

# Melody Maker

JUNE 7, 1958 World's Largest Sale EVERY FRIDAY 6d.

**Damone  
on Sinatra**  
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## AT LAST—IT'S THE HI-LO'S

**THE long-awaited Rank tour in Autumn**

British tour of America's sensational vocal group, The Hi-Lo's, has at last been settled. The crew-cut quartet will spin round the country on a one-night-stand tour for the Rank Organisation in September-October. They will be backed by a

## Frankie Vaughan in 'Jazz Singer'?



Frankie is seen (above) with co-star Janette Scott in a still from "Lady Is A Square," which started shooting last week of Elstree.

FRANKIE VAUGHAN has been approached to star in a remake of the historical Al Jolson film, "The Jazz Singer." Acceptance depends on finding the necessary time and obtaining temporary release from his contract with Herbert Wilcox requiring two films a year for two years.

## ANNE SHELTON TO GUEST ON U.S. JOHNNIE RAY TV

Johnnie Ray has asked Anne Shelton to guest on his television programme when she visits the States in the autumn. They appear together in a special edition of ATV's "Saturday Spectacular" on June 11, filmed during Johnnie's recent trip to Britain. Anne plays the rôle of a Russian commissar in the first of Dickie Valentine's AR-TV series, "Free And Easy," next Tuesday (10th), and appears in BBC-TV's "Top Numbers" this Sunday.

### INSIDE

Highlights of this star-packed issue:

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British name-band and possibly one or two other supporting acts.

Discovered by bandleader Jerry Fielding, the Hi-Lo's chose their unique name because it "was an accurate description of their vocal and physical range."

Steve Race gave a preview of "The Hi-Lo's Under Glass"—the LP that set a new standard in vocal group singing—in the MM 18 months ago.

### 'Musical thrill'

"Hearing the Hi-Lo's for the first time is a musical thrill, for they possess the freshest, most progressive sound of any singing group today," wrote Steve.

Their British tour, which occupies 21 consecutive days, is as follows:

Kilburn (Sept. 14), Edmon- ton, Romford, Birmingham, Glasgow, Edinburgh, Newcastle, Liverpool, Leeds, Bradford, Nottingham, Wolverhampton, Chel- tenham, Cardiff, Plymouth, Taunton, Salisbury, Southamp- ton, Rochester, Southend and Hammersmith (Oct. 4).

## A Judge of Beauty



It will be a beauty to judge beauty on July 5 when the finals of the Soho Fair Beauty Contest are staged at London's Café Royal. For one of the judges is Hollywood film lovely Jayne Mansfield. Jayne, currently filming in Spain, is coming to Lon- don to complete the film, "The Sheriff Of Fractured Jaw."

## JERRY LEE LEWIS: AN 'OPEN LETTER'

NEW YORK, Wednesday.— With a big query hang- ing over his career, Jerry Lee Lewis today issued a sensa- tional "open letter" to his fans, the critics and the British Press.

In his letter, Jerry declares: "I have in recent weeks been the apparent centre of a fantas-

tic amount of publicity, none of which has been good.

"But there must be a little good in the worst people,

although, according to Press releases originating in London, I am the worst and don't deserve even one decent release. "This whole thing started because I tried to, and did, tell the truth. I told the story of my past life as I thought it had all been straightened out and I wouldn't hurt anybody in telling the truth.

"I confess my life has been stormy. I confess further that since I became a public figure I sincerely wanted to be worthy of the decent admiration of all the people who liked what talent— if any—I have.

### 'Indecency'

"There were some legal mis- understandings that have inad- vertently made me look as though I invented the word 'in- decency."

"I have at least a little com- mon sense and if I hadn't thought the legal aspects were completely straight I certainly wouldn't have made a move until they were."

Jerry's statement said he went to Court for his second wife Jane's divorce action. She was awarded 750 dollars a month alimony and they left as friends.

He went on: "In the belief that for once my life was straightened out, I invited my mother and daddy and little sister to make the trip to Eng- land. Unfortunately mother and daddy didn't go. But sister did

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## COLD WELCOME FOR SINATRA



A cold day greeted Frank Sinatra on arrival at London Airport on Monday. Here on a four-day pleasure trip, he is en route for the premiere of his "Kings Go Forth" film in Monaco next week. (See Pat Brand's "On The Beat" on page 4.)

## Maurice Scopp in Town for talks

Maurice Scopp, Head of the Robbins, Feist and Miller music publishing companies in New York, arrived in London on Tues- day.

He is here for talks with pub- lishing director Fred Day on their joint interests in the Francis Day, Robbins and Feldman companies.

## Wright ends run

The Sid Wright Band is leaving the Eve Club, W., on July 26 after a five and a half year resi- dency.

"I have received several offers for the band, but have not yet decided which one to take," Sid told the MM.

## Two extra weeks for Guy Mitchell

Currently at Glasgow Empire, Guy Mitchell will play two extra weeks in Variety at the end of his tour.

He has now been booked for a week at the Palace, Manches- ter, from June 23, and follows with a week at the Empire, New- castle.

On Sunday at Rugby, Guy starts a week of one-night Granada Cinema concerts, fol- lowing with Grantham, Ketter- ing, Bedford, Aylesbury, Maid- stone and Walthamstow. He will be accompanied by the Dennis Ringrow Orchestra.



# ARMOUR PLATE FOR THE PELVIS

**NEW YORK, Wednesday**—An "armour-plated" Elvis Presley can be expected in Europe in October. Army officials at Fort Hood, Texas, where Elvis has just completed his basic training, have disclosed that the Pelvis is being assigned to a tank unit. He is expected to be posted to Germany in October.

Elvis is currently on his first two-week furlough from Army life and is expected to spend some of his leave in the RCA Victor recording studios.

Earlier predictions that he would wind up in the Army's Special Service would seem to be untrue, although posting to an ordinary unit would not prevent Elvis from entertaining the troops.

## PAT BOONE

### B.Sc. degree . . .

**PAT BOONE** yesterday graduated from Columbia University with a B.Sc. degree. His major subject was speech.

With his college life now behind him, Boone is scheduled to be busier than ever in show business.

According to his manager, Jack Spina: "First Pat will go to Hollywood as soon as his TV show comes off for the summer.

## MEET THE STARS with REN GREVATT

In Hollywood he will make a picture called 'Mardi Gras' which will also star Gary Crosby, Tommy Sands and Sheree North. The film's score will be written by Sammy In and Paul Francis Webster.

When will Boone return to Britain? Says Spina: "In the fall it is possible."

## ALAN FREED

**\$100,000 deal . . .**  
**DISC-JOCKEY** Alan Freed, who became a storm centre of rock criticism when riots followed his recent show in Boston, appears to have come out on top. He has signed a five-year contract with a big New York radio station for 100,000 dollars a year. A TV deal is also in the air.

Meanwhile, the anti-rock controversy still rages here. Among bookers, there seems to be general agreement that the influences of rock will be felt for a long time, but at least one record man has deplored "the crazy falsettos and bass leads of the groups which are all coming to sound exactly the same." It's terrible on your nerves.

## EVERLY BROTHERS

**Still hoping . . .**  
**BRITISH** tours for the Everly Brothers and Connie Francis seem to be getting nearer to reality. With the Everlys, according to GAC, the price is set and the boys want to go. The only

remaining hassle involves the matter of finding the time to make the trip. July has been suggested. Connie Francis is on tour in the West and North-west with Nat King Cole and will probably make Britain later in the year.

## EDDIE FISHER

**Las Vegas seasons . . .**  
**EDDIE FISHER** has signed a new, five-year, million-dollar contract with impresario Monte Proser. The singer will appear a minimum of eight weeks a year at Proser's fabulous Tropicans in Las Vegas for the next five years.

## BRITAIN CLICKS

**Stars on disc . . .**  
**THIS** has been an important week in the States for British discs. London Records released three—the Johnson Brothers singing "Little Serenade" and "Scratch, Scratch"; Terry Dene's "Lover, Lover" and "Stairway Of Love"; and Dick

## JAZZ STARS LINE UP FOR U.S. FESTIVALS

**From LEONARD FEATHER**  
**NEW YORK, Wednesday.**—The summertime is festival time and plans have been disclosed for no fewer than nine affairs to be held in the United States and Canada from May to October.

In addition to Newport (July 3 through 6) and Great South Bay, Long Island (July 26-27, August 1-3), jazz will be heard in British Columbia at the First Vancouver International Festival, at the Stratford (Ontario) Arts Festival, the Boston Arts Festival, Hofstra College's (Hempstead, Long Island) Festival of Contemporary Music, the Ravinia Music Festival (Highland Park, Illinois), the French Lick (Indiana) Music Festival and the Carmel (California) Festival.

**Jack Teagarden**  
Vancouver's will run from July 26 through August 8 and will feature Jack Teagarden, Dizzy Gillespie and Oscar Peterson. The Stratford affair will run from June 23 to September 15; the jazz concerts, five in number, will be inaugurated on July 23 and be concluded on August 15. Henry "Red" Allen, Erroll Garner, Canadian reedman-flautist Moe Koffman, Wilbur DeParis, Carmen McRae, Billy Taylor and Gillespie will be among the participants.

**SEASIDE TOUR FOR EARLE & VAUGHAN**  
**NEWSBOX . . . by JERRY DAWSON**  
**MALCOLM VAUGHAN** and partner Kenneth Earle start a summer tour of holiday resorts at Brighton on June 30 under the aegis of Harold Fielding. Subsequent dates include Margate, Bournemouth, and Llandudno.

**BETTY SMITH AIRS**  
Tenorist Betty Smith guests in the "Ted Heath Show" tomorrow (Saturday) in the Light Programme, and again on June 14. Betty's Quintet airs in "The Forces Show" (11th) and "Workers' Playtime" (17th), both on the Light.

**Mickleburgh season**  
The Bobby Mickleburgh Band tomorrow (Saturday) starts a 15-week season at the Blue Lagoon Ballroom in Newquay, Cornwall. Bobby (tmb.) will lead Dave Keir (tpt.), Don Francis (alto, clt.), Dennis Felix (pno.), Tony Goffe (bass) and Don Robb (dra.).

**ISLE OF MAN.**—Freddy Mann, former Henry Hall trumpeteer-comedian, is to join Ray Morton at Douglas Holiday camp, for the summer season. Freddy has spent the past seven years playing piano in the cocktail bar at the Hotel Majestic, St. Anne-on-Sea.

**JERSEY.**—Tenor-leader George Derek opened on June 1 with his trio at the Pavilion Hotel, Greve de Lecq.

**PRESTON.**—Manchester's Mill Brow Skiffle Group is to make regular monthly appearances at Preston Jazz Club.

**BLACKPOOL.**—Jack Rankin is conducting a 14-piece orchestra

## DATES WITH THE STARS

# Winnie in Scotland

(Week commencing June 8)  
**Winifred ATWELL**  
Week: Empire, Glasgow  
**John BARRY**  
Week: Empire, Chiswick  
**Eddie CALVERT**  
Week: New Theatre, Cardiff  
**Petula CLARK**  
Week: Hippodrome, Brighton  
**Terry DENE**  
Week: Hippodrome, Birmingham  
**Jackie DENNIS**  
Week: Empire, Chiswick  
**Max GELDRAV**  
Week: Empire, Leeds

**FOUR JONES** Boys  
Season: Wellington Pier, Great Yarmouth  
**Nat GONELLA**  
Week: Winter Gardens, Morecambe  
**Edmund HOCKRIDGE**  
Season: North Pier, Blackpool  
**KENTONES**  
Week: Empire, Chiswick  
**Don LANG**  
Season: Central Pier, Blackpool  
**Jimmy LLOYD**  
Week: New Theatre, Cardiff  
**Chas McDEVITT**  
Week: TRENIERS tour  
**Gary MILLER**  
Week: Winter Gardens, Morecambe  
**Guy MITCHELL**  
Sunday: Rugby  
Monday: Grantham  
Tuesday: Kettering  
Wednesday: Bedford  
Thursday: Aylesbury  
Friday: Maidstone  
Saturday: Walthamstow  
**Ruby MURRAY**  
Season: Wellington Pier, Great Yarmouth  
**Joan REGAN**  
Season: North Pier, Blackpool  
**Lita ROZA**  
Week: Palace, Manchester  
**Edna SAVAGE**  
Week: Hippodrome, Birmingham  
**Harry SECOMBE**  
Season: Palladium, W.  
**Sonny TERRY and Brownie McGOOSE**  
Sunday: Empire, Liverpool  
Thursday: Town Hall, Oxford  
**THREE KAYE Sisters**  
Week: Empire, Liverpool  
**THREE MONARHS**  
Season: Prince of Wales, W.  
**TRENIERS**  
Sunday: Gaumont, Bradford  
Monday: Odeon, Nottingham  
Tuesday: Odeon, Leeds  
Wednesday: City Hall, Sheffield  
Thursday: Carlton, Norwich  
Friday: Gaumont, Ipswich  
Saturday: Granada, Woolwich  
**Malcolm VAUGHAN**  
Week: Empire, Leeds  
**Cherry WANNER**  
Week: Hippodrome, Brighton  
**Jimmy YOUNG**  
Week: Empire, Sheffield

Bishop's "They Can't Take That Away From Me" and "Jumpin' Judy."

One of the most interesting imports—from South Africa via Britain—is "Tom Hark." Ted Heath's version of the song was released last week by London, whilst Capitol this week came up with the number by Elias and his Zig Zag Jive Flutes. Both discs have the fresh sound to break out big.

## LORRAE DESMOND VISITING HOME

**AUSTRALIAN** singer Lorrae Desmond will be visiting her home town, Sydney, on June 5. She plans to stay three weeks. Lorrae then travels to New York to make business contacts and look up her old friend, Irish singer Carmel Quinn. Both were in the Ambrose Orchestra a few years ago.

Lorrae will be back in Britain for Variety early in July. She starts recording a BBC radio series with Bernard Braden and Dick Bentley on July 20.

## Nitwits get big American offers

Big offers for seasons at Las Vegas, Hollywood, Cuba, Miami and other top American spots have flowed in for Sid Millward and his Nitwits following their two recent TV appearances in the States.

The group tele-recorded from Chiswick Empire for Ed Sullivan's "Toast of the Town" show and, while in Paris, for the "Jerry Lewis Show." Both appearances were well received by American TV audiences.

The Nitwits, currently at Madrid's Parrilla Pavilion, return to England for a week's Variety at Finsbury Park Empire on June 16. They follow with a summer season at Blackpool Hippodrome with Winifred Atwell, Michael Holliday and the Kaye Sisters.

**MARGATE.**—Les Shannon opens tomorrow (Saturday) with a quartet at the Lido, Cliftonville, for his fifth summer season.

**LEWES.**—Lewes Jazz Club, meeting at the Brewers Arms every Friday, features the Pat Benham Trio, the Doug Hopkinson-Deller Quintet and Keith Samuel's Bluenotes.

**SEAFOURD.**—Trumpeter Trevor Philcox and swing viola player "Snatch" Snashall are featured with the resident band at Seaford Jazz Club every Wednesday at The Barn.

**NEWQUAY.**—Pianist-vocalist Peggy Poulton is resident for three months at the Savola Hotel.

**LUTON.**—"Golden Disc Boy" Laurie London visits the Cresta on June 7.

**ISLE OF WIGHT.**—Southport sax-leader Ted Carter is resident for the summer season at the Winter Gardens and the Pier, Ventnor, leading a sextet.

**LEICESTER.**—Tommy Steele is scheduled to play a concert at the De Montfort Hall on June 26. The Jetty Jazzband appears each Friday at the Church Rooms, Anster.

## This week's Selmer OSCAR



## MARCOSIGNORI

Internationally famous for his radio, television and concert appearances, Gervasio Marcognoni has played a big part in raising the musical status of the accordion. Look out for his Decca L.P. to be released in the summer, and in the meantime send for Cat. 551 giving details of Settimio Soprani—the accordion "Marco" always plays.



114 CHARING CROSS ROAD LONDON W.C.2

# JAZZ on the AIR

(Times: BST/GET)

**SATURDAY, JUNE 7:**  
12.19-12.45 p.m. A 1: Brother John Sellers, Ella-Louis, Urbie Green, Adderley, Miles Davis.  
1.20-1.35 A 2: Gospel Songs.  
1.35-1.45 DL: Shearing.  
2.0-2.25 C 2: Modern Swing Combo.  
5.15-5.45 Z: Swing Serenade.  
5.45-6.10 B-218m.: Kings of Jazz.  
6.25-7.0 DL: Just Jazz.  
8.0-10.0 T: (1) Sarah V.-Eckstine, Hi-Lo's, New Miller Ork., Pearl Bailey. (2) Peterson, Roach, Rollins, Duke, Raney, Barnet, O'Farrell.  
9.0-9.30 W: Jazz Time.  
9.0-9.55 J: America's Pop Music.  
10.0-10.30 B: Ben Webster.  
10.15-10.55 P 3: Reg Owen, Hazy Osterwald.  
11.0-11.55 P 1: Jazz à la Carte.  
11.16-11.30 Y: Jazz Gallery.  
11.30-1.0 a.m.: D-J Shows.  
12.16-12.30 Q: Hi-Lo's.  
1.5-2.0 H-Q: Hollywood-New York.

**SUNDAY, JUNE 8:**  
8.42-9.30 p.m. A 1 2: Benny Goodman Ork. from Brussels Fair (news break app. 6.15).  
8.0-10.0 T: (1) Kenton, Mathis, James. (2) Th. Monk, Moody, Previn, Rollins, Kamuca, Paul Smith, Charlie Byrd, Riddle.  
10.10-11.55 S: Jazz for Travellers (short break app. 11.0).  
10.15-12.0 P 2: Jazz Festival (news break app. 11.0).  
10.50-11.12 Z: Jazz Today.  
11.0-11.56 P 1: Jazz Microgrooves.

**MONDAY, JUNE 9:**  
12.0-12.30 p.m. C 2: Rita Reys Trio.  
8.0-10.0 T: (1) James, Ella-Duke, Herman. (2) 60 Minutes of Eddie Condon.  
9.0-10.30 Z: Champs-Elysées Jazz.  
10.10-10.45 P 3: Wild Bill in Storyville.  
10.10-11.0 S: For Jazz Fans.  
10.10-11.0 E: Jazz Programme.  
10.30-11.30 app. K: Jazz Music.  
11.5-1.0 a.m. J: D-J Shows (nightly to Thursday).

**TUESDAY, June 10:**  
4.5-4.30 p.m. P 1: Modern Jazz 1958.  
5.30-6.0 C 2: AVRO Jazz.  
8.0-10.0 T: (1) Les Brown Modern Concert and Sue Raney. (2) Cal-Kral, Diz, Chico H., B.G. with Christian and Hamp, Al Hirt, Basie, Herman.  
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.  
10.30-11.15 I: International Disc News.

**WEDNESDAY, JUNE 11:**  
6.15-6.45 p.m. DE: Jazz Session.  
7.16-7.30 O 1: Concert Jazz.  
8.0-10.0 T: (1) T.D., Miller, Shaw, Russ Colombo. (2) Lunceford, Bizigan, Shearing, Lewis, Shorty Rogers and his Giants.  
9.30-9.55 S: Great Moments in French Jazz.  
9.30-10.30 P 3: Jazz for Everyone.  
10.10-11.0 S: For Jazz Fans.  
11.15-12.0 I: Rhythm Rendezvous.  
12.10-1.0 a.m. I: Milt Jackson, Don Rendel Sextet, Koller, Sauter Ork., etc.

**THURSDAY, JUNE 12:**  
6.16-6.25 p.m. L: Piano Jazz.  
1.0-1.0 T: (1) Judy Garland, Anthony, Bizigan, James. (2) Hurman, Kenton, Ella, Peterson, Emmott Berry, Strubeck, Basie.

**5.55-9.30 M: The Pianist Tommy Flanagan.**  
9.30-10.0 P 1: White Notes . . . Black Musicians.  
10.0-10.30 P 3: Panassié.  
10.10-11.0 S: For Jazz Fans.  
10.20-11.0 Q: German Jazz Festival.  
10.25-10.50 C 2: Jazz Music.  
10.30-11.0 P 4: Kenny Burrell, Guitarist.  
10.45-11.15 DL: Jazz Club.  
11.5-12.0 P: Wilbur de P., Oscar Peterson, Ella.

**FRIDAY, JUNE 13:**  
3.15-3.45 p.m. I: Jazz Intermezzo.  
5.20-5.50 L: Jazz.  
8.0-10.0 T: (1) James at the Aragon, Ella-Duke, Garner. (2) Al Hirt's N.O. Jazz Band (25 mnts.), MJQ, Tatum-de Franco, Terry-Blakey.  
8.30-10.30 A 1-2/P 1: Jazz at the Brussels Exhibition, with Luter Grappelly, Rita Reys, Diéval, JACE All Stars, Erwin Lehn Ork.  
10.0-10.25 J: Stars of Jazz.  
10.10-10.40 O 2: Jazz Music.  
10.10-11.0 S: For Jazz Fans.  
10.15-10.45 P 2: The Living Jazz.  
11.15-12.0 C 1: Jazz Music.  
11.30-1.0 a.m. J: D-J Shows.

**KEY TO STATIONS AND WAVELENGTHS IN METRES**  
A: RTP France 1: 1-1829, 45.39, 2-193.  
B: RTP France 2: 280, 218, 318, 359, 379, 445, 498.  
C: Hilversum: 1-402, 2-296.  
D: BBO: E-464, L-1500, 247.  
E: NDR/WDR: 309, 189, 40.38.  
F: Belgian Radio: 1-494, 2-324, 3-267, 4-198.  
H: RIAS Berlin: 303.  
I: SWF B-Baden: 296, 363, 196, 41.29.  
J: AFR: 344, 271, 547.  
K: SBC Stockholm: 1571, 255, 245, 306, 506, 49 band.  
L: NR Oslo: 1776, 237, 228, 477, 19, 25 or 31 bands.  
M: Copenhagen: 283, 210.  
N: Monte Carlo: 206.  
O: SDR Stuttgart: 522, 49.76.  
P: HR Frankfurt: 506.  
S: Europe I:1622.  
T: VOA: 8.0 p.m.—13, 16, 19, 31, 41 bands. 11.0 p.m.—19, 25, 31 bands plus 1794 (L. Wave) from 12.0.  
W: Luxembourg: 208, 40.26.  
Y: SBC Lugano: 568.6.  
Z: SBC Geneva/Lausanne: 393, 31 band.



**TWO MEN ABOUT TOWN**

# VIC DAMONE TALKS ABOUT FRANK SINATRA

**VIC DAMONE** is one of the more candid young men of song. He's quick to concede that he's been starstruck in his time—that to an extent his vocal style has gained strength from the study of other singers.

"I'll admit it," he says. "I was influenced by Frank Sinatra. Even now, I'll pronounce a word like Frank. Not to copy. I just feel that is the way the word should be sung."

"In fact, if I had the choice I'd like my singing to have Frank Sinatra's style, Bing Crosby's rich vocal quality—and I'd settle for Perry Como's wonderful personality and relaxation."

"Yes, I'd say that Frank's isn't a great voice from the legitimate angle. But his interpretation of lyrics is marvellous. There are singers with fine vocal quality who lack that gift—and they don't amount to anything."

**'Got up from the table'**

"I was eating a dish of *Lasagna* when I first heard Sinatra. The radio was on and he was singing 'Ghost Of A Chance.' I think I was only a kid at the time and *Lasagna* is a great Italian delicacy—a mixture of pasta, different cheeses, meat and so on. But I left it and got up from the table."

"I'd never heard anything like it before and it really got me."

"I'd been taking singing lessons since I was 14. That was my mother's idea and I did it to please her. But from that moment on, I started taking a real interest."

Vic has come on apace since those early days. He has had a string of successful records, films and, he insists, a happy marriage to film star Pier Angeli, despite blown-up stories of trivial domestic differences.

**Usher**

All, in a way, were the result of hearing that Sinatra song. His interest in singing led him to take a job as usher at New York's Paramount Theatre. He confirms that he made Perry Como audition him under duress.

"I was taking him up in the elevator. I wasn't very sure of myself then. I wanted to know whether I stood a chance of making it in show business."

"I respected Perry and I knew that he'd tell me the truth."

"So I stopped the elevator between floors and told him that I wanted an opinion on my voice."

"By the look on his face, he couldn't believe it was happening. Consternation might describe it."

"I sang 'There Must Be A Way.' He was good enough to write a note to Johnny Longden, the bandleader. When I got there, Johnny had already engaged a singer, so that was that."

"I got my break eventually on the Arthur Godfrey Talent Scout programme."

**Friendship**

Nowadays, Vic finds himself on terms of personal friendship with the men he once admired from afar—Messrs. Sinatra and Como.

At his Press reception he chuckled when told that Sinatra had given brusque answers to the Press on arrival here.

"If you ask personal questions then you'll get stooptid answers," was one of the Sinatra quotes.

"Did he really say that?" wondered Damone. "Well, that's Frank. . . ."

He didn't exactly agree that Sinatra could be described as mean, moody—but magnificent as an entertainer.

"Have you seen his films. Do you know that he'll just walk into the studio, take a quick look at the script and then turn in those wonderful performances?"

"Yes, I know that he can be difficult. I've seen him."

"Yet, if he likes you, then there's nothing he won't do."

"Frank was personally responsible for my deputising for him on a radio show. I was engaged for 13 weeks. He was having trouble with his voice at the time. He does sometimes. I don't know why. I was there to fill in in case it let him down. If he was in difficulties, I'd finish the show for him. I used to sit in the control

## TONY BROWN

talks to singer Vic Damone who is over here for TV dates. Vic has a few words to say about Frank Sinatra who is here on holiday.

box studying everything he did. That's probably how the story that I was Sinatra's stand-in started.

"If Frank doesn't like you, then that's it."

**Fixed**

"He didn't like my manager of those days—Lou Capone. I don't know, I think Frank thought he was taking too much off me. One day as I watched him working, Frank saw me and waved. Then he saw Lou sitting beside me. His eyes fixed on him throughout the broadcast—didn't leave Lou's face once."

"Right at the end, he marched straight over to the box."

"'Out!' ordered Frank."

"'Do you mean me?' I stammered."

"'Not you,' said Sinatra. 'Him.'"

"And out Lou went."

"That's the way Frank is."

There were fears in the Damone party that the arrival of Sinatra might take the limelight off Vic—and they were terrified of the reception accorded to Jerry Lee Lewis.

But they needn't have worried. Frank was invited to the Damone Press reception and had thoughts about coming. He decided against it.

"This," he said, "is Vic's party. I'll leave it to him."

**Unmoved**

And, once again, Vic Damone follows in Sinatra's footsteps. He will probably move into the Sinatra suite at the Dorchester Hotel when Frank vacates it to attend the premiere of his latest film, "Kings Go Forth," in Monaco.

Throughout the reign of the rock beat, Damone has remained unmoved by the clamour.

"I've kept to the songs that suit me. I sing from the heart. It's the only way I know."

Now, with his recording of "The Street Where You Live" heading for the coveted top spot on the British Hit Parade, he must be feeling glad he did.

"I'll be singing for television at the Palladium," he said.

"I'm hoping that it will give my record the final push."



'I'll admit I was influenced by Sinatra,' says Vic.

WIN an **AJAX** "Pipper" snare drum!



Here's your chance to win a super AJAX "Pipper" Snare Drum. All you have to do:—

1. Suggest a name for our "AJAX" man.
2. Tell us in not more than 20 words why you prefer "AJAX" Drums.

Competition will be judged by a panel consisting of:—

- JACK PARNELL
- RONNIE VERRALL (Ted Heath)
- KENNY CLARE (Johnny Dankworth)
- ALLAN GANLEY
- SAM NORTON (Ajax Drum Division)
- LEN SPALDING (Advertising Manager)

**RULES**

1. Entries must be posted to arrive not later than first post on Monday 23rd June, 1958.
2. ENTRIES must be on the official form herewith. Additional entries will be accepted if written on plain paper bearing only the entry and the name and address of the competitor, and enclosed in the same envelope as the original entry on the official form.
3. Entries must be addressed to:—"FIND-A-NAME" CONTEST, BOOSEY & HAWKES LTD., FREDERICK CLOSE, STANHOPE PLACE, LONDON, W.2.
4. Employees and employees' relatives of Boosey & Hawkes Ltd., and subsidiary companies are not eligible for this competition.
5. The prize will be awarded to the competitor whose entry in the opinion of the judges is most apt.
6. Results will be published in "Melody Maker" dated 5th July, 1958.
7. The judges' decision is final and no correspondence can be entered into regarding the competition.

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# ON THE BEAT

IT was a novel anniversary. The twenty-first anniversary of the day when Edmundo Ros first set foot in this country from Venezuela—on June 4, 1937.

And where was it celebrated? At the Finnish saunabad in Kensington.

Where Edmundo, dressed only in a towel, held court to the music of his latest Decca recording—"Saunabad."

And in case you don't know (any more than I did) exactly what saunabad means, it's the name of a Finnish slimming treatment undertaken at this, the only public bathing establishment of its kind in London.

Because Edmundo ("I was as slim as you when I reached England") is trying to lose weight—and incidentally realised that his latest record bore a more than apt title.

### Departure

IN fact, this number—composed by French singing guitarist Henri Salvador during a visit to Finland—marks Edmundo's furthest departure from the Latin-American idiom with which he has made an international reputation.

Strongly featuring the zimbabon, it could be another "Harry Lime Theme."

"But," he told me, "to hear the full effect you ought to go over to the States. There it's issued by London—in 3-D."

It's a good excuse. But it so happens I'm off to Corsica this weekend.

### Silence is golden

JERRY LEE LEWIS arrived in Britain, opened his mouth, and killed his tour. Was that the reason for Frank Sinatra's "no comment" policy on arrival on Tuesday morning?

Frankly, I doubt it. Frank is anything but when it comes to

Press reporters. He mistrusts them—or himself.

Arriving on his first visit for two years, he clammed up, went to ground at the Dorchester Hotel, silencing "The Voice."

No interviews. No comment. But one is bound to wonder: What is he afraid of?

Remembering that if Jerry Lee Lewis had kept his mouth shut, he might still be on tour in Britain.

### Legacy

WHEN you speak to Bob Crosby on the phone, you could be speaking to Bing. The



voice is almost indistinguishable. And the singing voice of Bob has the same range and basically the same sound.

So why isn't Bob as big a singer as Bing?

The answer is the fast vibrato in the younger Crosby's voice.

And that is a legacy of the time when Bob was "wished" upon the Dorsey Brothers Band in the early '30s.

"They didn't really want me in the band," he now confesses, "and I knew it. I knew it every time I came to take the vocal. And wouldn't anyone feel nervous?"

Thus developed the fast vibrato, which lingers on to this day.

### Get with it

DID you know that "My Fair Lady"—sung by Shelly Manne—has moved into second place in the Hit Parade? Or that "Count Basie has

proved himself to be the outstanding exponent of traditional jazz?"

No? You ought to read one of the Southport papers.

### Passing thought

BILL HALEY came, was seen, was conquered disc-wise by other rock-'n'-rollers whose records continue to sell. Jerry Lee Lewis came, and—disregarding the hou-ha over his marital affairs—turned out to be a far lesser entertainer than Tommy Steele.

Now I'm wondering: What would happen to his record sales if Elvis Presley visited these shores?

### Weather report

STANDING in the pouring rain in Denmark Street on Monday, watching a Chinese waiter riding side-saddle down the road on a motor cycle (never a dull moment), I couldn't help but overhear one songwriter say to another: "I think I'll write a number called 'It's January in June.'"

### Music While You Sleep

THERE'S a new gadget in the States they call the Dormophone. Primarily intended to impress messages on the mind while the user sleeps, I recommend it to Marty Wilde.

On Monday at Leeds Empire it would have benefited Marty. Who announced half-way through his act: "At this point I should sing my latest disc, 'Endless Sleeping'—but I don't know the words yet."

And then proceeded to sing "Witch Doctor"—until he forgot the words and carried on humming until he came to a part he knew.

And next announced "You Made Me Love You," much to the consternation of the Wildcats—who knew the number should have been "Who's Sorry Now?"

We all know that being casual has helped Perry Como to the



The well-travelled legs of 26-year-old Eileen White—who started singing and dancing at 13. Since then she has danced in India, France, Germany, Spain, Portugal, Algeria, Madeira and Italy.

top. But how casual can you get?

### Protest

A ONE-MAN protest against American domination of the British song publishing business continues. The crepe is coming down outside the offices of Box and Cox, where yesterday the top song was shown as "The Dead March in 'Saul.'"

Instead, the Stars and Stripes will be flown.

But who's to blame for this sorry state of affairs? The British A&R men who so slavishly allow America to dictate the trends, gimmicks and Top Twenty?

As a British songwriter told me this week: "If the A&R man doesn't want a cut in your song, don't bother. It means he's not going to bother either."

### Tail-piece

INCIDENTALLY, even in America A&R men are wondering which way the "cats" will jump.

## All about King Joe Oliver



• 'King' Oliver

PUBLISHED today (Friday) by Sidgwick and Jackson is "King Joe Oliver," by Walter C. Allen and Brian Rust. The price is 21s.

It is not an easy book to review. I found it fascinating and most carefully documented. But I simply cannot see it appealing to the general run of jazz fans.

Just about every fact and date known about the great trumpeter is listed in the book's 224 pages, which include a biography, a section devoted to Oliver's character, influence, style and compositions, a complete discography, and five appendices.

If you want plain, unvarnished facts about the life and work of a great jazzman, this is for you. If you want a colourful, Condon-type diversion, then don't bother.—Bob Dawbarn.

# What we're trying to do at the BBC

DONALD McLEAN, BBC Dance Music Organiser, showed me into a private conference room. There was something on his mind. "What," I asked, "is the gravamen of your complaint?"

"The fact is, Maurice, that we are getting more jazz and dance music into more British ears than any other organisation. And this hasn't been reflected in the MELODY MAKER lately. What I want to know is what we, the BBC, are doing wrong?"

"It's a great day when the BBC comes to MELODY MAKER and asks what it's doing wrong," I murmured.

"I don't, of course, mean what is wrong with the BBC-listener relationship. I mean BBC-MELODY MAKER relationship."

"Donald," I reminded him, "for the 10 years I was radio critic I did my best to get the BBC to do what it's doing now. With this more or less accomplished, what more do you want?"

### Remarkable

"Five concerts at the Albert Hall in the last three months, and all packed. Most people in the business thought this remarkable. But the MELODY MAKER didn't remark on it, beyond printing a letter from a dissatisfied listener to half of one of the transmissions."

"And these concerts were in addition to our normal weekly output of more live pop music of all kinds than any other broadcasting organisation in the world."

"Donald, I want to congratulate you on this fine achievement."

"That's kind of you. It isn't only me, but a whole team of people."

"But," I pointed out, "it all should have been done years ago, then we might have been spared the agonies of skiffle and rock."

"I disagree with you," said Donald. "Rock and skiffle had to come, simply because the established dance bands didn't change as much or as quickly as the tastes of their new generation of customers."

"The BBC had the choice of going along with this taste one hundred per cent, or of pretending it didn't exist—which you seem to imply."

### Big beat

"In fact, we tried to take a longer term view. We injected into our output a proportion of this sort of big beat music—for example, 'Skiffle Club' and 'Music In The Modern Manner'—and used only the best of the hundreds of groups we auditioned."

"You blame it on the big bands," I commented. "But you have tied them down with programme restrictions."

Said Donald: "The plug proportion applies to bands playing general dance music. We would never prevent any band switching to more specialised style and, of course, being judged as to standard in the new style."

Gently spoken, good looking, slightly balding, Donald McLean, now in his early 30s, has been connected with the BBC for 15 years. He has a great liking for jazz.

"I saw you at the JATP

show," I told him. "What did you think of it?"

"Fabulous," he replied. "The Peterson Trio represents an extreme development of small group jazz. An awful lot of British artists strive for the same standard of competence but they forget they need something else—showmanship."

"About the only band on the BBC which employs showmanship is Billy Cotton," I said.

### Salesman

"Billy has certainly found a form of salesmanship. There's no point in anyone else trying to use the same form."

"Would you agree, Donald, that some of your bands can

really play better than they do?"

"None of them is perfect, but broadcasting bands these days have developed enormously in competence compared with 10 years ago."

"Then why are dance bands doing poor business on the radio when they are getting such great help from the BBC?"

"There can only be one answer. They aren't adequately providing the product which would attract people away from competitors—television, for instance."

"You know, Maurice, the MELODY MAKER and my part of the BBC depend on a product which is nothing if not popular, and we are giving a lot of anxious thought to this."

# 'Jazz in Britain' has too many theories

AN authoritative history of British jazz is long overdue. The new "Jazz In Britain," written by David Boulton and published by W. H. A. Allen at 18s., only partly fills the gap.

The history is most sketchy, with far too many important omissions, while too much space is taken up with the author's theories on both past and future.

The book also contains far too many silly mistakes. To name a few: Dickie Hawdon listed as playing baritone sax with Dankworth; several references to Lew Rawlings playing bass with Lyttelton;

and my all-time favourite misprint—Kick Mulligan.

My impression is that the author has had very little first-hand experience of his subject, and has relied on second-hand, and sometimes inaccurate, recollection and reporting.

The chapter devoted to the Revival is most sketchy, covering 10 pages, and leaving out all references to such early groups as The Saints, Doug Whitton, Mick Mulligan, Ken Smiley and Mike Daniels.

Mr. Boulton is obviously a great fan of Chris Barber—described for some strange reason as "historically the

Bix Belderbecke of English Jazz"—and he has little of critical interest to say about the British modernists.

Personally, I found most interest in the chapters dealing with the earlier days, before the Revival. But, once again, there should surely have been some reference to such as Harry Gold and Sid Phillips.

The volume includes an odd section entitled "British Bands Today." This lists, in no apparent order, the personnel and potted histories of some 41 bands. Most of them mean nothing to me, while more obvious name groups are omitted.—Bob Dawbarn.



# KWELA!

## How it all began

**KWELA!** Sure seems funny to me to see it climbing the Hit Parade like mad. Maybe it will grow into a whole new music, like jazz. For the beginnings were similar.

Kwela was strictly street corner stuff played for kicks and not for money. Even the names are similar. "Kwela" in the tongue of the Zulu or Xosa peoples means "Get on."

Like jazz its original meaning was earthy but the kids have purified it now and it has the meaning of, say, "Go, man go."

This music started in the rougher parts of Johannesburg. Back when I was a kid there were no dance halls or clubs, so our social gatherings were on the street corners. It was an all male thing—girls seldom, if ever, took part.

Us youngsters were known as Tsotsi's or what you would call Teddy Boys or street corner boys. We spoke a dialect or our own compounded of English, Zulu Basutu and some others.

### Music shops latched on

The original pipes or flutes were home-made from reeds. Then the music shops saw a market and latched on. They brought out tin pipes.

We never had any money so the owner of a threepenny one was envied. The luxury six-penny job was practically a hire purchase deal.

The melodies all stem from folk music. Some of these tunes are very difficult and intricate and the kids couldn't play them complete. So they just repeated the phrases they could play. Hence the monotonous reiteration in Kwela.

Funnily enough there was no rhythm except sometimes one guitar. All the beat was in the piping and in the fluid body movements we made while we played.

### Dancing—but nothing wild

The upper half had to remain reasonably static in order to play, but from the waist down anything went. Not wild, though, like jive dancing. All very controlled and smooth and easy.

The first guy I remember to make it commercially with Kwela was a cripple called Tommy Ramaghopo. That was back about 1949. He was very popular and broadcast and recorded, I believe. He had a great fund of tunes and composed a lot too.

When Jack Parnell was touring South Africa and asked me to join his band, I was appearing in an all coloured show. In



Gene Williams met Jack Parnell (above) in South Africa and joined his band as vocalist. He left Parnell last year and signed up with Eric Delaney (seen below, with Vicki Anderson) shortly afterwards. "I've discussed the growing popularity of Kwela with Eric and we may try a big-band version," says Gene.

that show sometimes 50 of us would be on the stage at once and we used to sing and dance Kwela all together. We had words for a lot of the songs. Sure made a jazzy item to watch!

With Jack Parnell's band, and now with Eric Delaney, I still do a little bit of the dancing between choruses in beat numbers just for laughs. But I've discussed the growing popularity of the music with Eric and we may try some big-band Kwela.

Believe me, if it comes off that could be a real ball.

### Impossible to write down

Actually there is a tremendous number of these Kwela melodies but unfortunately very few, if any, of them have been written down. In fact in the particular way they are performed I don't think it would be possible to put them down in dots.

The ideal method would be to tape record them while they are actually being played, as has been done with so much of the old time American Jazz.

Skiffle they say is dying, and even rock-'n'-roll isn't looking too healthy. So it's just possible the next craze to drive you potty could be Kwela.



## 'Getting from one chord to another'

ABOUT a year ago I recommended a musical leaflet called "Practical Modulations." Devised by H. R. Lamplugh and T. A. Wright, it explained the know-how necessary for "getting from one chord to another."

Recently, Alan Holmes, manager for Robbins Music Corporation, told me "somebody had got an idea," but he thought the thing had not been taken far enough. So he wrote to Lamplugh and Wright and suggested that "Practical Modulations" might be published in book form if it could be made to apply to every key.

It now appears as a 4s. publication under the Robbins imprint and is produced in good modern style with Francis, Day and Hunter acting as selling agents. It should be available through any music seller.

Twelve different changes are devoted to each key and a useful innovation is the consecutive numbering of these 4-bar sequences throughout the 28 pages. Thus by easy references you can immediately look up any return modulation taking you back to the key you started off with.

For example, say first of all you want to move over to the key of G Major from C. You look up the tables for C Major and you discover that Modulation No. 2 gives you the right progression. For the return modulation you consult the G Major chart.

When I first mentioned "Practical Modulations," I said: "The work is no actual help in composing a melody." But with this new publication I must amend my statement. You can now invert any of the modulations (provided you insert no new notes), which opens up the possibility of finding original melody phrases.

## Soho saga

YOU have still two weeks in which to submit your entry for the "Write a Song of Soho" competition. Winning song is to be published by Francis, Day and Hunter, Ltd., and a recording will be arranged by HMV. No singer's name can yet be mentioned until we know the style of the winning song.

You have been invited to "Write a Song of Soho," but the only information you have been given is that the song must not be anything appertaining to rock-'n'-roll, skiffle, calypso or mambo—in other words, the sponsors want a plain straightforward song in the ballad idiom.

You may choose to write your song on a pure dramatic theme. Or you may try to capture the spirit of Soho. So the style of the successful number will greatly influence the recording artist chosen.

Closing date for entries is Monday, June 23. Full details of the rules and a free entry form are available from the MELODY MAKER, 189, High Holborn, W.C.1. Please mark your inquiry "SOHO" and enclose an s.a.e.

## Holidays

THE Songwriter Coupon does not appear this week as the Bureau is closing for holidays. No more manuscripts or inquiries should be sent until the Coupon is published once again on June 23.

Hubert W. David

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## THE TOMMY STEELE STORY ... part 2

# 'Million-dollar'

## offers from

**MM**  
EXCLUSIVE

# Hollywood



**HAROLD FIELDING** had seen Tommy's talent and was prepared to take a chance on him. He gave him a long contract with guarantee. Tommy Steele was established. Here was a completely inexperienced boy who'd never set foot on a theatre stage topping at the Sunderland Empire for £150 a week over a bill of professionals. It had all happened fast, but we'd been pushing hard.

You've heard and read the sneers—but have you ever seen in print how many hours Larry Parnes and I worked or how much we spent to get Tommy away?

We bluffed and schemed to make an impression. I had two whisky bottles at the Stork Club, one containing coloured water. Important visitors got the genuine stuff. The waiter served me from the dummy. There's no secret about our financial set-up. Larry and I get 30 per cent. of the take. But we pay all the office expenses out of it. Apart from Larry and myself, there are eight others on the payroll. Believe me, they are necessary.

### Brings more

And remember that we worked exclusively for Tommy, whereas most other agents take 10 per cent. from several artists. This staff doesn't impoverish Tommy. It helps bring in more for him. The Steele fan club costs something like £90 a week alone—all out of our cut—but who can tell what dividends it pays Tommy indirectly? We negotiate for him the rights of certain products that bear his name.

An artist as big as Tommy Steele needs an organisation. Tommy is the kind of enthusiast who can rush into things, ignoring the preliminary skirmishing that could get him a better deal. For example, Tommy was eager to make that first film and pressed us to conclude the bargain. He got £2,000 with no percentage of the takings. It made over £250,000.

### Low offer

Naturally, producer Herbert Smith was keen to make a follow-up. He came to see us at the Dominion, Tottenham Court Road, while Tommy was working there and made what we considered, in relation to the success of "The Tommy Steele Story," was a ridiculously small offer. We said we weren't interested. Back came Herbert Smith with a slight increase and we just laughed. Our idea of a proposition was £10,000 plus five per cent. of the proceeds. But we made no bids. Away went Herbert. To our secret dismay, he didn't come back. So I started a hare. I dropped a word here and there that Hollywood was interested in our Thomas and that the money mentioned was fantastic.

### New approach

Sure enough, the fable grew with each telling. Soon newspapers were talking of a million-dollar Hollywood contract. And very shortly afterwards my 'phone rang. "This is Nat Cohen," said a voice. "How are you?" Nat is one of the bosses of

## JOHN KENNEDY

Tommy Steele's personal manager, told last week how Tommy made the big-time. This week he describes what it is like to manage a teenage idol.

Anglo-Amalgamated. He'd decided to take over negotiations from Herbert Smith. Larry and I agreed to go to see him.

We were late arriving, but Nat greeted us affably. The offer he made was still too low.

The next move was a lunch invitation. Throughout the meal we talked of anything but Tommy Steele. If the conversation approached filming, Larry and I changed the subject. Nat contained himself till the coffee.

"I'm a man of few words," he burst out. "You know that I want Tommy for a film. Let's do business. I'll pay £15,000 and five per cent."

It was marvellous, but I kicked Larry under the table. At just the same moment he kicked me.

"Let's be serious," we told Nat. "You've read about those Hollywood offers..."

"I'll make my final offer: £20,000 plus ten per cent. Now let's shake hands on it."

### Backroom deals

Our hands shot across the table before he'd closed his mouth.

That's the kind of ticklish business that an artist just can't handle himself. And it's all part of the backroom dealing that ignorant outsiders

describe as "bleeding a performer white."

Tommy is already worth more than £60,000 and his present commitments can earn him another £20,000 this year.

Pending are a chance of starring in a West End production of Rodgers and Hammerstein's "Cinderella" and a four-year film contract with Anglo-Amalgamated.

Tommy could finish up with a cool million—not bad going for a 21-year-old who has been in show business less than two years.

As for the tales that we have been overworking Tommy, the

truth is that he has worked only about 12 weeks this year. This run-down of the South African tour will give an idea of his working day.

11 p.m.: We get back from theatre and order a meal. Talking and joking till 2 a.m. and I decide to turn in.

9 a.m.: Phone starts ringing and it rings all day. Newspapers, theatre managers, business offers. I work on until 5 p.m.—then decide to wake Tommy. I order him bacon and eggs and coffee.

5.45 p.m.: Get him up for a Press conference at 6.15. I confab with police chief and arrange for car to get Tommy to theatre without mobbing.

7 p.m.: We arrive at theatre. 7.30 p.m.: Tommy goes on-stage for half an hour. I'm in audience watching lighting, checking amplifier, keeping wary eye on excitable fans.

8.30 p.m.: Tommy goes back to dressing-room and I keep visitors to minimum to allow him to relax. He strums his guitar and drinks coffee.

10 p.m.: Tommy goes back on-stage for second house.

10.30 p.m.: He comes off and I organise quiet get-away.

11 p.m.: Get back to hotel. Get to sleep around 2 a.m. Judge who gets the most tired.

And think of the effort to laugh when Tommy, inveterate practical joker, fixes the shower so that, when I turn it on for him, I get doused!

Yet I fear there's a danger that Tommy might be persuaded that we've all been carried on his back. He's surrounded now by so many backslappers who feed him that sort of bilge. They'd like to convince him that "Expresso Bongo" is authentic enough as far as we are concerned.

The sober truth is that Tommy's success has been the result of a team effort, in which Tommy's own great talent has been a large factor.

### What I made

But Larry and I can claim some of the credit for putting him where he is. So can Harold Fielding, the man who staked so much on him in the early days.

And not least, Ian Bevan, of the Fielding organisation, a real straight shooter—and, for my money, one of the most wonderful agents in the business.

My money? I have just over a thousand in the bank.

Pretty poor going in 20 hard working months for a "blood-sucker," I'd say.

# Hollywood headlines

"THE Red Nichols Story," starring Danny Kaye, and "The Louis Armstrong Story" are both slated to be started at Paramount when the musicians' strike is settled. ... Bing Crosby and Rosemary Clooney are teaming up for an album called "Fancy Meeting You Here." Doris Day denies the report that she is pregnant. ... Frank

Sinatra is expected to meet Ava Gardner in Europe. ... The Lennie Niehaus-Bill Perkins pianoless quartet stars at Jazz Cabaret. ... Joe Pasternak, famous film chief, hails Alabama's Baker Knight (21) as "a combination Bing Crosby-Elvis Presley." ... Connie Boswell, Stuff Smith and Red Nichols with his Five Pennies were the attractions on this week's "Stars of Jazz" show on TV.

Beryl Davis, making one of her very infrequent appearances these days—in a "television" programme—proved that her voice has not lost one iota of its charm. ... Tony Curtis wants to film a Russ Columbo biography, but Johnny Desmond owns the rights and plans to star in it himself. ... Gerry Mulligan, Art Farmer, Art Pepper, Frank Rosolino, Bud Shank, Pete Jolly, Red Mitchell and Shelly Manne supply all the music for the Susan Hayward film "I Want to Live".... Private Elvis Presley is, currently, dating starlet Anita Wood and Art Hood. ...

Lewis into the Moulin Rouge on June 10. ...

Leonard Feather supervised a Langston Hughes poetry-jazz LP for MGM Records. ... Both Barney Kessel and Capitol rock-n-roll MD-guitarist Jack Marshall are, currently, writing guitar tutors. ... The Les

Brown Ork, with new singer Laurie Johnson, is back at the Hollywood Palladium. ... At Frankie Laine's party last week, Michel Le Grand told me:

"I'm going to do an LP with Miles Davis before I return to France." ... Shelly Manne and his Men are now in residence at the Hotel Lafayette in Long Beach, California. ... Elvis, reportedly, is learning "Hound Dog" in German so that he will be ready when the army ships him to Deutschland in September. ...

### Bob Mitchum

After the usual rock-n'-rollers, what a change to hear Van Cliburn on Steve Allen's TV show, and what a technician! ... Film-stars Preston Foster and Robert Mitchum both have new vocal records for Capitol, and they're both pretty bad.

Stan Freberg did special voice effects for the "Tom Thumb" movie for which Peggy Lee supplied the music. ... The American Institute for the Advancement of Romance listed Frank Sinatra as one of the world's 10 most romantic males.



Seen here with John Kennedy, Tommy Steele signs the film contract, completed after so much negotiation.

by  
**HOWARD LUCRAFT**

### Eartha Kitt

A sequence of five new routines has been added to Eartha Kitt's "The World Pacific Mastersounds 'King and I' LP" which is the fastest-selling LP in the States. ... Rodgers follows Jerry



3-Page  
POP  
Special

# 3-D DISCS ARE HERE!

**—and they're  
simply uncanny.**

**WHEN I first started making records the microphone had a horn on it to scoop up the sound and send it down the right way. That was way back around 1927.**

Since then recording sessions have been part of my work and I have seen techniques improve tremendously. I thought I'd seen and heard just about everything. Until recently.

And then I got the shock of my life.

For something has happened in the recording world which will cause a revolution on the turntable. It is the commercial development of stereophonic sound—3-D, if you like, in music.

Until now records, whether of symphonies, skiffle or rock-'n'-roll, have been dull and drab when you compare them with the exciting new sound which is about to break over the record public here in Britain.

When I first heard it I could hardly believe it. Now that I've re-recorded more than a hundred melodies in stereo for America, I am sure that no one will be completely satisfied with ordinary recordings after hearing this.

### Two speakers

For years behind the scenes, recording engineers have been working on the new system. Now, new techniques have made it a commercial proposition. In my opinion this will extend the record boom indefinitely.

Let me give you my first impression of it and then tell you something of how it works.

I sat in a room, about the size of your living room, and a record was put on the turntable behind me. In front of me opaque curtains had been drawn across the whole wall. Suddenly a train came out of the wall to my left and pulled up right in front of me. The guard whistled, doors slammed and the train started.

I swear it went straight out of the right-hand wall.

It was uncanny. When the curtains parted, all that could be seen were two



Tony Osborne—he is featured on the 3-D discs released this week. Read Laurie Henshaw on page 9.

innocent-looking speakers. One on the left, the other on the right.

Stereophonic sound has been boiled down—for everyone but recording engineers—as a system of multi-microphone recording played back through twin speakers.

The simplest analogy I can draw is that of Cineraama in the film world where you are suddenly in the centre of things.

Basically, for you, the lis-

SAYS

## MANTOVANI

This week the first stereophonic records are on sale in Britain. Mantovani, who made his first records over 30 years ago and who is one of the world's top-selling recording stars, here gives his impression of the sound of the future.

tener, it gives you a spread of music or sound and at the same time even clearer definition than hi-fi.

As a conductor I was excited by it. I still am. Through unusual scoring I make the string section of my orchestra cascade their sound. Up till now all this sound has come out of one speaker.

Now, however, I can put a record on the turntable and hear that cascade of strings start at one side of the room and die away at the other.

### Ideal seat

Similarly, it is possible to hear the various instruments in the orchestra playing in different parts of the room. It is as though you were in the ideal seat in a concert hall. You are sitting dead centre in the stalls. To your left you can pick out the strings, to your right the woodwind. Over there at the back the percussion is hard at work.

Every tiny little sound is re-captured—you can almost hear every instrument during its individual work.

But in creating this phenomenal sound system, the boffins in the backroom have also given us artists and the recording session engineers a stack of headaches.

To fit this recording pattern, the orchestra has to be completely rearranged—and that takes a bit of getting used to.

However, this is vital to the spread of sound. It's the increased definition which is the real menace.

### Start again

We have found that if a hair on a violin bow is worn or frayed it presents us with a swishing sound which is clearly recorded—even though 17 other violins are playing at the same time.

If a violin mute is clicked into position, sure enough it will be heard on the play-back. As for a musician putting his foot down heavily, or even rustling his music, he kills the record. There is nothing for it but to start again from the beginning.

Little wonder, then, that in the recording studios we now have rubber-soled feet for our chairs, music stands and, of course, ourselves.

The strain is punishing. You feel you hardly dare breathe until the all clear at the end of the session. But when glorious sound comes out of the play-back you know it's well worth the effort.

What about existing record players when faced with the threat of this revolution?

Well, many things have happened. First of all, there is agreement between the recording companies on a standardised type of equipment. In other words, one company's stereo discs can be played on another company's machines.

Another thing is that you can play stereo and ordinary records with the new stereo pickups, but you can't play stereo records with your old pickup.

One other thing which is quite important. There is no dif-

ference in the length of play between the old and the new.

The cost of stereophonic sound? Well, this is not standardised, but I can tell you this. If you are a true record fan you'll find an awful lot of excuses why you should have it.



Mantovani has re-recorded over a hundred melodies in stereo for America. When he first heard 3-D discs he got the shock of his life.

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**45**  
R.P.M.

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AND  
**KEELY SMITH**

**'HOW ARE YA' FIXED FOR LOVE?'**

b/w 'Nothin' in Common'

**NAT 'KING' COLE**  
**'LOOKING BACK'**

b/w  
'Just for the fun of it'

**THE FOUR PREPS**  
**'BIG MAN'**

b/w 'Stop, Baby'

**DEAN MARTIN**  
**'RETURN TO ME'**

b/w 'Forgetting You'



# Platters sing a 'Desert Song'

ROME, Wednesday.—The Platters, whose disc of "Twilight Time" is climbing the Hit Parade, are currently in the middle of a hectic 300,000 dollar tour of Europe and Africa.

## SCOT SCORES



HUNDREDS of autograph hunters waiting patiently in the rain between shows proved just how strongly Jackie Dennis, the kilted rock singer, registered at Nottingham Empire on Monday on his first extensive Variety tour. Jackie plugged his latest disc, "The Purple People Eater," but the rest of his act leaned strongly on rock.

Their 20-week tour ends at the Olympia, Paris, on August 31.

The vocal group ran into trouble when it flew to Africa after concerts in France. The first African show was at Sidi-bel-Abbes, headquarters of the French Foreign Legion, now in a state of war.

Some 21,000 people saw the show and showed their approval of the group—or rather their displeasure when it stopped—by throwing cushions. The concert ended in a riot with three people taken to hospital and 11 to jail.

### In Algiers

The next day the Platters had to play Algiers, some 300 miles away. Only three of the group—Zola Taylor, Paul Robi and Herbie Reed—made the train before it left early on military orders.

The others—Tony Williams, David Lynch and road manager Jim Battiste—found a taxi-driver who drove them across battlefield territory to Algiers.

They passed through 34 road blocks by signing autographs and LPs for gun-pointing guards.

# Melody Maker

# TOP TWENTY

WEEK ENDED MAY 31, 1958

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

STORES SUPPLYING INFORMATION FOR RECORD CHART  
 LONDON—Leading Light, N.1; Rolo for Records, E.10; Popular Music Stores, E.6; A. N. Tipples, S.E.15; Imhofs, W.G.1; W. A. Clarke, S.W.5. MANCHESTER—H. J. Carroll, 18; Duwe Wholesale, Ltd., 1. FLYMOUTH—C. H. Yardley and Co. PORTSMOUTH—Weston Hart, Ltd. GLASGOW—McCormack's, Ltd. C.E. BLACKWOOD—Glyn Lewis, Ltd. BOLTON—Engineering Service Co. CRAWLEY—S. C. Withers. SOUTHAMPTON—The Record Shop. SLOUGH—Hickies. EDINBURGH—Bandparts Music Stores, Ltd., 1. SOUTH SHIELDS—Saville Brothers, Ltd. LEEDS—R. S. Kitchin, Ltd., 1. MIDDLESBROUGH—Sykes. BOURNEMOUTH—Beales. HULL—Sydney Scarborough, Ltd. NEWCASTLE—G. J. Windows, Ltd., 1. WORTHING—J. W. Mansfield, Ltd. LIVERPOOL—Nems, Ltd., 1. WEST HARTLEPOOL—Hoggett's, Ltd. BRIGHTON—Dobell's Record Shop, 1. BIRMINGHAM—R. S. Mansell, Ltd.

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The Rain Is in Spain	Lollipop 2/6
Get Me To Church On Time	Jo-Ann 4/6
Over Accommodated To Her Face	As I Love You 2/6
With A Little Bit Of Luck	Happy Guitars (G) 3/6
Wouldn't It Be Lovely	Little Serenade 3/6
Some Dreaming	Wear My Ring Around Your Neck 4/6
Swingway Of Love (G)	See You To Know 2/6
Kewpie Doll	Love Me Again 2/6
Secret Of Happiness (W)	To Be Loved 4/6
Wonderful Time Up There	King Of Dixieland (G) 4/6
I Do	Sail Along Silvery Moon 4/6
Are You Smiling	It's Wonderful Thing (W) 3/6
Chances D'Amour	Clouds Come Roll By 4/6
You Hark	Oh I'm Falling In Love (G) 2/6
Witch Doctor	Satin' Ready For Fred (G) 4/6
Youngest Lullaby	Love Is (G) 4/6
It's All Happening	Always And Forever 4/6
How And For Always	Why Don't You Understand 4/6
Read On A Ribbon	Whole Lotta Woman 4/6
	We're Not Alone 4/6
	Nanancy 4/6

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Bonnie Over Ocean	It's Tight Like That
British Grenadiers	Jo-Ann
Bunch O' Roses	John's Got A Drum
Chorus Hallelujah	Johnny Rag
Dixieland Swings	Kansas City Blues
Duster Jean	Lazy Diddy
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	Red Hot Jazz
	Rockin' Blues
	Saltine Blues
	Shreveport Blues
	Slow My Best Girl
	Skinner's Jangle
	South Rampart St.
	Stambuling
	Sweet Georgia Brown
	Them There Eyes
	Tiger Rag
	Tin Roof Blues
	Travlin' St. Rag
	Wahwah Blues
	Washington and Lee
	Wazy Blues
	When You Were T-B
	When A Yellow Ribbon
	Whispering Blues
	Yellow Dog Blues

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## News about the Stars

**JULIE ANDREWS**, star of "My Fair Lady," is guest of honour at the Variety Club of Great Britain's annual Ladies' Luncheon next Tuesday. She will be presented with a silver heart-shaped award by Miss Blanche Patch, for many years secretary to the late Bernard Shaw, on whose play, "Pygmalion," the Drury Lane success is based.

**Victor Borge** the Danish-American pianist entertainer who starts his tour here on June 18 at Manchester has his own 55-minute show on BBC television on June 16. This will be his only TV date during the tour.

**Toni Dalli** stars in Jack Hylton's "Monday Show" on AR-TV on June 16.

**Maxine Daniels** stars for two weeks at the Embassy Club, W. from Monday and tops the bill at Duncannon Pavilion for a week starting on June 23.

**Denny Boyce** and his Orchestra have a Light Programme airing on June 13 at 10.30 p.m. The band is resident at Wimbledon Palais.

**Jerry Lewis** has received an offer of \$25,000 a week for a season at Broadway's Latin Quarter. This is the highest figure offered by a Broadway niterite for any star. Lewis has not yet accepted.

**Eula Parker** starts a week in ATV's daily show, "Lunch Box," on June 16.

**Four Buddys** finish their season at London's Windmill Theatre tomorrow (Saturday) and two days later start a summer residency at the Tivoli Theatre, Aberdeen.

**Maurice Allen** appears on "Six-Five Special" tomorrow (Saturday). This week he is due to make his second record for Nixa.

**Jack Parnell** and his Orchestra start a two-week season at the Winter Gardens, Blackpool, on July 28.

# 24 TOP TUNES

THIS copyright list of the 24 best-selling songs for the week ended May 31, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

- (2) WHO'S SORRY NOW (A) Feldman
- (1) I MAY NEVER PASS THIS WAY AGAIN (A) (2/5) Chappell
- (5) STAIRWAY OF LOVE (A) (2/-) Leeds
- (5) ON THE STREET WHERE YOU LIVE (A) (2/6) Chappell
- (7) TULIPS FROM AMSTERDAM (F) (2/-) Cinephonic
- (3) LOLLIPOP (A) (2/-) Anglo-Pic
- (4) SWINGIN' SHEPHERD BLUES (A) (2/-) Sherrin
- (14) A WONDERFUL TIME UP THERE (A) (2/-) Morris
- (10) I COULD HAVE DANCED ALL NIGHT (A) (2/6) Chappell
- (17) TOM HARK (F) (2/-) Southern
- (14) THE GRAND COOLIE DAM (A) (2/-) Essex
- (16) KEWPIE DOLL (A) (2/-) Leeds
- (8) MAGIC MOMENTS (A) (2/-) Chappell
- (10) WHOLE LOTTA WOMAN (A) (2/-) Sheldon
- (9) APRIL LOVE (A) (2/-) Robbins
- (12) TO BE LOVED (A) (2/-) Duchess
- (16) CATCH A FALLING STAR (A) (2/-) Feldman
- (10) SUGARTIME (A) (2/-) Southern
- (21) A VERY PRECIOUS LOVE (A) (2/-) Blossom
- (20) YOU NEED HANDS (B) (2/-) Lakeview
- (18) MANDY (THE PANSY) (F) (2/-) World Wide
- (-) WEAR MY RING AROUND YOUR NECK (A) (2/-) B. and M.
- (-) LITTLE SERENADE (F) (2/-) Marmelodes
- (-) SECRET OF HAPPINESS (A) (2/-) Essex

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



# SUPERB SINATRA ON THIS NEW LP

WITH "close friends" Frank Sinatra and Vic Damone both in Town, Capitol and Philips have two highly topical releases in "THIS IS SINATRA—Vol. 2" and "ANGELA MIA."

I'm sure Vic will forgive my giving Frank's 12in. LP order of precedence, though the selection consists of many songs that will be familiar to Sinatra addicts.

Titles comprise: "Hey! Jealous Lover"; "Everybody Loves Somebody"; "Something Wonderful Happens In Summer"; "Half As Lovely"; "You're Cheatin' Yourself"; "You'll Always Be The One I Love"; "You Forgot All The Words"; "How Little We Know."

And, on Side 2, "Time After Time"; "Crazy Love"; "Johnny Concho Theme"; "If You Are But A Dream"; "So Long, My Love"; "It's The Same Old Dream"; "I Believe" (not the religious); "Put Your Dreams Away."

My particular favourites are the beat specialities, but all are sung superbly to the usual immaculate Nelson Riddle accompaniments.

Incidentally, the title listing on the sleeve has gone awry, but that on the label itself is O.K. No matter—it's the singing and music that count! (Capitol LCT6155)

## ● Vic Damone

VIC DAMONE also rings the bell on his new LP—a selection of mostly Italian songs. He sings with a sincerity and feeling that go direct to the heart. And if Glen Osser's accompaniments are a trifle cloying at times, then this does not negate the overall effect of an LP that makes decidedly restful listening.

Titles: "Angela Mia"; "Tell Me You're Mine"; "Arrivederci, Roma"; "Just Say I Love Her"; "Non Dimenticar"; "O Sole Mio"; "You're Breaking My Heart"; "Serenade In The Night"; "Luna Rossa"; "I Have But One Heart"; "Anema E Core"; "Tell Me That You Love Me." (Philips BBL7234)

## WATCH THIS!

**M**M Vocal Contest winner Valerie Kline — now Valerie Shane—makes an impressive disc bow with "When The Boys Talk About The Girls" and "Careful, Careful." Her voice has an appealing quality that is ideally suited to the winsome sentiments of the first title, which is projected in a manner that could make a strong contender for Hit Parade honours. Praise, too, for Wally Stott's discreet accompaniment. Backing is again well sung by Valerie—this time to a lilting cha-cha beat. (Philips 45-PB533)

## ● Sheb Wooley

THOSE weirdies who claim they have seen Men from Outer Space will have to watch out for a new invader—"The Purple People Eater."

In fact, he's already arrived—on my turntable. Yes, this is the latest gimmick disc that is sweeping the States. It's another space-age novelty—this time about a "thing" that eats purple people.

But all turns out well when the visitor gets a job on American TV playing rock-'n'-roll music through the horn in his head.

On the reverse, Sheb Wooley gives a Country-and-Western-cum-rock styling to another original, "I Can't Believe You're Mine." (45-MGM981)

## ● The Vipers

"SIX-FIVERS" will soon start whirling to the rhythmical beat generated by The Vipers on

## POP DISCS by Laurie Henshaw

"Nothing Will Ever Change (My Love For You)" and "Make Ready For Love." First side could prove a money-spinner. (Parlophone 45-R4435)

## ● Perry Como

VIEWERS of "The Perry Como Show" will need no bludgeoning to get Perry Como's "We Get Letters—Vol. 2."

A fine selection of old favourites here, all sung in the casual manner that has endeared Mr. Como to millions of televisioners—and record buyers.

Titles: "It's A Good Day"; "As Time Goes By"; "I've Got The World On A String" (top, this); "My Funny Valentine"; "For Me And My Gal"; "I Gotta Right To Sing The Blues."

Side 2: "Breezin' Along With The Breeze"; "It's The Talk Of The Town"; "You Do Something To Me"; "It Happened In Monterey"; "One For My Baby"; "In The Still Of The Night." A plaudit for the Mitchell Ayres backings. (RCA RD27070)

## ● Mills Brothers

THE Mills Brothers have been going strong now for close on 30 years. For smooth, vocal blending, they have few equals.

The LP "One Dozen Roses" finds them again in topflight form. The songs all contain the word "rose" in the title—and for added measure the sleeve attractively features seven examples of the horticulturist's art.

The discreet and rhythmical accompaniments are by Sy Oliver's Orchestra. (Brunswick LAT8235)

## ● Joe Henderson

RAY NOBLE'S "Love Is The Sweetest Thing"—a big hit in pre-war years—is given an unpretentious and attractive rendering by Joe "Mr. Piano" Henderson and the Beryl Stott Chorus. The piano tone has been particularly well recorded.

The tinkling "Trudie" was composed by Joe. I think I'll settle for the first side. (Nixa 7N15147)

## ● Edmundo Ros

EDMUNDO ROS'S individual vocal style finds an effective outlet in "Tipi Tipi Tipso," which is played with a commendably light, swinging beat.

"Saunabad," an instrumental, is a sort of Harry Lime Themelish piece. (Decca F11030)

## ● Eydie Gorme

"THE Gentleman Is A Dope," one of the standout tracks on the first Eydie Gorme LP, is

now issued as a single. Anyone would be a dope to miss it. Backing, "You Need Hands," would have been better left to Max Bygraves. (HMV 45-POP493)

## ● The Platters

THE Platters have deservedly clicked with their revamped version of the familiar "Twilight Time." This makes a pleasant change from some of their past efforts.

The rocking "Out Of My Mind" is dolled up with some flashy electric guitar playing. The beat is fetching. (Mercury 7MT214)

## ● Fred Bertelmann

GERMANY'S Fred Bertelmann could click into the best-sellers with "Der Lachende Vagabund" (The Laughing Vagabond), a number that goes with a beer garden lilt.

Best that can be said about "Cantabamberra" is that it has a danceable beat.

Both are sung in German—but HMV have obviously made this release with high hopes. (HMV 45-POP491)

## ● Mary Mayo

REMEMBER Mary Mayo, the "Dancing In The Dark" girl whose disc was featured some years ago on Jack Jackson's deservedly popular "Record Round-up" programmes?

Mary bobs up again—this time with vocal partner Jerry Vale—on "Goodbye Now" and "This Is The Place." First side has a coy appeal. (Philips 45-PB826)

## ● Pat Boone

PAT BOONE sings these ballads the way I like to hear them sung.

Thus is quoted Irving Berlin on the sleeve to "Pat Boone Sings Irving Berlin."

Possibly having suffered some musical mutilation in the past it is not surprising that Irving Berlin should like to hear his songs sung straight. But surely he has experienced better interpretations of his compositions than this drab intoning?

Definitely far from Boone at his best.

Titles: "All Alone"; "How Deep Is The Ocean?"; "Say It With Music"; "Always"; "Be Careful, It's My Heart"; "Soft Lights And Sweet Music"; "Remember."

Side 2: "A Pretty Girl Is Like A Melody"; "What'll I Do?"; "All By Myself"; "The Girl That I Marry"; "Say It Isn't So"; "They Say It's Wonderful"; "Count Your Ble sings." (London HA-D2082.)



## Gee! Marion Ryan in 3-D!

ANYONE who has met Marion Ryan knows that, in three dimensions, she adds up to a "lush thrush."

But on disc—vocally speaking—we have only had Marion in one dimension. That is, until now.

Last Saturday, however, the first of the new Fye-Nixa stereophonic discs were on sale. Which gives record buyers a chance of hearing Miss Ryan in 3-D.

First they will have to fork out around 60 guineas—the cost of Fye-Nixa's cheapest stereophonic equipment.

A conversion job on existing hi-fi equipment can bring the price down to around £30, but it's still big money—for the average pop-buyer's pocketbook.

Which is why, in the words of American Columbia Records boss Goddard Lieberson, stereo will not bring about an overnight revolution.

But with only a £1 in my pocket and a cheque-book (on

an overdraft) I was able to hear Fye-Nixa's new 3-D pop releases on Monday. The demonstration was arranged by the company's Brenda Slattery, who played me a "Pops Go Stereo" LP, featuring Marion Ryan, the Bill Shepherd and Tony Osborne orchestras, and the Beryl Stott group.

I also heard the LP "Where In The World?" featuring Tony Osborne, his piano and his orchestra, and Larry Adler's "Rhapsody In Blue," from his "Larry Adler Concert" LP.

Verdict? When record buyers "get the message" (and the money!) 3-D will as surely supplant the present monaural discs as 45s are doing 78s. The "depth" of sound achieved by 3-D is truly breathtaking.

To those who have already junked the cheap record reproducer in favour of top-grade hi-fi equipment, I say this: start saving for a 3-D Day now. In a few short years monaural discs will definitely be only for squares.

Footnote: I already have the message. From now on, it's tea and bun lunches.—L. H.

## Readers' queries

COULD you give me any information on the recording of "I Didn't Know What Time It Was" played during a recent programme in Alan Dell's BBC series "Date With A Disc"?—R. R., Bradford.

The version you heard was by the Michael Sammas Singers and is one of the tracks on their Fontana EP "The Pick Of Pal Joey" (TFE17013).

IT is some time since I had news of Geoff Sowden's activities. Is he still in the business?—J. L., Potters Bar.

Geoff tells us that he has just formed a seven-piece Dixieland band and is fully booked for private functions until August.

IS Frank Sinatra's disc "The Castle Rock"/"Love Me" (Columbia DB2934) still available?—R. M., Horndean.

It has now been deleted.

COULD you give me details of the rhythm section on the Columbia-Clef LP "For Musicians Only" (33CX10095)?—P. M., London.

It is comprised of John Lewis (pno.); Herb Ellis (gtr.); Ray Brown (bass) and Stan Levey (drms.). (MM 15/3/58.)

WHAT was the record used to introduce the recent BBC "Woman's Hour" serial "With Love And Lizards"?—S. S., Doncaster.

"Guoglionti" by Renato Carosone (Parlophone International DPP42).

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## TOMORROW'S HITS

LOOK out for these potential Hit Parade: "Sugar Moon"/"Cherie, I Love You"—two slow ballads by PAT BOONE (London HLD8640). Issued June 13.

"Candy Kisses"/"Tormented," by SLIM WHITMAN (London HLP8642). Issued June 13.

"Indiscreet"/"Young And Warm And Wonderful," by ROGER WILLIAMS (London HLR8643). The latter title should alone sell this one! Issued June 13.

"A Kiss Can Change The World"/"Lovin' Up A Storm," by FRANKIE LAINE (Philips). Beatty efforts by the meaty-voiced Mr. Laine. Released July 1. Catalogue number not allocated at press time.

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# DANKWORTH TO OPEN U.S STAR SERIES

**THE Johnny Dankworth Orchestra flies to Germany on June 20 for one concert with U.S. singing star Guy Mitchell at the USAF Base at Hahn, near Weisbaden. The show is the first of a monthly series which will team top British dance bands with American vocal headliners.**

attractions, the many small clubs at American stations all over Germany have combined to form six booster clubs at key spots to which personnel will be transported for star shows.

Dankworth was to have visited Hahn on June 3 for a

## Sarah back soon!



EXTRA Variety and concert dates have been set for Sarah Vaughan's return to Britain.

In addition to the weeks at Manchester (June 16) and Glasgow (30th) already announced, she will play a week in Variety at Liverpool Empire from June 23 and is set for two Sunday concerts at the Rialto Cinema, York, on June 22.

### Fairweather friends

At Fairweather's Band has a Light Programme airing titled "Fairweather Friends" on July 3.

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performance with Sarah Vaughan, but troop manoeuvres caused a postponement and Sarah had to leave for home.

British Lion Studios hope to start work on the film starring Johnny in his first dramatic acting role at Shepperton in September.

The story will revolve around me, but will be completely divorced from my private life, said Johnny.

The band may be heard on the sound-track, but will not be seen, although some of the boys will take part in jazz-club sessions.

The Dankworth Orchestra spends August Bank Holiday

### Billie Holiday concert is off

THE French crisis has forced the cancellation of Billie Holiday's concert at the Royal Festival Hall this Sunday. The concert was to have been her only British appearance, with the Kenny Baker Dozen accompanying her.

From London she was due to play three weeks in Paris at the Olympia. Because of the French political situation the Olympia show has been cancelled, and as a result "Lady Day" will not now leave America.

The Harold Davison office, which was to have presented the Festival Hall concert, found it impossible to secure an alternative bill at such short notice.

### WHITFIELD ON ATV

David Whitfield returns to ATV's "Saturday Spectacular" series this weekend.

Also in the show is singer Alleen Cochrane and the Betty Kean and Lew Parker comedy team.

## Laurie London for 'Deep South' tour

LITTLE Laurie London has been invited to sing spirituals in the home of spirituals—America's "Deep South." The young rock star is awaiting confirmation of a two-week tour of the Southern States, starting on June 20.

### Safety campaign by Gibson Girls

The Four Gibson Girls have recorded an acoustic theme-song for release on Oriole during the summer.

Entitled "Safety Sue" written by Frances Day and George Ford, it will be used in a worldwide safety campaign by the British Safety Council.

## FAWKES IS FIRST STEREO JAZZMAN

CLARINETTIST Wally Fawkes is Britain's first 3-D jazzman. With his Frogdoodles, Wally on Wednesday completed the first Stereophonic Jazz LP for Decca.

Made up of tunes associated with Billie Holiday, the LP will be titled "Fawkes On Holiday" and issued in the normal way as well as on 3-D disc.

**Star line-up**

For the season Wally led Spike Mackintosh (tp.), Jerry French (trb.), Lennie Felix (pno.), Russ Allen (bass) and two drummers on different tracks—Jack Turner and Dave Pearson. In charge of the session was Decca A&R man Mark White.

Today (Friday) the band makes one of its rare provincial trips to play at Nottingham and tomorrow is at Manchester.

### Panto plans for Dickie Valentine

Dickie Valentine expects to star in pantomime at the Pinebury Park Empire next Christmas.

"Discussions are taking place," said Dickie. "I'd like to play 'Whisker-Washer' in 'Aladdin,' which was my first panto part at Liverpool's Theatre Royal in 1957."

Dickie kicks off his new AR-TV series, "Free And Easy" on Tuesday. It will be set in a different country each week and starts with Russia.

"You can't call it anything new," Dickie confessed. "It is just an old theme with a fresh twist. It's only for six weeks. I think that's enough from one artist at a time."

(8th, 9th and 10th) at St. George's Ballroom, Guernsey. Its BBC Wednesday night series ends on June 25 after a nine-month run.

### CLEO LAINE HONOURED BY MOSCOW ARTS

SINGER - ACTRESS Cleo Laine received a distinguished honour from members of the Moscow Arts Theatre when they saw the play in which she is acting, "Flesh To A Tiger," at London's Royal Court Theatre on Sunday.

At a special performance attended by celebrities of show then made Cleo an Honorary Member of their organization.

## SOUND & VISION AT BEAULIEU

THE BBC will cover the Beaulieu Jazz Festival on both sound and television. The Festival's opening on August 1 will be seen by viewers on the "Tonight" programme, which will include the Tommy Whittle Quintet playing an original written for the occasion.

On the same evening the Western Region will broadcast 45 minutes from Beaulieu—probably including the bands of Tommy Whittle, Mick Mulligan and the Jazz Today Unit.

On August 2, "Six-Five Special" will include an excerpt

from the Festival, probably featuring the Allan Ganley and Alex Welsh groups.

In addition, plans are being discussed for the following week's Light Programme "Jazz Club" to be recorded at Beaulieu. The Editorial Film Company plan to produce a short feature on the proceedings which will be shown in Britain, on the Continent and also in America.

The Festival will be held at Palace House, the home of Lord Montagu, who is organising the event aided by the National Jazz Federation and a committee which includes MM Editor Pat Brand, Johnny Dankworth and Chris Barber.

The other reached Laurie this week from America's influential William Morris Agency, via Foster's Agency in London.

If the deal is clinched, Laurie would be accompanied by his mother and father.

Mr. London Sr. said on Wednesday: "It would be a proud event for the boy—a very big honour."

Laurie has concerts at Luton tomorrow (Saturday), Lowestoft on June 28 and Norwich on July 5.

### Pini at the Spa

Eugene Pini and his Orchestra started their summer season last week at the Spa, Scarborough.

## Ten Thousand Flocked to See the Stars Come Out



Showman-drummer Eric Delaney caught in action by MM cameraman Bill Francis at the SOS "Bright Dance."



Humphrey Lyttelton (above) was another of the ten top bands at Harringay.



Featured with Oy Laurie was new jazz singer Carmila.



Singing with Johnny Dankworth was Bobby Breen.

### CHRIS BARBER BAND OFF TO GUERNSEY

The Chris Barber Band makes its first visit to Guernsey at the end of the month.

It will play a dance and two concerts at the New Theatre Ballroom, St. Peter Port, on June 28 and 29.

On June 15, Chris starts a new Radio Luxembourg Sunday evening series, which will present the Barber and Humphrey Lyttelton Bands on alternate Sundays.

### JOCK SCOTT

Bandleader Jock Scott was found dead in his Paddington flat last Thursday. He was 55, and had been ill for some years.

Jock played with most of the famous pre-war bands, including Mrs. Jack Hylton's since the war he had led his own band at the Berkeley Hotel, Hatchett's Restaurant and other spots.

### BILL TURNER

Bill Turner, for years a corner-stone of the band at the Tower Ballroom, Blackpool, collapsed and died after hurrying for a bus in Blackpool on Thursday. He was 55.

He was 45, and for the past two years had been manager of Heap's Music Shop.

For many years Bill Turner played trumpet with the late Johnny Benson at Lewis's Restaurants in Manchester and Liverpool. In 1939 he joined Norman Newman at Blackpool, returned to the Tower Ballroom, and remained until the ballroom was destroyed by fire in 1955.

Since this time he had concentrated on his work at the music shop.

### HAROLD BUTTERWORTH

Harold Butterworth—trombonist at the Grand Theatre, Doncaster, for the past 25 years—died last week. He was 70.

He was also a former President of the Musicians' Union's Doncaster branch.

## Bob Crosby—and the Squadcats!

AT short notice, Ronnie Aldrich and the Squadcats were asked to do the souvenir broadcast with American band-leader Bob Crosby, which was pre-recorded by the BBC last Friday and will be aired in "Jazz Club" on June 12 (10.40 p.m., Light). Contacted on Thursday afternoon, Ronnie Aldrich had to round up members of the band—who were on a brief vacation—and get them back to London overnight from places as far away as Manchester and Middlesbrough.

"We picked the Squads," said producer Jimmy Grant, "because they had the right instrumentation and based their style on the Bob Crosby Orchestra."

Ronnie Aldrich augmented the band with George Chisholm on trombone and Dave Goldberg on guitar. The re-creation of the Bobcats was achieved with the band's customary Dixieland group.



Bob Crosby, Ronnie Aldrich and producer Jimmy Grant confer during the pre-recording of next Thursday's "Jazz Club" programme. "We regard this as one of the biggest things we have ever done," said Donald McLean, Music Organiser of the BBC's Light Entertainment. The programme will be extensively publicised.

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## DRUMS

**SILENT TOMMY ROCKWELL**

NEW YORK, Wednesday. Tommy Rockwell, the man who first put Louis Armstrong on records, died in New York on May 29. He was 56.

In recent years, Rockwell became known as head of one of the world's biggest theatrical booking agencies, General Artists Corporation.

With the old Okkeh Record Company in the early 1920s he discovered and recorded Armstrong. In 1930 he became a booking agent and during the 30s his Rockwell-Okkeh Agency handled Bing Crosby, the Mills Brothers and many other top stars.

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# Babe in the Wood on Ice

**I**N my time I have adjudicated at a number of different competitive events, from dog shows to dance band contests. More than one carnival queen has felt the chill of my tape measure.

All the same, I was unprepared for a letter which arrived a few weeks ago, in which I was asked to help judge the World Professional Ice Skating Championships.

## Confusion?

I replied that I knew nothing whatever about the technique of ice skating. Had they perhaps confused my name with that of Mr. J. Gerschwiler or Mr. E. Van der Weyden?

No, said the Association. We want you to judge the contestants on musical interpretation.

Now it so happens that I hold rather strong views about the treatment which music tends to receive at the hands of skaters. In fact, it's almost true to say that when the iceman cometh, the music suffereth. So I agreed to be a judge.

Accordingly, last Saturday evening the denizens of Nottingham sat in their impressive but frigid stadium and watched

as I teetered on to the ice and took my place among the adjudicators.

In one respect I was a perfect judge: I didn't know a soul among the competitors. I had no preconceived idea as to who might win. Indeed, I was kept so busy that at the end of the evening I didn't know who had won.

## Excitement

I found musical interpretation quite easy to judge, for the simple reason that some competitors had scarcely thought about it at all. Circling impressively round the rink to a recording of some quasi-concerto, their movements could seldom be said to coincide with the music, let alone interpret it.

Others had chosen their music more carefully, listened to it with the attentiveness of a choreographer, and used its climaxes and tempo-changes to emphasise the beauty and excitement of their movements.

## Specialists

One or two even managed to interpret the overall mood of their chosen music, while still giving the specialist judges something to mark on.

Gentle reader, have you ever sat on a hardwood chair for four hours, with your feet on a slab of ice? For your sake, I hope not. I'll take Belle Vue and the MELODY MAKER All-Britain Finals any time.

All the same, it was an experience I wouldn't have missed.

For one thing, the judging system was as foolproof as anything could be. Perhaps I might describe it briefly, since the idea could well be adapted to suit local or national band contests.

There were six adjudicators, seated well apart from one another, each limited to specific aspect of ice skating. (Spins, Jumps and Lifts, Artistic Conception, etc.).

As a competitor ended his act, each judge wrote down his marking on a slip of paper and handed it to the steward—without any idea of the points his colleagues had awarded.

## Scores

The subjects were then called out on the P-A system and, as the steward checked his slips, the judges stood up one by one holding aloft large numbered cards giving their marks. The total score was then read out by the compere.

This system strikes me as being proof both against favouritism and against collusion. It also ensures that no competitor is unduly penalised for shortcomings in any one subject.

## Unfairness

Most important of all, the system is proof against accusations of unfairness.

How often at dance band con-

tests members of the audience have complained that their overall impression of a band's merit was not upheld by the judges, forgetting that those judges were listening to points of detail.

The ice skating system is a similar piece of machinery—but with the works showing. I commend it to anyone concerned in the administration of a competitive event.

And now, if you'll excuse me, I have to go and take my shoes out of the oven.

STEVE RACE



helps to judge a skating contest

# U.S. musicians can learn from us

I HAVE not always agreed with the views of friend Humphrey Lyttelton, so it is perhaps with extra pleasure that I now express 100 per cent. agreement with his excellent article (MM 31/5/58) about "jazz fans" who, since the band exchanges, have never ceased to bite their compatriots in the back.

Reciprocal exchange has brought us some charming and talented visitors from the United States, just as some British musicians have won acclaim in the States—without the aid of massive publicity campaigns.

But if it has proved anything, it is that every jazz musician from the States is far from being an outstanding performer, or anything like it, and many of them could learn much from the best in Britain.—Harry Francis, Assistant Secretary, Musicians' Union, London, S.W.1.

Maybe the "so-called jazz fans" would like to reply. The next letter puts a different viewpoint.

## Americophile?

HUMPHREY LYTTETON'S contempt for those who turn savagely on the musicians of their own country is admirable. But his article does nothing to render the derision of the British fan unjustifiable.

He rightly suggests some people are especially worth hearing and then gives us a list of notables, whose talents, more or less, have one distinction in common—they are 100 per cent. American.

If there is some genetical, geographical or social factor that excludes the British musician from a place in Mr. Lyttelton's affections, why should he vent his wrath at an overheard comment by disappointed British fans? — Cecil Winston, Mandrake Club, Scho.

If Mr. Winston reads the whole article carefully, he'll see Humph was making a point.

## Horsewhipped

WITH the exposure of Jerry Lee Lewis, I hope all those people who whined about Steve Race and his excellent articles will have red faces.

Any adult who leads a girl of 13 into what can only be described as sin should be horsewhipped.—Jan S. Murray, Eastcote, Middx.

But he did marry the girl!

## Tradition

MR. JACKMAN, discussing the decline of skiffle (MM 24/5/58), denounces drums. But he, himself, has forsaken the traditional washboard, and anyway is he so sure he plays only authentic folk music?

We realise he considers himself completely uncommercial, and we must admit that we admire his group (the Eden Street Skiffle Group), but if he wishes to raise the standard of skiffle and preserve its authenticity by keeping it in the coffee bars and jazz clubs, will he please practise what he preaches.—Barbara Ford and Kay Phillips, London, E.8.

Perhaps Mr. Jackman is developing "washboard finger."

## Slipped disc

IN your edition of May 24 you list four Elvis Presley titles which allegedly have never been released in Britain. One of them, "I Forgot To Remember To Forget," was released on HMV 7MC42 by the EMI group under their International label and was obtainable on order from dealers. — Helen White, London, S.W.1.

# Marty Wilde makes a flying start to nationwide tour

MARTY WILDE drew teenager squeals and (for the "oldies" in his act) adult applause. But, more important, he and his Wild Cats drew a near-packed first house at Leeds Empire last Monday to see him start a nationwide tour.

He remains a cross between Elvis Presley and Tommy Steele, but there's a dash of Jimmie Rodgers thrown in, too.

The act has been well polished, though a few rough edges showed. A straw hat, cane and a set of standards have even been introduced.

In the style of the old trouper, he clowning his way through first-night nerves—a spot where he forgot his words, and the "big production number" where he announced "You Made Me Love You" instead of "Who's Sorry Now"!

The accompanying Wild Cats deserve a word of praise. They looked as smart as they sounded. —Stanley Pearson.

Picturegoer investigates the

# Battle of the Beauties

Will Brigitte Bardot and other European film stars snatch the best Hollywood rôles from American glamour girls? See the hotly contested photo-feature in this week's PICTUREGOER!

## PRESLEY'S LAST DISC SESSION!

PICTUREGOER lives it up in an enthralling picture-by-picture account of the Elvis "You Won't Forget" Presley.

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# Picturegoer





# This world of jazz

**THE critical—and financial—bashing he has been taking on the Continent must be a novel experience for Benny Goodman. It seems the King of Swing has no pulling power for today's jazz audiences.**

Jazz writer Yannick Bruynoghe this week sent us his impressions of Goodman's appearances at the Brussels World Fair.

Under a heading which states simply "The Worst," he writes: "The first 'cultural manifestation' of the American pavilion has been a series of concerts by Benny Goodman and his Orchestra. The first thing to notice was that the specialised Press hadn't been invited. The second was that it really wasn't worth it—although the concerts had a surprisingly good popular attendance.

## Unrehearsed

**GOODMAN** himself tries desperately to keep up with his reputation—and desperately fails. As far as the band is concerned it is absolutely unrehearsed, stiff and any organised European band could cut it to pieces.

The best soloists—Taft Jordan and Seldon Powell to mention only two—are not featured, and the two vocalists, Ethel Ennis and Jimmy Rushing, are unable to shine in such a dreadful surrounding.

A 'Newport Festival' has been announced for Europe from July 29 to August 3. Let's

hope it will be at least representative of the real jazz scene."

## New Billie

**FRENCH** politicians have a lot to answer for. Their latest "outrage": enforcing the cancellation of Billie Holiday's Royal Festival Hall concert.

Good news for her admirers, however, comes from the MM's Leonard Feather who reports that she has recorded a new album, "Lady In Satin," for Columbia.

According to Feather the record is "the best she has made in years. Instead of a

by **Bob Dawbarn**  
—still depping for **Max Jones**

refash of the old tunes to which she has limited herself for so long, it features 12 songs Billie has never sung before, accompanied by a fine background with a large string section and solos by Urbie Green, J. J. Johnson and trumpeter Mel Lewis."

## For Britain?

**FEATHER**, incidentally, is in charge of MGM Records' new enlarged jazz set-up. One of the first artists to sign up is Sonny Rollins who was due to record his first session for MGM this week.

Rollins expects to leave for Europe later this month to

tour, under the auspices of Charles Delaunay. He may include Britain in his itinerary.

## New Groups

**TWO** comparatively new British groups—one trad and one mod—have been building themselves quite a following in the past few months.

The trad group is the Paramount Jazz Band led by that Bristol clarinetist with the strange line of wit, Mr. Acker Bilk.

At a time when many bands are feeling the economic draft, Bilk has all the work he can get and is playing to packed halls.

Why? I couldn't tell you—and nor can Acker.

## In Jail

**ALL-IN-ALL** Acker is quite a character. Not many musicians will tell you they learned to play in jail.

"I got a clarinet out of the army stores in Egypt in 1948," says Acker. "Then I lumbered myself with three months jail for falling asleep on guard."

"I was six weeks in the guardroom waiting for the sentence to be confirmed and I persuaded the guard to let me have the clarinet—that's how I got my groundwork and formed the first Egyptian Jazz Band."

After demob he played around Bristol before joining Ken Colyer for seven months in 1954. Back he went to Bristol but late last year took the plunge and turned professional. He had spells in Germany and Poland before setting up residency at the Humphrey Lyttelton Club.

He now leads Ken Sims



Benny Goodman no longer commands the tremendous following of his "King of Swing" era. Here he is, in a picture from that period, with Teddy Wilson.

(tpt.), John Mortimer (tmb.), Roy James (bjo.), Ernie Price (bass) and Ron McKay (drs.). The name? "I have had the 'Acker' since I was three-years-old," he explained. "It's nothing to do with Egyptian money but apparently an old Somerset nickname. It must have something to do with cider—I hope."

## Tectotal

**MY** favourite happening of the week concerned altoist Bruce Turner whose tectotal habits have long amazed his fellow musicians.

An attempt to alter Bruce's way of life was made by Diz Dingley last Thursday. Diz bought a glass of alcohol—looked to me like gin and cough mixture—placed it in Bruce's reluctant hand and waited.

After watching Turner testing the brew with his finger tip for some moments, the impatient Dingley demanded that he drink it.

"But I don't force you to eat waffles, Dad!" muttered Bruce!

Postscript: The alcohol was finally consumed by Mick Mulligan trombonist Frank Parr.

## Newport Festival

**TRIPS** to this year's Newport Festival, which opens with a "Duke Ellington Night" on July 3, are being organised by the Taylor Travel Service, 11, Rue Talbott, Paris 9.

The cost, including fares and eight days in America, works out at about £255. The trip will include visits to famous jazz clubs like Boston's "Storeyville" and New York's "Birdland."

Interested fans with £255 to spare can get further details from the Ask Mr. Poster Travel Service Inc., 16 Berkeley Street, London W.1.

## Footnote

**I** WONDER how former Mick Mulligan and Dickie Bishop drummer Stan Belwood likes his new job. He became a London bus driver five days before the strike started.

# These 'jazz' films make me sick

says **HUMPH**

**I HAVE** a smashing idea for a jazz film which I offer to all comers—free of charge.

The story opens in a seedy house in the most disreputable corner of Chicago.

It seems that this father, a retired jazzman of the old school, discovers that his son has been sneaking off to the local academy for music lessons.

In a bitter speech (for which I am indebted to Rex Harris... "I'll have no European orthodoxy in THIS house!") he orders the lad out into the night, never to darken his doors again until he has burnt his exercise books and returned to the straight and narrow.

## Bovine vacuity

From the expression of bovine vacuity on the lad's face—seen in lingering close-up—we realise that he is being driven by some inner force to do what he must do.

Despite parental rage, a steaming row with his fiancée (an ageing night-club hostess with DTs) and the disapproval of society in general, he is compelled to pursue his calling.

In an interminable sequence, punctuated by revolving train wheels, we see him slumping it from concert hall to concert hall, meeting with more and more success.

Still his embittered father is intransigent.

Finally, through the good offices of the fiancée and a Great Jazz Impresario (thinly disguised as Mr. Harold Pendleton), he joins the Modern Jazz Quartet and takes part in a raving session at the local dive.

This evidence of our hero's success lifts the veil from Dad's eyes, and the pair are reunited over a jorum of bath-tub gin.

## Makes a change

Well, it makes a change, doesn't it? Personally, I have endured, for the last time, that hoary old plot in which jazz struggles through stiff opposition to justify itself finally on the highbrow concert platform.

We had it in "New Orleans," when Louis Armstrong, Billie Holiday and other fine jazzmen stood down in the finale while

gle Hall or the Festival Hall the regular concert patrons flee in disorder, and the whooping, stamping jazzeros take over.

"St. Louis Blues" has the distinction of offering the worst acting I have ever seen in a full-length film. Not even the brief snatch of Ella, the picture-stealing performance by enchanting Pearl Bailey, and several close-ups of Mahalia Jackson's tonsils can compensate for the lashings of hammy Kitt and wooden Cole.

## Worst version ever

One thing alone would have redeemed the film for me—if, in a moment of blinding truth, an audience of jazz fans had stood up in that swanky auditorium and bombarded Eartha Kitt with tomatoes for the most gruesome rendering of "St. Louis Blues" ever perpetrated.

some hair-raising operatic soprano screeched the theme song at an audience of stuffed-shirts and tiaras.

We had it again in the Benny Goodman story, in which the culminating scene showed Benny and the boys conquering an audience of stuffed-shirts and tiaras at the Carnegie Hall.

And cut off my ears and call me a jazz critic if it doesn't crop up again in "St. Louis Blues!"

I object to this theme not only because it is hackneyed, trite and repulsively snobbish, but because it is false.

At no time in jazz history has an audience of be-ribboned and be-medalled retired colonels and their ladies stood up in a posh auditorium and cheered a jazz band.

When jazz invades the Carne-

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# Invention, warmth, emotion

## —Miles has it all

**MILES DAVIS QUINTET (LP)**  
"Cookin'"  
My Funny Valentine; Blues By Five;  
Airegin; Tune Up; When Lights  
Are Low.  
(Esquire 12 in. 32-848—39s. 7½d.)  
Davis (tpt.); John Coltrane (tnr.);  
Red Garland (pno.); Paul Chambers  
(bass); Philly Joe Jones (drs.).  
25/10/56. USA. (Am. Prestige.)

dom raises his voice or forces his opinions at you, he can be a most exciting player at almost any tempo.

One can say much the same for John Coltrane—except that he will try to say too much at once, thereby tending to befog his meaning and lessen his impact.

Red Garland lives up to his reputation as a fine soloist (note him especially in Benny Carter's charming "When Lights Are Low") as well as a sympathetic team man.

And with bassist Paul Chambers and drummer Philly Joe Jones showing a *rapprochement* with their front-line men such as one seldom finds, it is not surprising that this is not only one of Miles Davis's best albums, but also one of the best small group LPs by and for knowledgeable modernists to emerge this year.

One complaint: Why no dividing scroll between "Tune Up" and "When Lights"?—Edgar Jackson.

### Technique

**RED GARLAND TRIO (LP)**  
"A Garland Of Red"

A Foggy Day; My Romance; What Is This Thing Called Love?; Making Whoopee; September in the Rain; Little Girl Blue; Constellation; Blue Red.  
(Esquire 12 in. 32-848—39s. 7½d.)

Garland (pno.); Paul Chambers (bass); Art Taylor (drs.). 17/8/56. USA. (Am. Prestige.)

ANYONE wanting to hear more of Red Garland and seeking proof of the compliments I paid him in the previous review will find generous opportunities for both here.

He is not at his best in slow ballads like the over-dragged out "Romance" and "Little Girl." Only the middle choruses move—the opening and closing ones get bogged down in mushy meandering that is neither emotionally nor physically stirring.

Nor is he successful in the whole of "Blue Red."

This ultra-slow pace of barely 14 bars to the minute too often lures him into semiquaver and even demi-semiquaver flourish-

THIS is Miles Davis with the Quintet he had for nearly two years before disbanding in Spring, 1957. Philips put out an LP by it early in the summer of 1957 (BBL7140, reviewed 12/7/1957), and the titles on this Esquire were in fact recorded—in October, 1956—just one day before those on the Philips set.

It was at this time that Miles had made his come-back after his decline, at any rate on records, of the earlier fifties.

Irrespective of what the Miles-can-do-no-wrong factions may try to tell you, you can still find spots where his intonation is not quite perfect, and where those squeezed out "ees" and "whees," which are among his peculiarly individual trademarks, don't seem to come out quite comfortably.

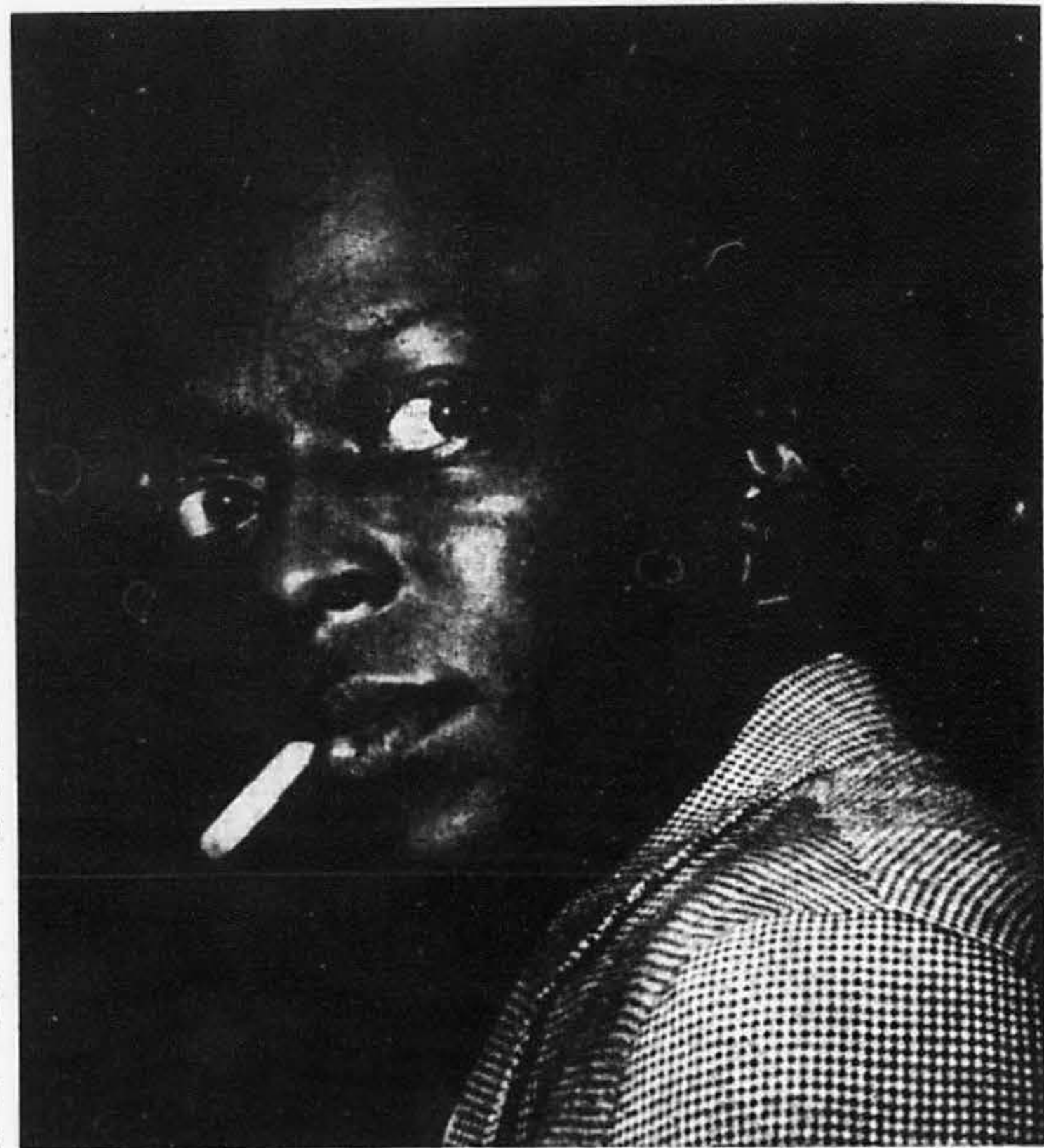
But he has so much else to offer that one is prepared to overlook these as minor blemishes.

There are few modern jazzmen who have a greater claim to that overworked adjective—inventive.

The tracks on this LP range from a little under four and a half minutes in the case of Sonny Rollins's up-tempo "Airegin" (Nigeria spelled backwards) to nearly 10 minutes for the three dozen 12-bar choruses that make up the medium-paced "Blues By Five."

Miles has extended solos in each, but he never repeats himself. Nor did he once give me the uneasy feeling I had from the Gene Ammons (reviewed last week) and Kenny Dorham (page 15) records, that to hold one's interest through a 12-in. LP, even highly rated jazzmen often need more frequent changes of tempo, mood and harmonic routines than four or five tunes can provide.

Also Miles plays with a depth of emotion that would give warmth to much "cooler" styles than his. And though he sel-



It enables him to show off his fast right-hand technique, and I suppose you could call it decorative. Still, it is only when he is not indulging in this superfluous embellishment that he proves he can swing the blues even at this laziest of strolling paces.

But as the tempo increases so does Red improve.

He rocks confidently through the easy-paced "Whoopie," trips cheerfully through the medium-paced "September" and swings exhilaratingly through the up-tempo "Foggy Day" and "What Is This Thing Called Love?"

Even the frantic rate of "Constellation"—he takes it at over 90 bars to the minute—doesn't unduly tax his poise or digital dexterity.

Art Taylor is rather a curate's egg. He gives sympathetic and urgeful support sometimes, at others he doesn't know what to do and then does it badly. (Note those aimless cymbal beats he stabs out two-to-the-bar behind the bass solo in "Thing.")

I thought him better as a

Miles Davis has a depth of emotion that would give warmth to a much "cooler" style than his, says Edgar Jackson. He can be a most exciting player at almost any tempo.

solist than as team man—possibly because, fortunately, he isn't overworked in the former rôle despite the limited changes that can be rung on a trio.

Bassist Paul Chambers is grand in all rôles at all times. It takes something to make arco bass solos interesting. But

I found Paul managing it, especially when I helped the apparently slight weakness of low frequencies in the otherwise excellent recording by turning up the bass control.

And his abundance of pizzicato solo work in "Blue Red" is even better.—Edgar Jackson.

## The flute for me, says Bud Shank

**BUD SHANK**, famed altoist and flautist, never plays clarinet these days. "Actually, though, I started on clarinet at the age of 10," he told me. "Later I played clarinet with the North Carolina Symphony Orchestra."

"As far as jazz music is concerned, I don't really appreciate the sound of the clarinet. Of course, I like Benny Goodman and Buddy De Franco. However, the flute is better for me."

Bud was 14 when he bought his first saxophone—a tenor. He stayed with tenor a long time before changing to alto.

He's originally from Ohio. His family moved to North Carolina when he was 16, and he studied music at the University of North Carolina.

Bud didn't come to California until 1947. It was only then that he started to study flute.

"I worked with many bands out of Hollywood. My first 'name' job was with Charlie Barnet."

Bud became Stan Kenton's lead alto in 1950. This was with the first big Innovations Orchestra.

"After about three years with Stan I went to the Lighthouse," Bud recalls. "On the band then, at Hermosa, there was Bob Cooper (he's still there, of course), Claude Williamson, Max Roach and leader Howard Rumsey. Later Frank Rosolino joined us and Stan Levey took Max Roach's place."

Bud Shank has just completed his second extended European tour. What does he think of European jazzmen?

"Well, certainly, there's no lack of talent. Europeans have a better chance to get a technical knowledge of their instruments, there are such great teachers there.

"However, they have less opportunity to play jazz. There are fewer jazz clubs, fewer places for musicians to listen to other jazz players."

by Howard Lucraft



● Bud Shank

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- (3) CHRIS BARBER IN CONCERT — Vol. II (LP) (Pye-Nixa)
- (1) MY FAIR LADY (LP) Shelly Manne (Vogue)
- (6) JAZZ ULTIMATE (LP) Bobby Hackett and Jack Teagarden (Capitol)
- (9) THE ATOMIC MR. BASIE (LP) Count Basie (Columbia)
- (2) LIKE SOMEONE IN LOVE (LP) Ella Fitzgerald (HMV-Verve)
- (7) MILES AHEAD (LP) Miles Davis (Fontana)
- (8) NEWPORT JAZZ FESTIVAL (LP) Count Basie (Columbia-Clef)
- (5) AT THE STRATFORD SHAKESPEARE MEMORIAL (LP) Oscar Peterson (Columbia-Clef)
- (4) NEWPORT JAZZ FESTIVAL (LP) Ella Fitzgerald and Billie Holiday (Columbia-Clef)
- (—) JAZZ GOES TO JUNIOR COLLEGE (LP) Dave Brubeck (Fontana)

STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART

LONDON—Poyle's, W.C.2. GLASGOW—McCormack's, Ltd., C.2. BELFAST—Atlantic Records. MANCHESTER—Hime and Addison, Ltd., and Record Rendezvous. BIRMINGHAM—R. C. Mansell, Ltd.; The Diskery, 5. NEWCASTLE—J. G. Windows, Ltd., 1. LIVERPOOL—Beaver Radio, Ltd., 1. CARDIFF—City Radio (Cardiff), Ltd.



# Swinging solos, skilful scores —Oscar's Ork

## OSCAR PETTIFORD ORCHESTRA (LP)

"Oscar Pettiford In Hi-Fi" The Pendulum At Faleon's Lair (a); The Gentle Art Of Love (c); Not So Sleepy (b); Speculation (b); Smoke Signal (b); Nica's Tempo (b); Deep Passion (c); Sunrise-Sunset (b); Perdido (c); Two French Fries (b).

(HMV 12 in. CLP1171—35s. 10d.)

Pettiford (bass, 'cello, (a) arr.); Gigi Gryce (alto, (b) arr.); Lucky Thompson (tr., (c) arr.); Jerome Richardson (tr., flute); David Kurtzer (bari., probably only in first five titles); Danny Bank (bari., probably only in last five titles); Art Farmer, Ernie Royal (tpa.); Jimmy Cleveland (tmb.); David Amram III, Julius Watkins (French horns); Tommy Flanagan (pno.); Janet Putnam (sharp); Whitey Mitchell (bass); Osie Johnson (drs.). April 1956, USA. (Am. ABC-Paramount.)

I DON'T envy anyone wishing to find the personnels on this LP from the contradictory details on the sleeve, as copied with naive fidelity by HMV. According to two bunches of names—purporting to be the personnels for sides I and II respectively—Oscar Pettiford plays only bass, Jerome Richardson only tenor, harpist Janet Putnam plays only on side 1, bassist Whitey Mitchell only on side 2. In fact, Pettiford also plays 'cello, Richardson also plays flute, and Janet Putnam is heard in "Sunrise-Sunset" on side 2 as well as in various titles on side 1.

Most of this is confirmed in notes on the individual tracks by Kenneth Lee Karpe.

But Mr. Karpe's statement that Whitey Mitchell plays only in "Smoke Signal" on side 1 (though the later personnel listings say he plays only in side 2) may cause some doubts.

His comment that the bass heard behind Pettiford's 'cello in "Not So Sleepy" was played by Oscar himself, and that he dubbed in the 'cello solo later, could well be correct.

But there are 'cello solos with bass behind them on other tracks, too. These do not sound as though the dubbing procedure had been used—in which case who played the bass, if not Mitchell?

To add to the confusion, Karpe says "Two French Fries" was "written and arranged" by Gigi Gryce, whereas the label gives the composer as Sears (presumably Al).

All of which shows that sleeve note details cannot always be relied on, even when they appear to be complete (those here are among the many that are not; there is no recording date) and stresses the advisability of comparing them with the carefully checked data given regularly with MM reviews.

Fortunately, the record goes a long way to make up for the sleeve's inadequacy.

First thing that strikes one is the skilful and often highly spectacular way in which Gigi Gryce and Lucky Thompson have scored the well-assorted set of originals, mostly by themselves and Oscar Pettiford, to emphasise the richness and diversity of colour obtainable from a bigish band.

But one soon realises that plenty of space has been left for solos to emerge out of the closely-knit writing for the sections and ensemble, and that excellent advantage has been taken of it.

Lucky Thompson is at his best in the swinging "Pendulum," which features Ernie Royal and a most effective harp coda, and Lucky's own lovely ballad "Deep Passion," which also has delightfully lyrical trombone by Jimmy Cleveland.

Tommy Flanagan and, especially, Ernie Royal make impressive use of the opportunities they get in the impelling tempo of "Nica."

Of Art Farmer's many good spots, that on the brisk-paced waltz, "Speculation," is particularly notable. This track also has good Cleveland, Thompson and Flanagan.

Gigi Gryce's loquacious but exhilarating alto is limelighted in the swinging "Smoke Signal," which has also Janet Putnam's harp sharing with Flanagan's piano the lush intro before the piece goes into fast tempo.

Janet, however, does best when proving that the "Art Of Love" really is gentle, as does Jerome Richardson on his flute in "Not So Sleepy."

Julius Watkins and David Amram, as the "Two French Fries," are going to astonish those who think French horns are cumbersome things that even chefs like this could not make sizzle.

And, of course, the splendid Pettiford bass and 'cello are featured profusely throughout, to make this one of the most original as well as proficient and entertaining big-band jazz albums of the moment.—Edgar Jackson.



The splendid Oscar Pettiford bass and 'cello are featured profusely throughout his latest LP, to make it an original, proficient and entertaining big-band album.

The Shavers-Norvo title suffers by comparison with the other three, but is by no means bad. At that time Norvo was more indebted to Hampton than he is today, while Shavers turns in his usual nimble performance.—Bob Dawbarn.

### Disappointing

#### KENNY DORHAM AND THE JAZZ PROPHETS (LP)

The Prophet; DX; Blues Elegante; Tahitian Suite. (HMV DLP1154—27s. 10d.)

Dorham (tpt.); J. R. Montrose (tr.); Dick Katz (pno.); Sam Jones (bass); Arthur Edgehill (drs.), April, 1956, USA. (Am. ABC-Paramount.)

KENNY DORHAM should have been at his best when he recorded this LP, the first under his own name to be put out here. He had the advantage of being with his own Jazz Prophets, a group split off from the Art Blakey Jazz Messengers with whom Kenny had been working just previously.

In fact, though, he is rather disappointing.

Make no mistake, Kenny's adult mentality, considerable experience, schooled technique, mostly good taste and warm feeling stand him in good stead here as they have so often done in the past.

His trouble is that too seldom can he keep going for long without revealing that his creations often have less variety than the limited range of materials with which he builds them. The six consecutive 32-bar choruses he takes in the 10-minute "The Prophets" are all too convincing evidence of this.

The excellent J. R. Montrose has not the same shortcoming to anything like the same extent. But there are moments when he, too, shows that this is another of those records where too few men with too few tunes try to fill up too much time.

Least repetitive of the soloists is Dick Katz—an imaginative and resourceful pianist.

"Tahitian Suite," like the rest of the items a Dorham original, explores the possibilities of 6/8 and 3/4 rhythms.

Maybe this doesn't mean much jazzwise, but it provides a touch of difference that adds to the interest of the track.—Edgar Jackson.

### 'Controversial'

#### BRUCE TURNER JUMP BAND (EP)

"The Controversial Bruce Turner" Jumpin' At The Woodside (b); Your Eyes (a); Stop, Look And Listen (a); Donegal Gradle Song (b). (Nixa Jazz Today NJE1051—12s. 10d.)

Turner (in (a) alt., (b) alto); Terry Brown (tpt.); Al Mead (pno.); Darnay Haggerty (bass); Billy Loeh (drs.). (a) 11/11/57, (b) 13/1/58. London. (Nixa.)

TWO of these tracks were recorded shortly before the BBC turned the Turner Band down as "not up to the required standard for broadcasting." The other two were made shortly afterwards—hence the "controversial" title.

The music itself stems very much from the Ellington small groups with the excellent Mr. Turner in great form.

Bruce plays alto on "Eyes" and "Donegal" and clarinet on the other tunes—on the latter instrument showing an obvious debt to Sandy Brown.

His sidemen all make pleasant solos, without producing anything outstanding.

"Woodside" is the basic number, with the trumpet-alto front line sounding a little thin on the opening riff.

"Your Eyes"—described on the cover, for some strange reason, as "Two Is"—is an attractive tune, while "Stop" has some quite neat arranging for clarinet and trumpet.

"Donegal" proves a happy choice. It has a gentle charm and some inspired alto.—Bob Dawbarn.

## Capsule reviews

### GERALD WIGGINS TRIO (LP)

Music From "Around The World In 80 Days" Around The World (in fast tempo); Aouda; Passepartout; Around The World (ballad tempo); La Couquette; Around The World (beguine tempo); The Royal Barge; Way Out West. (London 12 in. LTZ-U15109—37s. 6d.)

Wiggins (pno.); Eugene Wright (bass); Bill Douglass (drs.). Circa Spring 1957, San Francisco. (Am. Speciality.)

GERALD WIGGINS, one of today's most tasteful, imaginative and swinging pianists, uses these tunes as the basis for improvisations which should appeal as strongly to jazz enthusiasts as to those with more "popular" tastes.

It would be hard to imagine better support than he gets from bassist Eugene Wright and drummer Bill Douglass.—E. J.

### IRVING FAZOLA AND GEORGE HARTMAN (EP)

"New Orleans Express" Isle of Cap.; Angry; Clarinet Marmalade; Hindustan. (EmArcy ERE1582—11s. 1jd.)

"CAPRI" and "Marmalade" are by Fazola's Dixielanders, while the other tracks are by the Hartman Orchestra. All four titles were previously issued on 12 in. LP (EJL1264).

Poorly recorded, the music is all second-rate Dixieland with only Fazola's clarinet of any real interest. The trumpets, Hartman and Tony Daimado (on the Fazolas), both sound dispirited and starved of ideas.—B. D.

### BOBBY HACKETT (EP)

"Trumpet Artistry Of Bobby Hackett—No. 1" I've Got The World On A String (a); What A Difference A Day Made (b); A Room With A View (b); Tin Roof Blues (b). (Philips BBE12177—12s. 10d.)

THESE four eight-year-old tracks were previously included in a Hackett 10 in. LP—Columbia 335 1053. They present Hackett in his most relaxed and gentle mood backed by a rather turgid rhythm section. It is all very easy to listen to without anything very exciting developing.—B. D.

### Fine jazz

#### TEDDY WILSON ALL STARS (EP)

I Can't Get Started (b); If Dreams Come True (b); Bugie Call Rag (a); Blues, Too (b). (MGM EP648—11s. 1jd.)

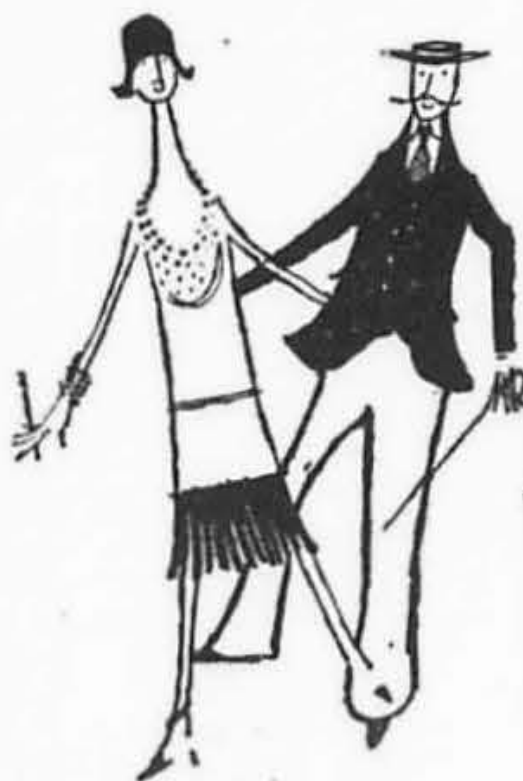
(a)—Wilson (pno.); Charlie Shavers (tpt.); Red Norvo (vib.); Al Hall (bass); Specs Powell (drs.). 15/1/45, USA. (Am. MGM.)

(b)—Wilson (pno.); Ben Webster (tr.); Buck Clayton (tpt.); Al Casey (gtr.); Hall (bass); J. C. Heard (drs.). 14/8/45, Do (Do).

THERE is some fine jazz on these 13-year-old Teddy Wilson numbers, particularly on the three tracks featuring Webster and Clayton.

Webster's full-toned tenor has rarely sounded better—his solo on "I Can't" is a beauty—while Clayton's nostalgic trumpet sounds perfectly in context.

The rhythm section is inclined to plod, but Wilson's piano is as decorative as usual.



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BOB BROOKS JAZZBAND, 45, Kensington High Street.  
BRENTWOOD JAZZ CLUB, "White Hart" Hotel, 7.30: Terry Lightfoot Jazzmen featuring Kenny Ball.

CROYDON JAZZ CLUB, Star Hotel, London Road: MR. ACKER BILK'S PARAMOUNT JAZZBAND.  
GY LAURIE Club: Gy Laurie Band. 7.15-10.45.

DARTFORD: DAUPHIN STREET SIX—Bull Hotel.  
EALING: The famous SOUTHERN STOPPERS and PAM.—"Fox and Goose" (Hanger Lane Station).

ERIO SILK'S SOUTHERN JAZZBAND, Southern Jazz Club, Masonic Hall, 640, High Road, Leytonstone.  
GRAVESEND: BILL BRUNSKILL'S JAZZMEN.—Co-op. Hall.

"JAZZ AT THE INN," Fellowship Inn, Bellingham: KENNY BAKER, KATHLEEN STOBART with the LENNIE BEST QUARTET, plus CAB KAYE.  
KINGSTON, "SWAN," Mill Street: POTTER-du BOOK Group. 8 p.m.  
REDHILL JAZZ CLUB, "Greyhound," Brighton Road, 8 p.m.: PANAMA JAZZMEN.

TRADITIONAL JAZZ with RAY GALLIERS' PRELUDE SIX, plus blues singer DANNY GARTER.—"Steam Packet," New Bridge.  
WEST EALING Broadway, "Green Man": MITZ MITTON Jazzmen.

\* **SATURDAY** \*  
AT COOK'S FERRY INN: The night of the year! KENNY BAKER, KENNY BAKER, MIKE DANIELS DELTA JAZZMEN, DOREEN BEATTY, JOHN BARNES 3. Scot's TV fabulous blues/folksman, CARL DENYER—London debut! N.B.: See also Sunday. Tues., 10th, fabulous DISCSHOW begins, 1/6.  
AT THE CELLAR: SKIFFLE with the BRYAN NEWBY GROUP and the ROMSiders.  
And another great all-night session, midnight till 6.30 a.m.: THE WEST END JAZZMEN, THE WANDERING BOYS, THE SOHO STOPPERS and guest musicians.

BECKENHAM: DEFINITELY APPEARING, PANAMA JAZZMEN featuring Jim Weller. VISIT LONDON'S EARLHURST CLUB, licensed bar.—Harvey Hall, Fairfield Road (off High Street).  
BUDDY FEATHERSTONHAUGH'S Crew with GUEST STAR, Richmond Community Centre. Thanks, CHAS. BURCHELL. Reduced price before 8.30 (members). Licensed bar. Tube/S.R.

CARLTON BALLROOM (Carlton Rooms, 140, Maids Vale), Saturday traditional jazz. This week: MICK MULLIGAN AND HIS BAND, including GEORGE MELLY. 7.30-11.30 p.m. 4/6.  
CHISLEHURST CAVES, 7.30. TAKE ANY USUAL TRAIN to Chislehurst for London's most UNUSUAL CLUB, featuring, 400 feet underground, immediate return of BILL BRUNSKILL'S JAZZMEN and SIX supporting groups. Bring your own candle!

GY LAURIE Club, Great Windmill Street, 7.15-10.45: Cy Laurie Band, Soho Group.  
HARRINGAY JAZZ CLUB: ERIC SILK'S SOUTHERN JAZZBAND with NORMAN BUNCE on tuba. Address under Wednesday club.  
**SATURDAY, JUNE 14, 7.30-11 p.m., AT HARRINGAY JAZZ CLUB:**  
YET ANOTHER FABULOUS "TRAD." FANCY DRESS JIVE BALL WITH MR. ACKER BILK'S JAZZBAND.  
"What better than the last one?"  
"Well I only asked!" 3 1/2 in. L.P. records for prize winners. Free fancy hats for all.  
MERTHAM JAZZ CLUB, genuine mouldwarp atmosphere: Tim Healing's Jazzmen, 8 p.m., Mertham Community Centre.

RICKSMANWORTH FESTIVAL SESSION, Parade, 7.30 (station). Jiving, Bury Ground, 8-11. The famous SOUTHERN STOPPERS and PAM HEAGREN, MITZ'S JAZZMEN. Mr. John Delroy (S. England Champion) will judge jiving competition. Marquee, Refreshments.  
WOOD GREEN: ACKER BILK'S PARAMOUNT JAZZBAND.

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ABOUT PUTNEY, "S. and G." Hotel: DON MIDDLETON, CLIFF DENGFIELD Groups.  
AFTERNOON, 3-6, GY LAURIE Club: Bill Brunskill's Jazzmen. EVENING, 7.15-10.45: Cy Laurie Band.  
AGAIN, BLUE CIRCLE, RUISLIP: COLIN KINGWELL'S JAZZ BANDITS.  
ALL L.S.J.M. memberships valid. THAMES HOTEL Hampton Court: IAN BELL'S JAZZMEN. 7.30-10.30. Same management as Fri.  
ASTORIA SUNDAY DANCE CLUB 7.30-11 p.m. Members 5/-, guests 6/-. Dancing to Bill Collins and his Orchestra.  
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EALING BROADWAY, "Feathers": PERIDO Jazsband, HURRICANE Skiffle.  
HOT CLUB OF LONDON, 7 p.m.: GRAHAM STEWART SEVEN featuring ALAN ELSDON and JOHNNY PARKER.—Shakespeare Hotel, Pow's Street, Woolwich.  
KEW "BOATHOUSE": Skiffle with WEST FIVE, MARIANNE BLAOK, PETE KORRISON, etc.  
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QUEEN VICTORIA, North Cheam: MIKE DANIELS DELTA JAZZMEN Listen. Jive. Licensed. 7-10 p.m.  
STAINES: TRADITIONAL—Boleyn Hotel, 7.45.  
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AT THE KALEIDOSCOPE: The STANLEY DAVEY SWING GROUP. Mondays and Wednesdays, 8 till 11.30.  
AT THE CELLAR: JAZZ with the GARY LAWSON FOUR featuring JOHNNY BEARD, RONNIE WEEDON. Guests: DICKIE DEVERE, LEE WILLIAMS.  
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A BALL, Star Hotel, Broad Green Croydon: Dave Jones Quintet.  
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AGAIN, SOUTHALL, "White Hart": DON RENDELL SEXTET.  
AT LAST! Modern jazz in N. London, Ellis-Gibson Group, 2/6. LADIES FREE!—"Jolly Farmers," 113, Southgate Road, N.1.  
AT THE CELLAR: FOLKSONG with the BENBOW FOUR, PETER KENNEDY, HYLYDA SIMS, JIMMY MAGREGOR, LISA TURNER, BRIXTON BERT and company.  
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DAVE NELSON'S MARLBOROUGH JAZZBAND, Christchurch Hall, Albany Street, Camden Town.  
HARROW JAZZ CLUB, British Legion Hall South Harrow: Ken Colyer Jazzmen.  
MODERN JAZZ at the KALEIDOSCOPE, 20, Gerrard Street, W.1, 7.30-11.30.  
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AT THE CELLAR: JAZZ with the ALAN JENKINS' JAZZMEN and guests.  
"Cauliflower," 553, High Rd., Ilford, presents the TONY KINSEY QUINTET.

## SUNDAY—contd.

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CROYDON JAZZ CLUB, Star Hotel, London Road: Two band session! Pete Stewart's Jazzmen, Dave Jones Quintet.  
EALING BROADWAY, "Feathers": PERIDO Jazsband, HURRICANE Skiffle.  
HOT CLUB OF LONDON, 7 p.m.: GRAHAM STEWART SEVEN featuring ALAN ELSDON and JOHNNY PARKER.—Shakespeare Hotel, Pow's Street, Woolwich.  
KEW "BOATHOUSE": Skiffle with WEST FIVE, MARIANNE BLAOK, PETE KORRISON, etc.  
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QUEEN VICTORIA, North Cheam: MIKE DANIELS DELTA JAZZMEN Listen. Jive. Licensed. 7-10 p.m.  
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JAZZ SWINGS OUT with the NEW COMMODORES.—"Fox and Hounds," Kirkdale, London. S.E.26.  
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## WEDNESDAY—contd.

CHRIS BARBER'S Jazzband, "White Hart," Southall.  
GY LAURIE Club: Cy Laurie Band. 7.15-10.45.

DAGENHAM JAZZ CLUB, Royal Oak Hotel: Mike Peters' Band.  
HARRINGAY JAZZ CLUB: GRAHAM STEWART SEVEN with ALAN ELSDON, at "Russell Vale" Dancing School, Willington Road, N.22. Three minutes walk from Turnpike Lane Station.  
Wed., June 18: KEN COLYER

ROBIN'S NEST: End of season with the modern Ken Turner Jump Band, Ronnie Saint Combo and guests. — Railway-Hotel, Dagenham.

ST. ALBANS, Market Hall: Terry Lightfoot Jazzmen.  
"TIGER'S HEAD," Catford: Again —by request—Eric Silk's Southern Jazzband. AND thanks, Eric, for the previous week's session.

## THURSDAY

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BLUES AND BARRELHOUSE, ROUNDHOUSE, WARDOUR STREET.  
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EALING BROADWAY, "Feathers": PERIDO Jazsband, HURRICANE Skiffle.  
HOT CLUB OF LONDON, 7 p.m.: GRAHAM STEWART SEVEN featuring ALAN ELSDON and JOHNNY PARKER.—Shakespeare Hotel, Pow's Street, Woolwich.  
KEW "BOATHOUSE": Skiffle with WEST FIVE, MARIANNE BLAOK, PETE KORRISON, etc.  
OAKWOOD JAZZ CLUB: The new Brian Scott Outfit.  
QUEEN VICTORIA, North Cheam: MIKE DANIELS DELTA JAZZMEN Listen. Jive. Licensed. 7-10 p.m.  
STAINES: TRADITIONAL—Boleyn Hotel, 7.45.  
WOOD GREEN: TERRY LIGHTFOOT JAZZMEN.

\* **SATURDAY** \*  
AT COOK'S FERRY INN: The night of the year! KENNY BAKER, KENNY BAKER, MIKE DANIELS DELTA JAZZMEN, DOREEN BEATTY, JOHN BARNES 3. Scot's TV fabulous blues/folksman, CARL DENYER—London debut! N.B.: See also Sunday. Tues., 10th, fabulous DISCSHOW begins, 1/6.  
AT THE CELLAR: SKIFFLE with the BRYAN NEWBY GROUP and the ROMSiders.  
And another great all-night session, midnight till 6.30 a.m.: THE WEST END JAZZMEN, THE WANDERING BOYS, THE SOHO STOPPERS and guest musicians.

BECKENHAM: DEFINITELY APPEARING, PANAMA JAZZMEN featuring Jim Weller. VISIT LONDON'S EARLHURST CLUB, licensed bar.—Harvey Hall, Fairfield Road (off High Street).  
BUDDY FEATHERSTONHAUGH'S Crew with GUEST STAR, Richmond Community Centre. Thanks, CHAS. BURCHELL. Reduced price before 8.30 (members). Licensed bar. Tube/S.R.  
CARLTON BALLROOM (Carlton Rooms, 140, Maids Vale), Saturday traditional jazz. This week: MICK MULLIGAN AND HIS BAND, including GEORGE MELLY. 7.30-11.30 p.m. 4/6.  
CHISLEHURST CAVES, 7.30. TAKE ANY USUAL TRAIN to Chislehurst for London's most UNUSUAL CLUB, featuring, 400 feet underground, immediate return of BILL BRUNSKILL'S JAZZMEN and SIX supporting groups. Bring your own candle!

GY LAURIE Club, Great





Violinist Stéphane Grappely recently played a concert in Paris with ex-members of the Quintet of the Hot Club of France. Here he is seen in action with guitarist Eugene Vees looking attentive.

# The Django film is a must

RECENTLY I saw Paul Pavlot's new film, "Django Reinhardt," the story of the great gypsy guitarist.

The film is not a full-length feature a la Hollywood. It is an earthy documentary, passionate, sentimental, historical and musical.

It includes documents, early photographs and just one sequence (probably the only one of Django in moving pictures).

The film tells his story by means of images of his people, his home, his friends and his colleagues. We see

almost everyone Django ever played with as well as photographs taken during his visit to America.

I have only one criticism. The last sequence shows violinist Stéphane Grappely and other musicians who made up the famous Hot

Club groups on the stand. In the front, in the place which might have been occupied by Django, sat his brother Joseph Reinhardt, who is also a well-known guitarist.

Joseph was never Django's equal and never claimed to be. It would have been kinder to have left the chair vacant.

Throughout the film we hear Django's music played by Django, and this alone would make it a must for all guitarists. But, if it comes to Britain, you'll enjoy a lot more besides the music.

Don't miss it.

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## MELODY MAKER

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# The Treniers are worth your money

WHEN Lew and Leslie Grade planned a British tour of one-nighters for Jerry Lee Lewis, they scheduled 74 performances at 37 theatres over five weeks.

They also signed the eight-man Treniers to play the first house of each programme and for good measure added the Hedley Ward Trio.

Bookings were good—but the axe fell, and after appearing at Edmonton, Kilburn and Tooting, Jerry Lee made his well-known exit, leaving the promoters with 68 concerts to go and some of the public asking for its money back. Those who have done so are missing a treat.

At the Odeon, Manchester, last Monday, two thin audiences showed their appreciation in no uncertain manner, despite the fact that 55 minutes of the Treniers (or any other act for that matter) is a bit much.

In addition, the show badly lacks a personality-compere to link the acts which now include Terry Wayne (no mention of rock-'n'-roll) and the Chas. McDevitt Group (the word "skiffle" being deleted).

It would also help the presentation a lot if some sort of "pit" music were available to play the acts on and off. As most of the theatres where the show is appearing have an organ installed, this would not be too difficult.

### Drawbacks

But despite these slight drawbacks, the show is well worth a visit by any fan of rock or skiffle. And if you like music-hall at its best, there is the Hedley Ward Trio.

It's a great pity that the Treniers didn't visit Britain before Bill Haley and his Comets and Freddy Bell's Bell Boys. Their's is a bigger and better version of this type of offering.

Their success is built on the astonishing vitality of the group, led by that amazing duo, Cliff and Claude Trenier, and the strong beat which permeates the whole proceeding.

It is laid down by drummer Henry Green and bassist James Johnson, and is carried on by the rest of the boys whether they sing, dance or play percussion instruments. And, despite his repeated exhibitionism in the field of harmonics, Don Hill is a fine alto player.

The group's concerted movements (they can hardly be called dancing) are the acme of precision and despite their great sense of showmanship,

by JERRY DAWSON

they are extremely modest about their work.

This was typified by drummer Green, who, after a great exhibition of technique and control, remarked: "We don't usually feature drums—I'm afraid I haven't many patterns worked out!"

How modest can you get? If your taste lies in the realm of well-executed rock, don't miss this show, which still has two weeks on tour.

If you want to see a noisy, madly swinging coloured American show with lots to interest the jazz lover—it's still a must.

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## NEWS in BRIEF

**STAR** jazz groups and pop singers have been booked for weekly guest appearances at Norwich's Grosvenor Rooms starting tomorrow (Saturday) with the Jazz Courtiers.

They are followed by Ronnie Carroll (June 14), Sid Phillips (21st), Tony Kinsey Quintet (28th) and Wee Willie Harris (July 5).

**STARS** of Granada TV's "The Army Game"—Alfie Bass, Bernard Bresslaw and Michael Medwin—will visit the Soho Record Centre next Wednesday to launch the HMV "Army Game" recording, composed by Pat Napper with lyrics by Sid Colin.

**BARITONE-SAXIST** Buddy Featherstonhaugh celebrates his first three months leading his pianoless Quintet at Richmond Community Centre tomorrow (Saturday), when guest stars will include tenorist Duncan Lamont.

**THE** Rex Rutledge Orchestra, resident for the past 18 months at the Ritz Ballroom, Kingsbury, has passed its BBC audition.

**BANDLEADER** Burt Green has opened his 11th summer at Brighton's Palace Pier with Bernie Costin (bass, acc., pno.), Norman Hawkins and Ken Chapman (saxes), Bill Dean (drs.) and Perce Walton (pno.).

**JUNE** ROBINSON, trumpet-vocalist with Denny Boyce, has presented her husband, saxist Lew Smith, with an 8 lb. son to be named Andrew Lewis.

**TRUMPETER** Ken Rattenbury is to have a new suite, "Mirror To Bix Belderbecke," broadcast on the Light Programme on June 26. Playing with Ken will be Derek Collins (clt.), George Chisholm (tmb.), Steve Race (pno.), Frank Clarke (bass), Terry Walsh (gtr.) and Geoff Lofts (drs.).

**PIANIST-LEADER** Stuart Eddy is appearing nightly at the Devon Coast Holiday Camp, Paignton.

**TRUMPET-LEADER** Ken Turner opens tomorrow (Saturday) at the Palace Ballroom, Blackpool, for the summer season. He will lead a nine-piece band, including vocalist Terry da Costa.

**THE** Bill Bailey Skiffle Group makes its sixth appearance in the Light Programme's Skiffle Club tomorrow (Saturday). With Bill (gtr., vcl.), the personnel comprises Freddy Legon and Bill Powell (gtrs.), Stan Jayne (washboard) and Dave Coward (bass).

**BANDLEADERS** in the North-West are invited to a meeting of the Music Directors' Association to be held at the Cromford Club, Manchester, this Sunday at 3 p.m. Chairman Sydney Lipton will address the meeting.

**BRIGHTON** Art College is to sponsor a marathon jazz band concert at the Corn Exchange on June 20. Judges include Freddy Randall, drummer Ron Bowden, record-shop manager Bill Colyer and jazz-writer Derrick Stewart-Baxter.

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# NAME BANDS ARE FINISHED—MECCA

**MECCA** have lost their faith in name bands. They are not using them for this summer's holiday relief work. Last summer they toured Dr. Crook and his Crackpots and the Ray Ellington Quar-

## But promoters disagree

tet. This year they are using local bands while resident groups are on vacation. "Name bands are no longer a draw in ballrooms, especially in relation to the money they

ask," said a Mecca spokesman. "They are not a commercial proposition." Dr. Crook said: "I was approached to do another 12-week holiday relief tour, but it was suddenly called off. "Everything was tentatively arranged and I was awaiting the contract. To accept, I turned down a three-month season at an American Air Force hotel in Berlin."

### Too much?

Explain Mecca: "Dr. Crook wanted more money than we were prepared to pay for his band." Do bandleaders and promoters share the gloomy view of Mecca? Apparently not. Biggest band-agent in the country, Harold Davison, said: "Name bands are still in demand at ballrooms. For the right type of band and the right attraction, there is always a good market." On behalf of Politop leader Johnny Dankworth, manager Don Read commented: "We have ballroom bookings right through into 1959 and find that people definitely want to see bands they hear on the air regularly. Few bookers quibble about the price we ask."

## MULLIGAN TIPPED FOR STAR ROLE IN BRITISH FILM

**SIR MICHAEL BALOON**, production chief of Ealing Films, is to produce the first full-length feature film to be centred on a British jazz band. Tipped for the star rôle are Mick Mulligan and his Band, who will, in any case, record the soundtrack. A spokesman for Ealing Films told the MM this week: "The story line is a sort of behind-the-scenes story of a Dixieland band travelling the country on one-nighters. It will highlight the sort of people they are and the lives they lead, rather than being a string of musical numbers held together by a thin story." No dates have been set for shooting to start, but it cannot be before the end of August, when Ealing Films' current production, "The Scapegoat," is scheduled to finish.

## LUBBOCK PLAYS FOR VIC DAMONE



Vic Damone flew into London on Tuesday to star in "Sunday Night At The London Palladium" this weekend and "Saturday Spectacular" on June 14. He is pictured (l.) during his reception at the Satire Club, W., with pianist-singer Jeremy Lubbock. Damone talks about Sinatra on page 3.

## Now meet Miss Shane



A new picture to go with Valerie Shane's new name. An MM discovery, Valerie has her first disc out this week.

**VALERIE KLEINER**, who entered the profession through winning a MELODY MAKER Vocalist of the Year contest, has her first disc out on Philips this week. Re-christened Valerie Shane, she sings "When The Boys Talk About The Girls" and "Careful, Careful," accompanied by the Wally Stott Orchestra.

### Vaughan's idea

And who gave Valerie her new name? Frankie Vaughan. He first heard the disc in the office of Philips A & R chief Johnny Franz. "Both Johnny and I were striving to think of a new name," Valerie told the MM, "when I walked Frankie Vaughan. He came out with 'Shane' right away." "Six-Five Special" co-producer Dennis Main Wilson has already heard Valerie's new disc. "I think she's great," he says. "And she is a musician too—unlike so many of today's stars who can't tell a bar of music from a bar of soap." Will Valerie Shane be appearing on "Six-Five"? "Quite likely," says Dennis Main Wilson. (See pop reviews on p. 9.)

## THE STEELE BOY IS BACK AGAIN!

**TOMMY STEELE** is all set to steam back into Variety on June 16 at the Coventry Theatre. This news was given to the MELODY MAKER by his sole booking agent, Ian Bevan, who added: "He will be 100 per cent. fit and rarin' to go." Tommy follows Coventry with one-night-stands at Bristol (June 24), Sheffield (25th), Leicester (26th). He then plays a week at South-end (July 7). Subsequent dates are being fixed. He resumes his radio series, "A Handful Of Discs," on June 22, for eight more weeks. Since May 18 it has been replaced by Don Lang's "Diggin' With Don" show. On September 8, Tommy starts his third film at Eelree.

# Shirley Bassey ill: may cancel season

**WILL** Shirley Bassey's serious illness prevent her from appearing for the summer season at Blackpool's South Pier Regal Theatre? That was the big show-business question this week.

As we closed for press, Shirley's personal manager, Mike Sullivan, was conferring with impresario James Brennan, in whose Blackpool show Shirley is scheduled to open on June 28.

Meantime, hasty revision of theatre bookings was being made to cover Shirley's absence. Russ Hamilton rushed up to Birmingham to take over at the Hippodrome Theatre this week.

### Operation

Marion Ryan deputises next week at Finsbury Park Empire, and Alma Cogan the week after at Cardiff New Theatre.

While travelling from London to Birmingham on Sunday, Shirley complained of pains which grew progressively more intense.

Doctors were called on Sunday evening and she was taken to a

nursing home on Monday for an immediate peritonitis operation. Her condition for many hours was described as "grave," but by mid-week she was reported to be "fairly comfortable."

## DON RENDELL TO DISBAND GROUP

**ONE** of Britain's top modern jazz groups, the Don Rendell Jazz Six, is to break up in two weeks' time.

The band, which toured the country with the Modern Jazz Quartet, makes its last appearance at one of Jeff Kruger's two London jazz clubs, the Flamingo or the Florida, on June 14.

In the 1957 MELODY MAKER Readers' Poll, Rendell was voted the nation's top tenor player.

### Personal reasons

Announcing his decision to disband, Don told the MM on Wednesday: "My reasons are purely personal and have nothing to do with music. It is definitely the best band I have had and there has always been great harmony, both musically and socially, between the boys and me."

The Jazz Six was formed in January, 1957, after Don had left the Tony Kinsey Quintet, and the front line of Don, Bert Courtney (tpt.), Eddie Harvey (tmb., pno.) and Ronnie Ross (bari., alto) has remained unchanged. Completing the group are Pete Blannin (base) and Andy White (dra.).

## Nigel Brook for The Stargazers

Singer Nigel Brook is to join the Stargazers next month in place of Freddy Dachtler, who is leaving to go with the Polka Dots.

Nigel has recently been working with the George Mitchell Singers.

## Rob Charles wins Skiffle Contest

Reigate's Rob Charles is Surrey's top skiffle. This was the judges' verdict when they voted Rob and his Skiffle Group into first place in the Surrey Skiffle Championship at Croydon's Civic Hall last Saturday.

Rob, in beating 13 other groups, won a silver challenge trophy and £15 in the contest, organised by Frank Getgood, of the Croydon Jazz Club.

Judges were BBC producer Jimmy Grant, announcer-compare Brian Matthew and writers Ken Lindsay and Tony Goldsmith.

## ROSEMARY NIGHTLY

Rosemary Squires is to appear nightly with Cliff Michelmore in BBC-TV's "Tonight" during the week starting June 30.

**NEXT WEEK SPOTLIGHT on Cleo Laine and Keely Smith**

## LEWIS: WASHED UP?

### From Page 1

go along with Myra's mother and little brother.

"I hope that if I am washed up as an entertainer, it won't be because of this bad publicity because I can cry and wish all I want to but I can't control the Press or the sensationalism that these people will go to get a scandal started to sell papers. "If you don't believe me,

please ask any of the other people who have been victims of the same."

Meanwhile, America was speculating whether the London episode would have a disastrous effect on Lewis's career.

According to Sam Phillips, owner of Sun records, the affair has caused Church and parent groups to put pressure on disc-jockeys and radio stations to boycott Lewis's records.

## Billie Anthony to sing for troops

Billie Anthony is to do a concert tour of garrison theatres for the Army.

She will play all the major military camps in Britain for two weeks commencing on July 7.

Currently appearing at Glasgow Pavilion, Billie goes to Germany next week for a short vacation.

She returns for a week at Brighton Hippodrome on June 30 and an appearance in BBC-TV's "The World Our Stage" on June 28.



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