

# Melody Maker

APRIL 26, 1958 World's Largest Sale EVERY FRIDAY 6d.

The new  
craze?  
See Back Page

## 'South Pacific' clambake



A team of hula-hula girls met the celebrities with garlands of flowers as they arrived at the Dominion Theatre on Monday for the premiere of the Todd-AO version of "South Pacific." Pictured (above) is the film's star Mitzzy Gaynor receiving her garland. Those at the premiere included Frankie Vaughan, Marion Ryan, Petula Clark, Max Bygraves, Bob Monkhouse and Benny Hill. The film is reviewed on the centre pages.

Now is the time to ban these

# HORROR DISCS

Says STEVE RACE

A COUPLE of years ago, when threatened with an influx of sadistic American horror comics, the decent, responsible people of this country fought a battle to keep them off the news-stands of Great Britain.

I hope the same people are ready to wage war again, this time against a new kind of money-spinner known as the "Horror Disc."

"Dinner With Drac" is the title of the first horror disc to be released in Britain. Having reached the U.S. hit parade, it is on sale now in British record shops.

Try this extract on your young son or kid sister—it's a sample of the lyric for which John Zacherle, singer on the record, receives nice fat royalties.

"A were-wolf once tore his own  
hide  
To find out just what was  
inside;  
He ripped and he tore  
Till his hands ran with gore,  
But before he found out, he  
died."

It's not that I am particularly squeamish. That sort of thing does not arouse in me any especial emotion, other than a sick shame that my own pro-

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## NFJ HOPING FOR BILLIE HOLIDAY

New York, Wednesday.—At present on business in the States, Harold Pendleton—the National Jazz Federation's Executive Secretary—is angling for Billie Holiday. He hopes to present her in Britain prior to her June opening in Paris (see page 2).

## Edinburgh Festival bids for Satchmo Ork

NEW YORK, Wednesday.—Louis Armstrong has been invited to play at Britain's top annual longhair shindig—the Edinburgh Festival.

Satchmo is the first non-classical artist to be honoured by the Festival Committee which wants him to play 15 concerts with his All-Stars between August 24 and September 13 as well as making appearances with a symphony orchestra.

Terms have been agreed between Louis, his agent Joe Glaser and the committee. Only snag is that Armstrong is already committed at that time to dates in Scandinavia. Glaser is hoping to switch the dates.

### Longest tour

Whether or not he makes the Edinburgh Festival, Louis will leave America in late August for his longest-ever tour of Europe and Africa. He will be away for between six and eight months and is expected to fix British concerts as well as the long-mooted trip to Russia for the State Department.

He has also had offers to film in Europe.

On July 4—his 58th birthday—Louis will play a concert at New York's Lewisohn Stadium, where he holds the box-office record.

## BIRDLAND STARS PACKAGE PLANS FOR BRITAIN

THE "Birdland All-Stars" jazz package show will probably tour Britain in the late summer.

Plans to bring the show from America in late August or early September were this week discussed in London by agent Harold Davison and Jack Green, of New York's Willard Alexander office.

### Miles Davis

The package features the Miles Davis Group—including Cannonball Adderley (alto), John Coltraine (tnr.) and Jo Jones (drs.)—plus Buddy De Franco (clt.), Oscar Pettiford (bass) and Kenny Clarke (drs.).

Green also discussed Ted Heath's fourth American tour in October—in exchange for the Duke Ellington Band—and a third British trip for the Count Basie Band in February.

## 20 PAGES

giving this week's MM "Who's Who" of the stars:

**VICTOR SILVESTER**

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**FRANK SINATRA**

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**ALMA COGAN**

Page 7

**LAURIE LONDON**

Centre Pages

## SHIRLEY BASSEY RETURNING FOR VARIETY TOUR

SHIRLEY BASSEY, tempestuous British song star who took Australia by storm, ends her 25-week tour of the Tivoli circuit at Melbourne tomorrow (Saturday).

After a TV appearance in Sydney, Shirley leaves for a brief holiday in Honolulu, then travels back to London on May 24.

She opens in Variety at the Empire, Chiswick, on Whit Monday (May 26), then follows with weeks at the Hippodrome,

Birmingham (June 2), Empire, Finsbury Park (9th), and New Theatre, Cardiff—her hometown—on June 16.

A star spot on "Sunday Night At The London Palladium" is under discussion.

Shirley Bassey starts a summer season at the South Pier, Blackpool, at the end of June.

Eddie Jarrett, executive of the Lew and Leslie Grade office, flew to Australia on Tuesday to arrange further tours of the Tivoli circuit by British and American recording personalities.

Dickie Valentine and Alma Cogan are named as strong possibilities.

## BACK IN (THE MUSIC) BUSINESS



Sid Millward made his comeback with the Nitwits on last weekend's "Sunday Night At The London Palladium" show. This was Sid's first appearance with the band after his five-month illness. He is pictured (above) talking to American singer Julie Wilson. Julie took a break from her cabaret season at the Colony Restaurant to appear on the show.

## Dates with the Stars

(Week commencing April 27.)  
**Carl BARRITEAU**  
 Week: Empire, Sunderland  
**BEVERLEY SISTERS**  
 Week: Odeon, Southend  
**Jim DALE**  
 Week: Hippodrome, Bristol  
**Johnny DUNCAN**  
 Sunday: De Montfort Hall, Leicester.  
 Week: Empire, Liverpool  
**Charlie GRACIE**  
 Sunday: Granada, East Ham  
 Week: Empire, Glasgow  
**Peter GROVES Trio**  
 Tommy Steele tour  
**Russ HAMILTON**  
 Week: Empire, Leeds  
**Fraser HAYES Four**  
 Week: Hippodrome, Manchester  
**HILLTOPPERS**  
 Week: Empire, Edinburgh  
**Michael HOLLIDAY**  
 Week: Theatre Royal, Hanley  
**JAZZ AT THE PHILHARMONIC**  
 Friday: Gaumont State, Kilburn  
 Saturday: Gaumont State, Kilburn  
**KING BROTHERS**  
 Week: Metropolitan, W.  
**Jerry LEWIS**  
 Season: Palladium, W.  
**Gary MILLER**  
 Week: Empire, Finsbury Park  
**Marvin RAINWATER**  
 Sunday: De Montfort Hall, Leicester  
 Week: Empire, Liverpool  
**Johnnie RAY**  
 Sunday: Gaumont, Southampton  
**Dorothy SQUIRES**  
 Week: Theatre Royal, Chester  
**Tommy STEELE**  
 Wednesday: Caird Hall, Dundee  
 Thursday: Usher Hall, Edinburgh  
 Friday: City Hall, Newcastle  
**THREE KAYE SISTERS**  
 Season: Palladium, W.  
**THREE MONARCHS**  
 Season: Prince of Wales, W.  
**Sarah VAUGHAN**  
 Sunday: Regal, Edmonton  
**VIPERS**  
 Week: Hippodrome, Bristol  
**Terry WAYNE**  
 Week: Empire, Sunderland  
**YANA**  
 Week: Empire, Leeds

# BRITISH TV FOR MINDY AND GUY

**NEW YORK, Wednesday.**—Mindy Carson will be in England for the "Sunday Night at the Palladium" TV show on May 11. The following Saturday, she appears in "Saturday Spectacular." There is also a deal in the works for her to make personal appearances at either the Colony or the Savoy.

Guy Mitchell, who, like Mindy Carson, is managed by Eddie Joy, will do the Sunday Palladium show on May 18.

### Variety

During his stay in Britain, Mitchell will appear in Variety at the Empire, Liverpool, the Hippodrome, Birmingham, and the Empire, Glasgow.

He will later make concert appearances in Italy, Copenhagen, Frankfurt and Stockholm, all early in June, with a return to Britain for "Saturday Spectacular."

### FRANKIE VAUGHAN

#### Record reaction

"MAN ALIVE," Frankie Vaughan's first stateside made LP, has just been released here. Initial reaction was called strong.

Epic will also issue a new Vaughan single when the singer returns here within the next week for return appearances on the Patti Page show and the Dick Clark show.

### EYDIE GORME

#### Visitor to Britain

ONE of the strongest pair of pop singers around the scene, Eydie Gorme and Steve Lawrence, Mr. and Mrs. in private life, may visit England later this year.

## MEET THE STARS with REN GREVATT

The affable couple, who both got their start on TV via the early Steve Allen "Tonight" show, four years ago, are among the performers most in demand for TV guest appearances.

Both have had singles hits and have been unusually successful with albums.

Discussions have been initiated for a series of British TV shots, possibly in the late summer, but no details have yet been confirmed.

### BETTY SMITH

#### Talk of the town

THE talk of the week here is a British-made record by the Betty Smith Group.

The disc couples "Hand Jive," and a revival of the standard, "Bewitched" from the Rodgers and Hart catalogue. With a strong initial two-sided reaction, the record certainly seems on its way to a bright future.

### SAL MINEO

#### Teenage appeal

JACK GREEN, of the Willard Alexander booking firm in New York, is busy in London discussing 1958 American visitors. In addition to the heavy line-up of talent already mentioned, the name of Sal Mineo has also come up.

Mineo had been mentioned some months ago for a possible British tour, and the name persists as one with considerable appeal to younger British audiences.

### PAT BOONE

#### TV return

PAT BOONE will definitely be back with his regular ABC-TV show next fall. In the meantime, another strong current artist, Andy Williams, is being groomed to take over as Boone's

## Star team to aid jazz cricketers

An evening of all-star jazz at the Humphrey Lyttelton Club on May 1 will help to raise funds for the Ravers Cricket Club—a team of jazz musicians.

Among the stars who will appear, engagements permitting, are the bands of Chris Barber, Mick Mulligan, Graham Stewart and Acker Bilk. Guest artists include Bruce Turner, Wally Fawkes, Sandy Brown, Otilie Patterson, George Melly, Jim Bray and George Webb.

## BRITISH DISC PLANS FOR THE HILLTOPPERS

JIMMY SACCA and the Hilltoppers, starring at Glasgow Empire this week, plan a recording session while in Britain. Negotiations are also proceeding for the group to appear on ATV's "Sunday Night at the London Palladium."

The Hilltoppers will be leaving for the Continent after Variety weeks in Edinburgh, Liverpool, Manchester, Bristol, Sheffield, London and Southampton.

**SCARBOROUGH.**—The Southlanders vocal group will appear with Cyril Stapleton and the Show Band for the summer at the Futurist Theatre.

**LEICESTER.**—Treasure Island Jazz Club has moved from the Pineapple Inn to the Hind Hotel, meeting every Tuesday.

**BLACKPOOL.**—Holidaymakers will be welcome on Thursday nights at Blackpool Jazz Club sessions at the Raikes Hall Hotel.

**WHITLEY BAY.**—The Sunday evening Rex Hotel Rhythm Club is to hold its second Jazz Band Ball on May 15.

**BRIGHTON.**—Club Mambo will reopen at Whitsun with nightly sessions at the Old Gem Cinema.

**LEEDS.**—Club Columbus's first jazz promotion—a concert featuring local groups—has raised £25. The money will be divided

summer replacement on the weekly show.

### BUDDY HOLLY

#### Less frantic

NEW hot records of the week to watch: Pat Boone's "Sugar Moon" and a revival of "Cheri, I Love You"; Buddy Holly in "Rave On" and "Take Your Time," the latter a slightly smoother than usual approach for the frantic Texas rockabilly.

Two excellent sides by Jimmy Rodgers, "Secretly" and "Make Me A Miracle"; and, of course, the fine effort by Britain's Betty Smith Group of "Hand Jive" and "Bewitched."

## JAZZ NOTES . . . from BURT KORALL

# Film music with Billie Holiday

NEW YORK, Wednesday.—Due to a musicians' strike in Hollywood, Lester Cowan will record the sound-track of "Lady Sings The Blues"—film biography of Billie Holiday—in Paris this summer.

Miss Holiday will do her portion of the sound-track during her May-July concert tour of Europe. She will not appear in the picture. The screenplay was written by William Dufty, author of the book of the same title, and Ann Ronell.

### THE TRENTERS

#### East coast tour

THE TRENTERS make their first appearance on Patti Page's "The Big Record Show" tonight. Currently, the four brothers' act, which features twins Cliff and Claude Trenier, is making a swing through the East. The group will leave for an eight-week tour of Britain on May 1.

### JOTTINGS

FRENCH conductor, composer-arranger Michel Legrand is coming to New York to cut a jazz album. The deal was set by Nat Shapiro, Columbia-Philips A&R man. . . . Verve Records will release a group of live concert recordings in the next few weeks. Included in the release: "Ella At The Opera House" (Chicago); and separate volumes spotlighting Roy Eldridge and Coleman Hawkins, Stan Getz and J. J. Johnson; and the MJQ plus the JATP All Stars.

## NEWSBOX

between the Big Bill Broonzy Fund and the South African Treason Trial Fund. . . . Former Ken Colyer trombonist Eddie O'Donnell has re-formed his jazz band. He now leads Martin Fox (clt.), Willie Bouskill (bass), Rod Symons (bjo.) and Gordon Tilburn (drs.).

**NORFOLK.**—Tonight (Friday) the "Dancing Diesel" will run from Norwich to take fans to hear Johnny Dankworth at the Pavilion, West Runton.

**BIRMINGHAM.**—Trumpeter Johnny Everett has left the Milenburg Jazz Band to join Ken Ingram's Eagle Band.

**DORKING.**—Tony Stanley, singer with Dave Goodall's Band, has been presented with a daughter, Marie, by his ice-skater wife Wendy Baker.

Jerry Dawson

## Command Matinee

From Helen McNamara

**TORONTO, Wednesday.**—A Royal Command performance will be held at the Stratford Shakespearean Festival on July 31 when Princess Margaret visits this annual drama and music festival while en route to the Vancouver Festival on the West Coast.

A special concert will be presented for the Royal Party by Duke Ellington and his Orchestra in the afternoon. The Duke will premiere a composition written for the occasion. In the evening, Princess Margaret will attend a performance of "Winter's Tale."

### Poetry

OTHER participants slated to appear in the jazz portion of the festival are Marshall W. Stearns, Executive Director of the Institute of Jazz Studies, and Canadian folklorist Edith Fowke, who will speak on "Where Jazz and Folk Song Meet." On July 23, poet Langston Hughes will give a reading of his poetry, with background music by Henry Red Allen, Coleman Hawkins, Cozy Cole, Buster Bailey, J. C. Higginbotham and Claude Hopkins.

# Besson

## BUDGET PRICE CHANGES

Reductions in Purchase Tax on Musical Instruments announced in the Budget mean that many more players will now be able to acquire the Besson instrument of their choice. For the convenience of players and the trade we are showing below the new prices of some of our more popular models.

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"FRENCH BESSON" B-flat Trumpet	£66. 3. 0

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### ★ CLARINETS

"ACADEMY" Model 635 B-flat Clarinet, Boehm	£58. 6. 0
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★ **And the toast is... The Ladies!** ★



Vera Lynn and her husband Harry Lewis talking to MPCPA Vice-President Frank Patten.



Chairman Leslie Osborne welcomes Rita Williams and Marion Ryan.

**B**BRITAIN'S song-pluggers for the past 12 years have looked forward to their annual "stag party." Women: They didn't want to know. But last Friday it was different. For "The Ladies" were the guests of honour at their association's annual dinner—the Music Publishers' Contact Personnel Association. "It gave people a chance to bring along their wives and friends," said MPCPA Secretary Tommy Hudson. "The girls added a lot of sparkle and colour to the party." Among guests were Vera Lynn, Rita Williams, Marion Ryan, Joan Savage, Julie Dawn, the Tanner Sisters, Anne Shelton, Libby Morris, Diana Coupland, Rita Williams and Frances Day. After-dinner speeches were made by Vera Lynn ("The Association") and Rita Williams ("The Guests").



Anne Shelton chats with songwriter Peter Hart and Ray Thackeray (F, D and H).



Joan Savage and her husband Ken Morris have a word with Secretary Tommy Hudson.



Publisher Lawrence Wright poses with the Tanner Sisters—Frances (L.) and Stella.



Dorothy Squires examines the table plan with Bert Corri (F, D and H) and Jimmy Phillips (Peter Maurice).



MD Norrie Paramor jokes with (l.-r.) Monty Norman, Diana Coupland and Mr. and Mrs. Fred Jackson (Mills Music).

# THE ON-OFF SLUMP IN RECORDS

**IS there a disc slump? To answer that question, this week I probed top recording companies, disc wholesalers, and A & R men.**

**By Laurie Henshaw**

The answer? Yes—and no. Yes, because there's a sales "recession" in some music stores. Less money to spend and a saturation of rock-'n'-roll are blamed as the major factors. Another reason is the "mushroom growth" of record shops that have cashed in on the big

disc boom of the past two years. With more shops bidding for buyers' favours, the individual turnover is consequently less. But the established stores have felt a pinch. Says a spokesman for one big West End shop:

"There has been a drop on pop sales—singles and LPs. Our takings are down by about £20 a day. The boom is definitely not what it was." An official of a large Northern wholesaler said: "The increase in sales for the first quarter of 1958 has not been so great as in previous years. But business is still good." Said a Midlands dealer: "There has been a big change in record-buying habits. For the past two years sales of LPs in particular have increased rapidly as people acquired three-speed gramophones. I feel that the upward surge is now levelling out."

### LP demand

"At the moment, the Top Ten records are not selling as well as they might, but the demand for LPs remains steady." This last point is endorsed by a London A&R man: "Six months ago you had to sell 400,000 to get a top hit," he says. "Today, a third of that will put a disc in the best-sellers." Hitting out at rock-'n'-roll, a spokesman for the Decca group said: "Skiffle and rock-'n'-roll are showing a very obvious fall off. But this is compensated for by an increase of ballad sales. Our sales of all records are definitely up on last year's." Another A&R man says: "There was a crazy boom—now it's levelling out. But slump? It's hard to say whether or not one is on the way."

## Johnnie Ray ends his concert tour

**JOHNNIE RAY'S** two-week British tour of one-night stands ends this week-end with concerts at Cheltenham tonight (Friday) and at Cardiff tomorrow.

### Betty Smith Five go into Variety

The Betty Smith Quintet will make its Variety debut at the Met., Edgware Road, on May 12. Betty makes a solo appearance, backed by three of her quintet, on ATV's "Jack Jackson Show" tomorrow (Saturday).

### Palladium date

He returns to London on Friday, May 2, in readiness for his two-week season at the London Palladium, starting on the Monday. His next date is on May 23 in New York for a four-week season at the Latin Quarter. This is followed by musical comedy seasons at Kansas City and Dallas, Texas.

### Four-week cabaret

Timmie Rogers, American entertainer who arrived in Britain last month, began a four-week cabaret season at the Blue Angel, W., on Monday.

He expects to return to Britain in late August or early September to start work on his film with Sheree North and Max Bygraves for 20th Century-Fox.

### Pop Disc Catalogue

The 253-page Master Edition of Vol. 4 of the Popular Record Catalogue compiled by Edgar Jackson is now on sale, price 2s. 6d. It lists all records issued from April, 1957, to March, 1958.

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# Salute Silvester!

**DATE: 9.35 p.m., April 26, 1937.**

**Announcer:** This is the National Programme: "Dancing Time," with Victor Silvester and his Ballroom Orchestra.

**Victor Silvester:** We present "Dancing Time," a programme of dance-music with no vocal effects, in which rhythmic melody predominates.

And so into "Ida, Sweet As Apple Cider." This was the beginning, 21 years ago, of one of the most fabulous ventures in the story of dance music.

Since that Spring evening in Coronation Year, more than 27 million Victor Silvester records have been sold over the counters of music shops in every part of the world.

## Single idea

Week after week, year after year, the Silvester music is plucked from space by listeners from China to Peru, from Labrador to Lowestoft.

A single idea brought it about: the idea of dance music played in strict tempo and without vocal effects.

Top bandleaders of the 1930s who had built their reputations on sparkling orchestrations and star vocalists smiled indulgently. Some of them still smile—perhaps not quite so indulgently.

The fact remains that Silvester's is probably the only dance band instantly recognised by everybody, wherever and whenever it is heard. His is the most distinctive sound in the world of dance music.

How has Silvester done it?

## New noise

Eric Maschwitz, whose surprise appointment as Head of Light Entertainment in BBC Television startled the younger denizens of the White City and delighted the more mature, presided at Silvester's one and only audition at Broadcasting House in 1937. When I reminded him of the occasion, Eric said:

"I hope I can say I was always sympathetic to anything original and, looking back to 1937, I am sure that what appealed to us was that this man Silvester was offering us a new musical noise.

"No other bandleader of that time would think of giving an audition without a crooner, but here was someone quite convinced he could give us what we wanted without 'vocal effects.'"

Here is Victor Silvester's own explanation of why he, a clergyman's son who became a pro-

# He's sold 27 million discs in 21 years

## GALE PEDRICK

writes about the man who, 21 years ago, couldn't find the music he wanted and so made his own

essional dancer, decided to run his own orchestra:

"I did so because I ran a dancing school and not one of the top recording bands of the day gave me the kind of music I wanted. The last thing to be considered was the unfortunate dancer.

## Big public

"My wife Dorothy and I would spend hours listening to gramophone records suitable for the dancing school we ran in Bond Street at that time. The more I thought about it the more convinced I was: a big public really wanted music for dancing.

"So in desperation, after one of the gramophone companies had rather reluctantly agreed to let me try out my theory, I formed an orchestra."

"I worked on the assumption that the average person will listen to the finest dance band in the world, and never know whose it is until they are told.

"My theory also was that the basic essentials of true dance music are melody, simplicity and consistent rhythm.

"Then, to add something completely different, we had Oscar Grasso and his muted violin. I felt it was essential to use a violin particularly for waltzes and tangos.

## Happy band

"I didn't want to have anyone playing the violin up in the top register all the time because it's rather a thin sound, so, for the greater part of the time I asked Oscar to play down in the lower register, muted.

"He's made a speciality of it, and the result is exactly what I wanted—an intimate, persuasive style, so different from that of any other violinist today."

When to the day, and almost to the hour the BBC pay a compliment to Victor Silvester's coming-of-age (April 26, Light Programme), we shall hear David Miller, producer of Silvester shows for 17 of these 21 years; Victor Silvester, Jnr., indispensable behind the scenes; and some of that happy band of people who have found a full-time career with the man who couldn't find the kind of music he wanted—and so made it for himself.



His gimmick—strict tempo

HUMPHREY LYTTTELTON talks about—

# A FEAST OF NOSTALGIA

IT would take total immunity from charm, human warmth and integrity for even the most soured critic of Louis Armstrong to come away from "Satchmo the Great" in an ill mood.

Basically, the film is no more than a competent piece of routine reporting. On paper, some of the sequences might well have given the sophisticated jazz enthusiast a few qualms.

There were uneasy moments in the early morning interview between Ed. Murrow and Louis, when Murrow's questions about "gutbucket" and "boogie-woogie" seemed almost deliberately square.

## KINDLINESS

With a kindliness which is instinctive rather than conscious, Louis gathered up each thudding question from the floor and juggled with it with obvious gusto.

The "generosity of spirit" so aptly pinpointed in an excellent

"Daily Telegraph" review is not reserved for the cognoscenti—it is shown without stint to the acute and the dull alike. Ed. Murrow is an astute enough craftsman as an interviewer to have deliberately engineered this revealing scene.

Again, the Return to Africa sequence was fraught with every kind of hazard. The very theme, set against the complex background of racial problems in America and elsewhere, is dangerous.

## GLEE

But as the scene unfolded, as we saw Louis welcome with unreserved glee the appearance of a local enthusiast painted up like a sort of super Kentucky minstrel, as we saw him—supremely and genuinely oblivious of problems and neuroses—dedicate to Prime Minister Nkrumah a version of "Black And Blue," so we realised, with increasing humility, that we were the spectators of something which we do not, perhaps never will, fully comprehend.

If there was uneasiness or embarrassment it was in us, not in the vast family gathering whose dignity threw into devastatingly comic relief the scout-masterly antics of a British official acting, unaccountably, as Master of Ceremonies.

## MEMORY

For those who still relish the memory of the All Stars' tour here, there is a feast of nostalgia. Barrett Deems hitching up shapeless trousers... the elegantly wiggling back view of Jack Lesberg revolving at the Empress Hall... Ed. Hall's diffident vocal in "Bucket" Billy Kyle beaming sleepily like the Cheshire cat... and so on. But the star of the film—included, the film itself—is Louis. From the opening blue cadenza to the final majestic "St. Louis Blues" it's his party all the way.

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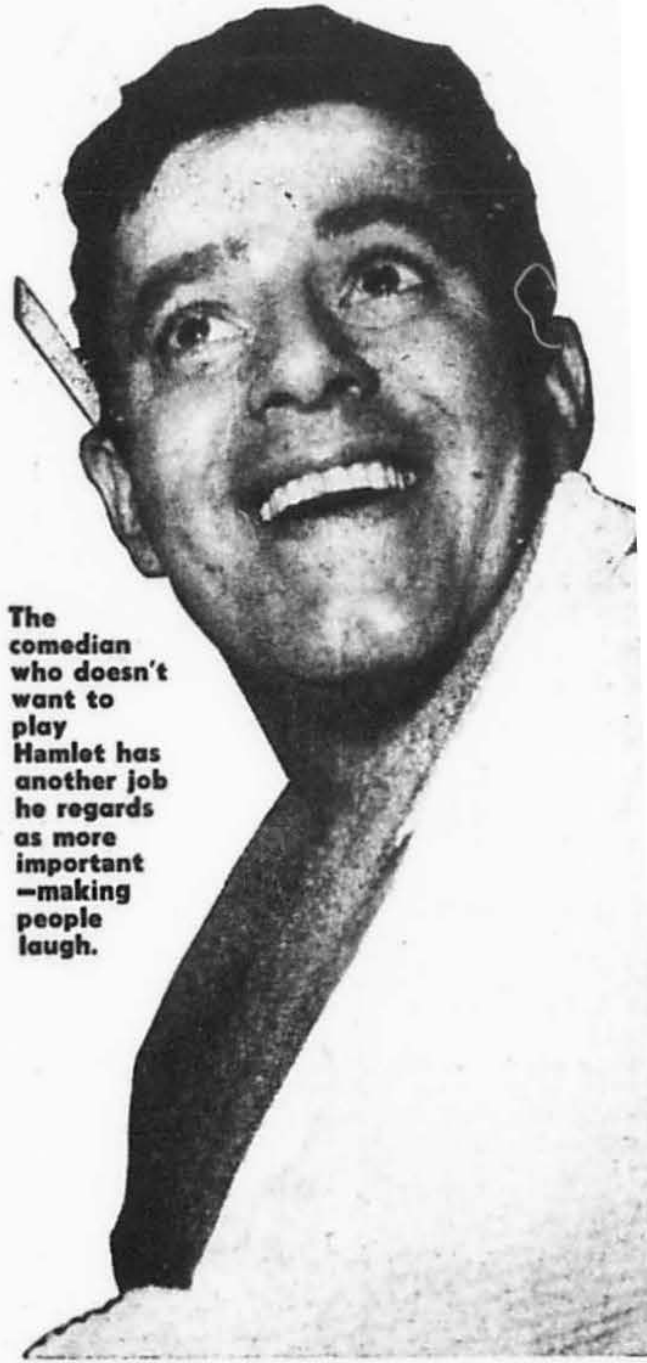
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# Dean Martin taught me a great deal



The comedian who doesn't want to play Hamlet has another job he regards as more important—making people laugh.

says **JERRY LEWIS**  
in an interview with  
**Tony Brown**

**HERE**, at last, is a comedian who does not want to play Hamlet. Said Jerry Lewis: "I'm quite happy making other people happy. I happen to think it's important."

Unfortunately, when Jerry Lewis goes on to talk about the therapeutic value of laughter, he intersperses the most intriguing anecdotes with stern warnings—"That's not for publication, incidentally," or "This is strictly off the record."

Good works, he emphasizes, should not be publicized. But of the man behind the clown, at least this can be said. He sees himself as a human being with a mission.

"I never forget when I'm out there," he said, waving toward the Palladium stage, "that I have an important job to do."

## The mask

"Sitting right down there in front, there may be someone with cancer. If I can help to make that someone forget his trouble for half-an-hour, then there's nothing more worth while in the world."

Jerry Lewis is a philosopher who deliberately adopted the mask of the cretin. He admits to taking himself seriously and

trying to get life into perspective.

Looking back on past rancours, he renounces bitterness. The Dean Martin estrangement was inevitable.

"Like being in a band for too long with the same people," I suggested.

"More like being married," he corrected with dark emphasis. "Faults get magnified. There are restrictions."

His sudden afterthought was a command.

"Stand up!" he rapped out—and repeated the order when I gaped.

## Enjoys life

I stood up. And as I rose, he gripped my arm with determined fingers and hauled me back.

"Stand up again," he insisted. And the pantomime was repeated without hint of humour.

"Get it?" demanded Jerry, as of a not very bright infant.

"You were me," he enlightened. "I was being Dean."

"Dean Martin was holding your career back," I suggested hopefully.

Jerry Lewis shook a sombre face and sighed.

"I wanted to rush about doing everything. Couldn't sit still. Dean was relaxed and casual. He enjoys being alive. He'd say: 'Stick around awhile. It'll keep...'"

## Gained

"He was a great guy," he maintains stoutly. "The greatest. I don't regret a single day. I gained from that partnership—far more than Dean. It was the most valuable time of my life."

Jerry Lewis goes on to praise the singing of Dean Martin—his nature. "He's sensitive and intelligent. I think now what I've always thought. He's a great performer."

And about the Jerry Lewis vocal gifts he's equally definite.

## A gag

"'Rock-a-bye My Baby'? I did that just to please my wife. It was a gag."

I remarked that it was a lucrative gag with over a million sales. "A million, three hundred thousand," he amended.

Lewis, the up-and-doing, the bundle of

restless energy insists that he nurses no serious singing ambitions himself. He sings in his act, admits that it "breaks it up."

"Why I'm not serious about singing? I believe a man should stay in his own backyard, that's why."

But he writes his own material, produces films and finds no paradox in it.

## Great acting

He views the Dean Martin acting career generously. "He's done a great job in 'The Young Lions,' a real acting job."

I spoke to Jerry Lewis just after he had faced his first-night audience at the Palladium—the house where he and Martin had been heckled on their one and only visit to England in harness. It took something in the way of self-belief, or willpower to come back alone. I asked him if he was satisfied with his reception.

"Yes, I am. I have life more in proportion now. Though I still think those hecklers were planted before."

"By whom," he reflects morosely, "I don't know."

# Jerry Lewis is heading for the top of the tree

"SOME comics come on and do a 20-minute act. Others may do 35 minutes. I do a career!" Thus Jerry Lewis during his stage show at the London Palladium. And he's not kidding.

He is on stage for just under 60 minutes. And for the whole of that time—apart from a slight sag during his Japanese vocalist impression—he maintains his hold on the audience with a non-stop succession of gags, dancing, impressions, songs and deliberately corny trumpet playing that indicate his future as the world's most versatile comedian.

## Serious moments

All these—and a serious moment or two. As when he says: "I do a career."

Because this is no longer the Jerry Lewis we saw at this theatre five years ago with Dean Martin. No longer the "juvenile delinquent" feeding a partner with a type of humour that most of us found rather unpleasant.

Here is a solo performer, strong in his own right, whose present style, versatility, confidence, ability and wit of material are the fruits of a career in show business that began in the streets and has taken him to the topmost ranks of baret, TV and screen entertainment. "I'm a ham," he confesses. "A complete ham. I

opened the refrigerator the other night. And when the little light came on I sang four songs before I realised what I was doing."

## Very top

A ham—who loves performing, whose natural habitat is the theatre. And whose love of the theatre is apparent in everything he does.

Which is why he will undoubtedly one day reign at the very top of his profession.

by **PAT BRAND**

What is the **AVEDIS ZILDJIAN** cymbal set-up of your favorite drum star?



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# SARAH on



Sarah Vaughan

**T**O me, Frank Sinatra is the greatest—always has been. I can't make up my mind whether I prefer him on beat stuff or ballads—I like the way he does everything.

My favourite number, I'd say, is "All The Way." But really I like them all. I think I've every record he ever made. He's always been an idol.

Mind you, he did have a slump some years ago. Some of the records he made then weren't up to his standard. But now he's way ahead of the rest. No one near him.

### I don't blame Frank

We admire him for his whole outlook on life—and particularly for his attacks on racial intolerance of all kinds.

Yes, I know some people say that he can be difficult. But they say such peculiar things in the papers sometimes.

I don't blame Frank for objecting to anyone prying into his private life. That can cause a lot of trouble. They had me married to Billy Eckstine once—only he was married already!

Those things have happened occasionally before. Over here,

one paper quoted me as saying that

Frank and Lauren Bacall had broken up.

I didn't say anything about that. How could I? I don't know anything about it.

Don't misunderstand me. I don't know Frank Sinatra socially. I've only met him once and that was a few years ago. I was on his TV programme.

### Relaxed

Then, he was just what you'd expect—relaxed, easy, friendly. It was just like a party. We had laughs. All I can say is, he treated me fine.

The papers can take you for a ride sometimes. Today I read that I'd been in a brawl in the

Stork Club. Someone was supposed to have tripped over my foot and a fight started over it.

The report mentioned everyone that was there with me. Only I didn't see any brawl. It must have been a quiet one.

Practically anything that Frank does, it gets printed in the papers. And plenty he doesn't do, I'd say. I was at the Carmen Basilio and Ray Robinson fight and everyone—spectators newspapermen,

everyone—was looking out for Frank to come in.

They were speculating on who he'd bring. Everyone said it would be Lauren Bacall. But Frank brought Nancy with him, his daughter.

And even then they were saying that his daughter must be Lauren Bacall!

So far as I'm concerned, what he does is his own business. As a singer, he'll always be the top with me.

# SINATRA

in an exclusive  
MM interview

## 'BOSH from BOSCH'

**I**N every line of his article, "The Hell of Skiffle," Jean Van Den Bosch bites the hands that have fed him for the past year.

He insults hundreds of thousands of teenagers who, far from closing the Variety theatres, have kept what was left of them wide open.

Not only did they keep Variety alive, they caused cinemas to be opened to live entertainment for the first time in years.

### Imagination

What's more, as Jean very well knows, it is not only teenagers we play to. Probably more than half the audience is well over that age bracket.

In thinking the Vipers "must be going through hell" when they appear on the stage, I can only say he has a hell of an imagination. We enjoy every minute of our performance and, unlike Van Den Bosch, we love our audience.

I dread to think of the dreariness that would hit the nation if Jean was at the helm.

See also letters column—"Skiffle Hell"

# How dare you malign Barber!

**Y**OU can say what you like about Johnnie Ray. Criticise Frankie Vaughan to your hearts' content. I don't even mind if you malign Presley. But when it comes to insulting Chris Barber I lose all patience.

I am amazed and disgusted. How dare reader John Heath (MM 12/4/58) say Barber's music is a "pretty corny mess." It is not possible for him to be a supporter of British traditional jazz without agreeing that Barber is the greatest. The band is, in my opinion, the best in the world.—Caroline Williams, Leicester.

### World's best

**N**OT only is Chris Barber's one of the most popular bands in the country but Holland recently voted it one of the best trad bands in the world. Any one of its LPs is a testimony in full to its competence and superiority.—A. D., Hopkins, Windsor, Berks.

### Uncanny skill

**S**URELY the Barber band is the most authentic jazz band Britain has produced.

This group of young musicians has the uncanny skill and innate feeling to play good New Orleans jazz—so rare on the British traditional scene today.—Donald Hockley, Westcliff-on-Sea, Essex.

Letters of protest have poured in from irate Barber fans.

### WHEEL TURNS

**S**O the wheel has turned full circle and Nat Gonella has reappeared on the British jazz scene.

For teenagers of the 'thirties he was the home-grown equivalent to Louis Armstrong. It would be interesting to hear him again with a small group.—D. Reid, Crayford, Kent.

Nat's fans have certainly not forgotten him, judging by this and many similar letters.

### BIGGER BARRIER

**P**AT BRAND has been misinformed on the work of

the British Council in Turkey ("On The Beat" MM 19/4/58). The demand for British and American songs is merely an offshoot of the deep interest in the English language in Turkey today.

The information services of a great industrial nation like Britain are more concerned with the realities of technical and cultural liaison than in acting as unpaid agents for private firms.

Our record companies need no advice on exploitation from



Chris Barber

## LETTERS

Edited by Bob Dawbarn

the MELODY MAKER. For many years they have, with great efficiency, exploited and cast aside our finest writers and artists. Now at last they have abandoned all pretence of professional integrity as they tear down every musical standard in the exploitation of the cult of the teenager.

Having sold out their own country they lack neither the experience nor the ability to exploit another.

However, they will find Turkish nationalism a more formidable barrier than British apathy.—Johnny Martin (member, Songwriters' Guild), Kingston-on-Thames, Surrey.

### 'SKIFFLE HELL'

**I** HAVE just read Jean Van Den Bosch's unnecessary article (MM 19/4/58). I am a "serious" writer in my thirties who, because of the remarkable quality of their work, never missed a Vipers session at the "2 1/2's" from September 1956 onwards. Jean knows perfectly well that the youngsters were given good stuff.

Pride, contempt and bad temper will turn anything into a hell, and in his article Jean shows all three. You cannot educate an audience which you despise.—Miss Iris Orton, London, W1.

See Vipers leader Wally Whyton's reply in col. 1.

### ROCKY ROAD...

**V**ALERIE KLEINER's article, "Rocky Road To Nowhere," (MM, 12/4/58) was an interesting piece of whimsy. In my view, it was also complete nonsense.

Has she never heard of June Christy, Anita O'Day or Frank Sinatra? Or even our own Anne Shelton, Lita Roza or Dickie Valentine?

All these singers, who are lasting successes, gained the valuable experience they needed by working with bands.—C. Taylor, Ramsgate, Kent.

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3-Page  
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# You've got to have fun

## THAT'S THE SECRET OF SUCCESS

**T**HE West Kensington flat was elegant, the motif Italian—gold, cream and white leather. Alma had just come in and was wearing a suede jacket and woollen skirt to match, a cashmere sweater and a mink tie—no jewellery. She looked very pretty as she handed me a Coca Cola in a Venetian goblet.

"Alma," I began, "you're an international star now. Was it hard to get there?"

"Well, I feel as if I've been in show business a million years instead of eight—and now I'm 25. It might have been hard but I've enjoyed it."

"I even enjoyed trudging around Charing Cross Road looking for work because I always thought, 'Today I'm going to find work'."

### ALMA COGAN tells Maurice Burman

"Did you know you would become a star?"

"It's difficult to say. Although I enjoyed myself when I was in the chorus, I knew I had to get out or I would have got lost among the 20 girls."

"Well, now you are a star have you any advice to young singers?"

"The most important thing in show business is to enjoy it. Take Tommy Steele. He doesn't look mixed-up, he has no message—he's just having a wonderful time. All the great artists of the past have given that impression."

#### Experience

"Would you call Tommy Steele a great artist, then?"

"A great artist can only be so when he or she has had years of experience. I saw Judy Garland six times when she had a bad

cold, yet she carried the show off as brilliantly as ever.

"Of course, you have less nerves when you are young. At 15 I had the confidence of ignorance. But as you get older you do worry a bit. You worry about the mike, whether the tabs will work and if the band will come in on the cues."

"What do you think of rock-'n'-roll?"

"It's like a dress. When a big fashion house brings out an original, everybody wants it and the copyists move in. The public wants rock-'n'-roll so they all copy the original—Elvis."

"Speaking of dresses, how many have you got?"

"About four dozen stage dresses."

"Are you still as beautifully dressed as ever?"

"I hope so. I get letters from strangers asking me to design their wedding dresses."

"And do you?"

"Of course I do. I get them to send particulars—colouring, size, etc.—and I send them back a design. I love drawing—I was going to be a film fashion artist."

Getting back to the stage, I asked: "How much did you earn when you began as a singer?"

"Eight pounds a week."

"And what do you earn now?"

There was a pause then. "Ask my mum," Alma replied.

"Mum!" I shouted, as Mum was in the kitchen. "What does Alma earn now?"

#### Silence

Mum entered rather hurriedly. They both stared at me in silence.

"Well, come on. What do you say when someone asks you that?"

"Nobody ever asks us," said Mum, mildly.

Alma sat relaxed and still—no mannerisms.

I found her modest, charming and warm-hearted. She does a lot of kind acts but refused to discuss them. She offered no opinion about her latest record but I have found out that she's made her first LP—for HMV—entitled "I Love To Sing."

She looked at her watch, then at my notes: "You're writing a book—better call it 'The Almanac'."

I took the hint.

### Hammerstein breaks the tradition

**O**SCAR HAMMERSTEIN II is one of the great men of the theatre and of music. The "New Yorker" once called him the Robert Burns of the American stage.

When I asked him if he'd ever written poetry, he grinned sheepishly.

"No, I've never tried. If any of my lyrics sound like poetry, then it's accidental."

Hammerstein the Great—in London for the premiere of "South Pacific"—is a large and gentle man, given to soft utterance and self-deprecation. He has the shaggy look and slow speech that smacks of the out-doors.

He looks the very antithesis of an artist.

Yet they say that his simple and sentimental lyrics cost him much in mental struggle. He laboured for five weeks on the words of "Hello, Young Lovers"—and in vain. He hurled the painstaking scribbles from him, then wrote his minor masterpiece in two days flat.

"I don't write down to the public. I think that's a great mistake. You try to do something as well as you can and just hope people will like it."

If the public has loved his work, professional colleagues—not always lacking in malice and envy—have warmed to the man himself.

The collaboration of Hammerstein with composer Richard Rodgers has

been temperamentally uneventful. Not a trace of feuding.

"Perhaps," he says, "it's because we've both had experience of working with others. If we arrange to meet—say at a restaurant—to discuss a project, we both get there right on time."

"Artists," he declares loudly, "are not so erratic as they're made out to be. In fact, they aren't erratic at all—not the successful ones. I'd say they're very businesslike. They have to be."

"I'll tell you something. It's the business men who are temperamental. They're the real muddlers. They're disorganised, too."

"They're just plain fuzzy!"

by **TONY BROWN**



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b/w 'DOWN DEEP'

**Capitol Artistes-Capital Entertainment**

# Donegan film is delayed

# Melody Maker TOP TWENTY

This week	Last week	Title	Artist	Label
1	(1)	WHOLE LOTTA WOMAN	Marvin Rainwater	MGM
2	(2)	MAGIC MOMENTS/CATCH A FALLING STAR	Perry Como	RCA
3	(5)	SWINGIN' SHEPHERD BLUES	Ted Heath	Decca
4	(8)	A WONDERFUL TIME UP THERE/IT'S TOO SOON TO KNOW	Pat Boone	London
5	(3)	MAYBE BABY	Crickets	Vogue-Coral
6	(4)	NAIROBI	Tommy Steele	Decca
7	(6)	DON'T/I BEG OF YOU	Elvis Presley	RCA
8	(12)	BREATHLESS	Jerry Lee Lewis	London
9	(13)	WHO'S SORRY NOW	Connie Francis	MGM
10	(9)	TEQUILA	Champs	London
11	(7)	LA DEE DAA	Jackie Dennis	Decca
12	(-)	TO BE LOVED	Malcolm Vaughan	HMV
13	(-)	LOLLOPOP	Chordettes	London
14	(20)	THE GRAND COOLIE DAM/NOBODY LOVES LIKE AN IRISHMAN	Lonnie Donegan	Pye-Nixa
15	(11)	APRIL LOVE	Pat Boone	London
16	(-)	SWEET LITTLE SIXTEEN	Chuck Berry	London
17	(10)	THE STORY OF MY LIFE	Michael Holliday	Columbia
18	(-)	TEQUILA	Ted Heath	Decca
19	(-)	HAPPY GUITAR/PRINCESS	Tommy Steele	Decca
20	(-)	I MAY NEVER PASS THIS WAY AGAIN	Ronnie Hilton	HMV

## AMERICA'S TOP DISCS

- As listed by "Variety"—Issue dated April 23, 1958
- (4) WITCH DOCTOR David Seville (Liberty)
  - (3) TWILIGHT TIME Platters (Mercury)
  - (1) HE'S GOT THE WHOLE WORLD IN HIS HANDS Laurie London (Capitol)
  - (-) ALL I HAVE TO DO IS DREAM Everly Brothers (Cadence)
  - (2) TEQUILA Champs (Challenge)
  - (9) WEAR MY RING AROUND YOUR NECK Elvis Presley (RCA Victor)
  - (-) RETURN TO ME Dean Martin (Capitol)
  - (16) DON'T YOU JUST KNOW IT Huey Smith (Ace)
  - (8) BOOK OF LOVE Monotones (Argo)
  - (5) LOLLOPOP Chordettes (Cadence)
  - (15) CHANSON D'AMOUR Art and Doty Todd (Era)
  - (13) BILLY Kathy Linden (Folsted)
  - (6) A WONDERFUL TIME UP THERE Pat Boone (Dot)
  - (12) WHO'S SORRY NOW? Connie Francis (MGM)
  - (11) BELIEVE WHAT YOU SAY Ricky Nelson (Imperial)
  - (-) KEWPIE DOLL Perry Como (RCA Victor)
  - (16) SUGARTIME McGuire Sisters (Coral)
  - (13) CATCH A FALLING STAR Perry Como (RCA Victor)
  - (-) LAZY MARY Lou Monte (RCA Victor)
  - (-) MY BUCKET'S GOT A HOLE IN IT Ricky Nelson (Imperial)

Lonnie Donegan's comedy film for RKO, "The Slit Trench," originally set for May or June, has been held up by production delays. Work may now start in September.

Lonnie will play opposite co-author Eric Sykes. He will be one of four soldiers forgotten by the War Office after hostilities and stranded in no-man's-land.

## GRANZ WANTS TO BUY VIPERS LP

A Norman Granz is negotiating to buy his first British skiffle disc. He is interested in buying a 78 from the Vipers' LP "Coffee Bar Session." The LP is currently receiving much deejay attention in New York.

Vipers leader Wally Whyton is at the moment completing a written "History of Skiffle" which BBC producer Jimmy Grant is considering turning into a radio programme.

## Cry Babies

The Lana Sisters vocal group will sing their own composition, "Cry, Cry Baby" on "Six-Five Special" tomorrow (Saturday).

## TOPS FOR 'POPS'

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## TOP TUNES

- THIS copyright list of the 24 best-selling songs for the week ended April 19, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)
- (1) MAGIC MOMENTS (A) (2/-) Chappell
  - (6) SWINGIN' SHEPHERD BLUES (A) (2/-) Sherwin
  - (4) I MAY NEVER PASS THIS WAY AGAIN (A) (2/6) Chappell
  - (2) APRIL LOVE (A) (2/-) Robbins
  - (3) CATCH A FALLING STAR (A) (2/-) Feldman
  - (14) SUGARTIME (A) (2/-) Southern
  - (10) TO BE LOVED (A) (2/-) Duchess
  - (7) THE STORY OF MY LIFE (A) (2/-) Sterling
  - (8) MANDY (THE PANSY) (F) (2/-) World Wide
  - (9) NAIROBI (A) (2/-) Leeds
  - (12) OH! OH! I'M FALLING IN LOVE AGAIN (A) (2/-) Sterling
  - (22) TEQUILA (A) (2/-) Challenge
  - (14) RAUNCHY (A) (2/-) Aberbach
  - (17) WHOLE LOTTA WOMAN (A) (2/-) Sheldon
  - (11) LOVE ME FOREVER (A) (2/-) Kassner
  - (13) ALL THE WAY (A) (2/-) Barton
  - (16) FORGOTTEN DREAMS (A) (2/6) Mills
  - (18) WHY DON'T THEY UNDERSTAND (B) (2/-) Henderson
  - (-) LOLLOPOP (A) (2/-) Anglo-Pic
  - (20) MAYBE BABY (A) (2/-) Southern
  - (-) A WONDERFUL TIME UP THERE (A) (2/-) Morris
  - (19) YOU ARE MY DESTINY (A) (2/-) Robert Mellin
  - (21) LA DEE DAA (A) (2/-) Cronwell
  - (15) AT THE HOP (A) (2/-) Bron
- A—American; B—British; F—Others.  
(All rights reserved.)

## ABOUT THE STARS

**CHARLIE GRACIE**—one of the stars in the recent "Disc Jockey Jamboree"—will make two more films for Warner Brothers when he returns to the States after his current British tour.

This week he is at Finsbury Park Empire. He follows with weeks at Glasgow (Monday) and Newcastle (May 5).

**Florian Zabach** flew into London Airport on Monday for his second British visit in five months. The American violinist stars in ATV's "Sunday Night At The London Palladium" this week-end and also in "Saturday Spectacular" on May 3.

**Billie Anthony** will join the Treniers and the Hedley Ward Trio on the supporting bill for Jerry Lee Lewis who opens his British tour at Edmonton on May 24. Billie has signed pianist Colin Keys as her accompanist.

**Eddie Calvert** and the Londonaires are booked into Dublin's Crystal Ballroom on May 7 and 8. Back at the Crystal after an operation is ex-Harry Gold singer Jon Clark.

**Shirley Western** starts a week's cabaret at the Sunset Club, W., on Sunday, doubling with the Orchid Ballroom, Purley, where she is featured vocalist with Syd Dean.

## BRON'S

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"MY FAIR LADY"	Don't	Story Of My Life (G)	3/6
How Ready May I Be	Rocky Road	Oh Boy	4/-
On The Street Where You Live	La De Daa	Perry Como	4/-
Could Have Danced All Night	Ranchy	Love Me Forever	4/6
The Rain Is In Spain	Sophia (G)	Put A Little In Window	4/6
Get Me To Church On Time	Rooney (G)	My World Is Your World	3/6
Grow Accustomed To Her Face	Nairobi (G)	My Special Angel	4/-
With A Little Bit Of Luck	Tequila	By The Fireside (W)	4/6
Wouldn't It Be Lovely	I May Never Pass This Way	All The Way	4/-
Love Me Again	Magic Moments	Lochnesswater Polka	4/-
To Be Loved	Sugartime	April Love	3/6
King Of Diamonds (G)	Catch A Falling Star	Chicago	3/6
Sail Along Silky Road	Stood Up	Ma	3/6
Clouds So Close And Blue	Best Dream Of All (W)	Wake Up Little Suzie (G)	3/6
Oh I'm Fallin' In Love (G)	Someone To Love	I Love You Baby (G)	4/-
Gettin' Ready For Fred (G)	You Are My Destiny	Let Me Be Loved (W)	3/6
Love Is (G)	The Fanny Mandy (G)	Swedish Polka	4/6
Always And Forever	Cry My Heart (W)	Midnight In Valencia	4/6
Ever Since I Met You (G)	Witchcraft	Love Before I Know You	3/6
Why Don't You Understand	At The Hop (G)	Wandering Eyes	3/6
Whole Lotta Woman	The Hand Jive	Tummy (W)	3/6
We're Not Alone	Swinging Shepherd Star	With All My Heart	3/6
	Pretend You Don't See Her	Forgotten Dreams (W)	4/-
	Jailhouse Rock	Torch Evans (W) Med.	4/-

**FULL BAND ARRANGEMENTS**

Apple Cakes	4/6	King Porter Stomp	3/6
Rocky Road	4/6	Lucie Brown Jug	4/6
Big Band Beat	4/6	Loe of Boston	4/6
Bill Bailey	3/6	March of Bobbie	4/6
Caravan	4/6	Mittenburg Jigs	3/6
Cool Cats Boogie	3/6	Waltz in Vermont	4/6
Good For Gals	4/6	Musical Rambles	3/6
Copenhagen	3/6	On The Alamo	4/6
Delaney's Delight	4/6	Parade March	4/6
Orange And	4/6	Rose Room	4/6
Lemon	4/6	Side Kick	4/6
Easy Going	4/6	Sweet Sixteen	3/6
Parlane Jump	4/6	Tuy Trumpet	4/6
Headin' North	4/6	2:30 Special	4/6
High Society	2/6	2:30 Special	4/6
Just Be Blue	2/6	3:30 Special	4/6
	4/6	Graduate	4/6

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Always	3/6	Marches	4/6
Rubino	4/6	Memories	3/6
Bliss of Night	4/6	My Hero	3/6
Carolina Moon	4/6	Happy Widow	4/6
Charmaine	3/6	Paradise	3/6
Dear Love	4/6	Ramona	3/6
Dream Song	4/6	Shadow Wz	3/6
Diana	3/6	Skaters' Wz	3/6
Dream Lover	4/6	Spanish Town	3/6
Follow Secret Hl	4/6	Spash Me Love	4/6
Goodnight Waltz	3/6	Stars In Eyes	4/6
Happened Monterey	3/6	Student Prince	4/6
Kiss Waltz	3/6	Wonderful One	3/6
Kiss In Dark	4/6	3 O'clock Morn	3/6

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ALL THE LATEST POP DISCS

# Johnny Mathis is at his best on his new LP

ON first hearing Johnny Mathis, record chief George Avakian commented (vide the sleeve note on this new "Johnny Mathis" LP): "before Johnny had finished his second song, I knew I was going to sign him" . . .

... "I visualised a series of intimate small-band sessions with a variety of arrangers, each given carte blanche as to instrumentation and treatment."

And Avakian adds: "Johnny's singing is thoroughly jazz-orientated, so naturally arrangers were chosen who had a thorough command of the jazz idiom."

Avakian's discernment has certainly paid off on this LP, which features Mathis singing in uninhibited fashion to accompaniments variously directed by Gil Evans, John Lewis, Ray Conniff, Ray Ellis, Bob Prince and Teo Macero.

These arrangers have given full rein to their imagination—which in turn seems to have stimulated Johnny Mathis to commanding heights. This is particularly noticeable on "Easy to Love" and "Star Eyes."

(Fontana 12in. LP TFL5011)



by LAURIE HENSHAW

▶ **Boy Friend music**

"HE Likes To Go Dancing" is another LP in the "Music For The Boy Friend" series of old favourites trotted out in album form.

Notable tracks on the latest are "Whispering" (Gordon Jenkins and Orchestra) and "The Way You Look Tonight" (by Jerry Gray and Orchestra). This latter is so DeVol-ish in style it almost sounds as though it was arranged by Frank.

"Whispering" is garnished by some of that delightfully languid Jenkins piano. (Bruno. 12in. LP LAT8230)

▶ **Stan Jones**

STAN JONES, writer of Prairie-styled songs, strikes me as a composer of exceptional talent in his particular idiom. On his latest LP, "Creakin' Leather," the tunes and lyrics are good, and Jones sings them himself in direct, unaffected style.

Titles—all Jones compositions—are "Creakin' Leather"; "Deep Water"; "Sedona, Arizona"; "Burro Lullaby"; "Wedding Day"; "Cottonwood Tree"; "Wringin' Wrangle"; "Snooze In The Quiet Air"; "Woolly Lamb Song"; "El Diablo"; "Hunter's Return"; "Too Young To Marry"; and "Riders In The Sky." (Pye "Disneyland" 12in. LP DPL39009)

▶ **Jim Dale**

JIM DALE, a favourite on "Six-Five Special," should find a ready response to his "Jim!" LP. One of the highspots is "Jane Belinda," a composition inspired by Jim's baby daughter of that name. This one is projected against an infectious beat backing from the Ken Jones Orchestra.

Remaining titles: "The Story Of My Life"; "I'm In The Market For You"; "Tread Softly, Stranger"; "Crazy For You"; "Undecided"; "I Sit In My Window"; "Song Of The Pine Trees"; "Kisses Sweeter Than Wine"; "That's What You Do." (Parlo. 10in. LP PMD1053)

▶ **Don Lang**

ANOTHER one for the "Six-Fivers" is Don Lang's "Hand Jive" LP. This one comes complete with illustrated instructions on how to do that peculiar pantomime that has become something of a fixture on the TV show.

Titles: "6.5 Hand Jive"; "Riverside Rock"; "Texas Tambourine"; "It's Time To Jive"; "School Day"; "Red Planet Rock"; "The Climb"; "Rock Around The

Cookhouse"; "Hand Jive Boogie"; "Rock And Roll Blues." (HMV 10in. LP DLP1179)

▶ **Timmie Rogers**

THOSE who instinctively twitch to an infectious beat should dive into the nearest record store and get "Saturday Night."

I wrote that when reviewing Timmie Rogers' debut disc here back in May, 1953.

The same applies to the Rogers version of "Fla-Ga-La-La-Pa," now released to coincide with Timmie's British trip. This one, though on a rock kick, really rocks.

"Take Me To Your Leader," an out-of-space novelty, misfires by comparison. (London HLU6001)

▶ **Jackie Dennis**

YOUNG Jackie Dennis comes through with a successor to "La Dee Dah" with "My Dream," another effort gimmicked up in the now familiar style. I see no reason why this should not also make the Hit Parade.

"Miss Valerie," a soft-shoe type of number, indicates that Jackie has a pure quality to his voice—when he gives it a chance. Certainly both sides go with a swing. (Decca F11011)

WATCH THIS!

LAURIE LONDON did so well with the spiritual-styled "He's Got The Whole World In His Hands," it is hardly surprising he now offers the familiar "I Getta Robe." This doesn't quite match the verve of its predecessor. "Dasey Jones," a railroad novelty, has more drive. Now keep an eye on the best-sellers! (Parlo. 45-R442)

▶ **Don Cherry**

ANOTHER Time, Another Place," a glorious number by the Award-winning team of Jay Livingston and Ray Evans—comes from the film of the same name.

This tuneful song—an oasis in the desert of rock-'n-roll—makes a perfect vehicle for the relaxed delivery of Don Cherry. Piaudits, too, for the Ray Conniff accompaniment.

The reverse is "The Golden Age," from the Terry Dene film "The Golden Disc." (Phillips 45-PB816)

## Readers' queries

WHAT is the title of the music that introduces the ATV series "The Killing Stones"?—T. N., Halifax.

"Tom Hark," played by Elias and his Zig-Zag Jive Flutes (Columbia DB 4109).

IN what year did "South Of The Border" become popular?—A. M., Penrith, 1939.

WHO wrote the theme music for the film "The End Of The Line" and is this available on record?—J. G., Barrow-in-Furness.

Edwin Astley. The music has not been issued on records.

WHAT is the personnel on the Victor Silvester Jive Band record "I'm Comin' Virginia" / "Poor Butterfly"? (Columbia PB 2995, now deleted).—F. M., Warrington.

Victor Silvester tells us that his Jive Band included

George Chisholm (tmb.); Tommy McQuater (tpt.); Billy Munn (pno.); E. O. Pogson (tr., cit.); George Elliott (gtr.); George Senior (bass) and Ben Edwards (drs).

IN what film did Doris Day sing "Canadian Capers"?—K. T., Broadstairs.

"My Dream Is Yours." WHO was the "Chee-Chee" girl and can you name her most popular record?—D. J., London.

Rose Murphy. Two of her well-known records were "Busy Line" and "Me And My Shadow." (Now unobtainable.)

CAN you tell me if the vocal team Group One has made any records?—K. M., Birmingham.

Apart from several discs on which they have been used as accompanists, their only solo record is "She's Neat" / "Made For Each Other" (HMV POP 463).



Mathis—jazz singer



Dale—ready response



Vaughan—a seller?

WATCH THIS!

"KEWPIE DOLL," Frankie Vaughan's latest disc, was featured on "Six-Five Special" last Saturday. Although the motif is again rock-styled, this is a cute number with an infectious beat. Certainly the lyrics are well above average. But the treatment is the thing—and this gets a Grade A workout from Mr. Show Biz and the Wally Stott Orchestra and Chorus. If this one fails to make the sellers, then I'll eat my hi-fi equipment. The reverse, "So Many Women," was made when Frankie was in the States recently. (Phillips 45-PB825)

▶ **Mario Lanza**

FOR those who go for the expansive-voiced style there are Mario Lanza's "Never Till Now" (from "Rainbow Country") and "Arrivederci Roma" (from "Seven Hills Of Rome"). (RCA1052)

is hardly a top-weight compliment.

Mamie makes her Capitol debut with the rock-styled "Something To Dream About" and the ballad "I Fell In Love" (45-CL14850). Latter is the better.

▶ **Mamie van Doren**

MAMIE VAN DOREN sings a good deal better than some European glamour girls who have ventured on to discs. But this

▶ **Sonny James**

SONNY JAMES' "Walk To The Dance" is a slow ballad for teenage romantics. "Kathleen" has a catchy lilt that could click. (Cap. 45-CL14848)



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**NATIONAL JAZZ FEDERATION**

ROUND THE NEW SHOWS WITH THE M... REVIEWERS

A musical comedy in 4 acts!

by BILL HALDEN

MANY musical comedies have been presented during the 58 years of the London Coliseum. On Sunday yet another was staged.

The cast: Marvin Rainwater, Johnny Duncan, Basil Kirchin and Phil Fernando.

With Rainwater's record of "Whole Lotta Woman" in Number 1 position, a packed house of 2,500 could have been expected for his first concert.



Marvin show was a comedy, says Bill Halden

ON THE BEAT

IT looks as if there'll soon be as many strip shows as skiffle cellars in Soho. Two new ones opened on Monday.

The languorous beat of burlesque is starting to vie with the up-tempo throb of the tea-chest bass.

So it's nice for Son to know that, while he sips his cappuccino in the Heaven and Hell, his past visits have helped pave the way for Father's night out.

FOR its 'out of the profits of the Heaven and Hell that Eric Lindsay and Ray Jackson have opened their Casino.

that the premises fell vacant because of the collapse of the ill-fated Piccadilly Jazz Club.

AND if the skiffle players have any qualms about being elbowed out of their territory, let them take heart.

American A&R men are turning more than a casual eye in their direction.

IF we [the female section of the entertainment business] were to perform on TV like some of the men, we'd be locked up.

MY recent notes on the current music scene have provoked Fred Jackson, of Mills

with Pat Brand

Music, into telling me: "You forget that music publishers are not in any way responsible for this situation."

"We have not given records their exaggerated importance, nor have we invested disc-jockeys with this importance.

"It is ridiculous, for instance," he points out, "for us to pay eight guineas arranging fee to a band for two broadcasts of a tune which might not mean anything, and which will, in any case, bring us performance fees of roughly four to five pence."

"At a net loss of at least £3 8s. per tune, if a publisher has many such tunes on the air and provides many such arrangements he will soon find himself a substantial amount out of pocket."

"Because this amount is no longer recoverable through other media, such as sheet music sales or records."

"Eh?" "SLEEP! I'd sooner stay awake counting the sheep going in to buy my records."

A&R man in the new musical, "Expresso Bongo."

"STONEAGERS IN ELLINGTON BAND EXCHANGE."

Competition

"WE [the entertainers] are the Second Oldest Profession. And, like the Oldest Profession, ours has been ruined by amateurs."

Export

ALREADY, a craze that started in the coffee bars looks like sweeping the States.

So London Records have had to issue an illustrated handbook for disc-jockeys all over the USA.

If... "If we [the female section of the entertainment business] were to perform on TV like some of the men, we'd be locked up."

Not responsible

with Pat Brand

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"Eh?" "SLEEP! I'd sooner stay awake counting the sheep going in to buy my records."

A&R man in the new musical, "Expresso Bongo."

By-play

The gallery promptly suggested that he should.

This started quite a by-play between the band and the gallery.

Then at 8.25 p.m. the curtain fell abruptly.

On folk songs he was reasonable, but it



Miizi, with husband Jack Bean, at the premiere.

'South Pacific' success

SOME marriages are successful—and one of the happiest of all is that between the new Todd-AO process and "South Pacific."

As a spectacle the stage show has expanded to splendid magnificence of the large screen.

The songs show achieve a new maturity and charm; the changes spring to life.

"South Pacific" is, indeed, one of the few screen musicals that I could bear to see again.

It has sufficient story value to sustain a hefty film footage—let alone over two hours.

Nellie Forbush (Mitzi Gaynor), a Navy nurse, comes from Little Rock, Arkansas, and rejects her elderly French lover (Rossano Brazzi) when she learns he has been married to a dusky island girl.

He seeks death and glory with Lieutenant Cable (John Kerr) in an important mission on Japanese-held territory.

There is something, Misses Gaynor and France Nuyen are worthy of the closest attention.



Laurie London—talked about cowboys

The Teenage Jungle

THE trouble with "Expresso Bongo" is that the story—the interesting part of it, anyway—finishes before the play.

Thus, we have characters on the stage faithfully reporting what happened eventually to Bongo Herbert, the boy wonder, long after we cease to care.

The strength of the play is in the situation more than the characters.

Bongo, the teenage discovery, is built up into a star attraction—and the telling of it provides plenty of satire.

Fan mobbing, bad songs, socialite patronage, sharp managers, sharper agents—none have escaped the caustic pens of Wolf Mankowitz and Julian More.

These gentlemen might have turned their shrewd eyes on to the overrated song content.

Of them, a handful are ear-earners: "Seriously," "I Am," "Nothing For Nothing" and "Majorca."

Paul Scofield plays the cynical master with a tired air that didn't convince me that he would last long in the TPA jungle.

By Hazell looks the part of the zippiest female in sight was Miss Martin. As Scofield's girl friend she sings tunelessly and—to shame the others—in tune.



The Firehouse Five plus Two are currently playing in Hollywood night spots.

Hollywood headlines

"We're back in Hollywood to broaden our act, but we don't know now when we'll be going to Europe," said GENE PUERLING, leader of the Hi-Lo's, last week.



from HOWARD LUCRAFT

Lovely Marti Barris, singing daughter of ex-Rhythm Boy and songwriter ("I Surrender,

Dear," etc.) Harry Barris, has a hit with her own composition, and recording of "Scottish Fling."

When British jazz fans get to hear the new "Sing A Song Of Basie" LP they'll never know why they let Annie Ross leave England.

After 12 years at MGM musical director Johnny Green has signed with the Lucille Ball-Desi Arnaz TV production organisation.

Laurie may have to play truant

New York, Wednesday. DIMINUTIVE, 14-year-old Laurie London blew back into Manhattan this week after a whirlwind tour of Pittsburgh, Cleveland, Detroit and Chicago, visiting important disc jockeys.

The conversation quickly got on to the Wild West. "I love cowboys and westerns in the cinema," Laurie told me. "We have American westerns on our TV, you know. My favourite I guess is Range Rider, but I watch all the others, too."

Laurie was excited when Joe Mathews announced that he was arranging for Laurie to meet the famous Red Wing, the man who teaches the cowboy idols of the screen to draw fast.

Talking about singing, he said there was some rock over here that was not too bad, but generally I'm not very fond of it.

Discussing the music situation in Britain, Laurie said that the musicians in London were fine, "but in the provinces, sometimes they weren't so good. This can hurt a singer and it's probably hurt some of your artists who have been over."

There is still some chance that the Londons may go to the West Coast for screen tests. In the meantime, the disc jockey tours go on.

Laurie did a fine appearance on the Ed Sullivan TV show, proving himself a seasoned, relaxed performer.

"I'm on my Easter vacation now," Laurie told me at lunch, but, with the end of the stay here not yet in sight, the lad may well wind up missing some school time.

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# The birth of a legend

**HUBERT W. DAVID**  
tells the story of  
**'MY FAIR LADY'**

**I** USUALLY use this column to give songwriting lessons to learners. This week I have been taking my own lesson from another Lerner—Alan Jay Lerner who wrote the book and lyrics of "My Fair Lady."

I found him backstage at Drury Lane Theatre, where the show opens next Wednesday, and sought to discover just what it is that has put him and his musical partner Frederick Loewe in the neons with their successful musical shows.

### Casual meeting

Lerner and Loewe have been writing together for 16 years, and their introduction to each other came about through a casual meeting at New York's Lambs Club. This is a famous rendezvous for writers, actors and pursuers of the Arts.

Though he is now the team's "words" man, Alan Lerner started out by learning music and composition. But the

reception given to his witty lyrics written for college shows convinced him that "words" were his forte. From then on he looked after the libretto and lyrics while Frederick Loewe handled the music.

But the fact that Lerner understands music is a great help in their collaboration. I have often stressed that there are more good songs written by a team than by individuals. The composer who can grasp immediately what his lyricist is driving at is more apt to compose a melody which suggests the atmosphere of the words.

And the lyric writer with a knowledge of music is able to feel the rhythm of a melody, and this helps him to use words and phrases which match naturally the accentuation of the melody.

### College boys

Before American television really got into its stride, apparently every college boy who could put two words together, or finger out a melody, elected to join an advertising agency to write "radio copy." Everything from "air plugs" to full-length revues rolled off their pens, but it was great practice for the rigours of songwriting days ahead. Lerner started this way.

When he met Frederick Loewe, Loewe was a classical concert pianist. But his love of composition led him to experiment with the "class" type of popular melody, so a happy collaboration began.

The team first attracted Broadway attention with a musical called "The Day Before Spring." Hot on the heels of this show they produced the

enormously successful "Brigadoon," and followed this up with "Paint Your Wagon."

### Special trip

It was film director Gabriel Pascal who first thought of turning Shaw's "Pygmalion" into a musical. In 1951, Lerner and Loewe met Rex Harrison at a mutual friend's house, and asked about his plans for the future. Rex said he would like to try his hand at a musical if the opportunity arose.

Twelve months later, Lerner and Loewe made a special trip to England to contact Rex Harrison once again. He was appearing in the straight play

"Bell Book and Candle" at the Phoenix Theatre. The pair spent five weeks here, and by the time they returned to New York the whole framework of "My Fair Lady" had been devised. The dovetailing of all their plans took longer than they anticipated, and it was not until the late summer of 1955 that things began to take shape.

But perfect casting it was, for Rex Harrison, Julie Andrews and Stanley Holloway were signed up as the stars. The rest is history.

The show got an enthusiastic reception at its New York premiere on March 15, 1956.

Plans to present "My Fair Lady" in Australia in the late summer have now been finalised, while Mexico City will see a production in the autumn, and Stockholm is likely to see it next spring.

### My tip

In the States, records of the songs are selling phenomenally. That excellent LP—already well known here—has sold over

1,600,000 copies, while the individual songs between them have grossed over 2,000,000. This includes 1,000,000 of "On The Street Where You Live"—my own tip for top spot over here.

Meanwhile, Alan Jay Lerner and Frederick Loewe have been working for the past six months on a film musical version of "Gigi." This was seen here last year, at the New Theatre in St. Martin's Lane, as a straight play with Leslie Caron in the lead.

She is also starred by MGM in their film version, which opens in New York on May 15.

When I asked Alan about the future, he was rather noncommittal. I should say it is likely to be a full-time job looking after all their various interests in "My Fair Lady," for this is likely to be a meal ticket for life! It will become a legend of the theatre.

### Songwriters

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

MS must bear name and address of the sender, and must be accompanied by s.a.s. Post to Songwriters' Advice Bureau, "Melody Maker," 128, High Holborn, London, W.C.1.

The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until May 10, 1958, for readers in Britain; until June 10, 1958, for foreign and Colonial subscribers.

## And now: Ambassador Scott

NEW YORK, Wednesday.

**F**EELING the need for an exchange of ideas, American clarinetist Tony Scott talked to and played with jazz musicians and fans all over Europe and South Africa during his world tour last year. "There is great enthusiasm for jazz in foreign lands," he says.

"Because jazz is not native to their culture, the European and African musicians and writers tend to emulate their American idols. In the countries where the exposure of jazz is heavily encouraged, and where there are enough opportunities for the jazz musician to practise his art, great progress is being made.

"IN SWEDEN, for instance, the excellence of the jazz musicians is most gratifying. Jazz

is not just an interest of the country's youth; older people are equally fascinated by it. As in most European countries, and in Africa, people accept jazz without the reservations often encountered in America.

"IN PARIS, considering the receptions I received elsewhere, audiences were a little colder than I had expected.

### Jazz starved

"IN JUGOSLAVIA I encountered jazz-starved audiences that were beyond description. They made me feel so wonderful, gave me the encouragement to really play.

"One night, in Ljubljana, I played a blues for Charlie Parker. Everything fell in; everything fitted. It was one of those once-in-a-lifetime ex-

periences for a musician. The crowd sensed it and gave me the biggest ovation I have ever received."

"IN AFRICA, though the feeling for jazz is strong, the people have seldom, if ever, been exposed to it 'live.' Everywhere I went, the enthusiasm and understanding of the audiences was thrilling.

"The level of musicianship of the African jazz musicians is not high, but they are doing everything they can to improve in spite of the lack of opportunity to hear and learn about jazz.

"Perhaps the biggest thrill I had in Africa was playing for integrated audiences at several of my concerts. This was certainly a departure in procedure!"

BURT KORALL.

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# This world of jazz

by **MAX JONES**



Brownie McGhee (left) and Sonny Terry with Chris Barber, who, with the NJF, brought the blues team over here.

## Midlands welcome Terry and McGhee

THE last time I went to Birmingham Town Hall for a concert, local bloods gave guest of honour Big Bill Broonzy a rough passage. On Tuesday evening, a 95 per cent house listened attentively to Sonny Terry and Brownie McGhee and received them very warmly; a promising start to the tour.

The Americans were introduced by Chris Barber after two band numbers—"Bucket's Got A Hole" and "Stevadore Stomp"—had opened the second half.

In this setting, with a backdrop of lofty organ pipes, the blues men looked out of place though oddly impressive. But from the start, a driving duet on "Midnight Special," it was evident that incongruity of environment was not going to affect the authenticity of their music.

### WARM

Brownie took over for a reflective "Me And Old Sonny," and later for "Mean Old Frisco," "Pawnshop Blues," "My Fault" and "Move To Kansas City." Smoother than Terry, he is a warm singer and accomplished guitarist.

I wish I had space to deal with the powerful "John Henry" and "Preachin' The Blues," an engaging prison song, "Corn Bread," and two closing spirituals with the band.

The music's fascination was enhanced by the fabulous movements of Terry's hands over and across the harmonica. I urge every blues lover to see this remarkable team.

Max Jones

TOGETHER  
"Climbing On Top Of The World" was another joint vocal, with a call-and-response feeling. On these two songs the pattern had been vocal duet with a background mixture of guitar and harmonica. On the third, "All Alone Blues," Terry emerged as soloist with guitar support. He

**BLUES** singers have visited Britain in the past, but never so formidable a partnership as Sonny Terry and Brownie McGhee. This week, these Southern folk musicians—who have made New York their home for the past 18 years—introduce us to some vocal and instrumental duetting the like of which we have never heard before.

They arrived last Friday at Waterloo Station carrying, among other essentials, a pair of guitars and a small leather bag containing 25 harmonicas.

The "mouth harps" from which Terry produces such a wild and wonderful assortment of sounds are small, relatively cheap diatonic tremolo models.

In the old days, Sonny tells me, his harps cost no more than 50 cents, but today he pays around two dollars.

He always carries a number of them with him—two or three of each in the keys of A, B flat, C, D, E, F and G—and reckons to "blow one out" in the space of a week or so. Sonny, by the way, did not play harmonica in the "Baby Doll" film.

### Soundtrack

**BROWNIE MCGHEE** has a well-tried Gibson guitar and a more recently acquired Mar-

tin. The latter, he says, was given to him by actor Andy Griffiths after the making of the film "A Face In The Crowd."

Filmgoers will remember the striking prison scene in which Griffiths hits a guitar and sings a rough blues. McGhee taught Griffiths how to do the song, and himself played guitar for the soundtrack.

### 'I just sing...'

**BROWNIE**, who used to play piano in church, still likes spirituals and disagrees emphatically with those who say blues and gospel songs don't mix.

"I just like to sing," he told me at the end of an evening's impromptu recital with Sonny in Bob Dawbarn's flat. "Spirituals, blues, prison songs, songs of my own creating... just sing. And the drunker I get, the more I sing spirituals."

"Church people who separate the types of song aren't doing our music any good. The music is not supposed to be split. It stands to reason, there's a lot of different things to be said through songs, and different ways of saying them. One isn't necessarily better than another."

McGhee has recorded spirituals for Circle, under his own name, and Okeh, as Brother George and the Sanctified Singers. And he recorded with Marie Knight and Ethel Dawnport for Decca, and Bessie Griffiths, Rosa Lane and Barbara Shaw on Sittin' In.

"Other names I used for my blues dates were Henry Johnson (Decca), Blind Boy Williams (Jade), Spider Sam (Atlantic)

and Big Tom Collinson King." Brownie informed me.

### Pete Johnson

"THE April 12 'Melody Maker' was a real knock-out because of the news and picture of Pete Johnson, a very old friend of mine," writes American pianist Earle Howard from Helsinki.

"From reading the MM the seven years I have been in Europe I can safely say that English people will really get a big bang out of Pete's playing if he does come to England. Pete is really a man-sized pianist. I remember many nights when we used to meet after work. Pete worked at Cafe Society in the Village and I Uptown, and we would go to Fania Gershin's house, pull out our jug, and Pete would play. Many a night we would sit there and gab, lush and play until seven or eight in the morning, thanks to Fania's love of music. Pete really would go on those sessions. Often there were others, and it would end up in a real cutting contest."

### Miss Lee

"YOU also carried a note on the death of Fletcher Henderson's wife. Before Fletcher even came to New York, I remember she was the trumpet player in the ladies' orchestra that played in the pit at the old Lafayette Theater. With her were Alice Cardwell, the drummer, and David Martin's mother on string bass. "Miss Lee (as she was called) was the same quiet nice lady that all of us kids in the neighbourhood idolised. And she could play the trumpet straight but wonderful."

## jazz on the air

(Times: BST/CET)

### SATURDAY, APRIL 26:

- 12.30-1.0 p.m. A 1: Ferguson, Ellington.
- 5.15-5.45 Z: Swing Serenade.
- 6.5-6.30 B-218m: Kings of Jazz.
- 8.0-10.0 T: (1) Miller AAF, Mathis, Ella Mae Morse. (2) Noons, Giffure, McGarity, Hamp-Wilson, Sims-Cohn, NORK, Galbraith.
- 9.0-9.30 W: Jazz Time.
- 9.0-9.55 J: Bandstand USA; Operation Entertainment.
- 10.8-10.38 B: Tharpe by Panassé.
- 10.50-12.0; 12.10-2.0 a.m. I: Schneebiel, Pops, Sauter.
- 11.0-11.55 F 1: Carlos de Radvitzky.
- 11.5-12.0 J: America's Pop Music.
- 11.10-11.30 Y: Jazz Gallery.
- 12.5-1.0 a.m. J: D-J Shows.
- 1.0-2.0 E-Q: Dr. Jazz's Library.
- 2.5-3.0 H-Q: Hollywood-New York.

### SUNDAY, APRIL 27:

- 2.45-3.15 p.m. A 1 2: American Folklore.
- 5.42-6.15 A 1: Stan Getz.
- 6.20-6.30 A 1 2: Jazz News.

- 8.0-10.0 T: (1) Carle, Kenton, Dukoff. (2) Walker, Morrow, Hamp, Tristano-Konitz, Cole-Edison, Phil Woods-Gene Quill.
- 10.10-11.55 S: Jazz for Travellers (short break at app. 11.0).
- 11.0-11.55 P 1: Jazz Microgrooves.

### MONDAY, APRIL 28:

- 1.0-1.45 p.m. DL: Chris Barber.
- 8.0-10.0 T: (1) Eckstine, Bailey, Blue Stars, Basie, T.D., Shaw, Miller. (2) Acker Bilk, Miles D., Ruggolo, Basie, Diz, Mooney, Duke, B.G., Jazz from Sweden and Norway.
- 10.10-10.30 P 3: Duke, Louis, Condon.
- 10.10-11.0 S: For Jazz Fans.
- 10.10-11.0 E: Jazz Programme.
- 10.30-11.30 app. K: Jam Session.
- 11.5-1.0 a.m. J: D-J Shows (nightly).

### TUESDAY, APRIL 29:

- 12.0-12.20 p.m. C 2: Pia Beck Trio.
- 4.5-4.30 P 1: Modern Jazz 1958.
- 5.30-6.0 C 2: AVRO Jazz Club.
- 8.0-10.0 T: (1) James, New Miller,

- T.D.-Berigan, Herman Joe Williams. (2) Hamp, Louis, Ella, Duke, Kessel, Silver, Diz.
- 10.0-10.30 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.

### WEDNESDAY, APRIL 30:

- 6.15-6.45 p.m. DE: Jazz Session.
- 8.0-10.0 T: (1) Lena Horne, B.G., Kenton, T.D., Basie. (2) Tony Scott, in person, speaks of his eight months tour of Europe and Africa.
- 9.30-9.55 S: Life of Django.
- 9.30-10.30 P 3: Jazz for Everyone.
- 10.10-11.0 S: For Jazz Fans.
- 10.20-11.0 Q: Jazz Developments.
- 10.50-11.12 Z: Jazz Actualities.

### THURSDAY, MAY 1:

- 12.38-12.55 p.m. C 1: N.O. Synopsators.
- 5.0-5.30 C 2: Modern Swing Combo.
- 6.30-7.0 B: Scooby, M.L. Lewis, Basie-Ella, Calvin Jackson, Duke.
- 8.0-10.0 T: (1) Kenton-Christy, Thornhill, Hi-Lo's, Peterson. (2) Tony Scott (part 2).
- 10.10-11.0 S: For Jazz Fans.
- 10.30-11.0 P 4: Jimmy Witherspoon.
- 10.40-11.15 DL: Jazz Club.

### FRIDAY, MAY 2:

- 5.35-6.5 p.m. L: Jazz.
- 8.0-10.0 T: (1) Herman (30 mins.), Pop Stars. (2) Louis, Basie, Milt J., Les Jowett Seven, Sonny Terry, Perkins, Jazz Lab Quintet, Chaloff, Duke.
- 8.45-9.5 Z: Jazz à la Carte.
- 10.0-10.35 J: Stars of Jazz.
- 10.10-11.0 S: For Jazz Fans.
- 10.15-10.45 P 2: The Living Jazz.
- 10.15-11.0 N: Jazz Programme.
- 11.15-12.0 C 1: Jazz Music.

Programmes subject to change. The 8.0-10.0 VOA Transmission is repeated nightly between 11.0 and 1.0 a.m.

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- D: BBC: E-464. L-1500, 247.
- E: NDR WDR: 309, 189, 49.38.
- F: Belgian Radio: 1-484. 2-324. 3-267. 4-198.
- H: RIAS Berlin: 303.
- I: SWP B-Baden: 295, 363, 195, 41.29.
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- K: SBO Stockholm: 1571, 255, 245, 306, 506, 49 band.
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# SMALL BAND CRAFTSMEN

## BOBBY HACKETT AND HIS JAZZ BAND (LP)

"Gotham Jazz Scene"  
At The Jazz Band Ball (c); Lazy Mood (a); Wolverine Blues (c); The Continental (a); Rose Room (c); In A Little Spanish Town (b); Cornet Chop Suey (b); Caravan (a); Tin Roof Blues (b); Albatross (b); Henry Hudson (c)  
(Capitol 12 in. T857—33s. 8id.)

(a), (c)—Hackett (cornet); Ernie Caceres (cl., bar.); Dick Cary (E-flat horn); John Dengler (tuba); Tom Gwaltney (vib., cl.); Micky Crans (pno.); Milt Hinton (bass). (a) 3/3/57, (c) 10/10/57. New York. (Am. Capitol.)

(b)—Same personnel, except Al Hall (bass) replaces Hinton. 4/4/57. Do. (Do.)

THE most striking features of this LP, by Hackett's regular Henry Hudson Hotel band, are Dick Cary's arrangements and horn playing, the

group's versatility and the extraordinarily flexible tuba playing of John Dengler.

All the tracks are instrumental, and the material is a mixture of Dixieland standards, originals by Cary, popular songs and Ellington-associated numbers.

Eddie Miller's "Lazy Mood," an unusual choice, sounds well suited to Hackett's semi-sweet style; and "Rose Room," another gentle piece, has pleasant muted cornet fore and aft, separated by Caceres's clarinet and Cary's E-flat horn.

Tom Gwaltney is featured on vibes in "Rose Room," "Caravan" and "Continental." He shares clarinet duties with Caceres on "Wolverine" and does all the other clarinet work.

Hackett leads surely and plays pretty solos. Cary is first-rate on "Caravan," "Tin Roof," "Albatross" and "Jazz Band Ball," and the rest of the soloists

do their stuff competently without offering any surprises.

But this closely arranged Dixieland is notable less for its solos than for the duets, trios and ingenious ensemble voicings contrived by Cary.

"Caravan" is particularly impressive in this respect. "Spanish Town" is introduced and ended by widely spaced tuba and clarinet, interrupted by band comments of "Salt Peanuts"; "Wolverine" uses two clarinets and three brass inventively; and "Continental" is skillfully scored and played right through.

Dengler's tuba, wonderfully agile in the faster jazz tunes, booms out with pure solemn tone on the very slow "Tin Roof."

This LP is an example of interesting small-band arranging and solid instrumental craftsmanship rather than of memorable jazz.—Max Jones.

## Good Tea

### BOBBY HACKETT AND JACK TEAGARDEN (LP)

"Jazz Ultimate"  
Indiana; Oh, Baby; It's Wonderful; I've Found A New Baby; Sunday; Baby, Won't You Please Come Home; Everybody Loves My Baby; Mama's Gone, Goodbye; Way Down Yonder In New Orleans; 5th And Broadway; 'S Wonderful.  
(Capitol 12 in. T933—33s. 8id.)

Hackett (tp.); Teagarden (tmb.); Peanut Hucko (cl., tr.); Ernie Caceres (cl., bar.); Gene Schroeder (pno.); Billy Bauer (gtr.); Jack Leberg (bass); Buzzy Droolin (drs.). September, 1957. New York. (Am. Capitol.)

FOR this album Hackett is joined by Teagarden, as he was on the highly regarded "Coast Concert" LP, plus guitarist Billy Bauer and five Condon regulars, for a programme of traditional jazz.

The programme—similar in type to a Condon recital—makes use of several Dixieland warhorses, a few old tunes (like "Sunday" and "Mama's Gone") not yet done to death, and one original blues.

Of passing interest is the presence of both "S Wonderful," the Gershwin's 1927 song, and "It's Wonderful," a Stuff Smith item from 1938. The latter gives Tea and Hackett a chance to extend themselves in slow ballad interpretation. On the former, Hucko's bouncing tenor is heard in the ensemble and among the solo voices.

"Indiana," "Oh, Baby," "I've Found," "Everybody Loves" and "Way Down Yonder" are pleasant Dixieland improvisations lifted above average by the consistent Hackett and Teagarden. "Mama's Gone" has a particularly warm, relaxed sound and impeccable trumpeting and tromboning. "5th And Broadway" brings up familiar but always masterly trombone phrasology, some modern-tinged Hackett, and smooth blues playing by Hucko (tenor), Caceres (clarinet) and Schroeder.

Hucko again pleases with Freemanish tenor on "Sunday," and Tea plays yet another rendering of "Baby, Won't You." Jackson's solos here have a very familiar ring but the tone and execution are superlative, and admirers of the trombone champion will probably want to add the version to stock.

There is a good deal of exhilarating and cleanly played music in this package.—Max Jones.

## The Blues

### JIM HALL TRIO (LP)

"Jazz Guitar"  
Stamping At The Savoy; Things Ain't What They Used To Be; This Is Always; Thanks For The Memory; Tangerine; Stella By Starlight; 6:30 Special; Oop In A Dream; Look For The Silver Lining; Seven Come Eleven.  
(Vogue 12 in. LAE12672—33s. 3d.)

Hall (gtr.); Carl Perkins (pno.); Red Mitchell (bass). 19 and 24/1/57 USA. (Am. Pacific Jazz.)

THIS is 27-year-old Jim Hall's first record as a leader. It confirms the opinion reached by many people—after hearing him with Chico Hamilton on Vogue and the "Grand Encounter" album (Vogue LAE12665)—that he is one of the world's finest contemporary guitarists.

According to the sleeve note by Jimmy Giuffre, with whom Hall was playing until quite recently, Jimmy's favourite jazz soloists are Tal Farlow, Jimmy Raney, Barney Kessel, Milt Jackson and Hampton Hawes.

"But," adds Giuffre, "his strongest influences during his formative years were Django Reinhardt, Charlie Christian and Barney Kessel. . . though he gives most credit to tenor players in recent years, especially Zoot Sims and Bill Perkins."

As is so often the case with those who have had so many and varied influences, Hall has developed a style that belongs to no one individual, trend or period.



Bobby Hackett—seen here with Bud Shank—is a strong leader.

## Versatile, but—

CANDIDO (LP)

"Candido The Volcanic"  
Peanut Vendor (a); Takecia (a); Moonlight In Vermont (b); Take The "A" Train (c); The Lady In Red (d); Kinda' Dukish (a); Warm Blue Stream (a); Tin-Tin-Deo (c).  
(M.M.V. DLP1182—27s. 10id.)

(a), (b)—Candido Camero (bongos, conga dr.); Art Farmer, Bernie Glow, Jimmy Nottingham, Charlie Shavers (tp.); Jimmy Cleveland, Frank Rehak, Tommy Mitchell (tms.); Jim Buffington (French horn); Jay McAllister (tuba); Hank Jones (pno.); Bill Crow (bass); Osie Johnson (drs.); Ernie Wilkins (leader). Arr. (a) Wilkins, (b) Manny Albam. February 1957 USA. (Am. ABC-Paramount.)

(c), (d)—Same personnel, except Ernie Royal (tp.) replaces Farmer; Ed London (French horn) replaces Buffington; Oscar Pettiford (bass) replaces Crow. Arr. (c) Wilkins, (d) Albam. Do. Do. (Do.)

CHANO POZO may have been the first as well as the most brilliant South American percussionist to bring Afro-Cuban rhythm to jazz. But ever since Pozo was shot dead in a street brawl in 1948, the most sought-



Carl Perkins—he played with his forearm parallel to the keyboard (see "The Blues.")

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# Basie reunion at Newport

after bongos and conga drum player for records has been Candido Camero from Cuba.

Since arriving in New York, after working six years with OMQ Radio in Havana and another six with Armando Romeu at the Tropicana Club in the same city, he has recorded with Dizzy Gillespie, Stan Kenton (with whom he toured during the autumn of 1948), Woody Herman, George Shearing, Dinah Washington, Coleman Hawkins, Erroll Garner, Tito Puente, Machito and Charlie Parker, to mention a few.

From this it may be assumed that Candido is generally accepted as the greatest living Afro-Cuban-style percussionist. At any rate when playing for other leaders, but judging from this album, when he has a group under his own name he is not always so commendable.

He seems so impressed by the need to let us know that this is his session that, not content

with playing throughout with a versatile but noisy insistence, he seldom troubles to concern himself with what the rest of the band is doing.

So one rarely gets an opportunity to appreciate Ernie Wilkins' and Manny Albam's spectacular—and, of their kind, first-rate—arrangements, and the unusually good playing by a 13-piece combination which, apart from Candido and the rhythm section, consists entirely of brass.

Among these rare occasions are parts of Ellington's latest inspiration from train rhythms, "Kinda Dukish," and the Pozo-Gillespie piece, "Tin-Tin-Deo." Here Candido does get together with the band and at once everything swings.

Other compensations are Hank Jones' piano and the writing for the trombones and French horn in Kenny Burrell's "Takeela"; the Rehak-Cleveland trombone chorus in the unhurried "Lady In Red"; Shavers' lovely trumpet playing in "Warm Blues Stream"; and Ernie Royal's trumpet in "Tin-Tin-Deo."—Edgar Jackson.

(Columbia Claf 12 in. 33CX16110—4ta. Sld.)

(a)—Basie (pno.); Bill Graham, Marshall Royal (altos); Frank Foster, Frank West (trns.); Charlie Fowlkes (bar.); Wendell Culley, Renald Jones, Thad Jones, Joe Newman (tpa.); Henry Coker, Bill Hughes, Benny Powell (trbs.); Freddie Greene (str.); Ed Jones (bass); Sonny Payne (drs.). 7/7/57. Newport Jazz Festival. (Am. Norman Granz.)

(b)—Same personnel, except add Lester Young (tr.); Jo Jones (drs.) replaces Payne. Do. Do. (Do.)

(c)—Personnel as for (b), plus Jimmy Rushing (voc.). Do. Do. (Do.)

(d)—Personnel as for (a), plus Illinois Jacquet, Young (tr.); Roy Eldridge (tp.); Jones (drs.). Do. Do. (Do.)

**BASIE** is Basie, and the demands of a Newport Festival cannot seriously affect either the band's drive or vitality.

On the first side we hear last year's orchestra on its own for a medium blues, then playing "Polka Dots" and "Lester Leaps In" with Lester Young added and Jo Jones in place of Payne.

The second half reunites Jimmy Rushing and the band (still with Young and Jones) for three songs; and the disc closes with a hectic "One O'Clock Jump," which boasts Young, Illinois Jacquet and Roy Eldridge in the solo strength.

Lester Young definitely scores with "Polka" and "Leaps" and contributes swinging solos to the Rushing titles—especially "I May Be Wrong" and "Evenin'". And plenty of beat and excitement are generated everywhere.

Yet the record is not a satisfactory sample of this orchestra's music. Very little of the tone and subtlety come through; the beautiful quiet playing is not captured; and Basie's soloists get few chances to shine.

Wess blows most agreeably on "Newport" after a lot of gassing by John Hammond, and the band sounds naturally fine despite none too faithful recording.

Behind Rushing—who jumps as only he can on "Sent For You" and the others—the orchestra punches powerfully again, and it is easy to guess that the live performance was truly stimulating.

On record, though, the signs of



Lester Young is one of Count Basie's guests.

To my ears, at any rate, Jo Jones does not improve the Basie rhythm here, and the final attempt at rousing the audience makes an unpleasant ending to a rather disappointing, though undoubtedly roaring disc.—Max Jones.



Candido see "Versatile but—"

## Capsule reviews

SARAH VAUGHAN (LP)

"Swingin' Easy"

Shuffle A Bop/Lover Man/I Cried For You/Polka Dots And Moonbeams/All Of Me/Words Can't Describe/Prelude To A Kiss/You Hit The Spot/Pennies From Heaven/If I Knew Then/Body And Soul/They Can't Take That Away From Me. (EmArcy EJJ1273—35s. 10d.)

AL BELLETTO SEXTET (LP)

"Whisper Not"

Falling In Love With Love (a); Whisper Not (b); Cross Your Heart (c); Lover Man (a); "Dead I Do" (a); All For Blues (b); Sunday (c); Rudy Tootie (d); What's New? (d); 64 (b) (Capitol 12 in. T901—33s. 8d.)

**A**N encore by American Capitol's singing instrumentalists. Best soloists in this proficient but rather suave group are altoist Belletto himself and Jimmy Guinn, an adept trombonist.

Best track is "Whisper Not," but the others are none the worse because only two, the third and seventh, are vocal.—E. J.

### Reissues

1—Deleted

**SIDNEY BECHET**—Baby, Won't You Please Come Home?/I'm Goin' Way Down Home. (Prev. Esquire 10-094, 20-058.) Margie; After You've Gone. (Prev. 20-058.) All now also EP EP178.

**HAMPTON HAWES QUARTET** ("Move")—Hampt's Paws; Move; Once In A While; Buzzy. (Prev. Esquire 20-079, revd. 4/5/57.) All now also EP EP179.

**BUNK JOHNSON BAND**—The Entertainer; Someday; Chioe; The Minstrel Man; Till We Meet Again; You're Driving Me Crazy; Kinkinks; Marie Elena; Some Of These Days; Hilarity Rag; Out Of Nowhere; That Teasin' Rag. (Prev. Columbia 35SX10151, revd. 10/4/54.) All now Phillips LP BBL7231.

**BENNY GOODMAN SEXTET** with PEGGY LEE ("Peggy With Benny")—On The Sunny Side Of The Street. (Prev. Parlophone R26581.) Where Or When?; Blues In The Night. (Prev. R26451.) All now, together with prev. unissued The Way You Look Tonight. Phillips EP BBE12172.

**HUMPHREY LYTTELTON BAND**—Greets Serenade. (Prev. Parlophone R4333, 45R4353.) It's Mardi Gras. (Prev. R4263, 45R4263; revd. 9/3/57.) Martinique Song (Last Year). (Prev. R3787, MSP6061; revd. 2/1/54.) Red Beans And Rice. (Prev. R4277, 45R4277.) All now also EP GEP668.

**GERRY MULLIGAN SEXTET**—Broadway; The Lady Is A Tramp. (Prev. inc. in EmArcy LP EJJ101.) Now also EP ERE1560.

**JACK PARNELL ORCHESTRA**—April In Paris; Cotton Tail. (Prev. Parlophone R3733; revd. 9/10/53.) Garieca. (Prev. R3710; revd. 1/8/53.) Gathering Wheel. (Prev. R3631, MSP60091.) Skin Deep. (Prev. R3621, MSP6078; revd. 20/2/54.) Summertime; The Champ. (Prev. R3607.) Sure Thing. (Prev. R3904, MSP6121.) The Hawk Talks. (Prev. R3682, MSP6031; revd. 3/5/53.) Trip To Mars. (Prev. R3994, MSP6128.) Now all LP PMD1053.

**SANTO PECORA DIXIELAND BAND**—Mahogany Hall Blues Stomp; March Of The Mardi Gras. (Prev. inc. in Columbia-Claf EP SEB10079; revd. 19/10/57.) Now also standard 78 LB10094.

**FREDDY RANDALL BAND**—Clarinet Marmalade. (Prev. Parlophone R3573, MSP60071.) Ostrich Walk. (Prev. R3412.) Shaik Of Arabia. (Prev. R3603.) South. (Prev. R3593.) Now all EP GEP661.

**HOWARD RUMSEY LIGHTHOUSE ALL STARS**—Mad At The World; Sad Sack; Who's Sleepy? (Prev. inc. in Contemporary LP LAC1205.) Now all also EP EPO1243.

**SARAH** sings 12 songs in a trio setting—Jones, Haynes and Richard Davis on four; Maiachi, Haynes and Benjamin on the rest. Eight titles have been issued before, but if you don't own Mercury's "Images" LP this is quite an attractive Sarah Vaughan demonstration.

"I Cried," "All Of Me," "Pennies From Heaven" and "Words Can't Describe," the four "new" titles, contain some creative singing.—M. J.

## TOP JAZZ EPs, LPs

1. (2) **JAZZ AT THE BLACK HAWK** (LP) Dave Brubeck (Vogue)
2. (1) **SUCH SWEET THUNDER** (LP) Duke Ellington (Phillips)
3. (4) **NEWPORT JAZZ FESTIVAL** (LP) Ella Fitzgerald and Billie Holiday (Columbia-Claf)
4. (—) **JAZZ ULTIMATE** (LP) Bobby Hackett and Jack Teagarden (Capitol)
5. (5) **NEWPORT JAZZ FESTIVAL** (LP) Count Basie (Columbia-Claf)
6. (7) **BASIE WAS HERE** (EP) Count Basie (Columbia-Claf)
7. (8) **ELLA SINGS "PAL JOEY"** (EP) Ella Fitzgerald (HMV-Verve)
8. (—) **MILES AHEAD** (LP) Miles Davis (Fontana)
9. (6) **JOHNNY HODGES AND THE ELLINGTON ALL STARS** (LP) (Columbia-Claf)
10. (—) **FOR MUSICIANS ONLY** (LP) Dizzy Gillespie, Stan Getz and Sonny Stitt (Columbia-Claf)

STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART:

LONDON—Dobell's, W.C.2; GLAEGOW—McCormack's, Ltd., O.2; BELFAST—Atlantic Records; MANCHESTER—Hills and Addison, Ltd., and Record Rendezvous; BIRMINGHAM—R. O. Mansell, Ltd.; NEWCASTLE—J. G. Windows, Ltd., 1; LIVERPOOL—Beaver Radio, Ltd., 1; CARDIFF—City Radio (Cardiff), Ltd.

Vanguard EmArcy

Ruby Braff  
Ellis Larkins

SARAH VAUGHAN

THE JAZZ GIANTS

CLIFFORD BROWN

THE GERRY MULLIGAN SEXTET

"Two Part Inventions In Jazz" Vol 2

Blues For Ellis/A City Called Heaven/What Is There To Say/Sailboat In The Moonlight/When A Woman Loves A Man/You Are Too Beautiful/Skylark VANGUARD 10" LP. PPT 12822

"Swingin' Easy"

Shuffle A Bop/Lover Man/I Cried For You/Polka Dots And Moonbeams/All Of Me/Words Can't Describe/Prelude To A Kiss/You Hit The Spot/Pennies From Heaven/If I Knew Then (What I Know Now)/Body And Soul/They Can't Take That Away From Me EMARCY 12" LP. EJJ 1273

"Drum Role"

featuring Max Roach; Shelly Manne; Cozy Cole; Willie Rodriguez; Buddy Rich; Lionel Hampton; Roy Haynes and Sarah Vaughan; Art Blakey Mildama/Night Letter/Coronado/St. Louis Blues/Grasshopper/Desperate Desmond/Crazy Hamp/Shullie A Bop/Swahili/Father Co-operates/Dateless Brown EMARCY 12" LP. EJJ 1277

"Study In Brown"

Clifford Brown—trumpet; Max Roach—drums; Harold Land—tenor sax; George Morrow—bass; Richie Powell—piano Cherokee/Jacqui/Swingin'/(Lands End)/George's Dilemma/Sandu/Gerkin For Perkins/If I Love Again/Take The A Train EMARCY 12" LP. EJJ 1278

Presenting the Gerry Mulligan Sextet Vol 3

Gerry Mulligan—baritone sax; Zoot Sims—tenor sax; Bob Brookmeyer—trombone; Jon Eardley—trumpet; Dave Bailey—drums; Peck Morrison—bass Broadway/The Lady Is A Tramp EMARCY 7" EP. ERE 1560







# STEELE ANGERS SWEDISH FANS

from SVEN WINQUIST

STOCKHOLM, Wednesday.—Tommy Steele gave the brush-off to fans and photographers when he arrived here from Copenhagen last Friday. Nearly 2,000 fans—some had queued up eight hours before the plane was due in—waited at Bromma Airport for Tommy. But a taxi went out to the plane, and Tommy was whisked into the town via a back gate.

## PLAY THAT BIG GUITAR



Ken Gray (l.), a Nottingham schoolmaster, was presented with a guitar by Bert Weedon on Friday as the winner of a competition run by Selmer's, EMI and Mills Music to write a lyric for Bert's Parlophone disc "Play That Big Guitar." Winner of the second part of the contest—to write a number for him—was London pianist Derek Scott. Bert will record Derek's song, tentatively titled "Big Note Blues."

## HUMPH TOLD: 'THIS IS YOUR LIFE'

HUMPHREY LYTTTELTON was a surprised man on Monday when he walked on stage at the BBC-TV theatre and was told by Eamonn Andrews "This Is Your Life." Humph thought he was to appear with his band in a "warm-up" before the show. Only his band knew 12 million viewers were to see the Lyttelton life story.

### His friends

Also in on the secret were friends and fellow-musicians of Humph's who took part in the show. They included Nat Gonella—an early inspiration of the bandleader—trumpeter—former Lyttelton sidemen Keith Christie, Bruce Turner and Wally Fawkes; his former leader, George Webb; agent Lyn Dutton; Carlo Krahmer, with whose band Humph used to sit in at the Nuthouse Club during the war; and bandleaders Johnny Dankworth and Al Fairweather.

For the programme the BBC had flown Humph's sister Mary from Malaya, where she lives with her husband and three children.

The show had meant four hectic days for producer Leslie Jackson. It had originally been intended to televise the story of traffic expert Alex Samuels, but Humph became the subject when Samuels found out about it.

### Sarah robbed

SARAH VAUGHAN was robbed of £70 worth of jewellery and her British working permit while appearing at Glasgow's Odeon Cinema on Monday night.

### Condon for Brussels

NEW YORK, Wednesday.—Eddie Condon has been invited to take his band to the Brussels Fair for a week from July 28. He may follow up with a full Continental tour.

## CLARINET MUSIC

BENNY GOODMAN	JAZZ CLASSICS	... 3/-	POST 3/3
	RHYTHM TRIOS AND SOLOS	... 4/-	POST 4/3
	125 JAZZ BREAKS SAX AND CLAR.	... 4/-	POST 4/3
14 DIXIELAND INSTRUMENTALS Vol. I (Copenhagen, etc.)		... 3/6	POST 3/9
14 DIXIELAND INSTRUMENTALS Vol. II (Maple Leaf Rag, etc.)		... 3/6	POST 3/9
HOT SOLOS (Dinah, etc.) WOODY HERMAN 3/6		POST 3/9	
MELROSE SAX AND CLARINET FOLIO 5/-		POST 5/4	

## SAX MUSIC

14 DIXIELAND INSTRUMENTALS Vol. I (Tenor Sax) (Copenhagen, etc.)	3/6	POST 3/9
14 DIXIELAND INSTRUMENTALS Vol. II (Maple Leaf Rag, etc.)	3/6	POST 3/9
HOT SOLOS (Dinah, etc.) ALTO AND TENOR	3/6	POST 3/9
TRUMBAUER'S HOT SOLOS AND TRIOS	4/-	POST 4/3

FROM YOUR DEALER OR **FELDMANS** 64 DEAN STREET, LONDON, W.1

## 22nd gift from the fans



Edna Savage invited members of her fan club to her 22nd birthday party at her Marble Arch bachelor flat last Monday. And they surprised Edna by bringing along a birthday cake iced with a musical motif. Edna starts a variety tour at Carlisle on May 5, followed with weeks at Leeds (12th) and Sheffield (19th).

### No pictures

At the Castle Hotel, Tommy met the Press. But suddenly Tommy left the room, leaving a message that he was ready to return when the photographers had left—but if he saw a single camera, it would be goodbye to the Press.

This message was not too well received, especially as photographers from two big news agencies who had arrived late, failed to get any pictures.

### Police guard

Nevertheless, the Stockholm concerts opened last Saturday in grand style; 30 policemen were ordered to the Royal Lawn Tennis Hall to keep the fans in order.

Even so, one girl managed to run on stage to kiss Tommy.

The singer's performance? The public screamed so much it was practically impossible to hear either Tommy or the John Barry Seven.

But how they loved it!

## Mario Lanza cuts his concert tour

THERE will be no farewell concert for Mario Lanza at the Royal Albert Hall this Sunday. He has already said his farewells to Britain.

Last week, Lanza's secretary phoned his British agent John Oost from Rome with the news that Lanza was ill.

All his commitments, worth 30,000 dollars, had to be cancelled.

### Third change

They included a concert in Bradford and two in Ireland, a Gala Exhibition at the Brussels World Fair and an appearance at the premiere of his film "Seven Hills of Rome" in London.

This is the third time that his concert tour of Britain, which originally started on January 4, has been either cancelled or altered.

Lanza is scheduled to start filming in Capri for MGM at the beginning of June.

## SPOTLIGHT ON JAZZ AT THE PHIL NEXT WEEK

## ANDY WILLIAMS DELAYS HIS DEBUT



Andy Williams (r.) talks to Cadence Records chief Archie Bleyer and his wife, Janet Bleyer—a member of The Chordettes, of "Lollipop" fame, in London on Wednesday.

## Three days in London

IOWA-BORN Andy Williams—the singer whose "Are You Sincere?" is currently a top seller in the States—is in no hurry to tour Britain.

"Agent Leslie Grade says I can come over any time," he told the MM on Wednesday, "but I'm not so sure the British public knows me that much."

Andy, in London on a brief visit from Brussels, says he will almost certainly be appearing on ATV's "Saturday Spectacular" and "Sunday Night at the London Palladium" in the autumn.

"When I finish my 13-week series on ABC-TV," he said, "I take over from Pat Boone on July 3."

Although Andy Williams has won fame for his rock-styled ballads, he is a modernist at heart. He likes listening to Kenton Shorty Rogers and Gerry Mulligan and collects impressionist paintings. "I'm basically lazy," he grins. "Ten TV shows a year would be enough for me."

## TRANS-ATLANTIC JAZZ INVASION OF FRANCE

PARIS, Wednesday.—The tentative programmes for July's festivals at Knokke, Belgium, and Cannes, France, read like a "Who's Who" of American jazz.

Billed at both Festivals are Ella Fitzgerald and other stars from Jazz at the Philharmonic; Sidney Bechet, Vic Dickenson, Pete Johnson, Teddy Buckner, Don Byas, the Sammy Price Trio, Albert Nicholas, Joe Turner, the Modern Jazz Quartet, the Tommy Flanagan Trio, Donald Bird.

The Knokke Festival concerts for July 12 are expected to include Nat "King" Cole, Sarah Vaughan and Miles Davis.

## 6.5 WILL LAUNCH THE KWELA JIVE

SKIFFLE and rock-'n'-roll may soon be blasted from the popularity stakes by a new South African beat music called "The Kwela."

It was introduced to this country two weeks ago by Durban dancing teacher Mrs. Noel Andrews. But already, recording companies are signing up all the available Kwela talent and tapes.

Columbia have already issued one 78 and Oriole are releasing two singles within the next two weeks and an LP next month.

"The youngsters are sure to go for it," says Oriole managing director Maurice Levy. And a Columbia spokesman commented: "Kwela will prove to be more popular than either skiffle or rock-'n'-roll."

Eight million viewers will hear the Summa Gill Flute and Whistle Five, resident at London's Club 15, playing Kwela numbers on BBC's "Six-Five Special" tomorrow (Saturday).

## Vaughan stays to please his fans

FRANKIE VAUGHAN has given up a chance to guest star on "The Perry Como Show" in the States in order to make concert appearances in Britain.

He is at the Gaumont, Coventry, tomorrow (Saturday), at the Trocadero, Elephant and Castle, this Sunday, and at the Colston Hall, Bristol, on Tuesday.

His last British appearance before he leaves for America will be at two Harold Fielding concerts at the City Hall, Sheffield on Wednesday next (April 30).

The singer stars on Pat Page's "The Big Record Show" on May 7. The following day he leaves for Atlantic City to speak at the American Boys' Clubs Convention.

## BAN HORROR DISCS

From Page 1

fession should be responsible for it. But then I do not happen to be 12 or 13 years old, with a mind ready to be shaped by all kinds of influences. There is already in this world enough cruelty and bestiality without any help from the dollar-boys.

According to a Press report, a spokesman for the company

concerned in the British release of this squalid record said: "It might be socially unacceptable, but we doubt if it's the kind of thing teenagers will go for over here."

I commend that as a prime example of double-think. I issue an admittedly "unacceptable" record, but quietly conscience by adding that it is not sell very well, is a kind of morality.

To John Zacherle, therefore, and to all the others who make money from the sale of this scabrous disc to young people, I commend a little reading: something to occupy their minds more profitably than have in mind a passage from a very old book. They might even care to look it up for themselves.—Matthew 18, Verse 6.

**JAZZ** Where to find it—in the Jazz Club Calendar every week (Page 16)