## elody Maker

APRIL 19, 1958

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# STARS

## At new jazz centre

UNDER a striped "circus" awning, the stars blew a welcome to the National Jazz Federation's new HQ on Saturday.

The new "home" for the NJF's 10,000 members is London's Marquee Jazz Club. Among the hundreds of fans at the opening was Tommy Steele.

Opening-night attractions at the club were the Kenny Baker Half-Dozen and a new modern quartet led by pianist Michael Garrick.

planist Michael Garrick.

MM photographer Ron Cohen was on hand to take
the shots. Top: (1.-r.) Danny Craig, Kenny Baker,
Johnny Beard, Norman Cave's trombone and Garrick
vibist Peter Shade. Centre: Barbara Coombs, an NJF
secretary, signs in a member while (right) the club's
secretary, Peter Burman, announces the next number. Left: Pianist-leader Michael Garrick.

AY SATURDAY SUNDAY

LETTERS

## The

WHAT the hell has happened W to British dance music?

After listening to the second of the "BBC's Festival Of Dance Music" concerts, I can only say it has hit the rockiest of rock bottoms.

These concerts are supposed to showcase the very best in British dance music, but what does one hear? Dennis Lotis plugging his latest disc.—I quote "... and on the other side of the record, Ladies and Gentlemen"; Joe Loss churning out nothing that hasn't been heard in his last half-dozen broadcasts; Eric Delaney reaching the heights of pure ecstacy with two and a half minutes of utter drivel called, I think, "Symphony And Tympany"; and the even odder sounds of what sounded like a collection of five-year-old infants complete with bottles, paper and combs and blades of grass.

When the audience began singing Al Jolson memories I switched off.—J. H. Horsfall, Cariton, Notts.

Sound off These concerts are supposed

### Sound off

AM appailed to see the critics again whining about the amplification in the Royal Pestival Hall. Let them go and hear any classical vocalist from the back of the hall and they will find the answer to "mike" trouble is to discard the wretched thing and sing.—H. Russell, Hounslow, Middz.

Not when the arrangement calls for backing by the Basie or Heath brass sections, it isn't.—B.D.

### The modern way

AT the opening night of Club 6.5 we were utterly disgusted to have our evening ruined by a gang of maniacs. It was absolutely impossible to hear the City Rambiers and, not content with spoiling the music for other people, these indescribable objects of humanity began abusing girls who were living.

jiving.

No wonder British jazz enthusiasts get such a bad name for themselves. No one would find a traditional fan acting in such a juvenile and ill-mannered way.—

Misses M. L. Rivis and D. D. Allatson, Wimbledon,

# DISC BIZ TURNS Dates with

NEW YORK, Wednesday. There is a tremendous upsurge in current inon records here. Most notable example of the Hands." success of a religious disc is the skyrocket rise of

### Christy for **Africa**

NEW YORK, Wednesday.—
"Jazz-West Coast," the Jazz package spotting June Christy, Bob Cooper, Bud Shank and the Claude Willamson Trio will probably play North and South Africa after completing the European swing. . The Ford Foundation has given a grant of \$75,000 to two Tulane University students to develop an oral history of Jazz (on tape). The students will interview survivors of the 1885 - 1917 period in New Orleans.

LP move

ED move

EDDIE CONDON has recorded under the MGM banner. The album features many Condon veterans, and is called "Eddie Condon is Uptown Now." Title stems from the recent move of Condon's nitery from Greenwich Village to East 56ft Street.... Jazz critic Ira Gitler is going to North Texas State University to narrate a programme called "Trends in Modern Jazz."

### terest in religious music Laurie London's "He's Got

The Whole World In His

Close behind, and holding its brisk sales pace, is the Pat Boone smash, "A Wonderful • Time Up There" - another religious offering.

Although the Laurie London record has no doubt had an influence in building interest in sacred subject matter, tradesters here matter, tradesters here assert that its success is a reflection of the current buying climate. When times are bad, people tend to turn to religion, even in their record purchases, they claim,

### **EVERLY BROTHERS**

Guests of honour

known as Al and Dick's. Present were the Chordettes, also Cadence artists, who have a big hit riding in America and Eng-land now in "Lollipop."

### JIMMY RODGERS

Tour waiting
JIMMY RODGERS, long reported as a possibility for seuropean tour, may still make

the trip.

Latest date to be discussed as the kickoff for the tour, according to GAC officials here, is August 15.

However, MGM has a commitment for Rodgers to do a picture, "Snob Hill," with Debbie Reynolds.

Shooting schedules are not yet complete, however, and until these are wrapped up, GAC cannot make a binding deal for a British tour.

### **LAURIE LONDON**

**Busy week** 

"WE certainly do want to go to England." Don and Phil Everly both told me this week. "I hope we can find the time to do it, maybe some time this year."

The Everlys were feted at a luncheon party given by Cadence Records at the famous music business restaurant

Busy week

AURIE LONDON, visiting here with his parents, had the extremely busy first week in the States, with a disc jockey tour which included Pittsburgh, Cleveland, Detroit, Chicago, Hartford and New York.

His date with the Dick Clark show has now been moved from April 17 to April 22.

## It's goodbye to

Angeles, this week.

Sister Rosetta wound up her tour on Sunday with concerts at Bradford and Leeds. Four months ago she played to 2,000 people at Bradford, but on Sunday only 500 enthusiasts turned up to hear her with the Mick Mulligan Band.

MANCHESTER. — Guitarist Paul Beattle this week cut his second disc for Parlophone. Title are "Me Please Me" and "Wan-derlust."

CORNWALL.—Redruth's Flamingo Club introduces name-band attractions with Ivy Benson on May 1.

May 1.

BRIGHTON. — Planist Pat
Redmond's Trio, which has reopened at the Regent Ballroom, is
completed by Harold Wyner
(bass) and Brian Anthony (drs.).

SOUTHAMPTON. — Jazz is booming in Britain's premier passenger port (population nearly 200,000) with a total of around 20 sessions of jazz in the district per week. The Dolphin at Botley has jazz music every night of the week and so does the newly opened Ace of Jazz Clubs.

BELFAST.—Tom Clarke and his Dixielanders and Bryan McCluney's Ulster Rhythm Kings will play at Queens University's Rag Week Ball on April 22.

Jerry Dawson

### Critics' choice

NEW YORK, Wednesday.—
A critics' choice session is scheduled for this year's New port Jazz Festival. Critics will be asked to present a group of their choice—musicians they feel have ability and potential, and have not made a previous appearance at Newport. Those who have been asked to submit their choice, in addition to organiser Leonard Feather, are Bill Coss, George Frazier, Barry Ulanov and Dom Cerulli.

### Satchmo LP

Louis Armstrong has recorded an LP of spirituals for Decca, entitled "The Good Book. . " Hal McKusick's new Decca LP features writing by George Handy, George Russell and Jimmy Gluffre. Max Kaminsky's group at New York's Hotel Duane includes Dick Cary. Bob Wilber, Charile Queener, Jos Benjamin and Bobby Donaldson.

## the Stars

(Week commencing April 20.) BEVERLEY Sisters
Week: Gaumont, Dencaster
Peter CRAWFORD Trio
Week: Hippodrome, Birming-Week: Hippodrome, Birming-ham

Yony CROMBIE

Week: Empire, Newcastle

Jim DALE

Week: Metropolitan, W.

Johnny DUNCAN

Sunday: Colliseum, W.

Week: Hippodrome, Man-chester

Charlie Concorner

Charlle GRAGIE
Sunday: St. George's Half,
Bradford
Week: Empire, Pinsbury
Park
Russ HAMILTON
Week: Hippodrome, Bristol

Russ HAMILTON
Week: Hippodrome, Bristol
Fraser HAYES Four
Week: Empire, Liverpool
HILLTOPPERS
Week: Empire, Glasgow
Edmund HOOKRIDGE
Week: Kinpire, Sheffield
Michael HOLLIDAY
Week: Hippodrome, Birmingham
Audrey JEANS
Week: Empire, Leeds
JONES Baye
Week: Empire, Leeds
Marvin RAINWAYER
Sunday: Colliseum, W.
Week: Hippodrome, Manchester
Johnnie RAY
Bunday: De Montfort Hall

Johnnis RAY

Bunday: De Montfort Hall,
Leicester
Tuesday: Civic Hall, Wolverhampton
Wednesday: Colston Hall,
Bristol

Bristol Priday: Gaumont, Chelten-

Friday: Gaumont, Chefferham
Saturday: Capitol, Cardiff
THREE KAYE Sisters
Season: Palladium, W.
Diskie VALENTINE
Week: Empire. Nottingham
Malcolm VAUGHAN
Week: Royalty, Chester
Sarah VAUGHAN
Sunday: Odeon, Liverpoel
Monday: Odeon, Glasgow
Tuesday: New Victoria,
Edinburgh
Wednesday: Odeon, Newcastle
Thursday: Odeon, Man-Thursday: Odeon, Man-

chester Friday: Odeon, Barking Saturday: Gaumont, Ham-mersmith

Week: Metropolitan, W.

### ~~~~ This week's OSCAR



## RONNIE SCOTT TUBBY

Two progressive tenor players currently touring with Sarah Vaughan. Both boys find that the Selmer tenor has the light action and brilliant tone required for their work. Get "Catalogue \$.W.8" for details of the Selmer tenor.

Selmer 114 CHARING CROSS ROAD, W.C.2

Carnegie show
HELEN MERRILL will
appear in a concert at
Carnegie Hall on May 24.
The Maynard Ferguson Band
and Max Roach's Unit are
set for the show, with more
talent to be added. Sister Rosetta SISTER ROSETTA THARPE, and husband Russell Morrison. flew from London Airport on Tuesday at the end of her second British tour. She opens at the Paramount Theatre, Los Burt Korall | 5mmmoonummmmmmmmm

Sonola Happy Barry with his SONOLA rings the BELL every time!" "Sound, Action and Styling sold me on Sonola," says Barry Dawson, well-known Broadcasting and TV Accordingist.

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... For Deb. Balls, TV, Rock 'n' Roll, Olde Tyme, Continental Music and his recording "Bide-a-Wee Band," Barry uses one instrument-Sonola. "Terrific response makes this box my baby" he says.

George Clay, Archie Duncan, Reg Hogarth, Ernie Felice, Ronald Keene, Steve Norbert, Johnny La Padula and many other first-class players also play and recommend SONOLA.

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CALLERS WELCOME — OPEN ALL DAY SATURDAY

Summer TV

Michael Holliday is hoping to take a series of telerecordings

A new radio series tentatively entitled "Michael Holliday Prosents" is also planned. He makes a return visit to BBC-TV's "Six-Five Special" on May 24.

TOMMY STEELE HOST TO LIBERACE

### Send-off for Satchmo



BOTH friends and admirers
of Louis Armstrong, Nat
Gonella (1.) and Humphrey
Lytteiton are pictured above,
outside London's Cameo-Royal
cinema before last Thursday's
Midnight Premiere of the
Armstrong film "Satchmo The
Great."
Nat and Humph, backed by of Louis Armstrong, Nat cellin (I.) and Humphrey telion are pictured above, side London's Cameo-Royal ma before last Thursday's night Premiere of the astrong film "Satchmo The astrong film "Satchmo The astrong film "Satchmo The at and Humph, backed by Lyttelton rhythm section," played a trumpet duet on "St. Louis Blues" as an introduction to the film. The story of Satchmo's European and African tours—was applauded a trumpet duet on "St. Louis Blues" as an introduction to the film. The story of Satchmo's European and African tours—was applauded a trumpet duet on "St. Louis Blues" as an introduction to the film.

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It is started its run at the cinema on Friday.

## RANK TO EN DISC MA

THE J. Arthur Rank Organisation is planning to enter the disc

THE J. Arthur Rank Organisation is planning to enter the disc business in a big way. A private company, Rank Records, was formed last week.

Mr. Jack Raiph, an executive of the Rank Organisation, told the MM this week: "As owners of some 500 cinemas, producers and distributors of films, and with television interests, we already have many channels in the entertainment business.

"To enter the recording field is a logical development."

Questioned on the possibility of signing recording artists and making arrangements to press recordings on a large scale, Mr. Raiph added: "Buch matters take time. Obviously one doesn't go out and sign Eivis Presiev to morrow! But we have our plans, and hope to start operations in about a month."

Six-year run

Bandleader Sammy Herman has signed for his sixth year at the 400 Ballroom, Torquay.

Sammy, on drums, leads Bert Gruber, Trevor Anthony and Harry Hammond (saxes), Bill Seager (tpt.), Eric Lees (bass) and Ron Palace (pno.).

New York Park Pun

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### **JERRY LEWIS ON** WAY TO BRITAIN

American singer - comedian Jerry Lewis was due to arrive in London yesterday (Thursday) for his two-week season at the Paliadium, which starts on Monday. Lewis last appeared at the Palladium in 1953 in partnership with Dean Martin.

### Holliday number heard 'Keep Your Heart' on the other side of 'The Story Of My Life' and took it along to Dot Records, my company in the States. They liked it—so we cut it." for BBC-TV during his summer season at the Hippodrome, Blackpool, which opens at the end of June.

Pat Boone cuts a

BRITAIN'S Michael Holliday is hoping that song recorded by American "rival" Pat Boone will top the Hit Parade.

Reason: the number,
"Keep Your Heart," is Mike's
own composition. It backs
his best-selling "The Story
Of My Life."
Pat Rear

Pat Boone broke the news that he had recorded the song to Mike's wife Margie, who met him during his recent British

trip. Pat Boone told Margie: "I

L AST week's front-page story that a Jazz At The Phil concert had been switched from Hammersmith to Newcastle sparked off a row between fans and local booking agents.

Newcastle readers who saw the story on Friday morning rushed to the box-offices and were able to buy their tickets for the two concerts at the Oity Hall on May 7.

Then the row started, for fans had been told by window posters that bookings would not start officially until Eaturday.

### 'Furious'

One girl who queued for an hour on Saturday morning told the MM: "I was furious. When I asked for two 10s. tickets I couldn't get them—because so many people had gone along on the Friday."

Mr. A. Ledder, managing director of ticket agents A. E. Cook, Ltd., explained to the MM that there had been a mix-up between window posters and local newspaper advertisements.

### Julie Wilson back at the Colony

American singing star Julie Wilson on Monday started a four-week cabaret season at the Colony Restaurant, W. Julie did a season at the Colony eight years ago.

Liberace was one of the guests at Tommy Steele's "home-coming" party at the Astor Club on Friday night. Steele arrived back from his tour of South Africa in the morning and in the evening took his parents to see Liberace of the London Palladium. On Monday—after a minor car crash—Tommy flew to Copenhagen to start a 12-concert tour of Scandinavia.

Dill Jones has formed a quinter

Dill Jones has formed a quintet which will make its debut at London's Marquee Jazz Club on Sunday.

The group will comprise the present Dill Jones Trio—Dill (pno.), Lennie Bush (bass) and Danny Craig (drs.)—plus Ray Premru (tpt.) and Beverley Ingernols (tnr.). A frequent guest artist with the quintet will be singer Cab Kaye.

Dill will still take work with the trio as well as featuring it on dates with the quintet.

## **News Spotlight**

THE Terry Lightfoot, Mike Daniels and Acker Bilk bands have been booked for a Riverboat Shuffle on July 13.

The shuffle—organised by the Croydon and Cheam Jazz Clubs—will be from Westminster Pier to Hampton Court on board the Royal Princess.

Vocals Twenty - two - year - old inger Rikki Henderson has joined the Denny Boyce Orchestra at Wimbledon Palais.

He shares the vocals with Colin Day and Gracie Cole. An aug-mentation in the band brings in guitarist Eric Ford.

Star Buddy Featherstonhaugh is the star guest at Club 43 at the Piccadilly Hotel, Man-chester, tomorrow (Saturday). . Change Former Sid Phillips trumpeter Kenny Ball has joined Terry Lightfoot's Jazzmen in place of Colin Smith, now with Cy Laurie.

Resident Roy Edwards takes over as resident vocalist in ATV's "Lunch Box" on May 19. He will replace David Galbraith, who is to join Benny Hill in "Light Up The Town" at Scarborough's Floral Hall.

. Debut Former Vio Lewis tenorist Duncan Lamont has formed a quartet which makes its debut on April 26 at the Marquee Jazz Club, London. He leads Roy Willox (alto), Ray Dempsey (gtr.) and Spike Heatley (bass).

.

Return The Hedley Ward Trio on Monday opens for a two-week season at the General Yon Steuben Hotel, Wiesbaden, Germany—its third visit to the hotel within a year.

Newcomer Mary, wife of Chris Barber's banjoist Eddie Smith, gave birth to a son, to be named Steven, at Hackney Hospital on Thursday, .

Wedding indian bandleader singer, Jean Statham, at St. John's Church, Colaba, Bombay, on April 30. .

Pianist arranger Mike Mullins, with Syd Dean at Pur-ley's Orchid Ballroom, has Joined the Frank King Band at the Jack of Clubs, W.

Valerie has been booked for this Sunday's ABC-TV Kleiner "Top Numbers" show. She will sing "To Be Loved.

Sid makes his comeback with the Nitwits after Millward a five months' lay-off through ill-health on ATV's "Sunday Night At The Palladium" this weekend. It will be his first public appearance with the group since he collapsed during a 52-week season at the Paris Lido. during a 53 Paris Lido.

Terry has signed ex-Lee Law-Dene right for his Dene-Aces, succeeding bassist Pete

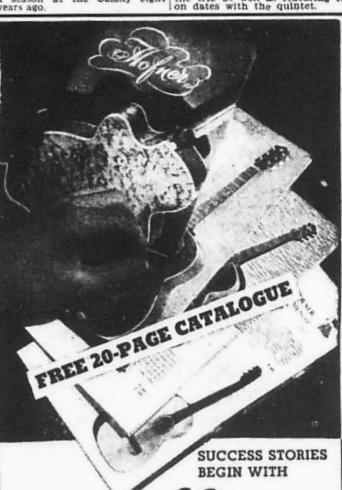


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Laurie Atwell Bobby Coram Stan Stennet Marty Wilde Terry Dene

YOU STILL HAVE TO WAIT FOR A HOFNER BUT IT'S WORTH WAITING FOR!

## Sarah is a knock-out

EACH time I hear Sarah Vaughan in person she seems to have got substantially better.

musicianship have been remarkable. From the first, she sounded like an imaginative instrumentalist, though not always like an emotionally mature singer.

### Original

Now the most capricious effects have been ban-ished—though the style is still boldly original and there is deeper feel-

and there is deeper feeling for the lyrics.

Ear, range and control remain extraordinary, and she
e x e c u t e s breathtaking
changes, scoops and "power
dives" with half-amused

On the "visual" side, too,

COME ON AND

FLOATIN

### says MAX **JONES**

At the Leicester Square
Odeon last Saturday
she was a living knockout.

Always her voice and
musicianship have been
remarkable. From the
first, she sounded like

she has taken several strides
forward. Once a somewhat
glacial exterior went with
the vocal equipment. Lately,
the austere manner has
thawed to reveal a sharp
and sunny Sarah who decorates stage as well as song.

The combination of ear
and eye appeal results in a
singing act as near perfect.

singing act as near perfect as we have any right to ex-pect in a world where quality seldom counts for much.

### Screamer'

At Leicester Square, Sarah sang for a good 50 minutes, practically without let-up. There were a few instrumental passages by Ted Heath's band—which did the first half of the show on its own—but it was hard singing most of the way.

There were 15 songs, beginning with "If This Isn't Love" and ending—after several encores—with an exhibition of wordless virtuosity on "How High The Moon."

HAVE A BALL!

\*\*\*\*\*\*\*

Buy your ticket now for the

FESTIVA

OF JAZZ

SUNDAY, 15th JUNE, 1958

London to Margate and back

Following the fremendous success of our second Floating Festival of Jazz, we have pleasure in announcing that we have again chartered both the "Royal Daffodil" and the "Royal Sovereign" for this year's event. To ensure that there will be plently of room we are restricting the number of passengers so that everyone will be comfortable. Each boat is designed to give the maximum protection and you can be sure of a wonderful outing whatever the weather.

These artistes definitely booked to appear: CHRIS BARBER'S JAZZ BAND . KEN COLYER'S JAZZMEN CY LAURIE'S JAZZ BAND · MICK MULLIGAN & HIS BAND AVON CITIES JAZZ BAND · THE SAINTS JAZZ BAND THE MERSEYSIPPI JAZZ BAND . THE GRAHAM STEWART SEVEN

MIKE DANIELS DELTA JAZZMEN . AL FAIRWEATHER & HIS BAND

DICK CHARLESWORTH'S JAZZ BAND - ACKER BILK'S PARAMOUNT JAZZ BAND . DICK BISHOP & HIS SIDEKICKS . KEN COLYER'S SKIFFLE GROUP . LES HOBEAUX . THE SONO SKIFFLE GROUP THE CITY RAMBLERS . RAY BUSH SKIFFLE GROUP The artistes who travel down on the "Royal Daffodil" will return on the "Royal Sovereign" and vice versa so that you will be able to see and hear all the bands and artistes at some time during the day.

SUBSCRIPTION SCHEME

The price of a ticket is £2, and you may pay this by instalments if you wish. After making a deposit of not less than 10/- a ticket, you can pay the balance as and when you like, provided we have all the money by 1st June. Immediately we receive your deposit we shall reserve your tickets, which we'll send you as soon as they are paid for. Please remember that under no circumstances can we refund any money.

This last, the only "screamer," was improvised shew at each of the three shows I caught.

But every number carried fresh twists, and one of Heath's musicians told me: "I can't remember ever looking forward so much to a fourth performance of the self-same programme."

No low spots

Six songs, from the "Land Of Hi-Fi" LP, had Ernie Wilkins scores. These were strongly attacked by Heath's men, and by Sunday the band was, in the words of Timmie Rogers, "sure poppin' tonight." For certain sections, only Ronnell Bright's piano, or piano and rhythm, were used.

I haven't adjectives to cope with all the varied treatments. Every-

all the varied treatments. Every-thing Sarah did she did well. She is an artist to the tips of her ex-pressive fingers.



## THE PARADOX OF V. C. HANDY

N 1908, when Handy and his band was already playing Sundays at Dixie Park in Memphis, I requested them to play the blues and Handy said that blues couldn't be played by a band . . . So much for Mr. Handy." And thus, with a lordly gesture, Jelly Roll Morton dismissed W. C. Handy from his reminiscences.

If we accept Morton's story, it would seem on the face of it to be a weighty indictment against the man who was later to be dubbed Father of the Blues. I believe it's safe to give Morton the benefit of the doubt here.

We have Handy's own testimony (in his autobiography "Father of the Blues") that it was not long before.

that it was not long before the period to which Morton referred that he had heard blues singers in action for

the first time. the first time.

He was fascinated by their songs and analysed them with the zeal of a musicologist. It's reasonable to assume that when he told Morton that the blues couldn't be played by a band he was taking the purist view of the blues as untutored folk-

### Compositions

Compositions

It's significant that, unlike Morton's so-called blues compositions, all Handy's famous blues were composed in song form. And he always acknowledged that they were compositions based on folk-blues, not authentic blues themselves.

Nobody knows how much of the blues was to be found in the playing of the early New Orleans jazz bands. But if the latter-day reconstructions featuring such players as Alphonse Picou, Louis Nelson and Kid Rena are valid evidence, the answer is not much.

On the information available to us today, Handy was justified in saying that, in the strict sense blues could not be played by a band.

### Absorbed

Since then, largely through Handy's own agency, the spirit of the folk-blues has to a large measure been absorbed into instrumental jazz.

How? It's not to be found in Handy's own scores. Paul Robeson's "as written" version of the "St. Louis Blues" is as far as anything could be from

of the "St. Louis Blues" is as far as anything could be from Mississippi blues.

The great thing about Handy's work is that, thanks to his careful analysis of the songs he heard the blues men sing, he produced a formula which, though squared off and tidled up, is fundamental to the blues. I mean of course the question and answer form in which the accompaniment provides figurative fill-ins between the vocal lines.

### Thought out

Ask anyone to whistle "St. Louis Blues" to you, and they will almost certainly stick to the familiar worst lines. But Handy always stressed that the familiar vocal lines. But Handy always stressed that what happens between these lines was equally important. Since his own band, for which he wrote the tunes, was not an improvising band—at least not at first—he wrote in carefully thought-out figures, as did many of the early blues writers who followed him.



### by HUMPHREY LYTTELTON

For an example of this, listen

For an example of this, listen to Bunk Johnson's version of Spencer Williams' "Tishomingo Blues." The figure which George Lewis plays repeatedly after Bunk's opening line is no flight of fancy—it's right there in the piano copy.

When improvising jazzmen came to play Handy's blues, they discarded the written figures and invented their own. And thus there came into being the formula—so well exemplified in the Bessie Smith-Louis Armstrong "St. Louis Blues"—which underlies every good instrumental blues to this day.

That is the paradox which right up to his death obscured Handy's true contribution to

The man who probably knew as little about jazz as Morton asserted, was nevertheless responsible for introducing into it a musical form which has exerted a strong influence on all jazz from Bessie's "St. Louis Blues" to Count Basie's "Cherry Point"

Blues' to Count Basie's
"Cherry Point"
Handy didn't invent this
form. But all the evidence goes
to show that he was the first
to put it in writing.



Bunk Johnson

### TOP FILMS . . . TOP TUNES!! "C'min and be Loved" "Johnny-O"

"Candy Floss"

"Golden Age"

"Dynamo"

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PATTERSON
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Mary STEELE
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2000
THE CONTRACTOR
TA LANGE MAN
IALENT
Married Williams
STRANGER
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Dark war

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NOW ON

**GENERAL RELEASE** 



THE whole trouble with show business is that it is run by thoroughly incompetent people who become, through contrivance or accident, business managers or agents to artists.

They are put there by the stupidity of the public —the fatuous public that will take anything, abso-lutely anything, that is offered. Provided it gets enough publicity.

### The reaction

So the whole crazy routine starts—the guff that per-suades the kids to come to see the latest raves. The bloated salaries that come with the easy fame. And the inevitable reaction when the kids turn to something newer.

Result of all the hysterical salesmanship is the closing down of theatres and an articial boom—that can't last—in the record business.

I think the public are mugs. They line up like sheep for the latest styles and fashions. I've seen them at the stage door time and time again looking utterly ridiculous. They're overdressed, over-painted—and in some cases they make themselves sickeningly cheap.

And they are encouraged to

And they are encouraged to

### I gave it up

I would have got more satisfaction had they liked us for what we could do. But like so many, we had been blown up by publicity. We could have played "Three Blind Mice" for all the difference it would have made.

I gave it up—gave up playing the guitar, too. I resent those

## The Hell riffle

One of the kings of skiffle has abdicated. Jean Van Den Bosch has left the Vipersthrown up £100 a week to look after the royalties of others at the Mechanical Copyright Protection Society.

Why take an office job after the glamour of the bright lights?

BECAUSE HE HATES THE FANS, THE MANAGERS AND AGENTS—AND SKIFFLE. This is the story—as told to Terry Tremayne.

I once treated as a hobby. To start playing again would bring back memories of that sea of empty faces looking up—lapping up everything I did—however bad it was.

Now and again I listen to the radio and hear the latest enter-

Tribute

helped to start the skiffle fashion in London and, indirectly, all over the country.

I used to sing folk songs in coffee houses—the "2 Is," the "Bread Basket" and many others. Just for my own amusement. Pals would insist that I took my guitar along every time I went and it was soon the accepted thing.

Very soon others followed. Tommy Steele, Wee Willie Harris, Terry Dene and their hosts of imitators. Eventually groups were formed which became the skiffle names of today.

One day I was asked to join the Vipers and I accepted the offer quite casually. Looking back, I can't think why. I don't like skiffle and I never have.

Perhaps I hoped vaguely that the Vipers would advance beyond that stage and lead the field instead of following it.

Yet I have to confess that it was flattering to find people like Lonnie Donegan dropping in to hear us.

hear us.

It was not long before I was earning £100 a week—and for playing only half-hour sessions. There was hardly any work to it. That was another reason for disatisfaction: the money was too easy to come by. It seemed too much like taking cash under false pretences.

There were, I must say, compensations. I could afford to get married and buy a home.

### Normal life

I decided to settle for these things and get back to normal, healthy living.

I'm quite content. I don't miss the big money, and certainly I don't miss the counterfeit fame.

Sometimes I go to a concert and watch the newcomers being idolised by the audience.

Around me, they are completely unaware that not long ago I was one of the puppers.

ago I was one of the puppets they applauded.

Believe me, I much prefer it

## arvin proves rock-'n'-roll

### M ARVIN RAINWATER, making his début before a British audience on ITV's "Sunday Night At The London Palladium," was not particularly well-served in the matter of microphone pick-up. isn't dead yet

### says TONY BROWN

The reason I reluctantly raise this old complaint again is that it happens to be very important. After all, singers—regardless of their style—exist mainly to be heard. True, we heard Rainwater—but an inadequately transmitted voice lacks presence and impact. The record that made him famous probably had plenty.

From his garb and song tribute to Hank Williams, it should remember to launch his would seem that Marvin falls easy personality at the cameras

that serve his biggest audience—at home.
On-stage accompaniment came from Denny Wright, Johnny Bell and Lennie Hastings on guitar, bass and drums—Johnny Duncan's Blue Grass 130ys, in fact.

The group will back Marvin on his provincial tour—and he should feel happy about it.



Maryin Rainwater 

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## Not-so-Nether Bloxtead

. R. HUNT's lotter (MM, last week) gave me something of a jolt. Certainly when inventing the "Nether Bloxtead Rhythm Society" I did not intend to cause anyone any pain.

I therefore accept the main point of Mr. Hunt's friendly letter in the spirit in which it was meant. It is "the enthusiasm sparking such organisations. which keeps the very soul of jazz alive and kicking."

But I part company with him when he goes on to extol the value of the jazz audience, while running down the

### Renegade

Critic-hunting has become a favourite blood sport recently, sometimes even among critics. (One such renegade had a go only the other month, donning his sheep's clothing for the purpose. He still looked like a critic.)

Though there are one or two jazz writers I am privately quite glad to see brought down a peg or two, the value of the critic in jazz should not be underrated.

Mr. Hunt writes of "an appreciative audience who are willing to pay to go in," adding: "The critics, remember, do not buy their tickets." I feel Mr. Hunt's thinking is a little superficial on this point.

It is, of course, a fact that the critics are not normally paying customers. I should hope not!

### Publicity

When Mr. XYZ, the noted lass critic, has unearthed A. N. Other from the back line of an obscure jam session recording, devoted oceans of space to giving him free publicity, reviewed his subsequent discs and quoted his opinions—in ahort, made it possible for him to cross the Atlantic with some hope of

Critic-hunting is becoming a favourite blood sport says STEVE RACE

finding an audience waiting to hear him play, does anyone seriously expect that critic to queue at the box-office?

The jazz world may not owe him a living: it certainly owes him a couple of seats in the stalls.

I think it's time we got something straight about critics. There may be a jazz journalist in the jazz business solely to push Zionism (which is an admirable cause, but a rotten reason).

Another may have more than a friendly connection with some record company or other, or be

associated on the side with a particular artist or agency.

But the majority—in this country I am tempted to say the lot—are perfectly sincere, jazz-loving gents with a right to their opinions and the opportunity (plus the ability) to air them in print. I can testify that they are far less intolerant and bigoted in their views than many of their readers.

### Critics help

Mind you, Mr. Hunt is right most of the way. The existence of jazz does depend solely on an appreciative audience of people willing to pay.

But no one should forget that

But no one should lorget that their willingness to pay is to a large extent due to the publicity and encouragement which their favourites receive from the

### **King Oliver**

TWENTY years ago King Oliver died.
Will traditionalists, still haunted by the spectre of a bop-bedevilled Steve Race with tongue permanently glued to cheek, please believe me when I say that Oliver's magnificent contribution to jazz should be remembered with gratitude by everyone who loves either Oliver's music or the later developments of jazz, which he unwittingly helped to father.

For his influence on Louis

For his influence on Louis Armstrong alone, his memory deserves our undying gratitude.

Let's not forget the early greats: those simple, warm-hearted pioneers who made it all possible.

## Terry-McGhee blues

by ALEXIS KORNER

NNY TERRY and Brownie McGhee—the famous harmonica and guitar blues team, who start their British tour at Birmingham next Tuesday —met in 1938 when Alan Lomax, through John Ham-mond, got Sonny Terry to New York for the "Spirituals To Swing" con-cert. cert. There,

There, with Leadbelly and Josh White, Brownie and Josh white, Brownie McGhee and Sonny Terry formed the nucleus of the Negro folk singers centred in New York. Throughout the years Brownie and Sonny got together whenever they could to play and sing the blues.

### His mentor

Sonny Terry's incredible harmonica playing has been narmonica biaying has been featured on many sessions since he recorded with Blind Boy Fuller in 1937. Incidentally. Fuller was Brownie McGhee's mentor and this fact must have been largely

responsible for the enormous musical sympathy which sprang up between Sonny and Brownie.

The twisting and mouthing of notes, the lightning changes from voice to harmon on i ca which Terry brings to his fantastic "Fox Chase," are fair commendation of his technique; his fine work on many Leadbelly and McGhee sessions gives ample proof of his feeling for the blueer.

He was born a few miles outside Durham, South Carolina, in 1911, and tentshows and the blues formed the basis of his musical life.

Though almost completely blind by the age of 16, he carried on until, finally, he was featured in that famous 1938 concert and carried on to receive yet more acclaim for his superb playing in "Finian's Rainbow."

With Brownie McGhee, Sonny provided background

With Brownie McGhee. Sonny provided background music for the New York pro-

duction of Tennessee Williams's "Cat On A Hot Tin Roof" and, when the show went on tour, they travelled with it.

S KORNER

S KORN

### Fine singer

Brownie McGhee, a more sophisticated performer than Terry, is an equally fine blues singer. He has created many good songs and for years has been considered one of the finest blues singers and accompanists in the States.

Born in 1914, McGhee was raised around Kingsport, which straddles the borders of North Carolina, Tennessee and Virginia, not far from the

home of the Carter Family on Clinch Mountain, Virginia.

Brownie's singing and playing are at times reminiscent of Fuller, but the highly individual rhythmic emphases show that Brownie learned and did not simply copy. His mastery of the guitar permits him to perform the hard swoops, from top to bottom of the fingerboard and give a controlled accent to his outstanding rhythm work. standing rhythm work.

Indeed, he is one of the finest guitarists to pick his instrument, with thumb and forefinger, in the traditional style. One of McGhee's chief characteristics is the use of a backstroke, played on the top three strings — especially noticeable on medium tempo numbers. numbers.

At the mention of blues, many will think of Bill Broonzy.

This is not what will be heard from Sonny Terry and Brownie McChee, for there are many different ways of playing and singing the blues —but their ways are equally genuine and sincere.



## LOVE-YES

SARAH VAUGHAN looked tired and tense. She had come straight from the airport to the Press conference.

conference.

"Miss Vaughan," I sald, "why are you called 'Sassy'?"

"I really don't know—but I'd like a drink."
A drink arrived. With a glass of water in one hand and a gin in the other, she went on, "Al Hibbler gave me my name. I guess you'd better ask him,"

We got on to singers.

"What do you think of Eckstine?"

"Billy? My favourite—I love him."

"Love him?"

"Yeah—love him."

She was polite, but apparently slightly resentful. and stood staring straight at me behind very dark glasses.

"What do you think of

dark glasses.
"What do you think of

Louis ? Louis? "You mean Louis Armstrong? Oh. my goodness, what a question." She burst into laughter. "Why, I think he's wonderful." "And Elvis?"

### **DETACHED**

The smile faded. She became detached again. "Well, it's really not my type of music. I don't go on rock-'n'-roll. I guess he's nice—and rich. But I like the blues, good blues."

"Ella?"

"Oh, she's my favourite."

"Who has been your greatest influence?"

"I don't know. I have never been influenced by anybody. Working with Dizzy and Parker did help me—it still does. But I'm crazy about Marian Anderson."

son.

Marian Anderson the straight singer?"
"Yeah! You do know something about music. don't you?"

"Do you think knowing something about music. reading music in particu-lar, has made you a better jazz singer?"



### MAURICE BURMAN

speaks to two famous singers

"It definitely has. And I know a little about the piano as well. But I play behind closed doors."

the plano as well. But I play behind closed doors."

"Would you mind taking your glasses off, I can't see your eyes?"

"Can't see my eyes? Hey," she shouted to no one in particular, "he wants me to take my glasses off. He thinks I'm blind."

She took them off and looked casually around the room. She stood silent. "You're not talking too much are you?" I said.

"Oh, darling, don't be that way. I guess I sing better than I talk—much better. And I'm so very tired. I'we sat upright in a plane for 10 hours 45 minutes, and my spine hurts. I ask you, should I be happy or unhappy?"

"Happy, because you have come through it alive.

**HAPPY TO BE HERE** 

"I'm happy to be here, but all I want to do is to get my first show over. I'm worried and I'm nervous." She began to tremble. "I guess I'm always worried before I go on."

She got called away and I didn't see her for the next half-hour. As I was leaving, I passed where she was sitting. "Maurice," she said, giving me a warm, friendly smile, "ask me some more questions. Go on, honey."

"All right. You said you don't remember your records after you make them. I think you do. Do you remember 'Passing Strangers'?"

Her face lit up with a gorgeous smile. "Oh, that was different."

"Why?"

"Because Billy was on it."

"And what difference did that make?"

"With Billy doing it with me—it was twice as beautiful."

She sighed and lowered those beautiful eyes.

ROSETTA THARPE says-

## I'VE NEVER BEEN A JAZZ

ROSETTA THARPE, a Spanish cigarette in one hand and a glass of wine in the other, sat with a sweet, contented expres-

a sweet, contented expres-sion talking to my wife.

"Did you ever work with Lucky Millander?" I asked.

"That wasn't the first band, that was the last. Benny Goodman was the first," she said.

### Never

公

"You were a ja

"No. I never was."
"Well, what were you for Benny?" "Gospel—just gospel—only religious songs," she said.



Rosetta-'I could cry.'

Turning to vocalists, I asked:
"What do you think of Billie Holiday?"
"I think she's a marvellous woman. She's the mother of all the singers in this day and time. She's a moody singer—real moody."
She suddenly caught sight of the news of W. C. Handy's death. She turned to her husband - manager Russell Morrison: "Daddy—didn't I tell you I had a dream about death?"

CHILDRE THE

cxplained for 30 minutes ("Jesus wants us to be happy and music makes you happy"). It's a tape I shall always treasure.

playing with a large handker-chief. "Always with my guitar I would play rhythm. but not jazz."

"You say you are not a jazz singer. I think you are."

"You say you are not a jazz singer. I think you are."

"Well. I always try and win people over and I never give up."

"Did you have to win me over, then?"

"No. I felt your spirit and your sweet hospitality."

"Rosetta," said Russell suddenly, looking up from the paper. "can read your mind. She knows people."

"Rosetta," I said, "read my mind." mind."

### Cough

all the singers in this day and time. She's a moody singer—real moody."

She suddenly caught sight of the news of W. C. Handy's death. She turned to her husband - manager Russell Morrison: "Daddy—din't I tell you I had a dream about death?"

She was wearing a jumper suit and a gold chain attached to a mezzhuza. "Doesn't that conflict with your beliefs?"

"No. I can wear anything I like and, well, my great, great-, great-grandfather was Jewish. Is that a bar piano?" she asked.

"Yes, would you like to play it?"

She went over to the plano—I moved swiftly to the tape recorder. Rosetta looked at her husband.

"Go ahead." he said. settling down to read the MELODY MAKER.

The Interview became a party. She played, sang and



'With Billy, it was twice as beautiful.'



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S ASK FOR IT BY NAME

公

TOHNNIE RAY may return to Britain in September to make a film version of the Broadway show, "Wake Up Darling." And co-starring with him would be Britain's Max Bygraves, who is currently working on the film "Cry From The Streets."

**NEWS ABOUT** THE STARS

OFFERS of TV dates and tours have poured in to Laurie London following his big success on Ed Sullivan's TV show from New York last

show from New York last Sunday.
They include a tour with Nat "King" Cole and a spot on Perry Como's TV show.
The 14-year-old rockin' schoolboy has already been offered a Hollywood film contract. Laurie is scheduled to return to Britain next week. next week.

Lonnie has this week been playing cinemas on the Donegan Granada circuit—his night-stands since his group was formed two years ago. Between shows Lonnie is working on his life story, which is to be published later in the year.

Maxine this week cut four sides for Oriole accompanied by the Denny Boyce Orchestra. On May 19, she starts a week in Variety at Glasgow's Metropole and on May 26 starts a week in BBC-TV's "Tonight" series.

George files to Brussels today (Friday) for a
Melachrine broadcast on Sungian national radio. He is
Britain's representative in a
series of famous guest conductors
during the Brussels World Fair.

Janie is rebooked for panto-mime as Robin Hood in Marden "Babes In The Wood" at Coventry Hippo-droms, where she starred in "Puss In Boots" last Christmas.

Already mentioned as possible female leads in the new film are American stars Sheree North and Barbara Rush, Max Bygraves told the MM this week: "I have already seen the script—it's terrific. It is so good, in fact, I would want to do the picture anyway—even without Johnnie.

Xmas film

"It would be started at Elstree in September, and make an ideal film for Christmas re-lease."

Johnnie Ray, who opened his sixth British tour at Manchester last Saturday, commented; "From my end things are by no means finalised, but 20th Century-Fox have made the an-nouncement, so I suppose it will happen."

happen."
Contacted by the MM, a spokes-man for 20th Century-Fox said;
"Nothing has been planned yet."

**'UNKNOWN' AIMS** FOR STARDOM

VINCE EAGER—a 17-year-old
Vincome and the service of the latest "unknown" to
try for stardom.

He has already signed a twelvemonth contract with Decca, and
his first sides are to be released
next week. Titles are "Yeh,
Yeh" and "Gum Drop" and he
is backed by his own group, The
Vagabonds.

He has also been signed for
four consecutive spots in BBCTV's "Six-Five Special" starting
in June and dates on commercial
television are being lined-up.
On May 12 he starts six-week
"try-out" tour of top Provincial
theatres before making his
London Variety debut in June.
Behind Eager is Larry Parnes,
who discovered Tommy Steele,
and Marty Wilde.

## Melody Maker TOP TW

	This week	Last	Title	Artist	Label
	ī	(2)	WHOLE LOTTA WOMAN	Marvin Rainwater	MGM
	2	(1)	CATCH A FALLING ST	Perry Como	RCA
f.	1		Ronnie Hilton (HMV). Catch A Fallis (PhD.	The state of the s	A STATE OF THE STA
4.4	3	(3)	BAARING OF A STATE	Crickets	Vogue- Coral
-	4	(4)	NAIROBI	Tommy Steele	Decca
	5	(5)	BLUES	Ted Heath	Decca
-	6	(6)	DON'T/I BEG OF YOU	Elvis Presiey	RCA
	7	(7)	LA DEE DAH	Jackie Dennis	Decca
	8	(10)	A WONDERFUL TIME UP THERE/IT'S TOO SOON TO KNOW	Pat Boone	London
	9	(9)		Champs Stan Kenton (Cap); Bill Shepherd	London (P-Nix); Ted Heath
1	10	(8)	THE STORY OF MY LIFE	michael Molliday	Columbia
	11	(17)	APRIL LOVE	Pat Boone	London
	12	(-)	BREATHLESS	Jerry Lee Lewis	London
١	13	(14)	WHO'S SORRY NOW	Connie Francis	MGM
		,	Betty Smith (Dec); Johnnie Ray (Ph Cole (Cap); Teddy Wilson (HMV); Sid Gloria De Hawen (MGM); Praccher I Barelay (HMV); Benny Carter (Par); R Lias Noble (Dec).	i); Eric Rogers (Dec); Victor Silves Phillips (HMV); George Lewis (Lon); tollo (MGM); Joe Davis (Par); Joe tosemary Clooney with Doris Day an	ter (Col); Nat "King"; Andre Previn (Dee); Loss (HMV); Eddie d Johnnie Ray (Phi);
	14	(15)	MANDY Joe Henderson (P-Nix), As The Pansy— Marino Marini (Dur); Roberto Murolo	Eddie Calvert Edmundo Ros (Dec); Russ Conway (C	Columbia ol). As La Page—
ı	15	(18)	ALL THE WAY	Frank Sinatra	Capitol
١	16	(12)	GOOD GOLLY, MISS MOLLY	Little Richard	London
١	17	(13)	JAILHOUSE ROCK	Elvis Presley	RCA
ı	18	(-)	BABY LOVER	Petula Clark	Pye-Nixa
	19	(-)	OH! OH! I'M FALLING IN LOVE AGAIN	Jimmy Rodgers	Columbia
	20	<b>(—)</b>	THE GRAND COOLIE DAM/NOBODY LOVES	Lonnie Donegan	Pye-Nixa

STORES SUPPLYING INFORMATION FOR RECORD CHART
LONDON—Leading Lighting. N.1: W. A. Clarke, S.W.6; Imhofs, W.C.1; A. R. Tipple, S.E.15; Popular Music Stores, E.6;
Rolo For Records, E.10. MANCHESTER—Duwe Wholesale, Lid., 1; H. J. Carroll, 18. WORTHING—J. W. Mansfield, Ltd.
BOURNEMOUTH—Beales. SOUTH SHIELDS—Saville Brothers, Ltd. SLOUGH—Hickies. BIRMINGHAM—R. C. Mansell,
Ltd. PLYMOUTH—C. H. Yardley and Co. MIDDLESBROUGH—Sykes Record Shop. PORTEMOUTH—Weston Hart, Ltd.
EDINBURGH—Bandparts Music Stores, Ltd., 1. NEWCASTLE—J. G. Windows, Ltd., 1. SOUTHAMPTON—The Record
Enop. CRAWLEY—S. C. Withers, HULL—Sydney Scarborough Ltd. GLASGOW—McCormack's, Ltd., C.2. WEST
HARTLEFOOL—Hoggett's, Ltd., BOLTON—Engineering Service Co. BRIGHTON—Dobell's Record Shop. LEEDS—R. S.
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Office (Phone: Nottingham 52244)

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Booking Office (Phone: Bournemouth 2402) **CROYDON** : DAVIS THEATRE

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Office (Phone: CROydon 8311) and usual agents

**GLASGOW**: ODEON CINEMA, RENFIELD ST. TUESDAY, 13th MAY
5.40 and 8.50 p.m.
TICKETS: 5/-, 7/6, 10/-, 12/6, 15/- and 17/6 from Advance
Booking Office (Phone: Douglas 3861)

LEEDS : ODEON CINEMA

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LIVERPOOL : ODEON CINEMA

THURSDAY, 15th MAY 6.40 and 8.55 p.m. TICKETS: 5/-, 7/6, 10/-, 12/6, 15/- and 17/6 from Advance Booking Office (Phone: Royal 6361)

BIRMINGHAM: ODEON CINEMA, NEW ST. FRIDAY, 16th MAY

TICKETS: 5/-, 7/6, 10/-, 12/6, 15/- and 17/6 from Advance
Booking Office (Phone: Midland 6101)

MANCHESTER : FREE TRADE HALL SATURDAY, 17th MAY 6.0 and 8.30 p.m. TICKETS: 5/-, 7/6, 10/-, 12/6, 15/- and 17/6 from Forsyth Bros.

Deansgate (Phone: Blackfriars 3281) and Lewis's BOOK EARLY - AND AVOID DISAPPOINTMENT

### Is 'My Fair Lady' worth that extra twelve bob?

ON Broadway, over two and a quarter million people saw "My Fair Lady" during its first two years. In fact, it became something of a social stigma to admit not having

stigma to admit not having seen it.

In Britain, "black market" copies of the LP from the show changed hands for as much as £10 a time. And though "My Pair Lady" does not open at Drury Lane until April 30, book-ings already extend beyond next April!

Now at last the LP of "My Fair Lady" has been released— with around twelve bob slapped on the price owing to "pre-production costs."

### BROUHAHA

With all this brouhaha, it is understandable that "My Fair Lady" has been invested with a sort of mystique that has cast an aura of awe around the disc. Indeed, when Philips RBL1000 arrived for review in the MM office, I felt impelled to place it under lock and key with a day-and-night guard!

Reviewed dispassionately, this LP by the original "My Fair Lady" cast starring Rex Harrison, Julie Andrews and Stanley Holloway, can only be judged in the context of the show itself. And as a memento of that, it is excellent.

One song, "I Could Have

excellent.
One song, "I Could Have
Danced All Night;" is outstanding and could easily top the
Hit Parade on its own account.
Another potential hit is "On
The Street Where You Live."

### JOY

But, this apart, none of the tunes measures up to say, the hit melodies of "Oklahoma!" Divorced from their context, songs like "People Will Say We're In Love," "Oh What A Beautiful Morning" and "Out Of My Dreams" were hits of command-ing stature.

Dreams" were hits of commanding stature.

Apart from "Danced All Night," there isn't a melody in "My Pair Lady" to match these. But some of the lyrics are a joy—particularly the hilarlous "Why Can't The English?" in which Rax Harrison dryly satirises the Englishman's congenital inability to speak his own language. It is understandable that this should have slayed sophisticated American theatregoers.

### INTERLUDE

For those, then, who fall under the spell of "My Pair Lady"—and this means those able to get a seat at Drury Lane—this LP release is a "must."

But the average pop fan—unless he happens to be a discographer of stage and screen successed—will probably regard it as little more than an entertaining interlude.

Unless, of course, he wants to join the ranks of those who will consider it infra dig not to have a copy of "My Fair Lady" on the music shelf. To achieve this social distinction may be worth the extra twelve bob.



Frankie Vaugtan



Joan Regan



Ruby Murray



\$7

**Nat Cole** 

ERANKIE VAUGHAN, Mr. "Show Biz Personality of 1957," tips his top hat on Philips BBL7233. And inside the attractive sleeve of "Frankie Vaughan Showcase" are 12 Vaughan specials.

Titles: "These Dangerous Years" and "Isn't This A

## AMERICA'S

As listed by "Variety"—Issue dated April 16, 1958

(2) HE'S GOT THE WHOLE Variety
WORLD IN HIS HANDS
Laurie London (Capitol) WITH "Ju

2. (1) TEQUILA Champs (Challenge)

3. (6) TWILIGHT TIME
Platters (Mercury)
4. (--) WITCH DOCTOR
David Seville (Liberty)

(3) LOLLIPOP Chordettes (Cadence)
(7) A WONDERFUL TIME UP THERE .. Pat Boone (Dot)
(3) ARE YOU SINCERE?
Andy Williams (Cadence)

(9) BOOK OF LOVE Montones (Argo) (--) WEAR MY RING AROUND YOUR NECK
Blvie Presley (RCA Victor)

10. (20) RETURN TO ME Dean Martin (Capitol)

11. (-) BELIEVE WHAT YOU SAY Ricky Nelson (Imperial) 12. (7) WHO'S SORRY NOW? Connie Francis (MGM)

 $\alpha \star \alpha \star \alpha \star \alpha \star \alpha \star \alpha \star \alpha \star \alpha$ 

Congratulations

MARVIN

OUR SINCERE THANKS

TO ALL WHO HELPED MAKE

MARVIN RAINWATER'S

"WHOLE

LOTTA WOMAN"

No.

13. (11) BILLY Kathy Linden (Pelated)

(5) CATCH A FALLING STAR
Perry Come (ROA Victor)

18. (--) CHANSON D'AMOUR
Art and Dotty Todd (Era)

18. (11) DON'T YOU JUST KNOW IT
Huey Smith (Ace)

(13) SUGARTIME
McQuire Sisters (Coral)

18. (16) OH, LONESOME ME Don Othson (ROA Victor)

Don Glason (RCA Vetsor)

19. (13) IT'S TOO SOON TO KNOW
Pat Boone (Dot)

20. (16) TWENTY-SIX MILES
Four Preps (Capitol)
Two records "tied" for 13th and
16th positions.
Reprinted by permission of "Variety."

### 

Lovely Evening " (both from the Vaughan film "These Dangerous Years"), plus "Man On Fire"; "Wanderin' Eyes"; "Kisses Sweeter Than Wine"; "Give Me The Moonlight, Give Me The Moonlight, Give Me The Girl"; "Pity The Poor, Poor Man"; "Stealin'"; "Got-ta Have Something In The Bank, Frank" (with the Kaye Sisters); "Single"; "The Green Door"; "Garden Of Eden."

OK. girls, take it easy...

OK. girls, take it easy...

"Mou pay the money. So take your plok.

Johnnie Ray

NE for the Ray devotees. "Plant A Little Seed" and "Strollin' Girl" (Phi. 45-PB808). The "Seed" side could flower.

Seed "and "Strollin' Girl" (Phi. 45-PB808). The "Seed" side could flower.

Something In The Bank, Frank" (with the Kaye Sisters); "Single"; "The Green Door"; "Garden Of Eden."

OK. girls, take it easy...

Without Marte Adams, I can only or other the first title.

OK, girls, take it easy. . . .

WITH "Just For Variety— Vol 1," Capitol T944 offers the first of a series of ready-made "record programmes."

made "record programmes."

Certainly the variety is there.
Titles and artists on side one comprise "April In Portugal"
(Les Baxter): "Unforgettable"
(Nat "King" Cole): "Time Was" (Jackle Davis); "I Should Care" (June Christy): "Stranger In Paradise" (Gordon MacRae): "I'm Beginning To See The Light" (Harry James with vocalist Helen Forrest).

Side two comprises: "Skylark" (Ray Anthony): "It's A Blue World" (Four Freshmen): "You've Changed" (Jackle Gleason): "Addos" (Gisele Mackenzie): "Embraceable You" (Joe Bushkin): "The World Is Waiting For The Sunrise" (Les Paul and Mary Ford).

My favourites: June Christy and organist Jackle Davis. But

A NOTHER from the Johnny
Otis stable on Cap. 45CL14854. Titles: "Well Well Well
Well" and "You Just Kissed Me
Goodbye." Both feature vocalist
Met Williams.
Without Marie Adams, I can
only echo the first title.

### Joan Regan

OAN REGAN'S pleasantly unaffected singing is effectively
showcased on "I May Never Pass
This Way Again " and "Breezing
Along With The Breeze" (Decca
F11099). Latter has been dusted
off the Tin Pan Alley shelf. It
dates from 1926.

### TOMORROW'S HITS

HERE are my bets for tomorrow's hits:

"WEAR MY RING AROUND YOUR NECK" and "BONCHA' THINK IT'S TIME?" by Elvis Presley (RCA1058). Two "naturals" for the Hit Parade issued on April 25.

"STAIRWAY OF LOVE," by Michael Hollid ay (Col. DB4121). This could easily be another "Story Of My Life" for Mike. Backing is the oldie "MAY 1?." Released May 2.

### Ruby Murray

P Kuby Murray

P UBY MURRAY is right

to on her home territory
with "Nora Malone (Call Me
By Phone")—a quick waitz
delivered with the requisite
lit. A natural for the inn
frequenters or holiday campers (Col. 45-DB4108).

"In My Life" — whose
sentiments call to mind
"The Story Of My Life"—
is another bright number
well suited to Ruby's style.

### Keely Smith

Keely Smith

K EELY SMITH impressed me with her "High School Affair."

Now, on Cap. T914, she has 11 tracks to herself, And is accompanied by the brilliant Nelson Riddle.

But it takes real talent to sustain interest throughout a 12 in. LP. And I fear that Miss Smith's capabilities as a singer are somewhat limited.

Titles: "I Wish You Lover Has Gone."; "You Go To My Head"; "When Your Lover Has Gone."; "I Understand"; "Don't Take Your Love From Me.", "Imagination."; "I We Never Meet Again." "As You Deatre Me."; "Mr. Wonderful."; "When Day Is Done."; "Fools Rush In."

### Marvin Rainwater

THE four numbers on this EP (MGM-EP 647) range from something that sounds like the "Hawalian War Chant" to a Jack Elliott-type comedy number.

The other two are pleasant enough ballads and Marvin has a fine voice of the Gene Autry stamp—lift only you could hear it amid the welter of chorus, whistling and electric guitar.

THIS copyright list of the 24 This convergit ist of the 24 best-selling songs for the week ended April 12. 1998, is supplied by the Popular Publishers' Committee of the Music Publishers' Association. Ltd. (List week's placings in parentheses.)

(Last week's placings in parentheses)

1. (1) MAGIG MOMENTS (A)

2. (5) APRIL LOVE (A) (2-)

3. (2) CATCH A FALLING STAR (A) (2-)

4. (9) I MAY NEVER PASS THIS WAY AGAIN (A) (2-6)

(3) SUGARTIME (A) (2-6)

(4) SWINGIN' SHEP-(5) SWINGIN' SHEP-# 8. (8) SWINGIN' SHEP-HERD BLUES (A) (27-) Sherwin (27-) Sherwin (27-) Sherwin (27-) Starting (27-) Starting (27-) World Wide (27-) World Wide (27-) NAIROBI (A) (27-) Leeds (27-) Duchous (27-) Duc 公

10. (11) 10/10 Duches

11. (10) LOVE ME FOR

EVER (A) (2/-)

Kassner

Kassn

13. (14) ALL THE WAY (A) (2-) Barton (13) RAUNCHY (A) (2-) 15. (15) AT THE HOP (A)

(2'-) .... Bron

18. (12) FORGOTTEN

DREAMS (A) (2'-6)

Mills

 $\triangle \star \triangle \star \triangle$ 

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THE Americans know how to talk Turkey. They do it with jazz and pop recordings. To such an extent that Turkey's No. 1 disc-jockey began to wonder what Britain had to offer in this field.

His only clue was the occasional disc that had made a hit in the States—and was thus included in the great mass of material regularly supplied to him by the American

He approached the British Consulate. "London sends me a fair amount of classical music," he explained, "but no jazz or pops. Can you help?"

He was referred to the British Council.

Which presumably stopped stirring its tea long enough to reply: "We are happy to send you opera or classical music. But jazz is not considered to be a strictly national "We are happy to send you opera or classical

He recovered from his surprise, refrained from asking whether the music of Beethoven, Tchaikovsky and Ravel (when played by British orches-

He'd heard some of Ray's discs (sent to him from America) and liked them. And Ray sent him an assorted batch of British discs.

The question now is: Are we leave the distribution of British records to this and scores of other overseas deejays

(when played by British orchestras) was, in fact, considered a British product, and wrote to Ray Ellington.

"To counteract the rock and skiffle groups which are hitting the big bands," says Eric Coward, of the Music Masters Dance Orchestra, "we must play beat numbers.

"And the only heat numbers.

"To counteract the rock and 2 Our wives complain they never see us; 3. We got our notice! One and 2 are understandable. The trio is seldom off the TV screens. play beat numbers.
"And the only beat numbers

"And the only beat numbers we can get are dated arrangements from the past, in some cases scored for four saxes only, and which I played years are than one can drink to such a swingy group. Secondly, because this is an economy cut. to private individuals?

Or are the gramophone companies going to make a concerted effort to beat down this pompous prejudice on the part of the British Council?

Cases scored for four saxes a only, and which I played years consumption of the part arranged in the modern style?"

I pass the question on to the publishers.

Mitzi Gaynor in a scene

from the "South Pacific"

They will not be replaced.

Desperation

arranged in the modern style?"

I pass the question on to the publishers.

A MONG the batch sent out by Ray were Pet Clark's "With All My Heart" and Marion Ryan's "Love Me For Ever."

Within three weeks, both were top favourites with Turktsh listeners.

Why?

I T'S all very well, complain the palais bandleaders, telling us last week why publishing us last week why publisher to orchestrate some of these skiffle and rock numbers. But what about the standards?

AMONG the batch sent out to publishers. I pass the question on to the publishers.

Reminding them of what they already know: That several more old-timers are on the way back to the Hit Parade.

T'VE heard most of the reasons why musicians lose their jobs. Ranging from "I've decided to freelance" to "I'm fed up with touring."

Ted Taylor gave me three new ones why his trio is finishing next week at the Society Restaurant and the Bar of orchestrate some of these skiffle and rock numbers. But what about the standards?

I pass the question on to the publishers.

Reminding them of what they already know: That several more old-timers are on the way back to the Hit Parade.

Which is perhaps why desperate to "Tunes" is hardly the word. Which is perhaps why desperate to Freelance to "Tunes" is hardly the word. Which is perhaps why desperate to Freelance to "Tunes" is hardly the word. Which is perhaps why desperate to Freelance to "Tunes" is hardly the word. Which is perhaps why desperate to Freelance to "Tunes" is hardly the word. Which is perhaps why desperate to Freelance to "Tunes" is hardly the word. Which is perhaps why desperate to Freelance to "Tunes" is hardly the word. Which is perhaps why desperate to Freelance to "Tunes" is hardly the word. Which is perhaps why hope of getting "a new sound" out of the music, are turning their attention to the people who record it.

And using names like Narvel Felts; Conway Twitty; the Half Brothers: Feb September (I'm not kidding!); and (be lieve it or not) the Brother has had a hit.

Worried Men

WITH all this talk of the decline of skiffle, I hear that some of the washboard players are not bothering to take their instruments on to the stand They're just strumming the lines in their foreheads.

In Town

DOES one need to keep in the limelight to retain a fan following? Not in the case of Nat Gonella. There are thousands in this country whose allegiance has never

He is the yardstick they use to retain a sense of proportion in this age of so much musical rash. Now that he's decided to stay around Town for a while maybe somebody will suddenly "discover," him.

It won't be "overnight" this ime. It'll be overdue.

THERE'S no truth in the rumour that BBC-TV is claiming that its copyright in "6.5 Special" is being infringed ATV'S Carroll Levis Junio

HERE'S a marathon of a film that could have been sharpened up by some stringent cutting. "Teacher's Pet" is resharpened up by some stringent cutting. "Teacher's Pet" is rewarding largely because of the appeal of Doris Day, who plays the glamorous teacher.

Her subject is journalism and her pet hate is a boorish newarditor of a scandal sheet. As he is played by Clark Gable, the development is, of course, inevitable. Several times I shaped up to leave believing that the final clinch was on the screen.

Before the film outstays its welcome, there are odd flashes of fun and more prolonged attempts to wring comedy out of slight to hances. Gable works hard on these with a grimace-and-leer technique that is embarrassing to watch.

But the Day girl gets around to acting a little, sings the title song and mocks Mamie Van Doren, who appears as a cabaret singer.—T. B.



THE DECCA RECORD COMPANY LTD DECCA H

## Dickie Valentine

KING OF DIXIEJAND



## Chuck Willis

BETTY AND DUPREE



## The Cry Guy doesn't cry any more!

TEN minutes early, the plane carrying Johnnie Ray, his business manager Bernie Lang, his personal manager Stan Hoppner, his drummer-musical adviser Hermann Kapp, and his road manager Peter Pritchard, flew into Manchester Airport last Friday evening. I was one of the two pressmen there to meet him.

It had been snowing hard when the party left Vienna at the conclusion of a five-week European tour. As Johnnie descended from the aircraft he was well equipped for the British weather-for the first time in his life he was wearing a hat!

And when he saw a hostess carrying an umbrella, he smilingly grabbed it, opened it, and posed for pictures, looking at the sky and saying, "but it must be raining in Manchester!"

Off he went through the Customs—and smack into the first battery of fans—not screaming hundreds but twenty or so teenage girls, six from London. For twenty minutes before he appeared, one girl stood at the head of the queue with tears streaming down her face. Police had to foreibly restrain her from crashing into the Customs shed.

As Johnnie emerged with a huge grin on his face he was surrounded. One girl threw her arms around him, a heap at my feet. But she quickly rose and followed in a heap at my feet. But she cook notice of her.

And on the edge of the crowd stood another pretty.

mellowed. Gone is the tense mentionalism which has always seemed to surround him on previous visits. He is much more relaxed, has developed an extremely keen sense of j humour and no longer hides at the late of the set remotionalism which has always seemed to surround him on or previous visits. He is much more relaxed, has developed an extremely keen sense of j humour and no longer hides at the late of the set remotionalism which has always seemed to surround him on or previous visits. He is much extremely keen sense of j humour and no longer hides at the late of previous visits. He is much extremely keen sense of j humour and no longer hides at the late of the set of the se

## talks to a new

And on the edge of the the ex-cry guy when he played crowd stood another pretty his first two concerts at the

raining in Manchester!"

It happened to be a fine, clear evening.

"I've never worn a hat may life," said Johnnie, was it happily?). But these when I commented on his were the only tears that I saw headgear. "But I saw this little number in Vienna—I just couldn't resist it."

At 31, Johnnie still looks much younger. But he has mellowed. Gone is the tense emotionalism which has always sheemed to surround him on seemed to surround him on to the stage.

The want through the said Johnnie was it happily?). But these parts full first house, and an all, complete with anguished looks, body contorstill has the magic, the gestures which every time brought forth the screams from the kids. They still and all the other stage-tricks in the Ray show-box.

Works

But no tears. The cry-guy just doesn't cry any more. He impression that he

and the rest roared out with jealousy. He cuddled a girl and again the how threat-ened to bring down the hall's huge acoustic battens.

And he gave them full value



But no tears. The cry-guy just doesn't cry any more. He gave the impression that he has reached the stage when he just doesn't mind it being apparent that his is a tonguein-cheek performance—and he enjoys every minute of it. But

enjoys every minute of it. But he still works very hard in front of his public.

All his past recording hits were in his programme which showed a preponderance of beat numbers but which also included such ballads as "Don't Worry Bout Me," "All The Way," and the slightly spiritual "Up Above My Head."

And through all this be

My Head."
And through all this he received great support from the Ken Mackintosh Orchestra accompanying Johnnie for the first time.

### BERTICE CLICKS

A Manchester dience on Tuesday the European premier of Langston Hughes "Simply Heavenly" — a sor of Heavenly" — a sor coloured "Guys And Lolls Big hit of the night Bertice Reading's port of the man-suspicious Mamie.

Melvyn Stewart (Si John Boule (Melon) Cameron (Ananias Marpessa Dawn Simple's girl friend Chris Gill (Hopkins have strong, meaty pa The glamorous Her (Zarita) has a peac



'South Pacific' costs

£20,000 to show

"SOUTH PACIFIC the first film in the new Todd-AO process to be shown in Britain—wifi be given premières both at the Dominion in London's Tottenham Court Road, and at the Gaumont, Manchester, on April 21 and 22 respectively. The cinemas were specially equipped at the cost of £10,000 apiece.

The new process is claimed to give a greater sense of audience participation in the speciacle on the screen.

This is achieved through a combination of a new camera that records practically the hole sweep of human vision and a projector that throws the pictures on to a large curved screen.

Six soundtracks This is also said to diminate the squashed-image effect that side-viewing gives on the flat screen. Wide gauge film is said to add greater definition and clarity and accommodates six soundtracks to produce stereophonic

"South Pacific" is considered a good subject for the new process because of the various settings in the film.

Stars of the film are litzi Gaynor, who plays the rôle created by Mary Martin on the stage, Rossano Brazzi and John Kerr. The famous musical score is from the pens of Richard Rodgers and Oscar Hammersteis II.

Ruth Price-'flipping'

### headlines



Owing to the Hollywood studio musicians' strike the Billie Holiday "Lady Sings The

FRANK SINATRA denies Blues" soundtrack is to be re-

... Kay Starr has a broken leg.
... Paul Anka is terting at Paramount Pictures. . . .

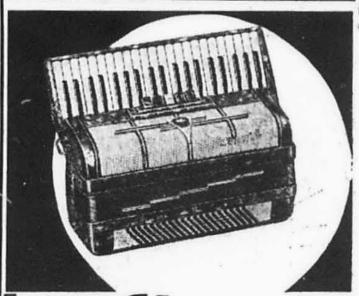
Pat Boone and Tommy Sands, both in "Mardi Gras," are re-portedly in a mix-up over songs.
... Goldwyn Films has signed an interim contract with the musicians' union to record for "Porgy And Bess."... Do and Dena Farrell's English record is out here on Cantol. out here on Capitol. . . Mamie Van Doren has started in "Guns, Girls And Gang-sters." . . .

### Jimmy Dorsey

... Our "Stars Of Jazz" programme, compered by Bobby Troup, formerly just for local viewers, will, in future, be seen nationally. ... The old Jimmy Dorsey Clambake Seven sides have just been reissued here on an LP by RCA Victor. . . . The an LP by RCA Victor. . . . The Firehouse Five played for danc-

ing at the Lark Club. . . . Terry Gibbs has a quartet at Terry Gibbs has a quartet at the new (soft drinks only) Jazz Cellar. . . Shelly Manne and his guys have been flipping over New York (Roost Records) jazz singer Ruth Price, who joined the show at the Jazz Cabaret.

This column told you first —21-year-old bassist Scotty La Farr, now in Los Angeles, is just wonderful. . . Capitol (owned by EMI) is soon to release an HVM label in States.



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Johnny Zacherle

Mitzi in a dance routine

DINNER WITH DRAC

(from the film '45 special')

E ALBERT EMBANKMENT LONDON SE 11

MANY PERSONS CONTRACTOR

## olfe Gilbert

Latin-American song lyrics than any writer alive today," said American songwriter L. Wolfe Gilbert, when I met him in the Dorchester last weekend. Yet he doesn't speak Spanish, has never been to Spain, nor even had a Latin-American sweetheart!

With his wife, Rose,
"Wolfie" is making his first
trip to England. Music publisher Abe Olman is with
them, and they plan to take
in Paris, the Brussels Fair
and Rome on their Euromean trip.

pean trip.
At 71, Gilbert does not consider himself a songwriter of this era. But his past achievements have made him a much-loved man amongst stars past and present.

### Rock numbers

Making a recent appearance on the Steve Allen TV show, he was asked his opinion of rock-n'-roll. Wolfie threw back the reply: "My daughter loves it." And you can't say fairer than that!

I asked him why we never see the names of the established songwriters on the rock hits. "They just can't write in the idiom," said Wolfie.

It's as simple as that. Many artists write their own songs today—for they sing what they feel, and that is how rock songs come to be written—but we seldom see a second hit by the same writer.

"With the present rock vogue," Wolfie added, "no songwriter really gets the chance to learn the trade."

It is this point that sometimes makes me wonder whether all the groundwork is really necessary. But when I see the masterly fitting together of words and music achieved by, say, Richard Rodgers and Oscar Hammerstein, I cannot help but feel that this is real songwriting.

I cannot help but feel that this is real songwriting.
Incidentally, at the end of this month you will have the chance of studying another classic piece of songwriting—the brilliant score written for "My Fair Lady," by Alan Jay Lerner and Frederick Loewe. Every song is a gem and it does your heart good to listen to this magnificent blending of words and music. and music.

Wolfe Gilbert never aspired to show writing. Actually, he embarked on a songwriting career through his ability to write comedy parodies on well-known popular songs. He was a performer himself, singing his own parodies in what he calls his "rainy day" voice.

### Bought it

His first big original song success was "Waiting For The Robert E. Lee," and publishers were as difficult then as they

were as difficult then as they are now.

F. A. (Kerry) Mills turned the song down flat on first time of hearing, saying that "Dixie" songs were passe. The following day Mills was on the phone asking for a second hearing. He couldn't get the durn thing off his brain. He bought it.

At that moment we were joined by Bill Ward, general manager for Lawrence Wright. Lawrie has published a heap of Gilbert's songs in this country—"The Peanux Vendor."

"Mama Inez" and "Marta," among

others.
Bill interrupted our

Dixieland conversa-tion to tell us they are publishing a new number, "King Of Dixieland," which Dickie Valentine sings in the "6.5 Special" film.

Rose Gilbert chipped in with a remark that set us all thinking. Her 16-year-old daughter, Ellen, now goes for the Sinatra and Pat Boone songs in equal proportion to the rocks. Is this a sign that teenagers are once again going to swing the general music trend? Time will tell.

Allan J. Crawford, general

Allan J. Crawford, general manager for Southern Music in this country, who was also with us, reminded Wolfie of the conflagration that was still blowing up between ASCAP and BMI. the two "performing right societies" of America.

### Campaigner

Wolfie has long been a senior director of ASCAP for the West Coast and he has been an earnest campaigner in the cause of the American songwriter.

The value of the performing right has never been more marked than it is today, both in the States and over here—

In this week's Songsheet HUBERT W. DAVID interviews the man who wrote "Waiting For The Robert E. Lee," "Marta" and the "Peanut Vendor."

in fact, throughout the world.
Wolfie admitted that without
the copyright value of his old
songs, it is unlikely that he and
his wife would have made their
European holiday trip.
Comedy songs, Latin-American numbers, ballads, parodles
and theme songs, Wolfe Gilbert
has written them all.
Probably Wolfe Gilbert's
greatest collaboration was with
beautiful Mabel Wayne, to
whom he was introduced by
Phil Kornheiser, professional
manager for Leo Pelst, Ltd.
Their greatest hit was the delightful waltz "Ramona."

### Broke up

Unfortunately, when the Hollywood stampede started with talking pictures, Mabel Wayne could not accompany Wolfe Gilbert to the film town. If she had, who knows how many other classics might have come from their pens?

The "Songwriters" coupon appears this week on page 13

-antasi



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MULTIPLE occasion took me to London Airport last Friday. Sarah Vaughan was flying in from the States, and on the same plane were pianists Ronnell Bright, Phil Moore and Bobby Short.

Bright is here to accom-Sarah Vaughan. pany Short, whom I last met in London at Pearl Bailey's wedding five years ago, pened on Monday at the Astor, where I understand, he can be heard singing "Gimme A Pig-foot" and other uncommon cabaret items.

He has three LPs out in America, on Atlantic, and two in the works. None has been issued here yet, and Phil Moore—who manages Short—was disappointed not to find the "Bobby Short" album already released in London.

Cother American citizens at the people always let her know the barrier were George Treadwell, with flowers for his exwife, and Mercury's Bob Shad, who hoped to fly Sarah to Paristhat evening for a Mercury International Convention. The lateness of her plane put an end to his hopes.

Recent arrivals also include writer Dick Gehman, doing some of his "Pro And Condon" columns for "Saturday Mick Mulligan and George Melly, Mick Mulligan and George Webb. They, like everyone who Review" from London, and Chess and Checker recording

chief Leonard Chess—here with publisher Gene Goodman, Benny's younger brother.
Al Hibbler and pianist John Malachi—I saw them at Sarah Vaughan's Sunday concert—departed this week. And British trumpeter Ken Colyer left last Saturday to begin his tour with George Lewis. Today, here come Sonny Terry and Brownie McGhee.

### Sad Sister

FOUR days after Sarah
Vaughan landed at London
Airport, out flew another Mercury lady—Rose!ta Tharpe.

After nearly five months in
Europe, any American might
be pardoned for looking eager
to get home. But it was a sadfaced Sister who sniffed
between Goodbyes as she was
seen off by Beryl Bryden, Mick
Mulligan and bandsmen, two of
the MM, and the U.S. reporting
team of Gehman and Gigli.

Rosetta goes to Los Angeles
for a week's rest before opening
at the Paramount Theatre on
April 23. "I was out there last
in 1949 or '50," she told me.

"This three weeks I'm going to
make up for lost time."

Houses have not been full for
Rosetta this trip, but she says
the people always let her know
they were there.

"We've had wonderful
times," she informed me in the

singer but an admirable ex-ample of the American profes-sional artist.

### Ottilie's rebuke

In my last column I printed Jeff Aldam's remarks about Sister Tharpe's church recital. He ended . . "And with no jazz band to detract from her artistry, she was heard at her best"

The final sentence brings him a rebuke from Ottille Patterson, who wishes to point out that if it had not been for the Barber band's initiative in inviting Sister to Britain, Jeff would not perhaps have had the good fortune to hear her at all.

"As to the band accompaniments," Ottille continues, "Rosetta preferred it that way.

"As to the band accompaniments." Ottilie continues, "Rosetta preferred it that way, and it was her express wish that the band should stay onstage during her performance. "We are painfully aware of our shortcomings as jazz musicians, but if our accompaniments were poor it was not for lack of effort. Perhaps British bands need encouragement rather than the devastating criticism we sometimes receive." Aldam comments: "I appreciate initiative. Whether local bands are good or bad is immaterial. But spiritual singers do sound better without jazz band backing."

### Disley home

HOME from his bandleading Odyssey in Scandinavia is
Disley. He finished work last
Sunday but understandably
stayed on in Copenhagen to
catch Ella and Oscar Peterson
at the Tivoll on Monday.

"We played at a big Jazz Band Ball the previous Satur-



With accompanist Ronnell Bright, Sarah Vaughan rehearses for Saturday's concert. Bright, who has recorded under his own name for Vanguard, Savoy and U.S. Columbia, worked with Dizzy Gillespie before joining Sarah in January.

day," says Diz. "The main attraction was the Polish All-Stars, a Warsaw team with something like the Graham Bell sound. They are the first jazz band from the other side of the Curtain to play to the free

band from the other side of the Curtain to play to the free peoples of the West.

"The following night saw a rival ball with the Avon Cities Band, Adrian Bentzon's Orchestra, Mezzrow and Don Byas, I couldn't go, but dropped in at the restaurant, where all the liggers scoff. Who should walk in but Mezz, Byas and an entourage of raving Danes and chicks?

"The evening after I went to

"The evening after I went to a club the artists go to; and at midnight Byas arrived with tenor. He played for an hour and was wonderful—blowing like mad, still very Hawkins-like at times."

### Polish jazz

HANS JORGEN PEDERSEN, in Copenhagen, says the band from Poland was invited to Denmark after Adrian Bent-zon's outfit visited several Polish jazz clubs.

"Composed of star traditional "Composed of star traditional musicians, the Polish group is only a few years old," writes Pedersen. "Considering how difficult things must be there for jazzmen today, the band plays extremely well.
"Worthy of special mention are trombonist Namyslowsky

"The main and soprano saxist Jerzy Matuskiewicz, who is influenced by Bechet. The band will make a record before returning to Poland."

### Art Hodes

NEWS of half-forgotten blues pianist Art Hodes comes from John Norris, of Toronto, The Traditional Jazz Club there staged a concert on Tuesday featuring Hodes with the Im-perial Jazz Band, led by Mike White.

Apparently, Hodes now lives in Chicago and works from time to time at such places as Jazz Limited. At the concert he was billed to do solos, quartet sessions with clarinettist Ian Arnott, and tunes with the

### Kaminsky moves

TRUMPETER Max Kaminsky, in a letter to Steve Voce, writes that he has moved from Westport, Connecticut, to New York, where he has formed a group to play at the Hotel Duane on Madison Avenue.

With him are Dick Cary on E flat alto horn and flugel; Joe Barafoldi on clarinet: Charlie Queener, piano; Carl Pruett, bass; and Bobby Donaldson on drums, A feature of the group

drums. A feature of the group is the three-trumpet front line formed by regular visitors Ruby Braff and Bobby Hackett in ad-dition to Maxie.

### QZZ. on

(Times: BST/CET)

SATURDAY, APRIL 19: .1.30-12.0 A 1: Jazz Discs. .2.20-12.35 p.m. A 12: Gospel Singer .35-20 C 2: Dutch Swing College

Band.

8 and.

5-4.30 C 2: Modern Swing Combo
15-4.45 Z; Swing Serenade.

45-5.0 C 1: N.O. Syneopators.

6 app.-5.30 B-218m.: Kings Of Jazz.

15-7.0 DL: An American In Paris.

6-9.0 T: (1) Kenton, Christy. (2)

Rogers-Guffre, Murray McEachern, Les Brown, Dailey,

Johnny Richerds, Pell, etc.

6-9.0 A 1 2: "Discoparade," with

Golden Gate Quartet, Clarke
Byas-Michelot, etc.

6-8.55 J: Bandstand USA—Opera
tion Entertainment.

6-9.38 B: Panazsié — Lucky

Millinder.

# 6-9.36 B: Panassié — Lucky Millinder.
# 30-10.0 W: Jazz Time.
# 10-10.55 F 1: Carlos de Radzitzky.
# 10-10.50 F 1: Carlos de Radzitzky.
# 10-10.30 Y: Jazz Gallery.
# 15-12.0 J: D-J Shows.
# 130-app.-12.0 Q: Luncetord.
# 20-1.0 am E-Q: Saturday Night Club.

15-2.0 H-Q: Hollywood-New York.

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SUNDAY, APRIL 20:

5.42-6.15; 6.20-6.30 p.m. A 1 2; Milt Jackson; Jazz News.
8.0-10.0 T: (1) New Miller Ork., Riddle, Bushkin. (2) Miles D., B.G., Lamare-Bauduc, Wild Bill, Dakota Station, James.
10.10-11.55 S: Jazz For Travellers (announcement break at app. 11.0)
10.30-11.0 W: Humphrey Lyttelton.
11.0-11.55 P 1: Jazz Microgrooves.

MONDAY, APRIL 21:

1.0-1.45 p.m DL: Chris Barber Bandbox. 8.0-10.0 T: (1) Shaw, T.D., Eigart, James, Les Brown. (2) West Coast Modern, Bessie Smith, Ladnier-Bechet, Rollins-JJJ, Monk, Silver, Blakey, Ellington, Rampart Street Paraders.

Blakey, Ellington, Rampart Street Paraders. 10.10-11.0 S: For Jazz Fans. 10.30-11.15 app K: Jazz Cencert. 11.5-1.0 a.m. J: D-J Shows (nightly) 11.15-12 0 C 2: Edelhagen, Müller,

UESDAY. APRIL 22:

4.5-4.30 p.m. P I: Modern Jazz 1958. 6.45-7.0 C I: Art Van Damme. 8.0-10 OT: (1) Kenton, Hi-Lo's, Will Bradley, J.D., T.D., Sherwood. (2) Russ Carcia Ork., Matlock, Louis 1927, B.C. '39, Dankworth, Kessel, Quinichette, Rugolo-Rosoline

Louis 1927, E.G. '39, Danaworm Kessel, Quinichette, Rugolo Rosolino, 9.45-10.0 L. Piano Jazz. 10.6-10.30 J: Modern Jazz 1958, 10.8-10.35 B-258m: The Real Jazz 10.10-11.0 S: For Jazz Fans. 10.30-11.0 N: Jazz Programme. 10.30-10 45 U: Pia Beck Trip.

WEDNESDAY, APRIL 23:

VEDNESDAY, APRIL 23:
630-6.55 p.m. F 1: Modern Jazz 1958.
80-19.0 T: (1) T.D., Joe Williams,
Ella-Getz. Peterson, Lunceford,
Mooney. (2) Kenton, Louis,
Parker, MJQ, Pepper, HampPeterson, Basie, Duke.
9.30-19.30 P 3: Jazz For Everyone.
9.30-19.30 P 3: Jazz For Everyone.
10:10-11.0 S: For Jazz Fans.
10:20-11.0 Q: Jazz News And Latest
U.S. Discs.
10.40-11.30 DL: Dankworth,
10.50-11.12 Z: Jazz Actualities.
12.10-1.0 a m I: Eddie Sauter Ork. L:

THURSDAY, APRIL 24:

#URSDAY, APRIL 24;

8.0-10.0 p.m. T: (1) Sarah V. (30 mrs.), Eckstine, B.G. (2) Basie pr. and Diz (60 mrts.).

8.55 M: Instrumental Tone in Jazz. S: Black Musicians.

8.30-10.0 P 1: White Notes . T: 9.30-10.0 P 2: For The Jazz Fan. 10.0-10.30 P 3: Panassié.

10.10-11 D: For Jazz Fans, U: 10.30-11 0 P 4: Jazz Club. W: 10.40-11 15 DL: Jazz Club. Y: 11.0-12.0 P: "From Basie To Buck ner"; Swing In England.

FRIDAY, APRIL 25:

RIDAY, APRIL 25:
4.20-4.50 p.m. L. Jazz.
8.0-10.0 T: (1) Gershwin (60 mmts.). (2) Duke, Rex Stewart, Billie H., Basie, Rushing, Scott-Lowe, Kessel-Brown, Manne.
9.55-10.25 C: Jazz Session.
10.0-10.25 J: Stars 01 Jazz.
10.10-11.0 N: Jazz Programme,
10.10-11.0 N: For Jazz Pans.
10.15-10.45 P 2: The Living Jazz,
Programmes subject to change.
he 8.0-10.0 VOA traismission is repeated nightly between 11.0 and 10.0 a.m.

### KEY TO STATIONS AND

WAVELENGTHS IN METRES RTF France 1: 1-1829, 4839. 2-193. RTF France 2: 280, 218, 318, 359 379, 445, 498.

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D: BBC: E-464 L-1500, 247

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RIAS Berlin; 303. SWP B-Baden: 295, 363, 195, 41.29

APN: 344, 271, 547, 54.84 SBC Steckholm; 1571, 255, 245, 306, 506, 49 band NR Oslo: 1376, 337, 228, 477, 19 25 or 31 bands.

M: Copenhagen; 1224, 283, 210 (30 N: Monte Carlo: 205.

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## Miles Davis reaches

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miles Ahead "

Springsville (c); Maids Of Cadiz
(a); The Duke (a); My Ship (b);
Miles Ahead (b); Elues For Pable
(c); New Rhumba (c); The Meaning Of The Blues (d); Lament
(d); I Don't Wanna Be Kissed (d).

(Fontana 12 in. TFL5007—37a. 6;d.)

Davis (flugchorn); Lee Kemitz
(alto); Sid Cooper (replaced on one session by Edwin Caime), Romeo
Penque (cits., flutes); Danny Bank
(bass-cit); Johnny Carisi, Bernie
Glow, Taft Jordan, Louis Mucei,
Jimmy Cleveland, Frank Rehak
(banks); Tom Mitchell (bass-tmb); Chosen as a tribute to Ellington,
Teny Miranda (replaced on one session b); Jimmy Buffington), Willie
Ruff (French horns); Bill Barber
(tuba); Paul Chambers (bass); Art
Taylor (drs.); Gil Evans (cader,
arr.). (a) 65/57 (b) 10/5/57 (c)
23/5/37, (d) 27/5/57 USA (Am.
Columbia.)

CILL EVANS, who was responseries of recordings Miles Davis and for the classic "Budo"
series of recordings Miles Davis made in 1949 and 50°, cooperates with Miles again here.

GIL EVANS, who was responsible for the arrangements and for the direction of the orchestra in the classic "Budo" series of recordings Miles Davis made in 1949 and '50\*, cooperates with Miles again here.

operates with Miles again here.

The result is just as original, ingenious and impressive.

Miles, still only 32, forsakes his trumpet for flugelhorn. On this instrument his tone acquires a new depth and roundness, his work a new poise and maturity.

He is the only soloist on the record, but so engrossing is his thoughtful, feeling and expressive playing that any other soloist might well have been superfluous.

superfluous.
But elegant as Miles is, it is
Gil Evans's arrangements that
are the outstanding feature. It
is their skill and artistry that hit
one first and remain uppermost

### How I feel . .

QUINCY JONES (LPs) "This Is How I Peel About Jazz"
Walkin' (a); A Sleepin' Bee (b),
Sermonette (c); Stockholm Sweetnin' (a); Evening In Paris (d);
Boo's Bloos (b),
(HMV 12 in, CLP1102—35s, 10d.)

(HMV 12 in. CLP1102-35s. 10d.)

"Go West, Man"

Danein' Pants (e): Blues Day (f):

Bright Moon (g): No Benes At
All (f): The Oom is Blues (g):

Be My Guest (e): Ballad Medley:

What's New? (h): We'll Be Together Again (i): Time On My
Hands (j): You Go To My Head
(l): Laura (k): London Derriers
(f): Kings Road Blues (e).

(HMV 12 in. CLP1157-35s. 10d.).

(a)—Jones (att., leader): Phil

(a)—Jones (arr., leader); Phil Woods (alto); Bumny Bardach, Lucky Thompson (tnrs.); Jerome Richardson (tnr., flute; Jack Nimitz (bar.); Art Farmer, Bernie Glow, Ernie Royal, Joe Wilder (tpts.); Jimmy Cleveland,

Hear his

latest EP-

COUNTRY 'N' BLUES'

Western Plain;

There's a time for moving:

Reckon I'll go too

Midnight Train:

(d)—rersonnel as for (c); except.
Zoot Sime (inc.) replaces Thompson.
Do. (Do.) (Do.)
(e)—Benny Carter, Herb Geller,
Charlie Mariano, Art Pepper (altos);
Lou Levy (pno.); Red Mitchelj (bass);
Shelly Manna (dra.).
(f)—Cente Candoli, Pete Candoli,
Harry Edison, Jack Sheldom (tpts.);
Carl Parkins (no.); Lero Vinnaria. Now touring with the 6.5 Special" Show...

(f)—Conte Candoll, Pete Candoll, Harry Edison, Jask Sheldom (tpis.); Carl Perkins (pno.); Leroy Vinnegar (bass); Mel Lewis (drs.).
(g)—Walter Benton, Buddy Collette, Bill Perkins (tnrs.); Pepper Adams (bar.); C. Perkins (pno.); Vinnegar (bass); Mamme (drs.).
(h)—Perkins (tnr.); rhythm as for (gl.). (i)-Adams (bar.); rhythm as for

(i)-Collette (tnr.;) rhythm as for

(I)—C. Perkins (pno.); Vinnegar (bass); Manne (drs.), All Pebruary 1957. USA. (Am. ABC-Paramount.)

A LTHOUGH recorded earlier, by far the better of these two Quincy Jones albums is his "This Is How I Feel About Jazz."
Quincy's part consisted of writing the last three numbers and arranging all six.

Sharing out the time nicely between written ensemble passages and open spots for solo improvisation, he seems to have concentrated throughout on securing relaxed, swinging jazz. At any rate, that is the result.

All the soloists do well, especi-All the soloists do well, especially altoists Gene Quill and Phil Woods. Woods, with his traces of Parker's tone and phrasing showing up behind his graceful, flowing, obviously Benny Carterinspired melodic lines, has redeemed his early promise and become one of the finest of the younger altoists.

Also deserving special notice is the agile, swinging Lucky Thompson, especially in "Boos" blues and that first-rate vehicle for blowing, "Walkin," which is also conspicuous for Hank Jones' plano.

plano.

But topping them all is Art Parmer's trumpet. Whether you are looking for feeling, intelligence or mere technical nimbleness, Art has them all.

Quincy wrote his own sleeve note. The preamble is brief but so revealing that the temptation to quote it in toto is almost irresistible. However, here are three extracts:

extracts:

"My preference is for a natural growth [in jazz] instead of a forced or blueprint development.

Our prime objectives on this record were soul, groove, and honesty.

We aren't trying to prove anything, except that the truth doesn't always hurt."

hurt."
I think you will agree that
Quincy has achieved his objects.
The "Go West, Man" set is a

harmonian and the second of th



baritone, each with a rhythm team.

The arrangements, by Johnny Mandel, Jimmy Guufre, Lennie Neihaus and Charlie Mariano, are mostly loose fran eworks, allowing pienty of scope for free-swinging solos.

Quincy neither plays nor wrote a note. But I assume he commissioned the arrangements and chose the musicians and that the whole idea was his.

Playing has

Only Charlie Mariano dis-appoints as a soloist.

The tracks featuring four trumpets are less consistent.

In the tenors-baritone sax group Buddy Collette comes out best.—Edgar Jackson.

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20-082 BENNY GREEN BLOWS HIS HORN 20-084 THE DUAL ROLE OF BOB BROOKMEYER

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RAY MCKINLEY TRIO (EP)

After You've Gone; Sugar; Shoe-maker's Apron; China Boy. (Esquire EP180—13s, 7id.)

THIS trio was not only based on the Benny Goodman Trio cut was almost a carbon copy of it, with Peanuts Hucko in Goodman's rôle, Mel Powell doing a leddy Wilson and McKinley counding very like Gene Krupa.

Apart from Hucko's "Shoemaker's." the tunes, too, are associated with Goodman.

Recorded in Paris in 1945 when the three musicians were working with Glenn Miller's AEF Band, the disc is pleasant, but the criginal Goodmans would be a atter buy.—B. D.

MEET GRANDPA JONES (EP)

(Parlo. GEP8666)

(Parlo. GEP8866)

Orandpa Jones: his is the first of the latter-day "Rock island Lines" that really swings.

Despite the thick crust of Big Bill Campbellism, there's a thread of genuine folk feeling running through this disc. If you like Jack Elliott's irreverent brand of numour you'll probably like Grandpa—in fact there were times when I thought I was listening to the Rambling Boy himself.

Incidentally, "Old Rattler" is Old Riley "-the chorus, anyway—taken fast with odd verses from things like "Betsy Brown" and "Cindy,"—J. N. S

Reissues

COUNT BASIE ORCHESTRA — Hew High The Moon; Jumpin' At The Waodside. (Prev. inc. in Columbia last Ep SEB10083; revd. 1/3/58.)

Rock Island Line: Old Rattler; It's Raining Here This Morning:

saves the disc Red Alles Band with Jack Tea-garden and Rid Gry; Struttin have been poor examples of the garden and Rid Gry; Struttin have been poor examples of the artists concerned, though I understand that they have done (b): Basin Street Blues (b); well "at the box-office." There (c): High Society (d). The Good Ship Lollipon (b):
Crescende Bate (c): People In
Leve (c): Star Eyes (a).

(a)—Pell (thr.); Bob Gordon (bar.);
Den Fagerquist (tpt.); Ray Simes
(tmb.); Paul Smith (ppo.); Tony
Rizzi (gtr.); Reland Bundock (hasa);
Jack Sperling (drs.); June 1955.
UBA. (Am. Capitel.)
(b)—Same personnel, plus Roy
Harte (bongos). Do. Do. (Do.)

(a)—Personnel as for (a). except
Ronnie Lang (bar.) replaces Gordon.
September 1967. Do. (Do.)

Chaotic-but Tea

HAMPTON HAWES (LP) HAMPTON HAWES (LP)

Vol. 2: The Trio

You And The Night And The Music
(c); Stella By Staright (b);
Yesterdays (b); Blues For Jacques
(c); Stella By Staright (b);
Yesterdays (b); Blues For Jacques
(c); Steepleehase (b); 'Round
Midmight (c); Just Squeeze Me
(a); Autumn In New York (b);
Section Blues (b).
(Contemporary LACI2051—38s. 3d.)
Hawes (pino.); Red Mitchell (bass);
Chusk Thompson (drz.). (a) 26 435.
Police Academy, Los Angeles; (b)
3/12-65; (c) 26/1/56, Contemporary
Studios, Los Angeles. (Am. Contemporary.)

(a) — Henry "Red" Allen, Junr.
(tot.); Buster Bafley (cit.); J. C.
Higgisbotham (tmb.); Glaude Hopkins (pno.); Arvell Sinaw (basn);
William "Gozy" Gole (drs.), 4-7/57.
Newport Jazz Pestival. (Am. Norman

ory, Teagardes (tmbs.). Do. Do. Do. (Do.)

The uneven, loud, often ugly performances on this record do little credit to the famous mames involved. The Alien group, from New York's Metro-pole bar, blasts out traditional lazz on its own for the first two tunes; then it is joined by Teasarden for two, Ory for the next, and both of them for the final "High Society."

After a lengthy Conover introduction, "Barbecue" begins exportantly but not too offensively with ensemble, then Claude Hopkins' plano. With Higgs's arrival things begin to get undersiplined; Allen blows wildly, Balley is none too good, and the all-lin choruses are chaotic beyond belief.

Tea's polished playing saves "Chiana Boy," and it seems that his presence exercises a restraining influence on Allen and the final standard.

Tea's polished playing saves "Chiana Boy," and it seems that his presence exercises a restraining influence on Allen and the first two didnight," Duke Ellington's "Just Squeeze Me" and Charlle blows will be music is not of a high standard.

Tea introduces Ory, Ory introduces "Muskrat Ramble" then adds his rasping voice and lusty tallgate to the general scramble. With Teagarden back, Ory decides on "a little 'High Society," The three-trombone version which follows was undoubtedly better when seen in the raw. Allen gets out of conducted by better when seen in the clarinet solo, and the final uproar should shatter all but the stoutest New Orleans nerves.

Granz has not been lucky with The draws for the famous his presence (a): My Henry Belength (a): Dave PELL OGTET (LP) "I Had The Craziest Dream (a): The Way You Lock Tonight (c): Nag's Bream (c): Time After Time (c): My Henry Beleng You Daddy (a); dazz Wagner (a): On Daddy (a); dazz Wagner (b) on Daddy (b); dazz Wagner (b); daddy (a); dazz Wagner (b); daddy (a); dazz Wa

1. (1) SUCH SWEET THUN-DER (LP) Duke Ellington

2 (3) JAZZ AT THE BLACK

3. (10) THE LEGENDARY KID

4. (2) NEWPORT JAZZ FES-

(7) NEWPORT JAZZ FES-

THE ELLINGTON
ALL-STARS (LP)
(Columbia-Clef)

(5) BASIE WAS HERE (EP)

(9) ELLA SINGS "PAL JOEY" (EP) Ella Pitzgerald (HMV-Verve)

(8) JAZZ GOES TO JUNIOR COLLEGE (LP) Dave Brubeck (Fontana)

(LP)
Bobby Hackett
(Capitol)

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Rennie Lang (bar,) replaces Gordon. September 1987. Do. (Do.)

THE (a) tracks were recorded In 1955—just before Bob Gordon was killed in that motor smash—and his robust baritone spices all of them, especially the title number.

The others were made over two years later, yet there isn't much difference between the two lots. If you want a clue to the general intent you will find it in the arrangements.

They are obviously attempts to ait on the two stools of "jazz for listening" and "jazz for dancing." If they don't exactly fall between them, there are times when they seem to wobble rather precariously.

Among these which manage to sit most firmly are the Bill Holman scores of "Time After Time" and "Way You Look Tonight." That last one swings throughout.

As regards the solos, Ray Sims's trombone on "Star Eyes" is worthy of note, so is Paul Smith's slick piano on Marty Paich's "Nap's Dream."

Otherwise, though everyone sounds thoroughly competent, seidom does anything startling, let alone thrilling, happen. Maybe not everybody was completely comfortable trying to straddle those two stools at once—Edgar Jackson.

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Otherwise, though everyone sounds thoroughly competent, seldom does anything startling, let alone thrilling, happen. Maybe not everybody was completely comnortable trying to stradie those two stools at once.—Edgar Jackson.

Nice frumpef

HUMPHREY LYTTELTON AND HIS Ends (L) (20—Baby, "Ain'i Good To Your' (a): Packs (c). (Ga Baby, Ain'i Good To Your' (a): Packs (c). (Ga Baby, Ain'i Good To Your' (a): Packs (c). (Ga Baby, Ain'i Good To Your' (a): Packs (c). (Ga Baby, Ain'i Good To Your' (a): Packs (c). (Fariophone PMD1852-71s. 18d.) (Ga)—Lyttelton's musicians are interested in Hodges limitaband music (and also what has been called "Van and tenor and a very relaxed air. Bert Courtley's the form of the bright unison sound of the Hodges sessions. Oce's lithe air of development, the band will attempt to revive early bop. I don't know about that. But if Lyttelton's musicians are interested in Hodges influenced with Meets Humph (c): Moton Swing (c). (Pariophone PMD1852-71s. 18d.) (A)—Lyttelton's musicians are interested in Hodges contained and music (and also what has been called "Van-" and tenor solos when he will be the contained the proper of the proper of

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Monday, April 21st MR. ACKER BILK'S PARAMOUNT JAZZ BAND Interval Pionist - PAT HAWES

Tuesday, April 22nd WALLY FAWKES AND HIS TROGLODYTES Wednesday, April 23rd HUMPHREY LYTTELTON AND HIS BAND

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#JOE HARRIOTT QUINTET
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Welcome return of the

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The Nation's greatest trumpet starperennial M.M. poll-winner,
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## JAZZ CLUB CALENDAR # - &

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SATURDAY ALL-NIGHT SESSION.
Wow! What a swinger last week,
Ganley's Four walled as usual, and
thanks, Ronnie Ross, Eddie Harvey,
Les Condon, Johnny Scott, Dickle
DeVere, Jean Pierre, Ronnie Stevenson, Joe Temperley and all other
musicians who dropped in. Why miss
these all-night jam sessions? There's
another this week, from 12 midnight
until 7 a.m. Yep! A SEVEN-HOUR
(star-studded) SESSION—Phewl
CLUB HALEY IS OPEN
avery Sunday, 3-6 p.m. A BALL, Southall, "White Hart": he swinging LENNIE BEST QUAR-A BIG NIGHT, every Friday, with the exciting DAVE CAREY JAZZ-BAND.—Streatham Park Hotel, Mit-cham Lane.

ABOUT 8.30: PETER BURMAN pre-sents DAVE SHEPHERD QUINTET.— ET Toro Club (1 min. Pinchley Road Station). ABOUT PUTNEY: DON MIDDLE TON Group.—Lacy Rousi Dive (of High Street).

ALL OHEAM memberships valid.
THAMES HOTEL, Hampton Court:
MIKE DANIELS DELTA JAZZMEN
Listen. Jive, Licensed, 8-11 p.m.
See also Sunday. AT THE SKIFFLE CELLAR, 46 Greek Street, W.1. 7.30-11 p.m.: TH FABULOUS CITY RAMBLERS, plu the NEW HAWLEANS and guests.

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\* . . TONIGHT (FRIDAY) at 7: All-star guest night: TOMMY WHITTLE QUINTET with Klein, Thompson Tric ALLAN GANLEY QUARTET with BATTERSEA: BILL BRUNSKILL'S BIRDLAND, Denglow Studios, Chadwell Heath, 7.30. This week: JOE HARRIOTT, EDDIE THOMPSON. \* . . . SATURDAY (19th) at 7:

\* . . SATURDAY (19th) at 7:

KEITH CHRISTIE QUINTET with Price, Tracy, Hawksworth, Verrall ALLAN GANLEY QUARTET with Art Ellefson Art CUMMINS' Parkside JAZZMEN ART CUMMINS' PARKSIDE JAZZ

CROYDON JAZZ CLUB, Star Hote London Road: ALEX, WELSH DIXIS LANDERS with BERYL BRYDEN. CY LAURIE Jazz Club: IAN BEL BAND, plus SONO SKIFFLE GROUP 7.15-10.45,

\* . . WEDNESDAY (23rd) at 7:
London's only mid-week modern jazz:
Three-star bill! Only 3/6 (members)
KENNY BAKER
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DON RENDELL JAZZ SIX
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FLORIDA CLUB,
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The Big Names in British Jazzi
The sensational sounds of
TOMMY WHITTLE QUINTET,
Harry Klein. Eddie Thompson Trio
and DON RENDELL JAZZ SIX
with Romnia Rose, Bert Courtley, etc.
Your compere: Bix Curtis
Get value for money! Come early! GREENFORD, British Legion, Old field Lane, 8-10.30: Colin Kingwell' Jazz Bandits. KENSINGTON, 45, High Street, 8-11:

REGENT STREET Polytechnic RAVE! BRIAN TAYLOR SIX and SOMO SKIFFLE, 7.30.

SWAN, Mill Street, Kingston: Another wonderful session, TEDDY POTTER GROUP, starring Max Harris, Next week: Lennie Best. THE DON STEELE JAZZMEN Castlenau Youth Club, Stillingfiee Road, Barnes,

Harry South.

Welcome return of the

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Maurice Biella, Dave Pearson,
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Debut of gensational new

#DILL JONES QUINTET
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#KENNY BAKER HALF DOZEN,
Harry Smith, Johnny Beard,
Ronnie Black, Derek Mogg,
Norman Cave.

Your host and compers: WEST EALING, "Green Man": MITZ MITTON NEW ORLEANS JAZZ-MEN

. SATURDAY . Who, where and when? See next week's M.M. AT COOK'S FERRY INN: MIKE DANIELS JAZZMEN. DOREEN BEATTY, JOHNNY BARNES TRIO. AT THE SKIFFLE CELLAR, 49 Greek Street, W.I. 7.30-11 p.m.: THE REMARKABLE EDEN STREET GROUP, plus the ZEPHYRS. Quest NEW

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12-in L.P. records as prizes for the
craziest trad. "gear"!

MERSTHAM JAZZ CLUB: Traditional jazz with Tim Healing's Jazz men, 7.30, Merstham Community Centre. MOLE BENN JAZZMEN with blues singer DENNY CARTER.—Thames Hotel, Hampton Court. RED LION, Sutton: The GUS GAL-BRAITH SEPTET.

RICKMANSWORTH: The famous SOUTHERN STOMPERS and PAM. — Oddfellows Hall WOOD GREEN: MR. ACKER BILK'S PARAMOUNT JAZZBAND.

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Special guest star, WALLY FAWKES, MICK MULLIGAN and his BAND, GEORGE MELLY. AT THE SKIFFLE CELLAR, 49, reck Street, W.1, 7.30-11 p.m.: Pirst andon appearance of SEAST BENOW'S New Folk Group—THE SENOW FOUR, plus the SAFFRON ALLEY CROUP. Sing-song free-for-il 10.15-11 p.m.

BALLADS AND BLUES, "PRIN CESS LOUISE" (Holborn Tube): Ewan McColl, Pitzroy Coleman Ralph Rinzler, Bruce Turner, 7.15. BILL BRUNSKILL'S JAZZMEN, Pighting Cocks," London Road, ingston. OHEEKS, BEXLEYHEATH: Shear-

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GERRY McGILL TRIO. CROYDON JAZZ CLUB, Star Hotel London Road: MR. ACKER BILK'S Paramount Jazzband.

CY LAURIE Jazz Club: ERIC SILI AND HIS SOUTHERN JAZZMEN, plu SOHO SKIFFLE GROUP, 7.15-10.45,

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JAZZMEN, plus guests GLORYLANG
JAZZBAND.—" Viaduct," Hanwell. OAKWOOD JAZZ CLUB: MODERN SESSION, THE STUDIO 5 JAZZ UNIT QUEEN VICTORIA, North Cheam: MIKE DANIELS DELTA JAZZMEN Listen, Jive, Licensed, 7-10 p.m. THAT GREAT juzz club, "Clul Octave." Hambrough Tavern, South all, 7-10.15. WOOD GREEN: TEDDY LAYTON

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BARNET, Assembly Hall, Union Street: Teddy Layton Jazzband, BROMLEY, KENT, "White Hart" 7.30-10.30 p.m.: Mr. ACKER BILK'S Paramount Jazzband.

e TUESDAY-contd. e DALSTON, MIDDLETON ARMS MODERNISTS' MECCA: KENDAL JAZZMEN.

ERIO ALLANDALE JAZZ CLUB. Star and Garter, Putney, 8-10.30; ERIC ALLANDALE JAZZBAND. See also Sunday.

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LYTTELTON AND HIS BAND, with
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BERT COURTLEY and EDDIE
MARYEY as special guest artists, this
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### Flying to Israel



Singer Shelley Moore left London Airport for Israel on Tuesday for a month at the swank Topaz Club at Herzlia-on-Sea. Apart from TV dates in Belgium, this is Shelley's first overseas booking. She is due to record another EP for Starlite on her return.

## **6.5 TO FEATURE**

MITZI GAYNOR?

PLANS are well advanced for Mitzi Gaynor, American star of "South Pacific," to appear on BBC-TV's "Six-Five Special" tomorrow (Saturday).

morrow (Saturday).

The star was due to arrive at London Airport from New York yesterday (Thursday).

Mitzi Gaynor will be attending the première of "South Pacific" at the Dominion Theatre, Tottenham Court Road, London, on Monday.

Also here for the première is Oscar Hammerstein II who, with his partner Richard Rodgers, wrote the score for the film. He arrived in London on Wednesday.

### **Paddy Roberts is** new Chairman

Songwriter Paddy Roberts—his many hits include "Softly Softly" and "Lay Down Your Arms"—has been appointed chairman of the Songwriters' Guild (of Great Britain).

He succeeds Eric Maschwitz, now Head of BBC-TV Light Entertainment, who has been appointed Vice-President of the Songwriters' Guild.

Paddy Roberts has also been appointed a member of the general council of the Performing Right Society—the only Tin Pan Alley writer on the council.

During the past three years he has won four prizes in the Ivor Novello Awards.

## The Union pointed out that no similar ban was enforced against American planists. **Budget boost to** instrument sales

MUSIC instrument dealers have been busy this week fixing their new Budget prices following Tuesday's cut in purchase tax from 60 to 30 per cent.

Listed, below, are a few examples of the saving to Actor guard eter

Listed, examples musicians:

OLD PRICE (Incl. P.T.) £88 £62 £33 £24 NEW

(Incl. P.T.)

Alto sax £88 £74

Trombone £62 £53

Clarinet £33 £28

Guitar £24

Dick Sadieir, executive of the Selmer Company, told the MM:

"We believe that the reduction is due in no small measure to the concerted efforts of the wholesale and retail trade who have made strong representations to the Chancellor of the Exchequer.

Incentive

"The news will be a tremendous incentive in boosting sales."
But the 60 per cent. Purchase Tax on gramophones and radiograms still remains, "This is a tremendous disappointment," said an executive of a big London record store. "We had expected at least a slight relaxation."

### Dankworth jazz

Johnny Dankworth opens his own jazz club on April 27 on the premises of the London Dance Institute, 79, Oxford Street, W.I. Small groups drawn from within the band will be featured weekly with occasional appearances by the band.

The full band and guest stars will be seen on the opening night.

"

### RAYMOND LONG, the planist who has accompanied Frankie Vaughan during his ride to fame as "Show Business Personality of 1957," has been refused permission to play for the singer on Stateside TV and stage appearances in September. The veto comes from the American Federation of Musi-cians—the all-powerful Ameri-

can union.

"This is ridiculous," Frankle told the MM. "I've tried every possible way, but the American union says 'no.' I just can't understand their motives."

### Anomaly

When approached by the MM for a comment on the anomaly, a spokesman for the Musicians' Union said; "We have no knowledge of the Americans refusing to allow our planists in for accompanying purposes.

"If an objection is lodged with us, we shall certainly take up the matter with the AF of M and the British Ministry of Labour."

The Hulon pointed out that no

The Polka Dots vocal group last week made its recording debut for Nira. The disc—"Don't Make Small Talk, Baby" and "There'll Never Be Another You"—will be released on May 1 The group—Don Riddell, Tony Mansell, Jimmy Walker and Joe Temperley—can be heard on Monday nights on the Light Programme's "Evening Stor" series and on Sundays in Radio Luxembourg's "Here's Humph."

## Astor guest star

American planist-singer Bobby Short, currently in cabaret at the Astor Club, has been booked for Val Parnell's ATV "Saturday Spectacular" on April 26.

### **BRITAIN'S ANSWER** TO NEWPORT!

NORMAN GRANZ, American impresario and boss of Verve Records, may record Britain's Beaulieu Jazz Festival. The Festival will be held in the grounds of Lord Montagu's Palace House, Beaulieu, Hants, on August 1 and 2.

Among the 11 bands already booked is the Johnny Dankworth Orchestra and, by then. Johnny is expected to have signed an exclusive contract with Granz.

Billed for August 1 are the Jazz Couriers; Mick Mulligan's Band, with George Melly; the Dill Jones Trio, with guest artist Nat Gonella; the Tommy Whittle Quintet. featuring Harry Klein and Eddle Thompson; the Jazz Today Unit, featuring Dave Shepherd, Ken Sykora and Ken Moule; and the Spike Bamsey Quartet.

Organisers

**Organisers** 

Booked for the second day are the Dankworth Orchestra; the Allan Ganley Quartet; Alex Welsh and his Band, with Beryl Bryden; the Michael Garrick Quartet; and Southampton's Tia Juana Jazz Band.

The Festival is being organised by the National Jazz Federation with an advisory committee under the chairmanship of Lord Montsgu, which includes MM Editor Pat Brand. Chris Barber, Johnny Dankworth, Harold Pendleton, Brian Nicholls, Sinclair Traill, Ken Sykora and organising secretary Peter Burman.

### Four extra dates for Jerry Lee

Four more dates have been fixed for rockability Jerry Lee Lewis, who starts his tour on May 24, at the Regal Edmonton. They are: Granada, Tooting (May 26); Granada, Woolwich June 14); Granada, East Ham (15th); Adelphi, Slough (20th).

### McGhee and Terry due in today

American blues singers Brownie McGhee and Sonny Terry are due in London today (Friday) for their tour with the Chris Barber Band, which opens at Birmingham on Tuesday.

Sandwiched between their first London concerts at the

ham on Tuesday.

Sandwiched between their
first London concerts at the
Royal Festival Hall on May 3 will
be a "Modern Jazz Workshop"
featuring the groups of Don
Rendell, Alian Ganley, Tommy
Whittle and the Jazz Couriers.

### BIRTH-DAY

Jacqueline, wife of Harry Walters, assistant sales promo-tion manager for EMI, gave birth to a 6 lb. 10 os. son on Wednes-day.

### **IS THERE** A DISC **SLUMP?**

**Polka Dots** 

disc debut

For the answer read the MM

NEXT WEEK

ALSO :

FRANK SINATRA as seen by SARAH VAUGHAN

### Liberace leaving for Montreal

Liberace and American singer
Julie Wilson co-star in this weekend's "Sunday Night At The
London Palladium" on ATV.
Liberace leaves Britain the following morning for dates in
Montreal.

## 'SPACE AGE' DISCS

THE Pye organisation is marketing "space age" discs and equipment at the Third London Audio Fair which opens

equipment at the Third I tomorrow (Friday).
They are demonstrating 3-D sound disc records together with reproducers that sell complete for 80 guineas. The equipment is expected to be ready for delivery within the next few weeks.
The organisation plans to market 3-D discs—at present moetly 12 in. classical LPs—which will sell at not much more than their ordinary LP equivalents.

New York, Wednesday.—Jack Green, of the Willard Alexander Office, is due in London on Fri-day for negotiations with British bookers.

day for negotiations with British bookers.

Among exchanges under discussion will be return tours for Count Basie and Ray McKinley and the Glenn Miller Band.

Also on Green's agenda will be the wrapping up of final details of a Cotton Club package, with Cab Calloway; the Birdland All-Stars; and the "Evening At Storyville Show."

Other artists lined up for possible British tours include Red Buttons and Miyoshi Umeki, the stars of the film "Sayonara."

lents.
Other firms demonstrating 3-D

Other firms demonstrating 3-D disc reproducers are Sugden's of Brighouse, York, and H. J. Leak. The Audio Fair is being held at the Waidorf Hotel. Aldwych, from 11 a.m. to 9 p.m. until Monday evening.

### Tremendous

IF you want the best results—advertise in the MELODY MAKER.
Mayfair Entertainments, Ltd., advertised the opening of "Jazz City" in the MM's Club Calendar section.
"The response was tremendous," they say.
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