

# Melody Maker

MARCH 22, 1958 World's Largest Sale EVERY FRIDAY 6d.

Dankworth  
weds Cleo  
See Page 20



Nat Cole—a tour and Palladium TV?

## First trip to Britain since 1954 NAT COLE FOR TOUR IN JULY

### Transatlantic talks

**NEW YORK, Wednesday.**—Nat 'King' Cole is definitely in line for a big tour of Britain and the Continent, starting in July. Transatlantic talks are already under way with London's Lew and Leslie Grade Office.

The deal would almost certainly take in "Sunday Night At The London Palladium," but it is understood that a stint at the Palladium itself is unlikely.

### Over to London

In London, Leslie Grade confirmed that negotiations were proceeding for Nat Cole to return to Britain—his first trip over in four years. "The tour would consist of one-night-stands," he said.

Nat was last here with his own trio in March, 1954, when he starred at the London Palladium and throughout the provinces. He was reported to be returning last year, but the deal did not materialise.

## RAINWATER ON PARADE

TOP TV dates and three weeks in Variety have been set for the British debut of Country and Western star Marvin Rainwater, whose disc "Whole Lotta Woman" is currently No. 12 in the MM's Hit Parade.

Touring with Marvin will be his friend Johnny Duncan and the Blue Grass Boys.

### Sunday TV

His first British appearance will be on Val Parnell's ATV "Sunday Night At The London Palladium" on April 13, and he will also star in ATV's "Saturday Spectacular."

The package opens for a week at Manchester Hippodrome from April 21 and follows with weeks at Newcastle Empire (28th) and Glasgow Empire (May 5).

## PAT BOONE CONCERTS

THE Elephant and Castle's Trocadero will be rockin' at Easter when singing star Pat Boone kicks off two concerts on Saturday, April 5.

He will be backed on stage by the Ken Mackintosh Orchestra. The box-office, now open, has been "inundated with calls," according to a Trocadero spokesman. "We've had block bookings for 40 and upwards at

a time from all parts of the country," he added.

As reported last week, Pat Boone follows up these concerts with the star spot on "Sunday Night At The London Palladium."

There will not be any further appearances by Pat Boone in this country. His "48-hour pass from Hollywood" expires on the Monday.

## Ted Heath band for Brussels

Negotiations are under way for Ted Heath and his Music to play at the World's Fair in Brussels during July.

"We may also undertake some concerts and broadcasts out there," Ted told the MM on Wednesday.

## THE TOPS

Here are this week's pick of the tops:

AL

HIBBLER

writes to the MM on the eve of his British tour (page 6)

FRANKIE  
VAUGHAN

sightsees in the States (page 7)

CHARLIE  
GRACIE

to top TV 'Spectacular' (page 8)

TERRY  
DENE

discusses his problems (page 10)

SARAH  
VAUGHAN

is all set to tour (p. 20)

## One and only

Frankie Vaughan's only British concert between dates in America will be at the De Montfort Hall, Leicester, on April 6.

## Broonzy Benefit fund reaches over £1,000



THE Big Bill Broonzy Benefit Fund has topped the £1,000 mark. The figure was reached after Friday's second concert in aid of the blues singer, who is seriously ill in Chicago. Donations to the Fund are still reaching the MELODY MAKER.

Theatre—the groups of Lonnie Donegan, Ken Colyer and Chris Barber, with Ottillie Patterson, gave their services. Pictured in action on the left are Ron Ward (bass), Colyer and Ian Wheeler (cit.). Centre are Donegan and bassist Mickey Ashman. Ottillie Patterson (right) sings the blues accompanied by Chris.

Provisional figures are that Friday's show raised some £500. The earlier concert at the London Coliseum on March 9, together with donations, raised over £250. Now turn to page 6 for a review of the Midnight Matinee and to page 13 for further news of the Big Bill Broonzy Benefit Fund.

## MEET THE STARS . . . . By REN GREVATT

# DANNY & JUNRS. FOR BRITAIN?

**NEW YORK, Wednesday.**— One of the hottest American rock-'n'-roll acts, Danny and the Juniors, may shortly make the British scene.

Officials of GAC told me today that discussions will be held which may lead to a tour of England in May.

They will be on the road with the Alan Freed package tour, starting March 28 for six weeks, but following this, the British trip may take shape. Leslie Grade would be setting the tour.

## PAT SUZUKI

### Musical lead

**THE** diminutive Eurasian thrush, Pat Suzuki, is causing a heavy stir in pop and jazz-oriented circles alike here.

The pint-sized singer who

headquarters in the Seattle area on the West Coast scored a big success on a recent Frank Sinatra TV show.

She is reportedly being considered by Rodgers and Hammerstein for the lead rôle in their up-coming legit musical, "The Flower Song."

## THE PLATTERS

### European tour

**THE PLATTERS** will soon embark on another extensive tour of Europe.

The trek will include dates at the Brussels World's Fair and an engagement in Moscow. The group is one of the most widely travelled, with long tours of Europe and Latin America under their collective belts last year . . . Bill Haley

and the Comets start their Latin-American trek April 17.

## MARTY ROBBINS

### Craze started

**MARTY ROBBINS'** "White Sport Coat" hit may have started a new trend—what is being called here, the apparel kick. Latest smash of this variety, of course, is the Royal Teens' "Short Shorts," and this has now been followed with two new entries just this week. Carl Perkins has cut his first sides for Columbia, one of which is "Pink Pedal Pushers," while another clothing type disc of the week is "Black Knee Socks," by Tommy Palms. Another recent hit in the same groove was "Black Slacks," by

## JAZZ NOTES . . . BURT KORALL

# Date in London

**NEW YORK, Wednesday.**— Singer-entertainer Bobby Short set to open at the Astor in London on April 14. . . . Woody Herman will make a 10-week swing of the South American countries in August. His current band, which is holding forth at the Blue Note in Chicago, is said to be coming along very fast. Woody's book, written with Ralph Gleason, is due out in the Fall. . . .

**ZOOT SIMS** will be at the Brussels Exposition with the Benny Goodman Band during the month of May. . . . The Club opening of the week: Oscar Pettiford's new nitero on New York's fashionable East Side. Opening night of the club, dubbed "OP's Black Pearl," was filled with well-wishers from the

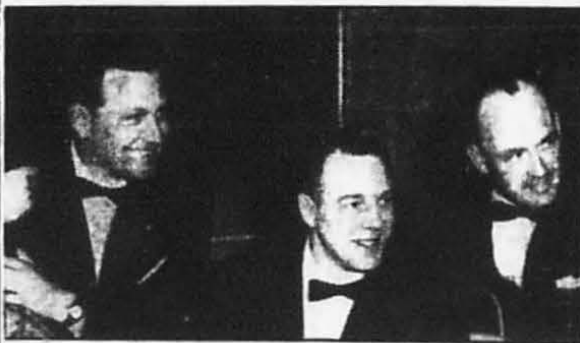
Press and entertainment world. The club is large and roomy and features Oscar's group—Johnny Coles, trumpet; Sahib Shihab, alto and baritone saxophone and flute; Hod O'Brien, piano; Betty Glamanne, harp; Buster Smith, drums, and Oscar on bass and cello. Betty Glamanne stays on to play during intermissions. . . .

**DUKE ELLINGTON** and Mahalia Jackson are cutting a two-LP set for Columbia of "Black, Brown and Beige." Mahalia, Duke and Johnny Hodges wrote lyrics to "Come Sunday," and while cutting it, Mahalia suddenly inserted the hymn, "The Lord is My Shepherd," bringing the movement to more than 10 minutes.

**THE Max Roach Group**, which spots Benny Golson, Kenny Dorham and Nelson Boyd, is about to leave for Europe. . . . The Jimmy Giuffre Three, Annie Ross, a chorus, plus other talent, are set to appear in a Broadway revue with Mort Sahl, called "The Next President," due to open at the Bijou in April.

**ERROLL GARNER** broke all attendance records during his 16-day stay at Storyville in Boston, On February 28, Erroll was saluted in a 27-hour marathon broadcast over WAJC in Indianapolis. The programme had the backing of the Indianapolis Jazz Club and Butler University. Local celebrities dropped in to salute Garner throughout the broadcast. The show programmed over nine hours of Garner recordings.

# 'Cocktails for Three'



**THE Jimmy Chadburn Trio** will make its radio debut in "Cocktails for Three" in the Northern Home Service at 6.30 p.m. on Wednesday.

The trio (l.-r.): Cecil Davies (bass), Jimmy Chadburn (pno.), Frank Jeffs (gtr.) is the rhythm section of the Dennis Williams Quintet at Clemence's Restaurant, Chester. The group has appeared in several MM contests.

**LEICESTER.**—The Bobby-rockers, a local group, will be in the Teenage Show of 1958 at the De Montfort Hall on March 30.

**BELFAST.**—The Muskrat Ramblers, Bryan McGuiney's Ulster Rhythm Kings, and Tom Clarke and his Dicitlanders have been booked for Queen's University's Students' Union Ball, on April 10 in the Ulster Hall.

**LANCASHIRE.**—Manchester's Crescent Jazzband and The Unity

# Dates with the Stars

(Week commencing March 23)

**Paul ANKA**  
Sunday (Afternoon): Odeon, St. Albans  
Sunday (Evening): Odeon, Romford

**Billie ANTHONY**  
Week: Empire, Leeds

**BEVERLY Sisters**  
Week: Gaumont, Taunton

**Eddie CALVERT**  
Week: Empire, Edinburgh

**Alma COGAN**  
Week: Empire, Nottingham

**Peter CRAWFORD Trio**  
Week: Empire, Pinesbury Park

**THE CRICKETS**  
Sunday: Colston Hall, Bristol  
Monday: Capitol, Cardiff  
Tuesday: Gaumont, Hamersmith

Joe Bennett and the Sparkletones.

## EARTHA KITT

### St Louis Blues

**PARAMOUNT** will release "St. Louis Blues" in April.

The pic, which will document the life of W. G. Handy, stars Nat Cole, Eartha Kitt, Pearl Bailey and Cab Calloway.

In connection with the release, RCA Victor will issue an LP by Eartha Kitt, titled "St. Louis Blues." The album will get saturation promotion.

## THE DIAMONDS

### New disc

**THE** new discs of the week: The Diamonds, who made it so big with "The Stroll," have a new one with "High Sign" and "Chick - Lets," neither of which, oddly enough are in the "stroll" rhythm.

Nat "King" Cole continues in the rock-'n'-roll groove with his latest wax, "Looking Back."

Patti Page has two fine sides in "Another Time, Another Place" and "These Worldly Wonders," while the Silhouettes, of "Get A Job," fame have "Headin' For The Poorhouse" and "Miss Thing." Sammy Salvo's "She Takes Sun Baths" is a new one very closely akin to "Short Shorts."

### Crazy disc

"Crazy" record of the week: "Mansion Over The Hilltop" and "I'll Leave It All Behind," by the Micro Five. This weird sound takes the listener back to the wavering, unsteady saxophone days of the roaring '20's with much of the sound of the old Paul Whiteman Victor discs. It's a strange, strange disc and the different sound could cause interest.

## NEWPORT

### Baseball match

**LATEST** feature to be announced for the upcoming Newport Jazz Festival is a softball (baseball) game between the artists and the critics.

Tony CROMBIE

Week: Alhambra, Bradford

Lorae DESMOND

Sunday: Paul ANKA Tour

Lonnie DONEGAN

Week: Opera House, Belfast

Morton FRASER'S Harmonica Rasals

Pantomime: Palladium, W.

Peter GROVES Trio

Sunday: Paul ANKA Tour

Wee Willie HARRIS

Week: Alhambra, Bradford

Al HIBBLER

Week: Empire, Liverpool

Les HOBEAUX

Week: Alhambra, Bradford

Edmund HOCKRIDGE

Week: Hippodrome, Birmingham

Michael HOLLIDAY

Week: Empire, Pinesbury Park

David HUGHES

Week: Empire, Chiswick

KENTONES

Sunday: Paul ANKA Tour

KING Brothers

Week: Empire, Chiswick

Mario LANZA

Sunday: Davis Theatre, Croxford

Tuesday: Usher Hall, Edinburgh

Thursday: Caird Hall, Dundee

Saturday: Kings Hall, Belfast

MACKELL Twins

Week: Globe, Stockton

Gary MILLER

CRICKETS Tour

Malcolm MITCHELL Trio

Week: Empire, Glasgow

MOST Brothers

Week: Alhambra, Bradford

Anne SHELTON

Week: Empire, Glasgow

SOUTHLANDERS

Week: Royalty, Chester

TANNER Sisters

CRICKETS Tour

Sister Rosetta THARPE

Saturday: Royal Festival Hall

THREE MONARCHS

Season: Prince of Wales, W.

Terry WAYNE

Week: Empire, Nottingham

David WHITFIELD

Pantomime: Palladium, W.

YANA

Week: Hippodrome, Birmingham

Jimmy YOUNG

Week: Empire, Leeds

# This Week's Selmer OSCAR



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# Jazz judges in London



PICTURED in Cambridge Circus on Tuesday are George Wein, Vice-President and Musical Director of the Newport Jazz Festival, and Marshall Brown, Director and organiser of the Farmingdale High Band. They were in London on the final stage of a 13-country search for an international dance orchestra to appear at this year's Newport Jazz Festival. During a two-day visit they auditioned 42 British jazz musicians. Their selection will be announced in the "Melody Maker" within the next fortnight.

For full story, see Pat Brand's "On The Beat" column on page 11.

## DISC SHOW STARS

Stars appearing on ATV's "Jack Jackson Show" tomorrow (Saturday) include Marion Ryan, Dennis Lotie, the Johnston Brothers and Ken Mackintosh.

## Music Notes

CLARINETTIST Monty Sunshine collapsed during rehearsal with the Chris Barber Band last week and was rushed to St. Mary Abbott's Hospital, Kensington, for an internal operation.

Monty will be off work for a month. Wally Fawkes and Sandy Brown are deputising with the Barber Band until his return.

A NEW modern jazz club, Jazz City, opens at the Empire Rooms, Tottenham Court Road, W.C. tomorrow (Saturday), when the Tommy Whittle and Dizzy Reeds groups will be featured with guest artist Joe Harriott. Compère will be Benny Green.

TRUMPET-LEADER Freddy Randall's comeback after his six-months' lay-off with a strained lung, is likely to be a two-week tour of Switzerland in July. Freddy, who has bought a hotel at Brighton, intends to concentrate on radio and TV in future.

THE Allan Ganley Quartet has opened its own club at the White Hart, Acton, on Wednesdays. The group has also been signed to record an EP for the Tempo label.

TRUMPETER Ken Rattenbury will be guest of honour when six bands appear at a Birmingham Town Hall charity concert on Thursday. The bands are the Murray Smith Jazzmen, New Orleans Jazzmen, Bev Paty Quintet, Second City Jazzmen, John Beck Jazz Six and Golden Era Jazz Band.

DRUMMER Tommy Webster and tenorist Stan Poole are rejoining the Sonny Rose Orchestra at Birmingham's West End Ballroom. Other changes bring in two ex-Kirchlin men, Dougie Roberts (tpc.) and Lennie Dawes (alto).

DUKE for release this week by Equire are "Lollie Rag" and "The Saints" by George Chisholm and an all-star group. With George Bell (tpc.), Dougie Robinson (cl.), Bill McGuffie (pno.), Cedric West (gtr.), Dennis Bowden (bass) and Allan Ganley (dra.).

## CHARLIE KUNZ

# A 14-year battle with ill-health

By CHRIS HAYES

CHARLIE KUNZ, the shy pianist with the gentle touch, died at his home at Middleton (Sussex) on Sunday, aged 61.

It was the end of his 14-year battle with ill-health. Charlie was dapper, modest, and embarrassingly nervous. His world-wide popularity sprang largely from the undisguised simplicity of his soft, rhythmic style, which millions of amateur pianists aspired to copy.

He told those who sought tips: "Don't bang and don't distort the tune."

Charlie was born in Allentown, Pennsylvania. Coming to Britain in 1922 for sweet-style pioneer Paul Specht, he took a band into the Trocadero Restaurant and went on to the Popular Café, Grafton Galleries, Olympia, Ma Merrick's historic "43", and the Chez Henri, where he stayed eight and a half years.

### £800 a week

Moving to Casani's Club, where his singer was new-discovery Vera Lynn, he started broadcasting and recording, and after a year went on tour, at £800 a week.

Everybody knew his rousing radio introduction, "Clap Hands, Here Comes Charlie," and his frisky signature-tune, "Pink Elephants."

Attempts to make an LP a few months ago had to be abandoned because of ill health.

The titles he did manage to get through will be released shortly on an EP.

### Tribute

Charlie leaves a widow and three sons.

"The last time I heard him playing," youngest son Gerald told the M.M., "was a fortnight ago when he was trying over the songs from 'My Fair Lady'."

"I'm due to be married at Winchester on Saturday and Dad made me promise not to cancel the arrangements. That's the kind of man he was."

## JAZZ PIONEER DIES

Birmingham has lost one of its jazz pioneers with the sudden death last Friday of Madge Whitehouse, founder and chairman of the 4,000-strong Midland Jazz Club.

She was married to Len Bunch, tuba player with the club's resident group—the Second City Jazzmen.

## Lonnie Donegan is set for Granada

The Variety bill and dates for Lonnie Donegan's tour of Granada cinemas have now been set. Appearing with Lonnie and his Skiffle Group will be Billie Anthony, the Betty Smith Quintet and comedian Billy Baxter.

The show opens at Kettering on April 14 and then plays concerts at Grantham (15th), Bedford (16th), Aylesbury (17th), Maidstone (18th) and Slough (19th).

## TOMMY SPEAKMAN TO LEAD AT WHITBY

Blackpool drummer Tommy Speakman has been appointed Musical Director for the summer at the Spa, Whitby. The season will run from May 24 to September 14.

Tommy will lead a 10-piece in succession to Leslie Baker, who has appeared at the Spa for the past four seasons.

# STEELE BANNED IN PRETORIA

## And Dene tour is cancelled

TOMMY STEELE has been barred from giving a concert in Pretoria next Tuesday because he would be "prejudicial to public morals." This was stated on Monday by a spokesman for the Pretoria City Council.

It is understood that the City Council members and Afrikaans cultural organisations are alarmed at the demonstrations during Steele's opening concert in Cape Town last week when 300 youths tried to force their way into the theatre.

### Johannesburg instead

Steele will now appear in Johannesburg instead.

His manager, Larry Parnes, in a 'phone call from South Africa, said: "We have met with a certain amount of objection from cultural organisations, but have not yet discovered what it's all about."

"Tommy has gone down amazingly well considering the intense heat and bad sound equipment. Every concert has had a tremendous reception."

### 'Bad example'

TERRY DENE's forthcoming South African tour has been cancelled for much the same reason.

Ken Park, promoter of the tour, has written to Dene's agent, Hymie Zahi, calling off the trip "as Dene may set a bad example to South African teenagers." "I don't know what is happening. There is no official ban yet and I have heard nothing official. But it seems pretty definite that Dene will not be making the trip."

## Avakian resigns

After 18 years with U.S. Columbia, George Avakian has resigned his position as Director of Popular Albums in order to purchase a substantial interest in the World-Pacific label.

## Presley search

The Birmingham "Evening Despatch" holds the first heat of a competition to find the "Elvis Presley of the Midlands" at the Casino Ballroom, Birmingham, on Easter Monday.

## A BRITISH NEWPORT

LORD MONTAGU'S home at Beaulieu will be the scene of an ambitious British Jazz Festival this summer.

Ten top modern and traditional jazz groups will play in the grounds of Palace House on August 1 and 2.

General Organiser Peter Burman told the M.M. that the Festival was to be established as the British equivalent of America's Newport, running concerts throughout the year in addition to the annual Festival.

In addition to the ten bands, the Festival will include lectures and a Brains Trust of jazz personalities.

An advisory committee set up to assist the organisers includes M.M. Editor Pat Brand, Johnny Dankworth, Chris Barber, Sinclair Trull, Harold Pendleton and Brian Niehois.

## Skiffle helps the symphony ork

A Skiffle Jamboree will be held at Bournemouth Royal Ballrooms on Tuesday, April 15, in aid of the Bournemouth Symphony Orchestra.

The orchestra's future is in jeopardy through lack of funds and the skiffle project is being organised by local columnist Ken Bally.

So appreciative is the orchestra's conductor, Charles Groves, that he has agreed to judge a contest between the 20 skiffle groups.

## SHOW BUSINESS AIDS DISASTER FUND

The Show Business Football XI plays Manchester Sports Guild at Belle Vue, Manchester, on Sunday, with the proceeds going to the Munich Disaster Fund.

# Talking Accordions...

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The Johnny Dankworth Orchestra.

Today Dankworth earns the plaudits and sweeps the polls. But two years ago his band faced extinction. One record—"Experiments With Mice"—turned the tide. This week Dankworth did his 2,000th engagement.



The face of a dedicated man. "John has channelled his whole personality into his music," comments an associate. "What he's gained in professional stature he's lost as an individual."



Johnny Dankworth has a disarming modesty which cloaks strong opinions. Here he gags with Cleo Laine and Gerry Mulligan.



The shirt-sleeve approach is no poss. Dankworth seized his opportunities avidly. He's still prepared to work for them.

# The angry

IT was in 1946 that an embryonic star caught the eye of that musical astrologer, Edgar Jackson.

Freddy Mirfield's Garbage Men were facing the judges at a MELODY MAKER Dance Band Contest at the Hammer-smith Palais. Edgar liked the style of the clarinetist in "Creole Love Call."

"He said that it was refreshing to meet someone who didn't crib the Barney Bigard solo," recalls Johnny Dankworth. "The truth is I just didn't know it. I was forced to improvise."

His gifts, improvisational and otherwise, have been impressing practically everybody ever since. In 1948 Harry Hayes—no mean saxophonist himself—was raving about "young Johnny."

## TONY BROWN

cuts through the ballyhoo that surrounds the brilliant young bandleader—and reaches the real

## JOHNNY DANKWORTH

By then, Dankworth had dropped the clarinet. He had been to America with Gerald's "navy" and heard Charlie Parker in person. That was enough.

His progress toward the alto saxophone had been indirect. As a kid, he'd spent four years learning the violin. His mother, a keen amateur

# What goes in doesn't always come out!

REMEMBER all the fuss and bother over the article I wrote about TV sound?

After six months at Granada, doing a show which is nearly all music, I have had a h a d a m p l e opportunity to study the s n a g s and the possibilities at close quarters.

Many of the difficulties pointed out in the previous controversy—lack of sufficient equipment, shortage of rehearsal time, red tape on the administrative side—do not unduly beset us.

Visual variety On the other hand, the one major problem—the need for mobility in order to give varied and interesting pictures—is still there. Indeed, with a series of weekly shows, it becomes all the more pressing to achieve visual variety.

Our show has aimed to create an informal atmosphere. This demands a mobile set-up, with musicians free to move around and group themselves as they do on the concert-platform.

And when we present a singer, she can't always be segregated on to a set of her own. For the sake of intimate presentation, she must do at least one number right in there with the band.

Balance team These are problems which confront all TV balancing engineers. The team which balances our show, headed by Gil Driver and Vivian Gale, have taken infinite pains to overcome them.

They give us a static microphone over the band, a boom mike to pick up front-line soloists wherever they may have wandered, individual mikes for drums, bass and

which, balance-wise, could be issued on record without apology.

But here I must make a point. Those tapes were recorded by direct channel in the studio. And we know, from reaction after the show, that what goes in at the transmitting end needn't necessarily come out at the receiving end. TV sets vary enormously in reproduction.

And we have to face the fact that, so far as sound is concerned, the medium is in its infancy—many, many years behind radio and gramophone. Sound engineers can allow for this, but they can't overcome it.



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# young man of music

singer, kept his nose to the grindstone of practice until Johnny was evacuated from wartime London.

Boredom forced him back to music. He played with the harmony in his billet. When that palled, he listened to music on the radio. That was how he came to hear Benny Goodman.

He bought a sixpenny flag-ette and dreamed of being a second B.G. "When he came home, he could certainly play it," says his mother. "It's not true that we opposed his bid for a real clarinet. We helped him buy one."

abandon the training he'd already taken as a student teacher. When he passed out of the Royal College of Music a couple of years later he held a licentiate degree.

This burst of orthodoxy is one of the contradictions of the Dankworth character. In so many other ways he is unpredictable.

Says his manager, Don Reed: "He is just as likely to sit on the TV set as on a chair. He'll listen to records or dictate letters lying on the floor."

On the stand, Johnny has impressed sober veterans of the entertainment business as being the soul of respectability and decorum.

Yet Dankworth has been known to leave a party by way of the window and to call blithely on sleep-bemused friends at 3 a.m.

"Making appointments can be difficult," admits his secretary, "when I don't know quite

when he is going to appear. He will breeze into the office around 5.30 just ready to start work. That can be disconcerting sometimes when I haven't seen him for a week."

Johnny tends to wander off in the middle of dictation. The chores that beset the bandleader are sometimes left to the last possible moment, then tackled in a panic.

But beneath this apparent casualness lurks an inflexible will. "Being pals with John often means doing the things that John enjoys," comments a musician who has been close to Dankworth. "It isn't selfishness. He always knows his own mind."

The old Dankworth Seven, a co-operative band, bore the unmistakable imprint of the Dankworth will and personality. "We gave up doing arrangements after a while. John used to alter them so much..."

DOMINATED To a man, his colleagues will allow that they learned from him; that if he dominated proceedings, it was usually because he had the right.

Only those who know him not at all question his sincerity. The easy-going Dankworth has a wide emotional streak. He was genuinely moved when he encountered the effects of the colour bar during a tour of South Africa. "On a point of principle," it has been observed, "Johnny is willing to go to absolute extremes."

For a mere 30-year-old who has reached the top of his profession, captured five poll positions in one year, and this week fulfils his 2,000th engagement as a bandleader, he has surely earned the right.

# Jazz is where you find it

ARE you a frustrated writer? We of Rancid Records Inc. (of New York, London, Northallerton and Hollywood) are engaged on a search for people to write our LP sleeve notes.

It's not that we want anyone better than the present run of liner-men: we just want someone cheaper. Our idea is that since every jazz fan longs to write, there must be one or two who are semi-literate and at the same time gullible enough to accept the sort of fees we offer.

East Coast Mind you, the job is by no means easy. Rancid Records Inc. doesn't have under contract the sort of artists it is easy (or even pleasant) to write about. Take our forthcoming issue, "East Coast Jazz, Vol. 19," for instance, recorded last month at Cleethorpes.

Most of the tracks were ruined by extraneous noises, such as the passing overhead of American aircraft. (How extraneous can you get?) Then there was the unfortunate matter of the trumpet player's lip; he had cut it the previous night while trying to open a Guinness bottle with his teeth, and with the best will in the world he couldn't play

It has been truly said that Jazz is Where You Find It. Indeed, it could be found nowhere else but. When a hand-picked selection of Britain's top main-streamers met in Rancid's luxurious East Coast studios last month, supervisor Steve Race soon realised that the capricious yet unconquerable spirit of jazz was present that day in Cleethorpes, N.W.S.

The instrumentation was, unorthodox, consisting of Alf Bloggs (trumpet), Fred 'Tetanus' Coffin (tenor sax), Jazzpaws Burke (piano) and 24 violinists whose names are something like Scheldenschmanker. Ingeniously woven into the music (by engineer Josiah Parkin) are various 'Musique Concrete' conceptions, which may sound to the uninitiated like distant aircraft engines, slamming doors, water closets, etc.

"Highlights of this remarkable LP are too numerous to list, but we will do our best. Especially would we commend the unusual 'stride' piano of Jazzpaws Burke, unfettered by the presence of either a drummer or a bass player. Note the polytonal effect he achieves in 'Honeysuckle Rose', his reiterated chord of F sharp major adding pliancy to the front line's free unison in 'F.'

Abandoned? When the tenor player's octave key came away in his hand (in the middle of 'Lester Leaps In'), it even flashed through my mind that the session might have to be abandoned. But no. That would have been unthinkable. I had sunk almost four pounds in the project and the show had to go on.

I sent out for a jug of cocoa—it gets chilly on the pier in February—and after plentiful draughts of the life-giving fluid I judged that the boys were sufficiently relaxed to start work. We cut 74 titles that day, of which the best are now immortalised in "East Coast Jazz, Vol. 19."

Lifeblood The liner notes were subsequently written by famous, impeccable journalists, from suggestions supplied by myself. They came up with a model of informed writing, laced with that controlled ecstasy which is the lifeblood of the good liner. I quote:

"It has been truly said that Jazz is Where You Find It. Indeed, it could be found nowhere else but. When a hand-picked selection of Britain's top main-streamers met in Rancid's luxurious East Coast studios last month, supervisor Steve Race soon realised that the capricious yet unconquerable spirit of jazz was present that day in Cleethorpes, N.W.S."

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Extension "If one had to choose the best track from this cornucopia of riches, one might settle for the '12-Bar Blues', a chord sequence especially composed during the cocoa-break by Alf Bloggs. Supervisor Steve Race, having declined to tie the instrumentalists down with written arrangements, used at this point every musician in the studio, and the listener may enjoy the unique sound of 24 violins improvising simultaneously: an interesting extension of the early New Orleans principle.

'Never again' "We commend this exciting album to the discerning jazz enthusiast, and close with the words of Alf Bloggs as he left the session in the Cleethorpes ambulance. 'After this,' he said, 'I feel I never want to hear another note of music as long as I live.'

"High praise, indeed. But a sentiment which we are convinced every listener will share once he has heard 'East Coast Jazz, Vol. 19.'

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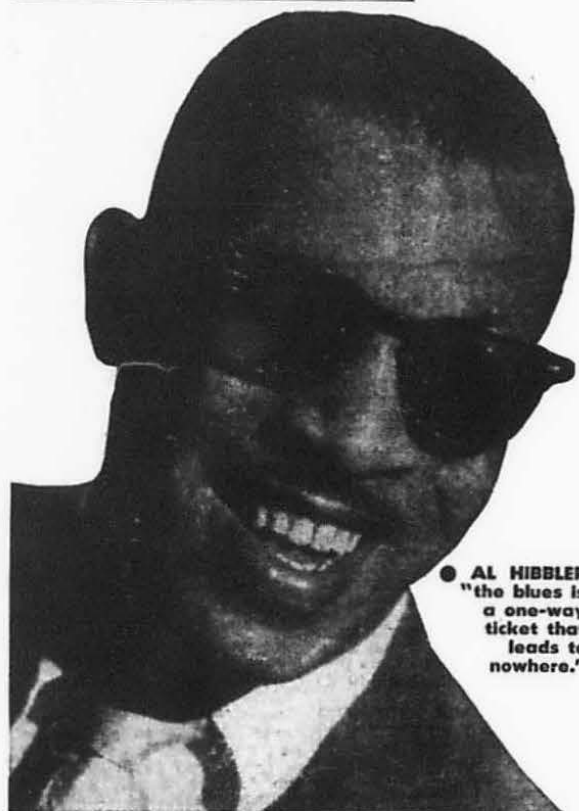
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● AL HIBBLER "the blues is a one-way ticket that leads to nowhere."

# I wish I had been at Big Bill's benefit

## AL HIBBLER

famous jazz vocalist, who starts his first British tour at the Liverpool Empire on Monday, talks to REN GREVATT in New York

"BACK in 1929 and 1930 I was singing in the barrel-houses and honky tonks of Little Rock, Arkansas. I was a kid then. I'd sing all night in some of those places..." This was Al Hibbler telling me about the early days of a career that has spanned barrelhouse, blues, jazz and, finally, the far broader pop field.

Maybe those early days were the most interesting part of Al Hibbler's life as a performer. It was the day of the great blues artists and I asked Al about them.

"I remember the greatest of them," he told me. "I can remember Blind Lemon Jefferson, Bessie and Clara Smith, Ma Rainey, Lonnie Johnson, Leroy Carr and Leadbelly. Those were the ones who really sang the blues. There aren't many today who can sing like that. They can't feel it, because they're too young to have heard the real blues singers.

"I used to sing the blues, too, back in Little Rock. Then Charlie Parker got me to come to New York in 1941. Bird and I both worked with the Jay McShann band.

"After that I sang with Ellington for eight years. I sang more jazz than pure blues. Lately I've done mostly pop stuff. But I may take a turn at the blues again.

"There's a part of Ellington's 'Black, Brown and Beige Suite' that goes: 'The blues is a one-way ticket that leads to nowhere.' I may record that theme as a song in itself.

Hibbler is a buddy of Big Bill Broonzy, too. He told me he had been shocked to hear of Bill's desperate illness. "I'd sure have liked to sing at the benefit concert for him. I remember working with him in Chicago with Lil Green."

I asked Al Hibbler his personal preferences in music, aside from the blues. "I like something that sticks to the melody," he told me. "I don't like this modern jazz stuff that seems almost like it's written just for musicians."

Hibbler is looking forward to his visit to England. "They have real fans over there. They think much more of some of our music and artists than we do over here. And Ted Heath has one of the best bands I've worked with or heard. I hope I have a chance to work with them on this trip."



● Big Bill Broonzy

He and Hibbler worked together.

## 'I know where I'm going'—Byrd

RAPIDLY attaining prominence as one of the remarkable crop of musicians who have come out of Detroit in recent years is Donald Byrd, elected in the last "Down Beat" Critics' Poll as the new star trumpeter for 1957. Born December, 1932, in Detroit, Don is the son of a Methodist minister who encouraged him in his musical studies. After several years of theoretical and

instrumental tuition, first at Cass Technical High School and Wayne University in Detroit, later at the Manhattan School of Music in New York, Don was ready for his professional debut. However, his career was delayed by two years in the Service—from 1951 to 1953 he was in the Air Force, playing with various Service bands.

### MANHATTAN

After his discharge, Donald spent about 18 months gigging around Detroit with such men as guitarist Kenny Burrell, bassist Paul Chambers and several others who have since achieved prominence in New York.

In the summer of 1955 he invaded Manhattan, finding his first job as a member of George Wallington's quintet at the Bohemia. The group also featured Phil Woods (alto), Teddy Kotick (bass) and Art Taylor (drums), and recorded a Prestige LP.

Byrd remained with Wallington from August to October. In December he joined Art Blakey's Messengers. Since leaving that group almost a year ago, he has spent most of his time around New York freelancing and making innumerable records.

### JAZZ LAB

He has been on sessions led by Sonny Rollins, Lou Donaldson, Horace Silver, Jimmy Smith and Paul Chambers on Blue Note, and on various LPs on which he was the leader, on Savoy, Prestige and Transition.

He and Gigi Gryce combined their talents to form the Jazz Lab Quintet, whose remaining personnel has changed from time to time. Talking about the development of his style, Donald recently told me: "I'm still studying, still learning, and I feel I have now discovered the direction in which I am travelling.

## LEONARD FEATHER writes from New York

"Jazz is an ever-changing thing, and the trumpet style has changed so much through the years. Originally the instrument was supposed to be an outstanding feature in every ensemble, and in the beginning it was used mainly for accentuation. Nowadays it's more subdued.

"With Miles and Dizzy both on the scene at the same time, trumpet players are beginning to realize that the horn can be both fiery and subtle. A trumpet man obviously needs to play double Cs, if he can make it, and yet he should be able to come down to earth and produce some warmth, too.

"Listening to Dizzy and Miles talk, I would say that Clifford Brown and Fats Navarro, more than any of the others, had this ability to combine the fire and the subtlety.

"Fats, particularly, represented that medium which they were all striving to acquire. Clifford and Fats were the leaders—they led the way to the contemporary trumpet style, and everybody's beginning to realize it now."

## Reunion at Broonzy concert

It was a real "Old Pals" night at London's Dominion Theatre on Friday.

We saw Lonnie Donegan back in Chris Barber's rhythm section and both sharing the billing with their former boss, Ken Colyer.

Occasion was the National Jazz Federation's Midnight Matinee in aid of the Big Bill Broonzy fund and for the first time since the old Colyer Band broke up in 1954, Ken, Chris and Lonnie appeared on the same stage.

The Colyer Band opened the show and played better than I can remember hearing them. No tuning troubles, good balance and a better swing—possibly due to the addition of Ray Foxley on piano.

After a few numbers from a strange-looking Barber Band with Donegan (bjo.), Micky Ashman (bass) and clarinetist Wally Fawkes "depping" for the hospitalised Monty Sunshine, we had Lonnie's skiffle group.

### 'Jazz only'

Donegan announced "an all-jazz programme" for the occasion and dealt roughly with requests for "Puttin' On The Style." He seems to be developing into something of a comedian with an agile line of patter.

The Barber Band, with Fawkes, played its usual tense jazz. Otilie Patterson sang a blues—learned from Big Bill—for which she had written appropriate verses and demonstrated how much she learned on tour with Sister Rosetta Tharpe.

It was all in the very best of causes, and the almost-packed house was left shouting for more.—Bob Dawbarn.

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# FRANKIE VAUGHAN

3-Page  
POP  
Special

## —he's a big hit in America

says  
**REN GREVATT**

in this special report from New York



Frankie Vaughan—he will record in America from now on. He has been working on an LP which will be released soon. Says Frank—"everyone has been so grand to me. I would be foolish not to build myself here as well."

"I WANT to be a truly international performer," Frankie Vaughan told me at lunch this week. "From now on I'll be spending much of my time in America, although I don't have any plans for moving here permanently."

Frankie has had an excellent reception on this trip to the United States. And as a result of this success, he will make monthly trips here at least until June and likely for considerably longer than that.

He attended the first annual disc jockey convention in Kansas City, Missouri, last week and was literally astounded to see at least 1,500 jockeys from every part of the United States and Canada.

### Scored

Although some who watched Frank perform in the all-star show for the jockeys, felt his choice of material was not the best, he still scored a strong personal impression.

Last week we mentioned that Frankie was asked to

do a repeat engagement on Patti Page's "Big Record" show, during a rehearsal for his first appearance. This week, he scored heavily on the Dick Clark "American Bandstand" show and will do a repeat in April.

"I'm returning to England around the first week in April to receive a special 'star of the year' award, but I'll be back in America two weeks later for the Como show and for my repeat appearance on the "Bandstand" show," Vaughan said. "Then on May 7 I do my repeat on Patti Page's show. By the way, before I go home this time, I'll be doing the Ed Sullivan show on March 30."

Frankie told me that right after the second "Big Record"

appearance, he would go to Atlantic City, New Jersey, for a Convention of American Boys' Clubs. Here, he will be a featured speaker and guest of honour along with Vice-President Richard Nixon and Canadian Governor General Massey.

Following this, it's back to England for a few weeks and another return to New York early in June for the Broadway opening of his picture, "The Dangerous Years."

### New LP

Meanwhile, Epic has released the first American-made Vaughan record, which couples "We're Not Alone" with "Can't Get Along Without You."

"From now on," Vaughan

added, "I'll make all my records in America. I've already been working on an LP, which will be released soon."

think, Frankie actually does like some of the rock-'n'-roll he has heard.

### Opportunities

Frankie also hopes to do motion picture work in Hollywood. But he is not deserting Britain. "It's just that there are wonderful opportunities for me here, too, and everyone has been so grand to me. I would be foolish not to build myself here

"If it's authentic and not trash, I like it," he declared, pointing out that Fats Domino would be an example of a good, authentic artist in the field. Asked for an opinion on Presley and Jerry Lee Lewis, he described them as "ridiculous," although admitting that they were obviously tops in their field.

America is likely to hear much more from Vaughan.

Despite what some might

# WEE WILLIE HARRIS

I OPENED the door and a Great Ball of Fire walked in. Underneath it was a wizened face wearing a grey suit. Behind came manager Paul Lincoln, owner of the "2 I's" coffee bar. Wee Willie Harris spoke:

"I've been here before. I got lessons from you. You didn't know that, did you?"

I didn't. I checked and read: "Charles Harris, 22, Works at Peek Frean's.

Voice akin to Johnnie Ray, but bluesy. Pitch good—diction bad—style good, rhythm very good—personality? Plays a boogie piano by ear and has a good jazz sense." It all came back to me.

I felt sorry for Charles Harris of those days because he had latent talent as a musician and little opportunity, yet he had found a way to teach himself to play his own kind of piano.

"How do you feel with your, shall we say, crowning glory when you walk in the street?"

### Funny

"It felt funny at first, but I like it now. I walked into a Woolworth's store and stopped all business. The manager begged me to leave. "As you get on, will you change this get up?"

"The hair will always be like this. I'd feel lost without it."

"Supposing you go bald?"

"Then I will go on bald."

"He will be the Yul Brynner of rock-'n'-roll," said Paul laconically.

"On the stage," said

## 'My hair will always be like this'



Willie, "my hair sticks out all round me, but for private life, I flatten the sides so it doesn't look conspicuous."

"What singers do you like?" "Michael Holliday, Sammy Davis and Ella. I have been singing since I was 16. After I come out of the Kate, I sang in pubs and then I came to you. You gave me a lot of ideas. You taught me how to breathe; how to use a mike and said it was a pity I was never trained on the piano."

I offered him a biscuit. "No thanks," he said. "I saw enough of them at Peek Frean's."

"Willie, has anyone told you you are a bad singer?" "Nobody has ever told me I am not a good singer. I don't think I'm bad really, but I am as good as Tommy Steele."

"You like Tommy?" "Yes—he's got a good personality." "And his voice?" "He's no Sinatra, but he's got a good enough voice and it gets to the public."

### Modesty

I noticed that Willie had a strong sense of modesty and would not answer anything that might make him appear conceited.

I turned to Paul. Good-looking, well-dressed, affluent-looking and all smiles.

"You, Sir, with your rock-'n'-roll acts, will have a lot to answer when you get to Heaven."

"I like controversy," he said. "Have a cigar. I think people will come to accept them in the same way as they came to accept Sinatra."

Willie nodded soberly, his cranium glowing with an orange, pinkish, fluorescent redness.

"Wee," I said. "Your long sideburns have gone fair." "I like my sideburns long because if they are short they remind me of the Kate."

I found him a gentle, likeable soul with quite a fair amount of undeveloped talent and not at all as bad a singer as people make out.

I walked with them to the main entrance hall, nodding gravely to the night porter as I passed. He stood staring—transfixed like a praetorian guard—for once, mute and immobile.

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# Laurie Henshaw reviews the latest POP records



▶ Fats Domino



▶ Dean Martin



▶ Marie Adams



▶ Michael Holliday



▶ Tennessee Ernie

ONE of those faultless, staccato-voiced American announcers introduces "The Johnny Otis Show" LP and the assemblage kicks into a preview of the rock-'n'-roll package that has been a favourite with audiences in the States.

If you go for rock, then there's plenty to keep you shaking on Capitol T940. The formula follows the familiar pattern, but

## MARIE STEALS THIS JOHNNY OTIS SHOW!

### WATCH THIS!

I've praised Jimmy Jackson before. Let me add some more plaudits for his infectious treatment of "Love-a-Love-a-Love." This one, aided by a light, swinging beat from Ken Jones, goes all the way. If this doesn't become a best-seller, then some people have a blind spot—or lead in their feet. "Photographs" is corned up with a coy vocal group. (Col. 45-DB4085.)

### 'Your Choice'

I WONDER who has such a diversity of musical taste that his library would cover Sarah Vaughan, Hal Mooney, Chuck Miller and Florian ZaBach?

Catering for this catholic-minded person is Mercury on EP MEP8525 under the title of "Your Choice." Maybe it is! Titles: "Please Mr. Brown" (Vaughan); "Chick-a-Chick" (Mooney); "Play-thing" (Miller) and "Runaway Romance" (ZaBach).

### Ferlin Husky

FERLIN HUSKY, who has a Country and Western voice, sings 12 evergreens on "Boulevard Of Broken Dreams" (Cap. T880).

The songs are good, and the backings—which feature a delightful cooling soprano reminiscent of Mary Mayo—delightful. But Husky's voice rates a minus. It really bothers me when—to quote "Toots Camarata"—singers fail to hit a note "right on the nose."



▶ Jimmy Jackson

musically the proceedings are considerably enlivened by Negro singer Marie Adams—the real jewel in the Otis diadem.

Marie's blues singing is a treat in "Romance In The Dark"—and, of course, there's her big favourite, "Ma, He's Making Eyes At Me."

I thought Nat "King" Cole was taking the vocal in "Stay With Me" until I checked the label; it's a gentleman named Mel Williams. Johnny Otis sings and plays vibes on some tracks.

### Jimmy Rodgers

JIMMY RODGERS' "Oh, Oh I'm Falling In Love Again" could click into the best-sellers.

The romantic "The Long Hot Summer" is pleasantly sung by Jimmy (Col. 45-DB4078).

And there's an EP featuring Jimmy on Col. SEG 7770. Titles: "Woman From Liberia"; "Kisses Sweeter Than Wine"; "Hey Little Baby"; "Honey Comb."

### Fats Domino

"THE BIG BEAT," from the film of the same name is delivered in

Domino's usual engaging and rhythmical style. The recording is a bit muzzy, though. "I Want You To Know" is another one that could add to the Domino bank deposits. (London HLP8573.)

### Dean Martin

THE Dean makes the best of his material in "Forgetting You." The inevitable vocal group adds "ooo-wahs."

"Return To Me" is one of the Neapolitan numbers that are right on Dino's doorstep. (Cap. 45-CL14844)

### Tennessee Ernie

"BLESS Your Pea Pickin' Heart," which is based on the theme of Tennessee Ernie's TV show, is a cute number packaged with typical American sickness to a fast beat.

"Down Deep" features Ernie on a mild r-'n'-r kick. He makes out better than many. In fact, this one could become a hit. (Cap. 45-CL14846.)

### Dale Wright

"SHE'S Neat" is one of those repetitive rock-styled numbers that could register with the jivers. Dale Wright is in maudlin mood on "Say That You Care." (London HLL8573.)

### Stan Kenton

KENTON has a stab at "Tequila," the number that last week hit No. 1 spot in America's Top Discs list. His attempt does not match the best-selling version by The Champs, due for issue on the London label.

"Cuban Mumble" should register if you like mambo. (Cap. 45-CL14847.)

### Sal Mineo

SAL ("Start Movin'") Mineo has one of those young immature voices that will find its strongest echo in the young—notably the romantically inclined.

On his latest LP, "Sal" (Fontana TFL5604) he sings 14 numbers.

He is happier on the up tempo numbers, but he projects the emotional sentiments of "Secret Doorway," "Love Affair" and "Too Young" (yes, it's the "oldie") in convincing style.

The backings to these tracks feature some celestial cooing that is truly out of this world.

### WATCH THIS!

"Rooney," from the Rank film of the same name, is an Irish-styled number sung with Michael Holliday's typical charm and relaxation. "In Love" is a catchy number with a whistling motif. This one could pay off for the Holliday boy. (Col. 45-DB4087.)

### Nelson Riddle

I SHOULD imagine that a good many British arrangers have been first in the queue for Nelson Riddle's "C'mon... Get Happy" (Cap. T893).

The numbers that get the dazzling Riddle touch are "Jeannine"; "Without A Song"; "September In The Rain"; "S'Posin'"; "Am I Blue?"; "Rain"/"I'll Get By";

"Diga Diga Doo"; "For All We Know"; "Time Was"; "Something To Remember You By" and "Get Happy."

Yet, while duly admiring Riddle's writing prowess, I still think that his true forte is accompanying.

### Billy Daniels

BILLY DANIELS' stylised singing has a specialised appeal. Those with whom it does register will doubtless welcome the "You Go To My Head" LP (HMV DLP1174).

The accompanying orchestra is directed by Benny Carter. Despite Carter's deserved reputation as a musician, the arrangements sound peculiarly dated, I fear.

## TOMORROW'S HITS

KEEP your ears wide open for these new releases. All are likely to jostle for leading positions in the Best-Seller List.

"BREATHLESS" by Jerry Lee Lewis (London). Release date: April 3. Backing is "Down The Line."

"A VERY PRECIOUS LOVE" by Slim Whitman (London). This title, from the film "Marjorie Morningstar," is set for immediate release.

"I MAY NEVER PASS THIS WAY AGAIN." This ballad has been recorded by Robert Earl (Philips); Glen Mason (Parlo.), Ronnie Hilton (HMV) and Dennis Lotis (Col.). Joan Hegon is also waxing it on Decca. So it's an open fight between four men and a girl.

"STROLLIN'" and "PLANT A LITTLE SEED" (Philips PB808). This could put Johnnie Ray back in the Hit Parade.

## Readers' queries

WHAT was the background music heard during the BBC-TV play "The Voice Of The Turtle" on February 27?—I. M., Aberdeen.

George Shearing's "No Moon At All" from his Capitol LP "Velvet Carpet" (TT20). Other discs used on the programme were Mel Torme's "All Of You" (Vogue-Coral OT2203) and Rosemary Clooney's "That's How It Is" (Philips PB 744).

WHAT is the record used to introduce Alan Dell's radio series "Pick Of The Pops"?—R. R., North Shields.

"Heat Wave" by Ray Anthony (Capitol CL 14243). The programme is

signed off with Frank Chacksfield's "Black Velvet" (Decca F10315).

I SEE that only three of the four members of the Crickets vocal group are touring this country. why is this?—D. L., Jersey, C.I.

Guitarist Niki Sullivan left the group some time prior to their British tour.

Is Vera Lynn's recording of "We'll Meet Again" still available?—B. S., London.

Yes (Decca F7268).

DID Guy Mitchell write "Singing The Blues"?—J. N., London.

No. The number was written by Melvin Endslev.



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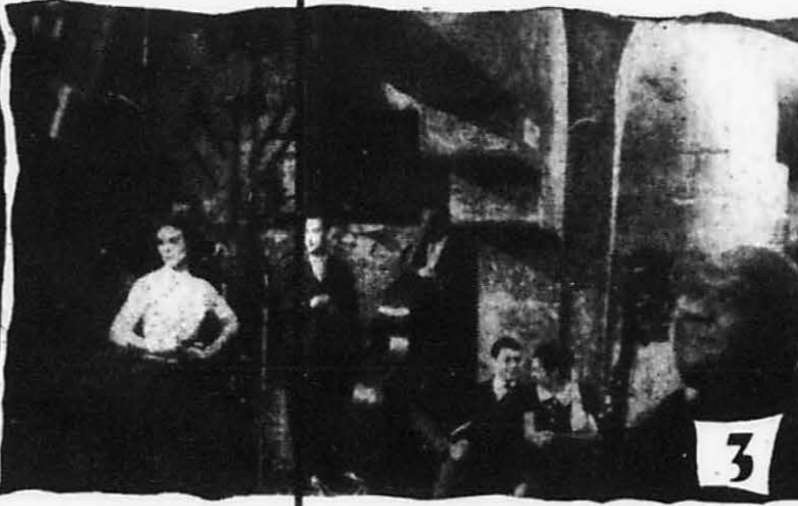
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# Round the world with the MM cameras



## 'I'M NOT QUITTING'

BY the time the new Anglo Amalgamated film, "The Golden Disc" goes on general release next month, its star, Terry Dene, will be a voluntary patient in a London hospital.

says **TERRY DENE**

Dene talked to me recently over an orange juice. "I'll be glad to get away from it all," he said. "Things have got a bit beyond me. But it's not quite true that I intend to quit show business. I hope to make another film and perhaps an LP consisting mainly of ballads."

Although Dene appears to justify that "crazy mixed-up kid" tag—he's introspective and intelligent enough to indulge in some pretty accurate self-analysis. "Listen," he said, emulating James Dean gestures. "Before I came into this business I was a lonely kid, see... didn't have any 'mates' went around on my own most times. Suddenly everything was different. People wanted to know me—including

the ones who used to pick fights with me in the street." "The trouble was"—and here, Dene seemed to reach the heart of the matter—"whereas before I didn't have enough friends, now I have too many—and I just can't cope!" Customers around the bar stared. Dene lowered his voice: "It wasn't so long ago that I never even had the price of a cinema seat."

### Amazed

He paused, then continued in an amazed voice: "Before I knew what was happening I was going around with something like a hundred pounds in my pocket... it became an everyday thing." Too much, too soon. The term could apply to Terry Dene. What makes this boy so different from his rock-'n'-roll counterparts? Probably the

### THE DENE STORY

Discovered—"2 I's" Coffee Bar, Old Compton Street, Soho, Easter, April, 1957.  
First disc—"White Sport Coat," May 10, 1957, on Decca.  
First cabaret—Astor Club, London, July 1, 1957.  
First variety—"The Palace, Hull, July 8, 1957.  
First breakdown—Boxing Day, 1957, London.  
Second breakdown—Gloucester, February 18, 1958.  
Film premiere—"Golden Disc"—Rialto, London, Thursday, March 13, 1958.

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**Dallas**

DALLAS BUILDING, CLIFTON STREET, LONDON, E.C.2

LAST week MM photographers in various parts of the world reported what was going on in their localities:

- 1—First stop was Hollywood where beautiful jazz harpist Corky Hale has opened a high-class dress shop on the Strip.
- 2—Next stop—Paris, which was the home last week of the popular "Six-Five Special" show. Caught enjoying the proceedings are Beryl Bryden and Stephane Grappelly.
- 3—Still in Paris and still with the cross-Channel "Six-Five Special" show, Jo Douglas supervises rehearsals with clarinetist Maxin Saury standing by, and veteran soprano saxist Sidney Bechet giving us a special grin.
- 4—Over to New Orleans where Elvis Presley is seen on the set of "King Creole" wrestling with Joe Gray and...
- 5—... going over a scene with director Michael Curtiz.
- 6—And finally back to Hollywood for lunch with Frank Sinatra, Jack Benny and Nat Cole.

## HOLLYWOOD HEADLINES

ALFRED HITCHCOCK has been signed by Imperial Records to produce a series of albums titled "Music To Murder By."... Joe Pasternak says that Jimmie Rodgers can make it in pictures with or without his guitar. At the local Mount Sinai Hospital, Leroy Vinegar (injuries from car crash) and Andre Previn (double pneumonia) are making good recoveries. Frank Sinatra's new disc with femme singer Keely Smith is his first duet record since the Tommy Dorsey days. Betty Grable stars at the Moulin Rouge. Singer Margaret Whiting, one-time wife of MD Lou Busch, will marry, this month, for the third time. Debbie Reynolds sold \$10,000 in ads for her charity ball souvenir book. Bob Crosby opens at the Sahara, Las Vegas, on March 25.

### Boones go west

The Pat Boones may buy Nancy Sinatra's house when they migrate west this summer. Louis Prima and his missus, Keely Smith, will title their first independent movie "The Hangout."

Dinah Shore opens at the "Flamingo" in Las Vegas on March 25.  
Dean Martin and Jerry Lewis now seem to be friends and may guest on each other's TV shows. Sonny Burke signed ex-Chico Hamilton cellist Fred Katz to record his own jazz arrangements for Decca.  
The Debra Hayes rock-'n'-roll group plays in gorilla, Frankenstein, ghoul, devil and similar costumes. The new Mastersounds group (MJQ instrumentation) has a second LP of jazz on "The King And I" score.



● Margaret Whiting—she is to be married for the third time.

**TEMPTATION**  
Temptation; Besame mucho;  
I get a kick out of you;  
Speak low; Body and soul;  
What is this thing called love?;  
I've got you under my skin;  
That old black magic;  
The very thought of you;  
Poinciana; You and the night and the music; Night and day

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RD-27050

**'FATS' 1938-42**  
You went to my head;  
There's honey on the moon tonight;  
Fair and square; Shame! Shame!;  
Tell me with your kisses;  
I'll dance at your wedding;  
Come and get it;  
Winter weather;  
Cash for your trash;  
Up jumped you with love

**FATS WALLER and his Rhythm**  
RC-24002

## ON THE BEAT

THE great European Search for Jazz is over. On Wednesday, George Wein and Marshall Brown packed their bags and took flight for New York on the last leg of their 9,000-mile jazz journey. They had completed the most exhaustive (and exhausting) jazz-talent hunt ever undertaken. In 33 days, they had visited 13 different countries and auditioned some 350 musicians.

They had also handled 13 different currencies and heard 13 different languages. But every musician they encountered spoke (with greater or lesser facility) the common language of jazz. And from out of these 350 musicians, they will now select the International Band to be presented this July at the Newport Jazz Festival.

### Impressive 12

WHAT will be Britain's contribution? Said Marshall Brown on Wednesday:

"The final selection will be extraordinarily difficult. The response to the MELODY MAKER invitation was particularly heartening. And out of the 42 musicians who attended the auditions there were several really excellent players." Tantalizingly, he added: "George Wein and I were particularly impressed by about 12 of them."

"In fact, of all the countries we visited, the highest stan-

dards came from Great Britain, France and Sweden."

**Hunch**  
HE had interesting points to make on the over-all European scene. "The best improvisers came from the northern countries. In general, the farther north you go, the higher seems to be the standard of improvisation."



"Conversely, perhaps because of their traditions and training, the Latin countries—Portugal, Spain and Italy—provided the best sight-readers."

It will be a week or so before the final selection is made. But I've a hunch that the British member of the band will be found sitting among the saxes.

### Dr. Jive

FROM out of the coffee bars into the mental homes has gone—hand jive. And, says Dr. Frank Furniff, medical superintendent of a Chesterfield mental home for women: "I consider it good recrea-

tional therapy, and the patients really enjoy doing it." Each of the hospital's ten rooms is equipped with radio-gram and TV and the patients are great fans. Their favourite programme? "Six-Five Special."

### Obsolete

SO those ridiculous and antiquated Sunday observance laws look like being with us for some time yet. The move to set up a committee to investigate them failed in the House of Commons last Friday.

Because a sufficient number of MPs did not turn up to enable the motion to be put to the House.

It's particularly galling, because Mr. David Renton, Joint Under-Secretary, Home Office, announced that the Government were prepared to appoint this committee if the motion had been passed.

And he admitted in the debate that some of the present laws were obsolete and should be replaced.

### On the spot

ONE of the first people to telephone when arranger Norman Percival advertised an office to let in his Denmark Street premises was a psychiatrist.

Who naively inquired: "Do you think it would be a good street from the business point of view?"

### Well?

IT wasn't only Irishmen who were celebrating on March 17, Ray Ellington celebrated, too. It was his birthday. Said Ray: "My mother was a White Russian, from Omsk. My father was born in St. Louis, Missouri. I was born in Kennington on St. Patrick's Day. And they sent me to the South London Jewish School."

"And," he added, "if that doesn't make Paddy O'Ellington an internationalist, then I'm a Dutchman!"

### Impressed

GUESTS left the luxurious new 10-storey Decca Building overlooking the Thames last week, suitably impressed by the inaugural speeches and all that they had seen.

Many were equally impressed by the sight of "the boss's" car—a Bentley—standing at the entrance. Complete with HMV radio equipment.

### Eh?

I'M glad to see that HMV have issued "Not Cha-Cha But Chi-Chi"—the bouncing Rose Murphy disc featuring Willie Smith and Barney Kessel—but sorry that it's only in EP form. One or two of my favourite tracks on the American LP have been left out—notably "You Were Meant For Me."



● David Renton, Joint Under-Secretary, Home Office, announced that the Government were prepared to appoint this committee if the motion had been passed.

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# Why no Welsh

## JATP?

**I MUST** protest to the Harold Davison Agency on behalf of all jazz fans in South Wales.

It's definitely not good enough that Jazz At The Philharmonic has no concert scheduled for Cardiff.

I hope that all jazz enthusiasts in South Wales will make it known how dissatisfied we are.—Neville T. Rees, Caerphilly, Glamorgan.

Many letters have been received from irate jazz enthusiasts in Wales. We passed the complaints on to Harold Davison who replies: "We wanted

to play Wales, but, very much to our regret neither the Sophia Gardens nor the Capitol Cinema, Cardiff, were available."

### MY FAIR LADY

AS one who has heard the American LP of "My Fair Lady" and who was looking forward to getting the record here, I was in turn startled, disgruntled and finally seething with rage and indignation to read in the *Melody Maker* that Philips intend charging an extra 11s. 2½d. for the record.

This is surely the final straw on the back of the British record buying public. It is impossible to believe that the production costs are any greater at all in issuing this much-wanted disc. In fact it hardly needs selling at all, such is its advance publicity.—G Edmonds, London, N.W.9.

### Why all the fuss?

WHY all this palaver over the "My Fair Lady" LP? Having heard the original American disc, I cannot see the general public going overboard about it—and at £2 8s. 9d. who can blame them?—B. W. Katenhorn, London, N.10.

### All in the mind

I WAS amazed to read in the *MM* that Philips have raised the price of the "My Fair Lady" LP by more than 10s. owing to "increased costs."

With all the frenzied activity in the record business these days, which must surely culminate in signing up babies to beat out rock on their rattles, we are expected to believe that this particular company is not getting its share of the loot.

Personally I shall take a lot of convincing that this increased cost lark is not, as they say, "all in the mind, you know."—C. Chapman, Sheffield.

### ELVIS SLIPPING?

WE have working in our office a lad whose name should surely go down in history with those of Dr. Fuchs, Pat Brand, etc. This lad, completely unaided, learned the

## Letters

edited by

BOB DAWBARN

lyrics of "Jailhouse Rock" by listening to Elvis Presley's record.

Surely this is a feat beyond human endeavour. Is our lad a genius of this day, and age—or is Elvis slipping?—P. Newman, London, W.6.

### 'COMPOST HEAP'

FURTHER to Pat Brand's column (MM 15/3/58), the Songwriters' Guild of Great Britain readily agrees that all songwriters should do their best to write songs which are attractive to young people.

But if the writers are wise, they will also write songs of interest to other ages. The essential point is that when writing for teenagers one does not necessarily have to produce trash.

I am grateful to Humphrey Lyttelton for his brilliant article, "Tin Pan Alley Is A Compost Heap," and to Pat

Brand for supporting the Guild's point of view. Let me remind you that the American government is discussing ways and means to combat the flood of trashy music.—Victor Knight, General Secretary, Songwriters' Guild Of Great Britain.

### Keep it up, Humph!

MAY I congratulate your paper and Humphrey Lyttelton on the outspoken article: "Tin Pan Alley is a Compost Heap," and say how pleased I am that there is one musical publication that has, to be blunt, the guts to print it.

As a very humble lyric writer trying to get somewhere, I find myself bashing my head against a brick wall. I can produce some really first-rate songs, but have been told that "muck" pays, so one is expected to write "muck."

It is not only the good artists who know their jobs that are starving. It is the song writers as well.

To be an "artist" these days, all you need is a guitar, a pair of jeans and the ability to throw a epileptic fit in front of a thousand tone-deaf teenagers—and you're in! Unfortunately the song writer has had

to descend to this level and produce the drivel they thrive on.

While you are at it, and considering that it is spring, it might be just as well if Mr. Lyttelton went around with his sweeper and exposed some of the utter skulduggery that has turned the popular musical profession into a rat-race:

The "ghost" writers to the big time (dare I say it) "artists."

The top pop singers who will buy a number from some hard up song writer for next to nothing, and then pass it off as their own.

The demi-gods of the music world, who are far too busy counting up the money from these untalented and misguided juveniles, to have the common courtesy to speak to you on the telephone.

So more power to your elbow. You're doing a fine job and a fine service to the music profession generally.

Perhaps one day merit and merit alone will be the yardstick. The sooner we all stop following the muck cart to the compost heap the better.—Jimmy Parker, London, S.W.18.

### MORE L-A, PLEASE

CAN anything be done about Latin-American music? It seems to be neglected on the air these days except for Edmundo Ros, whose commercial approach doesn't please the admirers of the more traditional type.

This sort of music doesn't get the publicity of skiffle and rock-n-roll but enjoys steady popularity and we miss the broadcasts of Santiago and Don Carlos.—G. Smith, Leigh, Lancs.

### POOR DRUMMERS

WHY is the poor British drummer always under attack. He seems to be blamed for all the sins of British jazz although we have several drummers well up to American standard. Isn't it about time that we rid ourselves of this inferiority complex about American musicians?—G. R. Watson, Wellington, Shropshire.

### DAMAGED DISCS

I FEEL it is time something was done to help the record buying public. It is often the case when buying a record that it has been tried out so many times it is almost worn out. In some cases it has even been mutilated by people carelessly dropping the needle on to the record.

Surely the answer is to tape each record and play the tape to the buyer.—A. C. Jacob, Newbury, Berks.

### BUDDY'S A GENIUS

LAST Friday I had occasion to augment my orchestra with a baritone saxist—Buddy Featherstonhaugh. I was shocked by the amazing genius of the man. He played the freshest jazz I have heard in years.

Where is the critic who will adopt this man? Are we to be satisfied with the banal and uninspired balderdash as perpetrated by our ex-bearded and unwashed Chelsea-ites?—Goff Sowden, Wembley, Middlesex.



Dizzy Gillespie — why don't Welsh fans have a chance to hear him and other JATP stars on their forthcoming British tour? ask readers.

# SONGSHEET

by Hubert W. David

SO far, no British songwriter has really got under the skin of the rock-'n'-roll idiom. Perhaps we are not temperamentally equipped to write this sort of material.

One thing I'm sure of, though. You must have this natural rhythmic beat. No writer over 40 stands much chance with this idiom—you may have noticed that you do not see the old-established names on the rock-'n'-roll copies.

### The Crickets

Irving Berlin, for instance, always kept up to date. Ever since "Alexander's Ragtime Band" in 1910, he has been way ahead of public demand. But none of his recent songs could have the slightest chance of topping today's Hit Parade.

In many cases the boys who sing the modern songs write them as well. A case in point is Buddy Holly and the Crickets. Since their first great hit, "That'll Be The Day," six months ago, they have had success after success with numbers written by themselves and manager Norman Petty.

### Title plugged

What gives these rock-'n'-roll, skiffle, and country and western songs an immediate appeal? So much depends on the presentation.

Modern songwriters have experimented a lot with song formation. But though they may depart from some of the make-ups we have been able to pinpoint in the past, you will no doubt have noticed one thing. The title is always well and truly plugged home.

The rock-'n'-roll song does not have a "story" interest. This is more often found in the skiffle number, where a succession of verses, explaining the progression of the basic idea, is rounded off by a repetitive chorus.

### Donegan

Lonnie Donegan has perfected this style. On the other hand, the rock-'n'-roll song makes a definite statement about "lovin' that girl," "kisses I've been missing" and so on, and the melody conveys the enthusiasm of the singer.

Which brings us back to the value of presentation. You can-

not fail to be infected by the solid enthusiasm of Tommy Steele, Buddy Holly, Paul Anka or Jerry Lee Lewis. Never did songwriters owe so much to the singers, and it is easy to see why so many singers try and write their own.

They know what suits them best. They have mastered a style of presentation suited to their own individual personality. Thus in the songs they write themselves they only provide what they know they can handle successfully.

## Songwriters

This coupon entitles you to free advice on any one song or lyric you may have written, or an answer to a songwriting query.

MS must bear name and address of the sender, and must be accompanied by s.a.c. Post to Songwriters' Advice Bureau, "Melody Maker," 189 High Holborn, London, W.C.1.

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# DANKWORTH WEDS CLEO LAINE

Vic Ash and  
Jean Logan  
married

They kept it a secret

By DICK HALL

THE "Jazz Wedding of the Year" took place on Tuesday when Britain's top bandleader, Johnny Dankworth, married singer Cleo Laine at Hampstead Register Office, in secret.

They both kept it so quiet that not even Johnny's mother or their personal manager, Don Read, were told until the next day.

The only witnesses at the wedding were pianist Ken Moule and Johnny's arranger, Dave Lindup.

## KIRCHIN LINE-UP FOR THE STATES

BASIL KIRCHIN has set the line-up for his American tour—in exchange for the Jazz At The Philharmonic unit.

Drummer Basil will lead Dave Davani (acc.), Johnny Marshall (tr.), Alan Randall (vibes), Roger Siviter (tp.), Ashley Kozak (bass) and a singer yet to be fixed.

The Kirchin Band will leave for America on May 4 and kick off its 16-concert tour the following day.



Another MM poli-topper—clarinet-leader Vic Ash—was married on Tuesday. He is seen with his bride, singer Jean Logan, after the ceremony at Carlton Hall. They held a reception in the evening at Selby's Restaurant, W.

**The reason**  
Seen on Wednesday afternoon at rehearsals for a late-night broadcast, Johnny told the MM: "Yes, it is quite true. The reason for the secrecy is that we both wanted it that way."

"We have been thinking of marrying for some time, and eventually fixed the date last week."

"My biggest ordeal was breaking the news to my mother. But the MELODY MAKER had smoothed the path for me by telling her earlier."

After the 3 p.m. ceremony, Johnny and Cleo celebrated by listening to the Dizzy Reece Quintet at the Star Club, W.

When Johnny broke the news to his band at Wednesday's rehearsals they reciprocated by swinging into "The Wedding March."

## HEADLINE MUSIC

Dickie Valentine and Jill Day are to co-star in a 90-minute BBC-TV musical on April 5. Titled "Hit The Headlines," it will be seen at 8 p.m.

## Thank you . . .

NOTTINGHAM bandleader Wylie Price advertised in the MELODY MAKER for a drummer. Within a few hours of publication, he reports, he was "literally inundated with replies from all over the country."

Whatever your musical wants you can find them through a MELODY MAKER advertisement.

## NEXT WEEK 6.5 Special FILM SUPPLEMENT

Five pages of interviews, and pictures of the stars of the film

## STOP PRESS

Famous American pianist Carl Perkins has died in Los Angeles.

## Jazz backing for Sarah Vaughan

TWO top British jazz groups will appear with Sarah Vaughan when the American song star commences her provincial tour of one-night-stands at the Capitol, Cardiff, on Monday, April 14.

### Change at Jazzland

The Jeff Rowena Quartet on March 31 opens at Jazzland, Nottingham, after three and a half years at Streatham Locarno. It replaces the Vic Ash Quintet.

Taking over at the Locarno will be guitarist Michael Morton and his Quartet.

They are the Jazz Couriers, led by tenorists Ronnie Scott and Tubby Hayes, and the Tony Kinsey Quintet.

As reported last week, Ted Heath and his Music will star with "the Divine Sarah" when she makes her West End pre-tour bow on the stage of the Odeon, Leicester Square, on Saturday and Sunday, April 12 and 13. Two concerts take place on each day.

### Sunday TV

And on the Sunday evening, Sarah will be "doubling" "Sunday Night At The London Palladium" on the same bill as Country and Western singer Marvin Rainwater.

Sarah Vaughan's out-of-Town tour follows with:

Gaumont, Bournemouth (April 15); Odeon, Birmingham (17th); Granada, Woolwich (18th); City Hall, Sheffield (19th); Odeon, Liverpool (20th); Odeon, Glasgow (21st); New Victoria, Edinburgh (22nd); Odeon, Newcastle (23rd); Odeon, Manchester (24th); Odeon, Barking (25th); Gaumont, Hammersmith (26th); Regal, Edmonton (27th).

## JOHNNIE RAY TOUR DATES

JOHNNIE RAY will be accompanied by the full Ken Mackintosh Orchestra throughout his British tour, which opens at the Free Trade Hall, Manchester, on Saturday, April 12.

The tour comprises: Empire, Liverpool (13th); City Hall, Sheffield (14th); Victoria Hall, Sheffield (15th); Town Hall, Birmingham (16th); City Hall, Newcastle (18th); Odeon, Leeds (19th); De Montfort Hall, Leicester (20th); Civic Hall, Wolverhampton (22nd); Colston Hall, Bristol (23rd); Gaumont, Cheltenham (25th); Capitol, Cardiff (26th); Gaumont, Southampton (27th).

## 'Simply Heavenly' coming to Britain

AFTER an 18-month New York run, the All-Negro musical "Simply Heavenly" opens in Britain in April.

The show will open at the Palace, Manchester, on April 15 for two weeks and will then play a week at the New Theatre, Oxford, before moving into a London theatre, probably the Garrick.

Three of the seven stars are from the New York production—Mervyn Stewart, John Boule and Charlie A. Miller. Also in leading roles will be Bertice Reading, Earl Cameron, Irene Day and Marjorie Dawn. The orchestra will be an all-star 9- or 11-piece led by trumpeter Leslie Jiver Hutchinson.

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BIRMINGHAM, Odeon..... Thursday, April 17th  
LIVERPOOL, Odeon..... Sunday, April 20th  
GLASGOW, Odeon..... Monday, April 21st  
EDINBURGH, New Victoria..... Tuesday, April 22nd  
NEWCASTLE, Odeon..... Wednesday, April 23rd  
MANCHESTER, Odeon..... Thursday, April 24th  
BARKING, Odeon..... Friday, April 25th  
HAMMERSMITH, Gaumont..... Saturday, April 26th  
EDMONTON, Regal..... Sunday, April 27th

CY LAURIE JAZZ CLUB  
41 GREAT WINDMILL STREET, W.1. GERARD 6112  
ALL NIGHT JAZZ SESSION  
GOOD FRIDAY, APRIL 4th, 12 MIDNIGHT—6 a.m. SAT. MORNING  
CY LAURIE BAND  
GRAHAM STEWART 7 · BRIAN TAYLOR JAZZMEN · SONG SKIFFLE GROUP  
Members! Why not buy an all-in ticket? £4 for five sessions including the all night. Tickets now on sale! Members 10/-. Guests 12/6.