to a word or syllable which is not on the beat. The word or syllable which follows after provides the main beat of each bar. The first line of the refrain runs: "Someday I'm gonna write the story of my life."

Try singing your words and music together away from the piano. That should give you the clue.

But if you are in any doubt whether your lyric scans correctly, you need the services of a manuscript writer. I can recommend several, or you can approach your local music dealer or bandleader.

says
HUBERT W. DAVID
in his work's
SONGSHEET

You will be familiar with "The Story Of My Life," which, throughout, relies on a leading note before each main phrase. This note corresponds each time to a word or syllable which is not on the beat. The word or syllable which follows after provides the main beat of each bar. The first line of the refrain runs: "Someday I'm gonna write the story of my life."

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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.

MS must bear name and address of the sender, and must be accompanied by s.a.e. Post to Songwriters' Advice Bureau, "Melody Maker," 133, High Holborn, London, W.C.1.

The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until May 17, 1958, for readers in Britain; until June 17, 1958, for foreign and Colonial subscribers.

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3-Page
POP
Special

Andy Williams—the reluctant millionaire

Laurie Henshaw talks to the American singer whose "Are You Sincere" is a hit in America.

THE reluctant disc millionaire ("Well, not quite") sat sipping tea in the plushy lounge of London's May Fair Hotel.

The cup sparkled like a piece of Wedgwood at a pottery trade show. Andy Williams had seen to that—he had sent the first one back: some minute particle of dust had offended his clinical susceptibilities. (The Americans are prone to this. I once knew a woman who worried herself into a breakdown over the possible contamination of domestic drinking water.)

Why a reluctant millionaire? Because the 27-year-old choir-trained singer, whose discs have sold in millions, feels he is "not yet ready" for a British tour.

"I don't think the British public knows me that well," he says with candour.

I despise these 'artists'

JOHNNY sat lazily in a chair, his alert expression tempered with a good-humoured smile.

"I believe you feel that art cannot be separated from social conditions?" I began.

"Art cannot be separated from life because artists are human beings. And whether you are a dustman or an artist, you are contributing towards society."

"How has jazz contributed towards society?"

"Well, Maurice, jazz is a great leveller. Though

basically American in form, it has spread its appeal all over the world, like cricket—which is a good thing."

"You don't agree, then, that music is for entertainment only?"

"I would say that entertainment for its own sake is not a bad thing, but I do think a lot of people who entertain for a living are insincere about it. I despise an artist, if you can call him that, who leaves a wildly cheering audience and says: 'It's a lot of rubbish but that's what they want these days.'"

"Why do you despise him?"

"Because, in spite of his moans, it is he who is lowering the standard of popular music as much as the public. People are always asking why the standard is so low these days—I say it is a direct result of corruption in the business side of it."

Luck

"For instance, some recording managers demand a private agreement with new artists which entitles them to take a percentage of their earnings should they become stars."

"Johnny, I don't want to say you were lucky...."

"... I think luck plays a tremendous part in any successful artist's career. It was luck that got me on a Ted Heath show. I was unknown and Dave Goldberg thought of me in a crisis."

"But Johnny, that's what always happens to a good player. It isn't luck, but talent."

"There are many players



JOHNNY DANKWORTH tells Maurice Burman

more talented than I but who are not as well known."

"Name them."

"Without thinking—Joe Harriott, Dizzie Reece, Alan Clare."

"As I was saying before, Johnny, you are lucky in being able to play what you desire. Do you look down on the commercial bands?"

"Not by any means. But I think if they adopted a slightly bolder policy they might be surprised at its success."

Big bands

"What about the situation generally? Are big bands finished?"

"No, but they will have to become more specialised to survive. My band has become financially stable only since we stopped playing commercial music."

Returning to sociology, I asked: "When you did your South African concert tour, did you play for segregated audiences?"

"I knew very little about South Africa," replied Johnny. "When I got there I found the audiences were segregated. So I immediately arranged to have sessions in a big music store. They don't stop Africans going into shops to spend their money."

The interview ended and Johnny Dankworth left behind the impression of a young man, talented, clever, socially conscious and charming. The future of our music could rest in no better hands.

"Maybe later I'll do a couple of TV shows—'Sunday Night At The Palladium' and that Saturday spot—what do you call it?"

I obliged: "Saturday Spectacular."

But Andy still looked doubtful. "Would TV hurt me?" he asked anxiously.

I said I thought the disc fans who bought his "Butterfly," "Baby Doll," "I Like Your Kind Of Love" and "Are You Sincere?" would want him to take the risk.

IN CABARET

These days, Andy can afford to be choosy. A few short years ago he was merely a member of the team—albeit talented—that backed cabaret artist Kay Thompson at the Café de Paris.

But two-and-a-half years on the Steve Allen TV show helped put him on top as a solo artist.

"That programme was a favourite with the dee-jays," he says now. "Steve is pretty hip, you know. So are most of the jockeys—they look in to see his acts, which usually offer something to their liking."

"That's how they got to know me. When I started making discs they were ready to listen—and spin them. That helped, of course."

DISCERNMENT

His spell with Steve Allen prompted Andy to make an album of Steve Allen compositions. That venture didn't help quite so much, I gather.

Though Andy Williams has made his mark with rock-styled songs—the more listenable variety—he favours standards. "I've just made an album of Rodgers and Hart tunes," he told me.

A man of marked musical discernment—he listens to Kenton,

"Would TV hurt me?" asks Andy Williams. These days he can afford to be choosy.



Shorty Rogers, Gerry Mulligan—Andy also goes for the "musical" singers. Sinatra tops the list, followed by Pat Boone. "I guess he's the only new one we've got," he says.

But, while fully acknowledging the Boone talent, he adds: "I think Pat has been awfully lucky."

RELIGIOUS SONGS

He also likes Perry Como. "I cut my own hair while listening to his records," he quips. Dean Martin? Andy looked lugubrious at that

question. I changed the subject.

It's reported there's a bit of a boom in religious songs in the States. How does Andy feel about pop-packaged sermons? He did make one disc in this vein—"Walk Hand In Hand." "But I felt a bit funny about doing it," he confesses.

"Some of these songs are not bad on record, but when you have to give a performance in public, it can be embarrassing."

With those words, the interview for me ended on a particularly welcome note.

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Ted Heath is undecided

TED HEATH is undecided whether to go to the States in exchange for Duke Ellington in October. "Frankly, I'm not crazy to go," he said at Eastbourne on Saturday. "I don't think the boys care much, either, except for some of the bachelors, who enjoy going round the jazz haunts.



Ted Heath

"These tours are very tiring and, although the money is good, expenses are considerable. What with travel, performances, administrative matters and as many as six disc-jockey shows a day, I get whacked.

"But, of course, if we don't go we shall lose our popularity, which means a lot to us. For instance, we now make six LPs a year. If it were not for American demand, we would only make one or two."

If he goes, Heath will take out his own all-British package show.

Novelty hit

Ted's instrumental novelty record, "Swingin' Shepherd Blues" is now No. 2 in the Hit Parade.

"Extraordinary," comments Ted, "considering it came out six weeks after every other record of the number. Fans may be surprised to know that it was scored by modern jazz arranger Ken Moule."

The Heath Band televisions in "Chelsea At Eight" on May 6 and "Six-Five Special" on May 10.

AMERICA'S TOP DISCS

As listed by "Variety"—issue dated April 30, 1958

- (1) WITCH DOCTOR David Seville (Liberty)
- (2) TWILIGHT TIME Platters (Mercury)
- (4) ALL I HAVE TO DO IS DREAM Every Brothers (Cadence)
- (3) HE'S GOT THE WHOLE WORLD IN HIS HANDS Laurie London (Capitol)
- (7) RETURN TO ME Dean Martin (Capitol)
- (6) WEAR MY RING AROUND YOUR NECK Elvis Presley (RCA Victor)
- (5) TEQUILA Champs (Challenge)
- (11) CHANSON D'AMOUR Art and Dotty Todd (Era)
- (9) BOOK OF LOVE Monotones (Argo)
- (14) BELIEVE WHAT YOU SAY Ricky Nelson (Imperial)
- (12) BILLY Kathy Linden (Folsted)
- (8) DON'T YOU JUST KNOW IT Huey Smith (Ace)
- (10) LOLLIPOP Chordettes (Cadence)
- (-) OH, LONESOME ME Don Gibson (RCA Victor)
- (-) LOOKING BACK Nat "King" Cole (Capitol)
- (16) KEWPIE DOLL Perry Como (RCA Victor)
- (-) LET THE BELLS KEEP RINGING Paul Anka (ABC Paramount)
- (-) THERE'S ONLY ONE OF YOU Four Lads (Columbia)
- (18) CATCH A FALLING STAR Perry Como (RCA Victor)
- (13) A WONDERFUL TIME UP THERE Pat Boone (Dot)

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RANK TOUR FOR VICTOR BORGE

VICTOR BORGE—the American entertainer who does his own two-hour one-man show—is to be featured in Britain by the Rank Organisation in June.

Negotiations are proceeding for him to play one or two big London theatres, and also visit major provincial cities including Manchester (June 18), Leeds (19th), Newcastle (20th), Liverpool (22nd) and Glasgow (23rd).

Top cavemen

The Happy Wanderers will be the top attraction at the first anniversary tomorrow (Saturday) of the jazz sessions at Chislehurst Caves. This will be the group's first appearance at a jazz club.

Ray at Palladium

- (Week commencing May 4)
- Peter CRAWFORD Trio**
Week: Hippodrome, Manchester
 - Terry DENE**
Week: Empire, Sunderland
 - Johnny DUNCAN**
Week: Empire, Glasgow
 - Charlie GRACIE**
Sunday: Rialto, York
Week: Empire, Newcastle
 - Wee Willie HARRIS**
Week: Empire, Leeds
 - HILLTOPPERS**
Week: Empire, Liverpool
 - Les HOBEAUX**
Week: Empire, Leeds
 - Michael HOLLIDAY**
Week: Hippodrome, Manchester
 - JAZZ AT THE PHILHARMONIC**
Sunday: Gaumont State, Kilburn
Tuesday: Colston Hall, Bristol
Wednesday: City Hall, Newcastle
Thursday: City Hall, Sheffield
Friday: Odeon, Nottingham
Saturday: Gaumont, Bournemouth
 - Audrey JEANS**
Week: Hippodrome, Brighton
 - JONES Boys**
Week: Hippodrome, Bristol
 - Marie KNIGHT**
Monday: Town Hall, Watford
Wednesday: Mack's, Oxford Street, W.
Friday: Victoria Hall, Hanley
Saturday: Town Hall, Birmingham
 - KORDITES**
Week: Metropolitan, W.
 - Gary MILLER**
Week: Hippodrome, Brighton
 - MOST Brothers**
Week: Empire, Leeds
 - Ruby MURRAY**
Week: Hippodrome, Bristol
 - Marvin RAINWATER**
Week: Empire, Glasgow
 - Johnnie RAY**
Season: Palladium, W.
 - Edna SAVAGE**
Week: Lonsdale Cinema, Carlisle
 - SOUTHLANDERS**
Week: New Theatre, Cardiff
 - Senny TERRY and Brownie McGHEE**
Sunday: De Montfort Hall, Leicester
 - THREE KAYE Sisters**
Week: Empire, Chiswick
 - THREE MONARCHS**
Season: Prince of Wales, W.
 - The TRENTERS**
Season: Palladium, W.
 - Jimmy YOUNG**
Week: New Theatre, Cardiff

Music-A-Roma show may tour

The Betty Smith Quintet and Hammond organist Cherry Wainer will top the bill in a new show that opens for a week on May 12 at the Metropolitan, Edgware Road.

Titled "Music-A-Roma," it is presented by agent Tito Burns. It also features the Four Others, the Tracey Sisters vocal group, singers Jessie Robins and Phyllis Craig and trumpeter Stan White.

The show may go on tour after its week at the Met.

- Benny Purches**
is to start a summer season at the Regal Theatre, South Pier, Blackpool, on June 28. This will be his first Blackpool season.
- Edna Savage**
on Monday starts a nine-week variety tour at the Lonsdale Cinema, Carlisle. She then plays Edinburgh, Leeds, Manchester, Newcastle, Birmingham, Liverpool, Finsbury Park and Glasgow.
- Terry Burton**
will be among stars appearing in "Six-Five Special" on May 10.
- Hadda Brooks**
—the American singer and pianist—opens for a cabaret season at London's Stork Room on May 11. She will be "doubling" at the Society Restaurant from May 12.
- Peter Greaves**
and his Trio start a season at London's Windmill Theatre on September 8.
- Frank Holder**
will have two rôles as a straight actor during the next fortnight. On Monday he opens for a week with Bromley Repertory Company in Noel Coward's "Nude With Violin," and on May 7 he will be seen in AR-TV's "Cry The Beloved Country."
- Russ Hamilton**
guests in Cyril Stapleton's "Show Band Parade" on BBC-TV on May 9.
- Jimmy Lloyd**
who is currently in Variety at Nottingham Empire, appears this Sunday in ABC-TV's "Top Numbers."
- Mickey Katz**
opens his five-week British variety tour at Finsbury Park Empire on Monday. The American disc parody specialist was due

Melody Maker TOP TWENTY

| This week | Last week | Title | Artist | Label |
|-----------|-----------|--|-----------------------------------|-------------|
| 1 | (1) | WHOLE LOTTA WOMAN | Marvin Rainwater | MGM |
| 2 | (3) | SWINGIN' SHEPHERD BLUES | Ted Heath | Decca |
| 3 | (4) | A WONDERFUL TIME UP THERE/IT'S TOO SOON TO KNOW | Pat Boone | London |
| 4 | (9) | WHO'S SORRY NOW | Connie Francis | MGM |
| 5 | (2) | MAGIC MOMENTS/CATCH A FALLING STAR | Perry Como | RCA |
| 6 | (8) | BREATHLESS | Jerry Lee Lewis | London |
| 7 | (5) | MAYBE BABY | Crickets | Vogue-Coral |
| 8 | (-) | LOLLIPOP | Mudlarks | Columbia |
| 9 | (6) | NAIROBI | Tommy Steele | Decca |
| 10 | (7) | DON'T/I BEG OF YOU | Elvis Presley | RCA |
| 11 | (10) | TEQUILA | Champs | London |
| 12 | (-) | WEAR MY RING AROUND YOUR NECK | Elvis Presley | RCA |
| 13 | (12) | TO BE LOVED | Malcolm Vaughan | HMV |
| 14 | (13) | LOLLIPOP | Chordettes | London |
| 15 | (14) | THE GRAND COOLIE DAM/NOBODY LOVES LIKE AN IRISHMAN | Lonnie Donegan | Pye-Nixa |
| 16 | (11) | LA DEE DAH | Jackie Dennis | Decca |
| 17 | (-) | TOM HARK | Elias and his Zig-Zag Jive Flutes | Columbia |
| 18 | (19) | HAPPY GUITAR/PRINCESS | Tommy Steele | Decca |
| 19 | (16) | SWEET LITTLE SIXTEEN | Chuck Berry | London |
| 20 | (18) | TEQUILA | Ted Heath | Decca |

STORES SUPPLYING INFORMATION FOR RECORD CHART
 LONDON—W. A. Clarke, S.W.6; Popular Music Stores, E.6; Leading Lighting, N.1; A. R. Tipples, S.E.15; Rolo For Records, E.10. MANCHESTER—Dunns Wholesale, Ltd., 1; H. J. Carroll, 18. MIDDLEBROUGH—Bykes Record Shop. SOUTHAMPTON—The Record Shop. PLYMOUTH—C. H. Yandley and Co. BRIGHTON—Dobell's Record Shop. LEEDS—R. S. Kitchen, Ltd., 1. GLASGOW—McCormack's, G.2. EDINBURGH—Bandparts Music Stores, Ltd., 1. BULL—Sydney Scarborough, Ltd. BOLTON—Engineering Service Co. LIVERPOOL—Nema, Ltd., 1. BOURNEMOUTH—Beales. PORTSMOUTH—Weston Hart, Ltd.

NEWS ABOUT THE STARS

SARAH VAUGHAN tele-recorded a 30-minute show last Tuesday for Associated-Rediffusion. She was accompanied by the Johnny Dankworth Orchestra and the programme will be seen in June. Sarah finished her British tour last Sunday at the Regal, Edmonton. On Wednesday she left for a four-week season at Stockholm's China Theatre. She then tours Germany and Holland.

Benny Purches is to start a summer season at the Regal Theatre, South Pier, Blackpool, on June 28. This will be his first Blackpool season.

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TOP TUNES

- THIS copyright list of the 24 best selling songs for the week ended April 26, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)
- (2) SWINGIN' SHEPHERD BLUES (A) (2-1) Sherwin
 - (1) MAGIC MOMENTS (A) (2-1) Chappell
 - (4) APRIL LOVE (A) (2-1) Robbins
 - (3) I MAY NEVER PASS THIS WAY AGAIN (A) (2-1) Chappell
 - (5) CATCH A FALLING STAR (A) (2-1) Friedman
 - (7) TO BE LOVED (A) (2-1) Duchesne
 - (6) SUGAR TIME (A) (2-1) Southern
 - (14) WHOLE LOTTA WOMAN (A) (2-1) Sheldon
 - (9) MANDY (THE PANSY) (F) (2-1) World Wide
 - (8) THE STORY OF MY LIFE (A) (2-1) Sterling
 - (11) OH! OH! I'M FALLING IN LOVE AGAIN (A) (2-1) Sterling
 - (19) LOLLIPOP (A) (2-1) Anglo-Pic
 - (10) NAIROBI (A) (2-1) Leeds
 - (12) TEQUILA (A) (2-1) Challenge
 - (16) ALL THE WAY (A) (2-1) Barton
 - (21) A WONDERFUL TIME UP THERE (A) (2-1) Morris
 - (-) TULIPS FROM AMSTERDAM (F) (2-1) Cinphonie
 - (15) LOVE ME FOREVER (A) (2-1) Kaiser
 - (20) MAYBE BABY (A) (2-1) Southern
 - (17) FORGOTTEN DREAMS (A) (2-1) M.G. Music
 - (13) RAUNCHY (A) (2-1) Auerbach
 - (18) WHY DON'T THEY UNDERSTAND (B) (2-1) Henderson
 - (-) YOU NEED HANDS (B) (2-1) Lakeside
 - (-) IT'S TOO SOON TO KNOW (A) (2-1) Morris
- A—American; B—British; F—Other.
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Battle of the Belles

TAKE a turntable seat for the Battle of the Belles. On my left: come-hither-voiced Julie London. On my right: the brassy-lunged Kay Starr.

Julie does some adroit in-fighting with an all-out romantic attack on "Make Love To Me."

This 12-in. LP comprises the title song, together with "If I Could Be With You (One Hour Tonight)"; "It's Good To Want You Bad"; "Go Slow"; "A Room With A View"; "The Nearness Of You"; "Alone Together"; "I Wanna Be Loved"; "Snuggled On Your Shoulder"; "You're My Thrill"; "Lover Man" and "Body And Soul" (London HA-U2083).

Kay Starr makes a direct frontal assault with her familiar and fetching jazz-laden technique.

Titles of the 12-in. LP "Blue Starr" are the title song plus "It's A Lonesome Old Town"; "You're Driving Me Crazy"; "The House Is Haunted"; "We Three"; "I Really Don't Want To



POP RECORDS

reviewed by

Laurie Henshaw

Know"; "Wedding Bells"; "It's Funny To Everyone But Me"; "Little White Lies"; "Just Like A Butterfly"; "Blue And Sentimental" (RCA RD-27056).

The verdict? Mine goes to Kay Starr. I prefer her unaffected approach to that of Julie London, who tends to overdo the *femme fatale* act.

One song, in fact, raised quite a chuckle. And that can completely wreck the mood of an LP of this type—which, incidentally, does not measure up to Julie's memorable "Julie Is Her Name" (MM 23/6/57).

Sauter-Finegan

LISTENING to the Sauter-Finegan Orchestra playing "Straight Down The Middle" is like dipping into a musical rag-bag.

There are a few bright threads—notably "Whirlpool" and "When A Woman Loves A Man"—but much of the record is gaudy and scrappy.

I can visualise arrangers Eddie Sauter and Bill Finegan sitting down and saying: "Just how different can we be this time?"—and coming up with the absurd "Sunshine Girl," which

Come-hither voiced Julie London tends to overdo the *femme fatale* act on her latest LP—"Make Love To Me."



seems to consist of a paper-and-comb ensemble.

In short, this is mainly an appetiser for arrangers. But it has one distinction among the patchwork—a beat. (RCA RD-27030)

Ronnie Self

AMERICA'S Ronnie Self tries to be anyone but himself on "Ain't I'm A Dog"/"Hop-A-Lena." The model is Elvis Presley laced with Little Richard. (Phillips PB810)

Trudy Richards

TRUDY RICHARDS, the "Crazy In Love" girl, gives a rock beat to a number from the 'thirties in "The Night When Love Was Born." It pays off.

"Somebody Just Like You" is an appealing, folksy ballad after the style of "Kisses Sweeter Than Wine." (Capitol 45-CL14857)

Tomorrow's hits

JOT these titles down on your pop disc shopping-list. They may make Britain's Hit Parade.

"ALL I HAVE TO DO IS DREAM" by The Everly Brothers (London HL8618). A ballad by the "Bye Bye Love" team that has clicked in the States. Released May 2.

"WITCH DOCTOR" by David Seville's Orchestra (London HL8619). This gimmicky disc is America's No. 1. Released May 9.

Sam Butera

SAM BUTERA, a jazzy singer reminiscent of Woody Herman, but better, makes a compelling impact with "It's Better Than Nothing At All"/"Good Gracious Baby."

Though the material and treatment follow the usual rock pattern, I should like to hear more of Sam. The first side is really in the groove. (HMV 45-POP476)

Ronnie Hilton

WE'RE in for a flood of "My Fair Lady" of course. Here's Ronnie Hilton offering "On The Street Where You Live"/"I've Grown Accustomed To Her Face."

Hilton admirers will go for these. (HMV 45-POP479)

Readers queries

WHAT is the number of the Eddie Heywood record "Soft Summer Breeze"/"Heywood's Bounce"?—A. J. Hengoed. Mercury MT131.

IS it still possible to obtain a recording of "Ruse Of Columbo's Prisoner Of Love"?—V. G., Cheltenham.

This recording is featured on an EP entitled "Mr. Crosby and Mr. Columbo." (HMV 7EG8139).

WHO played Al Jolson singing "Sonny Boy" in the film "The Best Things In Life Are Free"?—T. C., Bristol. Norman Brooks.

TO settle an argument, could you tell me whether Connie Francis is British or American?—R. E., Bradford.

She was born Connie Franconero in Newark, New Jersey, in 1939.

DID the late Primo Scala ever record under another name?—N. G., London.

Yes, as Harry Bidgood, for the Embassy label.

WHO wrote "The Ballad Of Davy Crockett"?—P. P., Dorking. George Bruns.



KAY STARR

Perry Como

I CAN see there's going to be another turntable battle—this time between the males. Stakes are Hit Parade honours for "Kewpie Doll." Contenders: Frankie Vaughan and Perry Como—whose version has now arrived.

I reviewed Frankie's effort last week. Perry's broadly follows a similar pattern. If anything, my prize goes to Britain's Vaughan. The general treatment—particularly the background effects—seems more in keeping with the novelty content of this ingenious song. Como is his usual relaxed self

in "Dance Only With Me," a pleasant waltz ballad. (RCA1055)

The Four Aces

THE Four Aces come through with a new slant on rock-'n'-roll with "Rock and Roll Rhapsody"—rock dolled up in Hollywood Bowl fashion. Theme: the girl dances with the boy—and changes rock to a rhapsody.

Well, at least it's a new angle—and the Aces produce a worthwhile trick. "I Wish I May, I Wish I Might" is a rock encore—in the usual fashion this time. (Brunswick 05743).



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Dankworth plays Fair Lady

JOHNNY DANKWORTH AND HIS ORCHESTRA I could have danced all night; Show me; On the street where you live; I've grown accustomed to her face PARLOPHONE GEP8671 (EP)

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Hollywood headlines

STATING—Presley will only be released from his current training for compassionate or emergency reasons, the army denied a request for the rock-'n'-roller to sing at an Armed Forces Day celebration. . . . Eydie Gorme may be one of the four femmes in "Mardi Gras". . . . The unique Chico Hamilton "South Pacific" LP has been released here.

Nat "King" Cole, his quartet and the Russ Morgan Orchestra star at the famed Coconut Grove. . . . The next Keaton LP has "Royal Blues," "The Big Chase" and other good things, and, as the covers are already printed, the album will probably retain its original title of "Back To Balboa." . . . Mamie Van Doren stars in "Sabrina's Lovely" to be filmed in Rome.

Bing does a Perry

Quoth Bob Hope, in the "Saturday Evening Post": "Perry Como has become so successful imitating Bing that Bing's trying to do a Perry now." . . . The Duke Ellington Jazz Society has been formed, in Los Angeles, by Englishman Bill Ross. . . . Kath Price starred with the Red Star Quintet on the "Stars Of Jazz" TV show from Hollywood.

Film star Perry Moore now sings rock-'n'-roll on records. . . . Next movie for Nat "King" Cole is "Le Jazz Hot" to be

written and produced in France. . . . The wife of Jerry Lee Lewis got 500 dollars a month temporary alimony. . . . Eddie Fisher's brother Alvin will be in charge of the London branch of the singer's publishing company.

United Artists will release "The Johnny Mathis Story" with Mathis himself in the lead. . . . Charlie Barnes may take over the Hollywood Palladium dance. . . . The bill at the Moulin Rouge this week, includes "The Red Nichols Story," . . . Lawrence Welk and Louis Armstrong are both in the "Jazz Ball" film.

Eartha gets ready
Eartha Kitt is in hospital getting her throat in shape for the start of the "Anna Lucasta" film. . . . Hollywood singer- pianist Hadda Brooks opens at the London Stork Club on May 2. . . . Peggy Lee may be Danny Kaye's wife in "The Red Nichols Story." . . . Lawrence Welk and Louis Armstrong are both in the "Jazz Ball" film.

The new "Drum Citizens" quartet, led by Roy Harte and Larry Junker, use tuned tympani for their bass line. . . . The Duke Ellington Jazz Society has been formed, in Los Angeles, by Englishman Bill Ross. . . . Kath Price starred with the Red Star Quintet on the "Stars Of Jazz" TV show from Hollywood.

—Howard Lucraft



Elvis—they wouldn't let him sing at an Armed Forces Day celebration



Como—"Bing's trying to do a Perry now"



Cole with quartet—Kenton L.P.s

ON THE BEAT

ON page 5, Tony Brown poses the question: "Are Big Bands Doomed?" He is referring chiefly to ballroom work. But I can promise big bands that they are dooming themselves in relation to touring package shows.

For some years, this form of employment has grown considerably. Johnnie Ray, the Armstrong All-Stars, Buddy Holly and the Crickets, and similar touring shows have all been accompanied by big British orchestras.

And leaders have welcomed these means of keeping their men in work.

Now . . . this door is closing. Rates of between £45 and £50 per man per week of double concerts are being demanded. The cost of a 12-piece band and its leader can equal the salary of the bill-topping star (and the band doesn't necessarily attract extra customers).

So the promoter, faced in any case with dwindling audiences, has two alternatives: To raise admission prices or cut the size of the band.

And I'm offering no prize to the reader who guesses which step he is taking.

Mural
I've often wondered what prompts people to write things on walls. This week I'm

wondering just who could contain his critical feelings no longer and (in the little room adjoining the saloon bar of the



White Lion) took out his pencil and wrote:

"Charles McDevitt is 300 times a better songwriter than Nancy Whiskey."

P.S. Don't all rush. It's been rubbed off.

Focus on Today

I ET me congratulate all concerned (and not least the bouncers) presenting "Expresso Bongo" at the Saville Theatre. For here is a British musical that is not only concerned with Britanians romance wedded to the music of a dead composer, nor chi-chi Kensingtonia as seen through the eyes of immature collegians.

It is of today. Cuttingly it happens—exactly what is happening a few hundred yards from its own stage door in the wilds of the Soho Teenage Jungle.

It answers my plea for British songwriters to wake up and "get with it." David Heneker, Norman, and Julian More have done just that.

P.S. Why Es- and not Espresso? Because espresso is a trade name. And, says music publisher Alan Holmes, "the kids mostly call it espresso, anyway."

As you were

I GAVE Neil Gwynne Theatre Club drummer Tony Pike the wrong instrument last week. He writes what he terms "A Memoire" to me. It follows: "I'd like you please to tell 'All my buddies down The Street' that I haven't sold my drums 'And bought a tea-chest just to eat!'"

The World . . .

YOU think it's crazy here? Take heart. It's just as bad on Broadway. An American publisher sends this comment on Benny Lee, of Brunswick Music:

"It is interesting to note that most of these best-selling records are by 13- and 14-year-old singers and musicians, who are recorded independently by 16-year-old managers, who sell the masters to 55-year-old A&R men."

"The songs are written, mostly, by nine-year-old kids. . . . It's a time when a record session required a union con-

tractor.' Not so today. Instead, we have to have a baby-sitter.

... we live in

AND things happen so fast. A record coming out on Monday morning could be a smash in Philadelphia by noon, on the way out by 4 in the afternoon, and record returns coming in on Tuesday morning.

On Wednesday, Variety gives it "Pick of the Week," which enables the USA publisher to get four overseas companies bidding.

He ends with this prayer: "We are all hopeful the picture will change as soon as some of the record 'stars' get out of school and have to go to work to make a living."

Oh?

YES. It's a crazy world all right. And not least when it comes to the world of Big Business.

Johnny Johnston had recorded a proposed single for a commercial firm. A 15-second job that took up about four grooves of the disc.

It seemed a shame to waste the rest of the record, so he suggested they cut it three times so that the sponsors could repeat it without having to lift the needle each time.

He was rather surprised to receive a letter a few days later, thanking him for the record. And saying:

"On consideration, we prefer the middle jingle."
Calm
TEDDIE HOLMES shows no signs of anxiety over the reputation of her "Bare Lady" is being readied for the road.

... we live in

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MY FAIR LADY!

She restores our faith in U.S. musicals

THE suspense is over. The curtain has risen. The LP is on the open market. The tunes can now legitimately be played by bands in clubs. Whistled in the streets.

"My Fair Lady" has come out from under the counter, taken off her veil, and stands unblushingly before the British public. What is the reaction? After all these months of waiting, of ballyhoo, of furtive flirting with her melodies, what is the verdict now that she is, at last, openly on the street where we live?

Living being

It is that she is all that has been said of her—and more. More than just that brilliant LP come to life.

She is the LP in 3-D and stereophonic sound. To the book and lyrics by Alan Jay Lerner and the music by Frederick Loewe have been added settings by Oliver Smith, costumes by Cecil Beaton and a production by Moss Hart that give her glowing flesh and coursing blood.

The LP that was just a legend now becomes a living being that it is impossible to fault.

The LP is, of course, Julie Andrews. Here, she had a recording contract, radio series, bookings in Variety—and nothing else.

Candid booziness

It took America to make her the talk of the town. Just as it takes Professor Higgins to make the Flower Girl the talk of London in 1912.

So far from there being not a word wasted in retelling the story of Shaw's "Pygmalion," there is not a word of Lerner's dialogue or lyrics that is not a word of brilliant, building early 20th-century characters that are astoundingly alive.

From the candid booziness of Stanley Holloway as Liza's father to the self-centred serenity of Rex Harrison's Professor Higgins.

Throughout, Robert Coote plays every Englishman's idea of every Englishman's chum.

It is difficult to remember it is an American production.

Realise

But it is possible that British audiences will appreciate it even more than American. Will realize, when the curtain rises on that fabulous recreation of Bow Street and the Opera House, Covent Garden (a few hundred yards from where they sit), how faithfully and

SAYS PAT BRAND

artistically this has been achieved. Will realise how little the atmosphere of an Ascot tent has changed in 46 years.

Restored

They will wonder, though at the strange placing of "I Could Have Danced All Night"—which most record-possessioners imagined would reflect back to the Embassy Ball and not to the romping lango "Rain, Is Spain."

And later some of them, like I will wonder which of all these great numbers will become a standard. And be surprised when they cannot think of one!

Ingenious

There are "On The Street" and "I Could Have Danced"—two natural hits. The aptly pathetic "Wouldn't It Be Lovely?" The marching "With A Little Bit Of Luck," and "Get Me To The Church." And such ingeniously rhymed and strikingly composed numbers as "Just You Wait" and "Show Me."

But so logically constructed is the book, and so much a part of the plot and its characters are these numbers, that they are almost inseparable. So that I can more clearly visualise the original-cast LP becoming, as it were, a package standard that will be played many years after the show has closed.

Arranged by Trude Rittman, the score is played under the baton of Cyril Ornadel, whom I did not detect in anything but good direction.

This show has done more than re-establish the reputation of Drury Lane. It has restored our faith in American musicals.

JULIE ANDREWS



Rudy Much

"This is your Life - Humph" *



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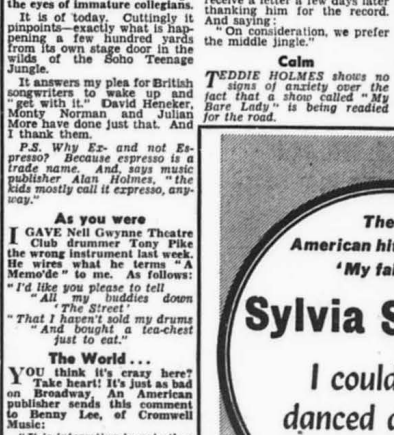
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Rudy Much

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Book that puzzles

THE danger of "Recorded Jazz: A Critical Guide" is that readers may accept its prejudices as giving an accurate and comprehensive picture of jazz on records.

NO MENTION

It is puzzling to find analysis of only seven artists when there is no mention of Joe Turner or Jimmy Rushing. Dave Carey is mentioned but not Duke Ellington. Obscure bandleaders like Duke O'Hare get 24 lines of biographical detail, but lobby racketeer and kid Howard rate only seven and six lines respectively. Jack Fitzgerald rates 10 lines, whilst the Dutch Swing College and Humphrey Lyttelton 66.

WITH CAUTION

Some of the notes themselves are controversial to say the least. It is surely flattering to Turk Murphy to describe him as an exponent of some of the most technical work for his instrument. The 1949 Ellington Band, say the authors, "had grown steadily away from the 'proach', whilst the Duke's "Black Brown And Beige" "is only remotely related to jazz." The book, a useful reference work with its personal little-known artists should be approached with caution. Critical Guide—Bob Davbar.

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The Heritage

JAZZ on the AIR

(Times: BST/CET)

SATURDAY, MAY 3:
 12.30-12.45 p.m. A 1: Bessie Smith, Walter, Clarke, Cohn-Sims.
 1.20-1.35 A 1 2: Gospel Songs.
 2.35-3.0 C 2: Dutch Swing College.
 5.15-5.45 Z: Swing Serenade.
 6.5-6.30 B-2: Kings Of Jazz.
 6.35-7.0 DL: Steve Race: JATP.
 8.0-10.0 T: (1) Popular Artists. (2) Lunford, Basie, Kirby, T. with Stewart and Sigard, Jazz Messengers, Duke.
 9.0-9.55 J: Bandstand USA: Operation Entertainment.
 9.6 app. W: Jazz Times.
 10.50-12.0: 12.10-2.0 a.m. I: Schneebiel, Sauter Ork., etc.
 11.0-11.55 P 1: Carlos de Radzitzky.
 11.5-12.0 J: Encyclopedia Of Jazz.
 11.10-11.30 Y: Jazz Gallery.
 12.5-1.0 a.m.: D-J Shows.
 1.0-2.0 E-Q: Saturday Night Club.
 2.3-3.0 H-Q: Hollywood-New York.

SUNDAY, MAY 4:
 5.42-6.15 p.m. A 1 2: Gil Evans-George Russell.
 6.20-6.30 A 1 2: Jazz News.
 8.0-10.0 T: (1) Kenton, Puente, Lagrand, Elgart, Anthony. (2) Louis, Mulligan, Sims, Nerve, Kirk, Scooby, Billy Murs.
 10.10-11.55 S: Jazz For Travellers (short break at app. 11.0).
 10.30-11.0 W: Humphrey Lyttelton.
 11.0-11.55 P 1: Jazz Microgrooves.

MONDAY, MAY 5:
 1.0-1.45 p.m. DL: Chris Barber.
 7.45-8.0 W: Oscar Peterson.
 8.0-10.0 T: (1) 20 Minutes Of Herman, 5 By Bob Crosby, Getz. (2) Cootie with Duke, E.G., Wilson, Chubby J., Guffre, Rushing, Rollins-Brown-Roach.
 9.45-10.0 W: Clooney-Hi-Le's.
 10.10-11.0 E: Jazz Programme.
 10.10-11.0 S: For Jazz Fans.
 10.30-11.30 app. K: Jam Session.
 11.5-1.0 a.m. J: D-J Shows (nightly).

TUESDAY, MAY 6:
 5.30-6.0 p.m. O 2: Down Town Jazz Band.
 8.0-10.0 T: (1) Thornhill, B.G., Gain-Kral, Haakett, S-F, Bob Crosby, Kenton. (2) Sarah Vaughan, in person.
 10.0-10.30 J: Modern Jazz 1958.
 10.8-10.35 B-255M: The Real Jazz.
 10.10-11.0 S: For Jazz Fans.
 10.30-11.0 N: Jazz Programme.

WEDNESDAY, MAY 7:
 6.15-6.45 p.m. DE: Jazz Session.
 8.0-10.0 T: (1) B.G. and Peggy Lee, Shearing, Herman. (2) Sarah Vaughan's Requests.
 8.2-8.30 A 1: Cannes Jazz Festival.
 9.30-9.55 S: Life Of Django.
 9.30-10.0 P 2: Jazz In 30 Lessons.
 10.10-11.0 S: For Jazz Fans.
 10.30-11.0 Q: Duke, Basie, Diz At Newport.
 10.40-11.0 P 4: Johnny Keating All Stars.
 10.40-11.30 DL: Jazz Worth.
 10.55-11.12 Z: Jazz Actualities.
 12.10-2.0 a.m. I: Hollywood Melody.

THURSDAY, MAY 8:
 6.45-6.0 p.m. O 2: Rita Reys Trio.
 8.0-10.0 T: (1) Merbie Mann, Ella-Louis, B.G. (2) Louis-T, Miles D-Silver, Mary Lou W., Shearing, Joe Timer, Laurance Brown, Busty Dedrick-John LaPorta.
 8.30-10.0 P 2: Jazz Festival.
 8.40-9.30 M: Erik Wiedemann.
 10.10-11.0 S: For Jazz Fans.
 10.30-11.0 F 4: Harry Edison-Ben Webster.
 10.40-11.15 DL: Jazz Club.
 11.0-12.0 P: Brubeck: Blues For Midnight.

FRIDAY, MAY 9:
 3.15-3.45 p.m. I: Eddie Sauter Ork.
 4.15-4.30 O 1: Jazz Discs.
 4.30-4.50 Z: Swiss Jazz.
 8.30-9.30 L: W. G. Handy.
 9.40-9.55 O 2: Pete Schlipperort.
 9.9-10.0 T: (1) Herberman, Will

"WHY is it," asks a correspondent, "that we never hear of the Death Cell Skiffin' Gamblers these days?"

It's a sad story... I suppose it was a year ago that, to find out what makes a skiffle group tick—and they're pretty nasty things, ticks—I paid a visit to the Marigold Coffee Bar.

Marigold himself is a most charming young man. A nephew of the Earl of Sprauceigh, he divides his time equally between his uncle's 700-acre estate near Oxford and his own 20 x 35 Titchfield Street.

When I arrived at the Marigold, the resident skiffle group was enjoying a well-earned rest. Leaning against the counter, idly stirring a cupful of the

MURDER IN THE COFFEE BAR

costly froth which passes for coffee these days, I found the leader, Marty Milmoos.

His dress was conservative—a red tartan open-neck shirt, brown corduroy trousers, bright orange socks and yellow sandals. He greeted me in a May-fair accent tinged with overtones of Deep South Penitentiary. After some minutes of conversation, I made so bold as to ask him about this.

"Ah well, daddy-o," he replied, "jazz was born in the brothels of New Orleans, and our music derives from the death cells of the Southern States. It's a heritage of which we're very proud, man."

At this point he was called away to meet a recording

executive who had arrived to audition the band. During his absence I had an opportunity to examine my surroundings.

The lighting was so poor that it was not easy to examine anything in the Marigold Coffee Bar. But through the haze of espresso steam and cigarette smoke, I was at last able to distinguish a number of teenage rebels, sitting in groups at tables and rebelling over coffee, as their predecessors had done for so many hundreds of years.

Mr. Sheckell

When Marty Milmoos returned, he appeared to be very excited. "This is Mr. Sheckell," he told me. "A & R man for the Deccolumbitol label." I shook hands with the newcomer, and noticed that he counted his

fingers afterwards. "Mr. Sheckell is going to audition the group," said Milmoos.

On the small stage at the end of the bar the skiffers had reassembled: three guitarists, a washboardman and a broom-sticker. Milmoos took his place at the microphone.

Though its title escaped me, the first number concerned the necessity of finding a worried man in order to give adequate performance to a worried song.

Freedom

The instruments began severally, and I noticed that the melodic freedom associated with jazz was here applied to the harmonies. While the first guitarist played a D major chord, the second strummed an A7 and the third occupied himself with the top four open strings.

The resulting sound was one of rare piquancy, and the A & R man clapped his hands over his ears in a gesture of rebellion new even in hand jive.

I found the tea-chest player particularly intriguing. Fingering the neck of his instrument just like a real bassist, his performance took the form of one long quest for the key note. The humour of his playing found expression in the last note of the piece, which—as I observed to the A & R man—had no real pitch, but great emotional value.

LP a month

During the audition Mr. Sheckell had appeared to age visibly. In fact, by the time Milmoos had rejoined us at the bar, the powder-grey face of Mr. Sheckell had begun to resemble the flat coffee he was drinking.

"Well?" inquired Milmoos, "how did you like it, man?" Mr. Sheckell sat down heavily on a squeaking bar stool. "Lousy," he said, "absolutely lousy. All I can offer you is an LP a month at the usual royalties."

Of course, this was almost a year ago. As every reader knows, Marty Milmoos and the Death Cell Skiffin' Gamblers subsequently made 16 records and as many television appearances. They took part in four films, and undertook a record-breaking Variety tour of two weeks.

Suicide

Then came disaster. It was at the Marigold last October, when their first Golden Disc was presented by Manny Sheckell on behalf of Deccolumbitol Records Inc.

"Here's to the second million," he said, raising his ecclesiastical in tribute to the six musicians behind him.

As a great cheer resounded through the coffee bar, Marty Milmoos turned excitedly to the band. "Ge, it's wonderful!" he exclaimed. "Give me an 'A' someone."

Manny Sheckell turned white. "Stop!" he screamed. "You'll never sell another record..." But he was too late. Inexorably, fatally, suicidally, the Death Cell Skiffin' Gamblers got in tune for the first—and last—time.

by STEVE RACE

No more insults from Steve Race, please!

I READ with disgust Steve Race's comments on "Dinner With Drac" (MM 26/4/58). We stand enough of his insults about recording artists without having to put up with a sermon on what-not-to-listen-to. Surely it is entirely up to the public to buy what they please, and you won't find many youths of 13 or so who can afford to buy records.

I am afraid Steve is a bit of a square and is definitely squeamish.—R. C. Telling, Minety, nr. Cal. Malmesbury, Wilts.

Fault of profession
 I CAN appreciate Steve Race's concern, but every profession must be responsible for the conduct of its members. What would be thought of a surgeon who allowed a "quack"

them. I was very sincerely touched.—Joan Regan, Cray Valley Hospital, Orpington, Kent.

KWELA: THE END
 IF "Kwela Jive" is the level to which music is sinking then I can see no hope for the industry. The "demonstration" on "Six-Five Special" shocked me.

The music was downright tuneless and the dancers looked just plain stupid. I only hope it will not catch on with British teenagers.—M. Pickworth, London, NW8.

There have been dozens more letters on the subject of Chris Barber. Owing to lack of space they will have to be held over until next week.

CARL PERKINS
 IN his review of the Jim Hall Trio LP (26/4/58), Edgar Jackson says Carl Perkins was the younger brother of Bill Perkins. Yet in his review of the Curtis Counce Group (22/3/58) he stated they were not related.

From recent pictures I believe Carl Perkins was a Negro, while Bill is white.—R. Manktelow, Tunbridge Wells, Kent. They are not related.

by F. W. Street

Bradley, McKinley, Miller. (2) Ellington Hour.
 8.45-9.5 Z: Jazz a la Carte.
 9.55-10.25 O 2: Jazz Session.
 10.8-10.25 J: Stars of Jazz.
 10.10-11.0 S: For Jazz Fans.
 10.15-11.0 N: Jazz Programme.
 Programmes subject to change.
 The S-B-108 VOA Transmission is repeated nightly between 11.0 and 1.0 a.m.

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A: RTP France 1: 1-1523, 46.39, 2-193.
 B: RTP France 2: 280, 218, 318, 359, 379, 445, 496.
 C: Hilversum: 1-402, 2-298.
 D: BBO: E-464, L-1500, 247.
 E: NDR/WDR: 309, 189, 49.78.
 F: Belgian Radio: 1-484, 2-324, 3-267, 4-198.
 G: RIAS Berlin: 303.
 H: SWF B-Baden: 295, 263, 195, 41.30.
 J: APN: 344, 271, 547, 451.
 K: SBC Stockholm: 1571, 255, 246, 306, 506, 49 band.
 L: NR Oslo: 1376, 337, 228, 477, 19, 22 or 31 bands.
 M: Copenhagen: 1324.
 N: Monte Carlo: 295.
 P: SDR Stuttgart: 822, 49.75.
 Q: HR Frankfurt: 506.
 S: Europe 1: 1623.
 T: VOA: 8.0 p.m.: 13, 16, 19, 31, 41 bands. 11.0 p.m.: 19, 25, 31 bands plus 1734 from midnight.
 W: Luxembourg: 208.
 Y: SBC Lugano: 568.6.
 Z: SBO Geneva/Lausanne: 393, 31 band.

Festival Hall amplification

I AM afraid the explanation of bad amplification in the Festival Hall lies in the use of the microphone. We can amplify to the fullest extent necessary any sound put into a microphone. But no system can amplify what is not put into the mike.

There were moments when June Christy was standing five feet away. With the band playing forte the microphone was obviously picking up far more sound from the band than from the singer.

We offered a hand microphone but this was declined. All we can do to meet your very reasonable criticism is to try to ensure in future that all artists using microphones realise the absolute necessity of using them properly.—T. E. Bean, General Manager, Royal Festival Hall.

to perform an operation and actually assisted by handing up the instruments. Yet this is precisely the kind of conduct professional musicians are guilty of every day.—L. Gould, London, S.W.12.

Moral principles
 MAY I heartily congratulate Steve Race for once again making a stand for Christian and moral principles.—M. H. Billington, Nuneaton, Warks.

JOAN SAYS 'THANKS'
 I WOULD like to thank everyone for the overwhelming kindness shown to my husband Harry, and myself, on the birth of our daughter, Donna.

Inside the profession many sent flowers, telegrams and letters—Johnnie Ray, Winnie Atwell, Max Bygraves, Alma Cogan, David Whitfield, David Evans, Dickie Valentine, Arthur Askey and Ruby Murray among

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This world of jazz

UNLESS strikes or other unforeseen events intervene, today's Air France Flight 810 will decant into London Airport the most powerful concentration of individual jazz talent yet seen there.

Norman Granz should arrive in time for lunch, shepherding his 1958 JATP flock. By my reckoning, the troupe splits into half who have been here before and half who have not.

Hawkins, a newcomer to Britain in 1934, is the oldest European campaigner. But Gillespie was over in '37—though I didn't see him—and Fitzgerald, Peterson and Brown have visited more than once.

Ellis came into London four years ago, but didn't play. The rest have not previously looked in. This should be a stimulating musical organisation.

Phenomenal

GRANZ, an astute promoter with a schoolboyish enthusiasm for putting together bands that read like a World's Best team of soloists, realises that big names—and plenty of them—make news and *E.s.d.*

In spite of the touch of recession in the air, "Jazz At The Phil" is outselling any previous

American jazz attraction I can call to mind.

The first five London concerts are completely sold out and there are practically no seats left for late shows anywhere in the country. Typical of the demand is Newcastle, where book-

by **MAX JONES**

ings exceeded £1,000 on the first day.

Jack Higgins, of the Harold Davison Office, tells me: "Sales are phenomenal. Ella is the 'My Fair Lady' of jazz."

Singers

TIMES can never have been better for inhabitants of this island who appreciate singing—I mean jazz, blues and gospel singing.

The visits of Rosetta Tharpe, June Christy and Sarah Vaughan—to take just the ladies—are being followed in double-quick time by the arrival this week-end of Ella Fitzgerald and Marie Knight.

Since I last wrote about Sarah Vaughan I have seen her at three concerts, supported by a trio (Ronnell Bright, Tony Kinsey and Dave Willis) in place of Ted Heath's Band.

Her programme was altered

by the substitution of "I Cried For You," "Autumn In New York," "Old Devil Moon," "He's Gone Again," "Linger Awhile," "All Of You" and "Dancing In The Dark" for "Don't Be On The Outside," "Over The Rainbow," "They All Laughed," "Pennies From Heaven," "Body And Soul," "But Not For Me" and "I'll Never Smile Again."

Silence

A COUPLE more songs heard at Leicester Square were cut from subsequent shows, but each one I attended was a long and memorable performance which exacted utter silence from the audience during even the slowest-moving verse presentation.

There is no point in discussing the relative merits of the Misses Vaughan and Fitzgerald. But I'd say Ella was one of the three or four singers who could successfully follow Sarah,

Young Ella

I KNOW nothing new to say about Ella Fitzgerald, so I quote Danish critic Harald Grut, who reports on her Tivoli Gardens concerts in Copenhagen.

"She has grown into an incredibly controlled artist whose voice does exactly what she wills it to do," he says. "And what a voice! Expressive, flexible, melodious and so very, very young despite the imminence of her 25th anniversary as a professional singer."

"She sang titles from her recordings, including the Rodgers



MARIE KNIGHT
... she rates high

and Hart set and recent Ellington Song-Book, and the accompaniment provided by Lou Levy, Max Bennett and Gus Johnson was most satisfactory. Whatever she did turned into pure gold."

Maniac

FOR years gospel singing has thrived, artistically and commercially, in the USA. And the popularity of the Gospel afternoons at the last Newport Festival suggests that the music is now accepted by American jazz audiences at large.

Two notable practitioners, Mahalia Jackson and Rosetta Tharpe, preceded Marie Knight in Britain, and their efforts

should make it easier for her to get the message over next week.

With most jazz fans here, the message is simply a musical one. The beat, hot tone, melodic decoration and inspiration are close to jazz and the blues.

It matters little, to me at the receiving end, what the source of the emotion is. But this reaction can lead to misunderstanding.

During the early post-war period I one day heavily "bashed" a new set of Mahalia Jacksons. When the window cleaner reached next door, he inclined his head towards the sound and asked my neighbour: "Bit of a religious maniac, him in there?"

Marie Knight

"A GOOD gospel singer, raised in the Baptist Church in New Jersey. She rates high..." was how Russell Morrison described Marie Knight to me.

Collectors here became aware of her through the thrilling Brunswick duets with Sister Tharpe. Subsequently, Marie Knight's name appeared on labels on its own: "Gospel Songs," Volume One (OES283) is a recommended sample of her fierce singing.

"She's a little person," Morrison continued, "but her voice is strong. You can hear her all the way downtown and back when she's ringing out."

"Sister introduced her to Decca's Dave Kapp, that's how she got on records. Sister said: 'I want you to hear this girl,' Kapp replied: 'We're busy people, Rosetta.'"

"Sister said: 'I want you to hear her.'"

"Okay. They did a thing together and he was sold right away. They were the onliest pair of gospel singers then, and they used to do terrific business. At an Atlanta, Georgia, park one time they drew around 11,000 people—just the two women."

"Yeah, you'll like her," Morrison concluded. And Rosetta added: "And you'll look after her, won't you, honey?"

I promised to do my best.



by **HUMPHREY LYTTELTON**

scene. Nothing new which happens in the field of ideas is any use to him because, by the very nature of his calling, he is bound to reject it.

In the end, one is forced to ask whether a tradition which comes to a dead stop is in fact a tradition at all in the artistic sense.

In search of a tradition

IN his review of my "Kath Meets Humph" LP, Max Jones quotes the view held by some cynics that, having advanced our base camp from "traditional" to "mainstream," my band will eventually reach early pop.

There are two points here which can be disposed of quickly. Of the surviving "revivalists" in the band—myself, Ian Armit and John Picard—the first two were playing "mainstream" before they joined traditional bands

Starting point

In the late Thirties my idols were Louis, Roy Eldridge and Bill Coleman. Had I been a bandleader then my band would no doubt have reflected these tastes.

The revivalist period was therefore not a starting point but a valuable—and, I hope, enriching—excursion back into jazz history.

The second point is that, if we accept the theory of logical and irrevocable development along historical lines, then we must suppose that Tony Coe, who came to us a disciple of Paul Desmond and now plays in the Hodges-Carter-Willie Smith tradition, will eventually reach the slap-tongue era of Stomp Evans.

Childish

Of course, the whole theory is a typically childish example of that school of British jazz criticism which relies on labels and history books as a substitute for ears.

It might help to clarify the situation—though I am not optimistic—if I were to explain why I left the traditional field and moved on.

As most jazz historians will agree, the Golden Era of New Orleans jazz came to an end in the late Twenties. Twenty years later there was a Revival, which started off full of high hopes

that the old tradition would be renewed and revitalised.

In terms of popularity the Revival achieved a spectacular success. Artistically, it has floundered.

Despite all the intense activity of the past 10 years, New Orleans style has failed to respond to artificial respiration. Within the rigid framework of traditional jazz, nothing fresh has emerged.

Repetition

Not one revivalist band has succeeded in producing anything which equals, let alone advances, the music of the Twenties. Not one name has been added to the roll of honour. After Oliver, Dodds, Noone, Bechet, Morton, Ory, Armstrong—who?

The only authentic and vital

music to emerge from the Revival has been that of men like George Lewis and Kid Ory on the one hand, Armstrong and Bechet on the other.

The former are simply repeating themselves, as they have every right to do. The latter long ago burst the bounds of rigid traditionalism.

You may say that it doesn't much matter if the music doesn't progress. It's awfully jolly to listen to, so what the hell?

That's fine for the layman. But music, like any other creative art, lives by a continuous process of give and take.

Isolation

In the strictly traditional field there is no nourishment. The traditionalist is isolated from the contemporary jazz

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A COLOURFUL SET BY URBBIE GREEN

URBBIE GREEN AND HIS BAND (LP)
Old Time Modern; I Got It Bad
And That Ain't Good; Lullaby Of
Birdland; Med's Tune.
(Vanguard PPT1521-27s. 10d.)
Green (tmb.); Med Flory (alto);
Frank Wess (trb.); Ruby Braff
(tpt.); Sir Charles Thompson (pno.);
Freddie Greene (gtr.); Aaron Bell
(bass); Bobby Donaldson (drs.).
Probably Autumn 1954. USA. (Am.
Vanguard.)

IN his sleeve note, Stanley
Dance says pianist Sir
Charles Thompson has "syn-
thesised modern playing ideas
with the old swinging beat."
He might well have applied
that remark to this record as a
whole. For one of its most
obvious characteristics is the
way it uses the old swinging
beat as the foundation for the
contemporary outlook.

Perhaps those chiefly respon-
sible for this, besides "Sir
Charles," are Basie flute and
tenor man Frank Wess and trump-
et player Ruby Braff. But
leader Urbie Green has a hand
in it, too.

It is a result of his having
found it necessary to play at
one time or another just about
every kind of jazz.

Urban Clifford Green, now 32,
was given his first music lessons,
on piano, by his mother.

He did not take up the trom-
bone until he was 13, and
though in 1953 he began to
study under Gordon Pullis, prin-
cipal trombonist of the New
York Philharmonic Orchestra, he
received his first tuition on it
from his two elder brothers,
both of whom played it profes-
sionally.

Urbie first sprang into the
limelight with the Woody Her-

man orchestra, which he joined
in 1951 after nearly four years
with Gene Krupa. Before that
he worked in practically every
type of dance and jazz band.

As he himself once said: "I've
been compared to just about
every trombone player that ever
lived. Maybe the reason for that
is that I've had to play so many
styles — Dixieland, Dorsey-like
lead, and later modern jazz."
Which explains where and how
Urbie Green acquired the ripe,
flowery tone, enviable technique,
flair for effective improvisation
and bouncy rhythm which are
among the commendable fea-
tures of this disc.

Other features are the Parker-
influenced alto of Med Flory in
Urbie's bright-paced "Old Time
Modern" and Flory's own 12-bar
riff piece, "Med's Tune"; Wess's
feeling tenor and Braff's trump-
et in the good, ballad-measured
"I Got It Bad"; and Wess's
imaginative flute in "Birdland,"
best of the four tracks.

All this, even with the ade-
quate rhythm section, may not
add up to a world-shattering
album. But it makes an un-
forced, colourful, well-varied and
easy-on-the-ear set. — Edgar
Jackson.

Documentary

LOUIS ARMSTRONG (LP)
"Satchmo The Great"

When It's Sleepy Time Down South
(V) (a); Indiana (a); Flee As A
Bird To The Mountain (a); Oh,
Didn't He Ramble (a); Mack The
Knife (V) (a); Mahogany Hall
Stomp (a); All For You, Louis
(original title Sly Mongoose) (b);
Black And Blue (V) (a); St. Louis
Blues (c).
(Philips 12 in. BBL7216-37s. 6d.)

(a)—Armstrong (tpt., voc.); Ed-
mond Hall (clt.); Trummy Young
(tmb.); Billy Kyle (pno.); Dale Jones,
Jack Lesberg or Arvell Shaw (bass);
Barrett Deems (drs.). Dates un-
traced. CRI Studios, USA. (Am.
Columbia.)

(b)—Armstrong (tpt.); Hall (clt.);
Young (tmb.); unidentified African
musicians. 1958. Accra Airport,
Ghana, West Africa. (Untraced.)

(c)—Armstrong (tpt.); Hall (clt.);
Young (tmb.); Kyle (pno.); Jones
(bass); Deems (drs.); New York Phil-
harmonic Orchestra conducted by
Leonard Bernstein. 14/7/56. Lewisohn
Stadium, New York, during a public
concert. (Am. Columbia.)

Linking dialogue throughout by
Louis Armstrong and Edward R. Mur-
row, from the film soundtrack.

THE value of this record is
hard to assess.
As a reminder of the
"Satchmo The Great" film it
serves its purpose, of course. As
a documentary on its own
account I should say it was
amusing and possibly instruc-
tive. But as an LP by the All-
Stars it fails to satisfy because

Frank Wess, a featured
soloist with Basie, is one
of those who helps to
infuse a swinging beat
into the Urbie Green LP.



• Mary Lou Williams

of too many already-recorded
numbers and too much narrative.
Seen on the screen, the Mur-
row questioning was disarmingly
unknowing. On record it just
sounds square.

Armstrong's replies sometimes
had more sense in them than
was at first apparent. But the
way the conversation is pre-
sented here, and the way it
comes through without benefit
of Armstrong's expressions and
gestures, makes some of it rather
dull.

Also, there is the incredible
speech by the young man from
(presumably) the Foreign Office
which might well have been lost.

What is left? Seven tunes by
the All-Stars, a tropical-sounding
"All For You, Louis" by united
West African forces, and the
stodgy Philharmonic "varia-
tions" on "St. Louis" which are
made memorable by Armstrong's
poetic interjections.

The All-Stars numbers include
good Louis vocals—on "Black
And Blue," "Mack The Knife"
and "Sleepy Time"—and some
very fine trumpet.

"Mahogany Hall," with pas-
sages of fervent ensemble and
useful solos all round, is prob-
ably the most inspiring; and
plenty of feeling goes into "Flee
As A Bird" and "Ramble." The
weakness is that these are all
over-familiar All-Stars' material,
though it has to be admitted
that the band's handling of them
could hardly be called stale.

I own a partiality to the Bern-
stein-Armstrong performance.
Louis plays with such emotional
force that the whole piece
acquires a transcendental beauty,
and it is easy to realise why
W. C. Handy's face showed
sudden animation (in the film)
each time this great melodist
took command.

Finally comes Bernstein's
spoken tribute to Armstrong.
... and what he does is real
and true and honest, and simple,
and even noble. ...

I wouldn't like to be without
this record, but I wouldn't like
to recommend it too strongly.—
Max Jones.

Mary Lou

1957 NEWPORT JAZZ FESTIVAL
(LP)

Dizzy Gillespie Band with Mary Lou
Williams (a); Zodiac Suite; Virgo,
Libra, Aries; Cariooca.
Dizzy Gillespie Band (b); A Night
In Tunisia.
Count Basie Band with Joe Williams
(c); Bles Blon Blues; Alright,
Okay, You Win (V); The Come-
back (V); Roll 'Em, Pete (V);
Smack Dab In The Middle (V).
(Columbia Clef 12 in. 33CX10111—
41s. 8d.)

(a)—Mary Lou Williams (pno.);
Gillespie (tpt.); Ernie Henry, Jimmy
Powell (altos); Benny Golson, Billy
Mitchell (trns.); Pee Wee Moore
(bar.); Talib Dawud, Lee Morgan,
Emmett Perry, Carl Warwick (tpts.);
Chuck Connor, Al Gray, Melba Liston
(tms.); Wynlon Kelly (pno.); Paul
West (bass); Charles Persis (drs.).
6/7/57. Newport Jazz Festival. (Am.
Norman Grant.)

(b)—Same personnel without Mary
Lou Williams. Do. Do. (Do.)

(c)—Basie (pno.); Bill Graham,
Marshall Royal (altos); Frank Foster,
Frank Wess (trns.); Charlie Fowlkes
(bar.); Wendell Culley, Renaud

Jones, Thad Jones, Joe Newman
(tpts.); Henry Coker, Bill Hughes,
Benny Powell (tms.); Freddie Greene
(gtr.); Ed Jones (bass); Sonny Payne
(drs.); Williams (voc.). 7/7/57. Do.
(Do.)

MOST interesting thing here is
the appearance of Mary
Lou Williams playing movements
from her own "Zodiac Suite"
with Dizzy Gillespie's Band.

Mary Lou, now 48, was pianist
and arranger with the old Andy
Kirk Band that started in Kansas
City. During her 13 years with
it, from 1929 to 1942, she
achieved the distinction of being
the first woman musician to be-
come a jazz celebrity.

One of the few early jazz musi-
cians of either sex to move with
the times, she passed on from
her original boogie woogie and
Earl Hines-influenced style to de-
velop, by the late 1940s, into a
modernist.

She spent 1953 and '54 in Eng-
land and on the Continent. Since
returning to the USA she has
devoted herself mainly to welfare
work, making only very occa-
sional music appearances.

Her "Zodiac Suite," written
some 12 years ago and performed
in its entirety by Mary Lou with
the New York Philharmonic
Orchestra, may not be a great
work. But it has the charm of
melody and the spice of original-
ity.

This, together with Mary Lou's
forceful and all-round first-rate
performance, makes it an attrac-
tive proposition, even though the
playing of the Gillespie Band is
more conspicuous for swing feel-
ing than polish. Much the same
may be said for "Cariooca."

In Dizzy's own "Night In
Tunisia," his band (without Mary
in this one) is even rougher. But
it makes up for that by the fami-
liar Gillespie spirit.

The track also gives opportuni-

ties for hearing the solo abilities
of Dizz's recent acquisitions—
trumpet player Lee Morgan,
trombonist Al Gray and tenorist
Benny Golson.

The Basie side finds the band
and vocalist Joe Williams in their
usual good swinging form. The
worst that can be said is that
there are better-recorded ver-
sions by the band and Joe of
much the same arrangements on
various other Columbia Clef LPs,
EPs and 78s.—Edgar Jackson.

Good taste

BILLY TAYLOR TRIO (LP)
"Evergreens"

Cheek To Cheek; Too Late Now;
I Only Have Eyes For You; All
The Things You Are; But Not For
Me; Satin Doll; More Than You
Know; Between The Devil And
The Deep Blue Sea.
(HMV DLP1171-27s. 10d.)

Taylor (pno.); Earl May (bass);
Percy Brice (drs.). February 1956.
USA. (Am. ABC-Paramount.)

BILLY TAYLOR'S apparent
desire to appeal to a rather
more diversified jazz audience
than that for which he generally
caters, is reflected not only in the
choice of "evergreens." His ap-
proach is conspicuous more for
its suave obviousness than for
the funky qualities which most
of us know and enjoy.

Otherwise the set has most of
his many attractive qualities, in-
cluding the logical and inviting
ways of developing his material,
his clean, clearly accented way of
playing and his invariable good
taste.

"All The Things," with two
distinct melodic lines played to-
gether, is a gripping example of
his inventiveness and most
accomplished pianoforte tech-
nique.—Edgar Jackson.

CAPSULE REVIEWS

LONNIE JOHNSON (EP)
"Lonnie's Blues"

Call Me Darlin'; It's Been So Long;
Pleasing You; Tomorrow Night,
(Parlophone GEP863-11s. 11d.)

JOHNSON'S amiable voice
deals gently with two popu-
lar songs and two numbers of
his own. Despite the record's
title, only "It's Been" is a blues.
A pianist (possibly Blind John
Davis) is heard on all but the
first track, and a second guitarist
is present.
Lonnie's sentimental "Pleasing
You" is best of the ballad
vocals, but "Darlin'"—which
Josh White and Bill Broonzy
both used to sing on off-duty
moments—has late-night appeal.
—M. J.

JOE TURNER (EP)

Love Roller Coaster; World Of
Trouble; Corrine Corrina; Morning,
Noon and Night.
(London RE-E1111-12s. 10d.)

TURNER is in strong shouting
form on the medium-tempo
"World Of Trouble" and the
faster "Love Roller Coaster," a
little less interesting on "Morn-

ing" and "Corrine" (already
out on standard-play).

These are unpretentious,
unfrantic rhythm-and-blues
swingers, with unimaginative
accompaniment. Solid dance
music.—M. J.

BIG BILL BRONZY (EP)
"Southern Saga"

Southern Saga (introducing Joe
Turner Blues); When The Sun Goes
Down; Going Down The Road Feeling
Bad.
(Nixa Jazz Today NJE1047-12s. 10d.)

AN extremely informal record-
ing, taken at a publisher's
party in October, 1955, presents
Bronzy exactly as he sounded at
innumerable shindigs here.

"Joe Turner" is a longer,
slower version, with more intro-
ductory talking, than "Blues In
1890" on Vogue. Leroy Carr's
"When The Sun" has also been
done on Vogue by Bill, but
there are significant differences,
"Going Down The Road," one of
his favourites, shows Bill's great
swing. This has some indistinct
accompaniment.

A cert for all blues collectors.
—M. J.

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ANDRE PREVIN TAKES THE HONOURS

SHELLY MANNE AND HIS FRIENDS (LP)
"My Fair Lady"
Get Me To The Church On Time; On The Street Where You Live; I've Grown Accustomed To Her Face; Wouldn't It Be Lovely?; Asot Gavotte; Show Me; With A Little Bit Of Luck; I Could Have Danced All Night.
(Contemporary 12 in. LAC12100—38s. 3d.)

Manne (drs.); Andre Previn (pno.); Leroy Vinnegar (bass). 17/8/56, Los Angeles. (Am Contemporary.)

ANDRE PREVIN (LP)
"Hollywood At Midnight"
Moonlight Escapes You; It's Easy To Remember; Invitation; Let's Fall In Love; Fall In Love Too Easily; Too Late Now; Laura; You Are Too Beautiful; It Could Happen To You; When You Wish Upon A Star; My Foolish Heart; But Beautiful.

(Brunswick 12 in. LAT8190—37s. 6d.)
Previn (pno.); Al Hendrickson (gtr.); Carson Smith (bass); Shelly Manne (drs.). Probably late 1956, USA. (Am. Decca.)

THESE two are reviewed together because, though the Contemporary is presented under Shelly Manne's name, both sets are virtually piano solos by Andre Previn, accompanied by the stated rhythm men.

The Contemporary set consists of numbers from "My Fair Lady," the musical which opened in London last night (Thursday) after its phenomenal success in New York.

Records of the music are not confined to pop artists. Within the next day or two there will be some by leading jazz stars, including Johnny Dankworth (Parlophone EP GEP6671), Ted Heath (Decca EP DFE6484), Tony Kinsey (DFE6461) and, from America, Billy Taylor (HMV LP DLP1181). This Shelly Manne, the first to reach me, is already on sale. It comes as something of a surprise.

Previn lets us hear the tunes much as composer Frederick Loewe conceived them, even to the extent of playing parts of them at *ad lib.* tempo.

Even so, he manages to reveal more real jazz feeling than he sometimes does when he sets out to ignore "commercial" considerations.

You notice this even more in the Brunswick album. This is Previn playing mostly slow ballads in the mood-music-for-dimmed-lights-litening manner. Yet it is only in the two fast tracks, "Let's Fall" and "Wish Upon A Star"—when he obviously tries harder to swing—that he tends to seem forced and rather artificial. In the others he sounds relaxed and natural and often gets quite funky.

Still, those two fast tracks hold their own as examples of the brilliant technique Andre Previn always manages to maintain, no matter what sort of music he may be playing.—Edgar Jackson.

Retrogression

STAN KENTON AND HIS ORCHESTRA (LP)

"Rendezvous With Kenton"
With The Wind And The Rain In Your Hair (a); Memories Of You (b); These Things You Let Me (c); Two Shades Of Autumn (d); They Didn't Believe Me (e); Walkin' By The River (f); High On A Wintry Hill (g); Love Letters; I Get Along Without You Very Well (h); Desiderata (i); This Is No Laughing Matter (k); I See Your Face Before Me (l).
(Capitol 12 in. T832—33s. 8d.)
Kenton (pno.); Lennie Niehaus, Bill Robinson (alts); Wayne Dunstan, Bill Perkins (trns.); Steve Perlow (Bar.); Billy Catalano, Phil Gilbert.



Andre Previn shows the brilliant technique he always manages to maintain whatever music he is playing.



• Stan Kenton

See "Retrogression."

Lee Katzman, Ed Ledy, Sam Noto (trps.); Jim Amlette, Kent Larsen, Archie Le Coque, Don Reed, Kenny Shroyer (trms.); Red Kelly (bass); Jerry McKenzie (drs.); Joe Coccia (arr.). (a), (d), (f), (h), (i), (j) 8/10/57; (b), (c), (g), (k), (l) 8/10/57; (e) 10/10/57. Rendezvous Ballroom, Balboa, Calif., USA. (Am. Capitol.)

Soloists: (a) Noto; (b) Larsen; (c) Niehaus, Katzman; (d) Niehaus, Perkins; (e) Noto; (f) Catalano, Perkins; (g) Le Coque; (h) Niehaus; (i) Ledy; (j) Shroyer; (k) Perkins; (l) Noto.

IF Kenton hadn't finished with Progressive Jazz before, he has now. This is Stan playing dance music for dancing, at the Rendezvous Ballroom at the Californian seaside resort of Balboa. It happened like this.

The Balboa dance hall was where Stan first hit the limelight in 1941. With warm memories of it, he recently acquired it as a base for his current operations. The album is notable for some very attractive new ballads to share honours with familiar standards. They are all scored by Joe Coccia, a Kenton "discovery" who knows how to dress up tunes colourfully without destroying the melody as the composer wrote it.

It is notable, too, for the impressively polished playing of the band and for first-rate solos which provide spice for the jazz-minded in what is fundamentally a "commercial" proposition. How is Stan getting on at Balboa? He isn't. His attempt to stage a popular come-back didn't work, and he has turned it in.—Edgar Jackson.

song he sometimes called "Mister Tom Hughes' Town."

"Frankie," taken at a lively speed and interspersed with explanatory observations, is a graphic treatment of this ballad. In "Gallis Pole," known in Britain under a variety of titles such as "The Hangman's Tree," Huddle again interpolates spoken comment.

On these, and the three blues songs, the guitar picking is admirable and sometimes electrifying. For the "suke-jump" dance tune, "Poor Howard," Huddle changes to six-string guitar, I believe.

Enough background significance attaches to the work songs and field blues for them to merit a separate article. "Ain't Goin' Down" and "Hannah" point to the origins of blues, and the other unaccompanied songs—"Yonder," "Betty" and "Door Bells"—are equally effective.

The last, a chain-gang song, also called "On A Monday," can be found with guitar and Sonny Terry's harmonica accompaniment on Volume One. This and the second LP are recommended without reservation, but the present release is the ideal introduction to the wide range of Leadbelly's music.—Max Jones.

TOP JAZZ EPs, LPs

- (3) NEWPORT JAZZ FESTIVAL (LP)
Ella Fitzgerald and Billie Holiday (Columbia-Clef)
 - (1) JAZZ AT THE BLACK HAWK (LP)
Dave Brubeck (Vogue)
 - (4) JAZZ ULTIMATE (LP)
Bobby Hackett and Jack Teagarden (Capitol)
 - (2) SUCH SWEET THUNDER (LP)
Duke Ellington (Philips)
 - (8) MILES AHEAD (LP)
Miles Davis (Fontana)
 - (-) LIKE SOMEONE IN LOVE (LP)
Ella Fitzgerald (HMV-Verve)
 - (7) ELLA SINGS "PAL JOE" (EP)
Ella Fitzgerald (HMV-Verve)
 - (9) JOHNNY HODGES AND THE ELLINGTON ALL-STARS (LP)
(Columbia-Clef)
 - (-) AT THE STRATFORD SHAKESPEARE MEMORIAL (LP)
Oscar Peterson (Columbia-Clef)
 - (-) JAZZ AT CAL TECH. (LP)
Bud Shank and Bob Cooper (Vogue)
- STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART:
- LONDON—Dobell's, W.C.2; GLASGOW—McCormack's, Ltd., C.2; BELFAST—Atlantic Records; MANCHESTER—Hime and Addison, Ltd., and Record Rendezvous; BIRMINGHAM—The D-kerly, 5; NEWCASTLE—J. G. Windows, Ltd., 1; LIVERPOOL—Beaver Radio, Ltd., 1; CARDIFF—City Radio (Cardiff), Ltd.

Introduction

HUDDIE LEDBETTER (LP)

"Leadbelly Vol. 3"

The Boll Weevil; Ain't Going Down To The Well No Mo'; Go Down, Old Hannah; Frankie And Albert; Fannin' Street; The Bourgeois Blues; Looky, Looky Yonder; Black Betty; Yellow Women's Door Bells; Poor Howard; Green Corn; The Gallis Pole; De Kalb Women.
(Melodisc MLP515—29s. 10d.)

Leadbetter (voc., gtr.). April, 1939, New York City. (Am. Musicraft.)

THE third Melodisc Leadbelly LP makes available here for the first time the really excellent album of 13 songs which was known as "Negro Sinful Songs" when it started life as a Musicraft product.

Every song is an interesting one, and some of the performances—"The Gallis Pole," the hoilers, "Fannin' Street" and "Frankie And Albert" for example—are extraordinary in their dramatic impact.

From the point of view of recording quality, this set was never considered to do justice either to Huddle's rich voice or to the tone of his guitar playing. But in every other respect it is a winner, and the LP is vastly easier to listen to than my Musicraft 78s.

"Fannin' Street," which is the red-light district of Shreveport, Louisiana, has introductory comments by Huddle and barrelhouse guitar of the kind learned from boogie pianists there. It is the

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... and this is the current programme:

March/April 1958

His Eye is on the Sparrow

by Ethel Waters, with Charles Samuels.
(W. H. Allen. 12s. 6d. J.B.C. 6s.)

May/June 1958

JAZZ: Its Evolution and Essence

by Andre Hodeir.
(Secker & Warburg. 25s. J.B.C. 6s.)

July/August 1958

JAZZMEN

by Frederic Ramsey Jr. and Charles Edward Smith.
Foreword by Gerald Lascelles.
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- EP 190 WILD 'n' WOOLLEY—Brian Woolley's Jazzmen
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- EP 170 BRIAN WOOLLEY'S JAZZMEN—There is no substitute for Woolley!
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Palladium TV stars



American singer Howard Keel was the star guest in ATV's "Sunday Night at the Palladium" last weekend. He is pictured (above) after the show with co-star Yana. FOOTNOTE: While MM photographer Al Ferdman was taking this picture, his car was stolen from outside the theatre.

NEXT WEEK IN THE SPOTLIGHT
MINDY CARSON

—American TV and disc star

Frankie mobbed

Frankie Vaughan was mobbed by screaming fans after the show on Tuesday at Bristol's Colston Hall. Vaughan said afterwards that it was the most remarkable reception he had ever experienced.

ELLINGTON TOUR TO OPEN OCT. 5

THE long-awaited British tour of the fabulous Duke Ellington Orchestra will almost certainly open with two evening concerts at the Royal Festival Hall on Sunday, October 5.

And the tour may include a week at the Leeds Arts Festival. News of this venture was exclusively forecast in the MELODY MAKER in February.

25-year absence

Agent Harold Davison this week told the MM that contracts for the tour—which will take in the major cities throughout Britain—are now being finalised and that negotiations have been opened with the Musicians' Union.

This will be the Ellington Band's first trip to Britain since 1933, when the band made a sensational debut at the London Palladium.

Johnny Hodges

Personnel of Ellington's all-star band will include famous altoist Johnny Hodges, an early

Leeds week planned

member of the orchestra. Adds Davison: "The tour will last from three to four weeks. The Duke and his boys are due

in Britain around October 1 or 2 and will spend two or three days in Town prior to the Festival Hall opening."

FOOTNOTE: Duke Ellington—without his band—appeared at the London Palladium in June, 1948. With him were violin-trumpet-vocalist Ray Nance, and singer Kay Davis. Pearl Bailey was also on the bill.

The Duke, Ray Nance and Kay followed their Palladium date with a Provincial concert tour.

JOHNNY TAKES IT EASY...



Johnny Dankworth was caught by MM cameraman Bill Francis sitting down for his solo during Sunday's opening session of his new London club. Many celebrities joined the 500 fans who packed the London Dance Institute, Oxford Street, W., to hear the Dankworth Orchestra and the Joe Harriott Quintet. This Sunday the club has an extension to midnight and will feature the Dankworth and Bruce Turner groups.

Bing Crosby says 'Gone Fishing'

NEW YORK, Wednesday.—Bing Crosby is to retire after nearly 40 years in Show Business. The 54-year-old "Groaner" is quoted as saying: "There's nothing left in the entertainment business that I am keen on doing and I just don't want to waste my time on things for which I have no enthusiasm. I now intend devoting my time to my family, golf and fishing."

Only the best

But Bing leaves a get-out by adding: "I am not making any formal announcements about my retirement. After all, if something really big came along I would grab it."

Bing's wife, Kathy, whom he married a year ago, is expecting a baby in June. By his first marriage, Bing has four sons—Lindsay (21), twins Phillip and Dennis (23) and Gary (25), who is following in his father's footsteps as a singer and has appeared on television in Britain.

RICKY NELSON TOUR PLANS

RICKY NELSON, 19-year-old rock-styled singer whose "My Bucket's Got A Hole In It" was a best-seller in the States, may be bound for Britain in the autumn.

Norman Payne, executive of the Music Corporation of America's London office, told the MELODY MAKER on Wednesday: "We are trying to arrange a tour for Ricky around September."

OVER 100 MEN IN A JAZZ RIVERBOAT

OVER 100 jazz musicians have been booked for one "gig"—Jazzshows' "Floating Festival Of Jazz" on June 15.

The musicians, from 12 bands and six skiffle groups, will provide continuous music for 12 hours aboard two riverboats from London's Tower Pier to Margate and back.

Beat swap

The bands are those of Chris Barber, Ken Colyer, Cy Laurie, Mick Mulligan, Avon Cities, Saints, Merseysippi, Graham Stewart, Mike Daniels, Al Fairweather, Dick Charlesworth and Acker Bilk. Skiffing will be the groups of Dick Bishop, Ray Bush, Russell Quave, Les Hobeaux and the Soho Skiffle Group.

The trip will include some two hours ashore at Margate, and the bands will swap boats for the return trip.

IVY BENSON ORK HAS FILM ROLE

IVY BENSON and her Girls Orchestra and singer Steve Martin have been signed for the forthcoming Warwick film, "The Man Inside," starring Anthony Steele and Anita Ekberg.

The Benson band will be seen in the film and will also accompany Steve in the title song, "The Man Inside." The number is written by Len Praverman. Shooting starts on May 12 at Elstree Studios and Ivy will lead eight brass, five saxes and four rhythm.

Ivy this week signed singer Carol Elvin.

Street Parade will start Bath jazz

A street parade led by Ken Colyer's Omega Marching Band will kick off the Bath Jazz Festival on the afternoon of June 2. The Festival will run for a week.

Booked for concerts at the Regency Ballroom are the bands of Ken Colyer (June 2); Humphrey Lyttelton (3rd); Chris Barber with American blues singers Sonny Terry and Brownie McGhee (4th); Mick Mulligan, with George Melly, Neva Raphaelo and Beryl Bryden (5th); Tommy Whittle, Tony Kinsey and Dill Jones (6th); and Johnny Dankworth, with Cleo Laine (7th).

Jackie Dennis has reached 200,000

Kilted singer Jackie Dennis—whose first disc, "La Dee Dah," this week reached 200,000 sales—breaks into Variety in June.

He starts a six-week tour for Harold Fielding on June 2 at Nottingham Empire and follows with a week at Chiswick Empire.

Jackie appears in the 100th edition of AR-TV's "Cool For Cats" today (Friday) and in Granada-TV's "Ray Ellington Show" on May 30.

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