

Melody Maker

MAY 10, 1958 World's Largest Sale EVERY FRIDAY 6d.

The Great
ELLA!

See Centre Pages

Marie Knight in Britain

The big disc question mark:



American gospel and blues singer Marie Knight flew into London on Sunday for a three-week British tour with the Humphrey Lyttelton Band. She is pictured above with Humph relaxing during a break in their opening

show at Watford Town Hall on Monday (see review on page 13). Marie is booked for BBC-TV's "Six-Five Special" on May 24 and is at Hanley today (Friday), Birmingham tomorrow and Manchester on Sunday.

WHEN IS 3-D DAY?

Asks EDGAR JACKSON

STEREOPHONIC—or 3-D—discs are here! Last month they caused a sensation at the Audio Fair. But you still cannot buy them in the shops. Why?

So far, the Pye organisation is the only firm to admit it is ready to enter the 3-D fray. And Pye says discs will be on sale next month.

But the other big companies are holding back. The nearest date they will hazard for 3-D day is the Radio Show at Earls Court, which opens on Wednesday, August 27. Why?

To find out, I questioned Mr. C. H. Thomas, managing director of EMI Records Ltd.

International

"We have to wait for an international agreement on the exact system to be used before completing the laboratory work," he said. "This is necessary to ensure that our records will give the best reproduction."

"We don't expect this to be an overnight revolution like LPs were. For one thing, the public cannot be expected to spend money on the necessary

Back Page, Col. 4

CLEO MAY LEAVE DANKWORTH ORK

CLEO LAINE may not return to the Johnny Dankworth Orchestra.

This week she opened at Southsea as star of the play "Flesh To A Tiger"—her first "straight" acting rôle. The play is at Cardiff next week and then runs for a month at London's Royal Court Theatre. If successful it will then move into the West End (see page 11).

After the play's run Cleo may go solo. She has sung with Dankworth since 1951 and they were married in March.

The Dankworth Band flies to Germany on June 3 for a concert with Sarah Vaughan.

Lonnie Donegan disc is banned by BBC

EXTRA!

RICKY NELSON

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Laurie

LONDON

States tour offer (p. 20)

Lonnie Donegan's latest hit disc has been banned by the BBC.

They have taken exception to a line in his "Nobody Loves Like An Irishman," which this week hits No. 9 in the MM's Top Twenty Chart.

The line reads "Praying all night with his el Koran."

"We considered the line might be offensive," a BBC spokesman told the MM. "After all, we would probably object if anyone made a similar reference to the Bible."

New line

"The record was released before the music was published. Essex Music, the publishers, have shown the BBC a substitute line which is quite acceptable."

Lonnie will be able to sing the number on the BBC with the new lyric. He has already performed the original version on BBC-TV's "Six-Five Special."

Donegan's bassist Mickey Ashman leaves the group next week. He has been with Lonnie since the start of the Skiffle Group and also played with him in the Chris Barber Band.

VISIT NO. 5 FOR JOHNNIE RAY



The year's final Variety season at the London Palladium opened on Monday with Johnnie Ray topping the bill. He is pictured (above) between houses with Claude and Cliff

Trenier, co-leaders of The Treniers. The show is reviewed by Pat Brand on page 13. Johnnie tops the bill in this week's "Sunday Night At The London Palladium" TV show.

NITWITS FOR U.S TV

SID MILLWARD and his Nitwits with Wally Stewart, one of Britain's top comedy band acts, will shortly be seen on two big American TV shows. They are the "Jerry Lewis Show" and the world-famous "Ed Sullivan Show."

During his recent Palladium season comedian Jerry Lewis made rush arrangements to have the Nitwits filmed during last week's Variety appearance at the Chiswick Empire.

Ed Sullivan already has a film of the Nitwits. It was taken during an appearance in Paris a few months ago. He plans to incorporate it into one of his weekly shows.

Handy's fortune

NEW YORK, Wednesday.—Most of the late W. C. Handy's estate—estimated at 100,000 dollars in real property, insurance policies and royalty rights—goes to his widow, Mrs. Irma Logan Handy, two sons, a daughter and four grandchildren.

Mrs. Handy gets 2,500 dollars cash and all personal and domestic property including an automobile and rent-free residence.

76-day marriage

CAROLLE DRAKE ECKSTINE, wife of Billy Eckstine, sued the singer for divorce in Los Angeles after 76 days of marriage, charging cruelty and asking 2,376 dollars temporary monthly support.

Mrs. Eckstine blamed their marital difficulties on "a conflict of personalities." She also said that her husband's drinking had become a problem.

'Dream' ended

DINAH WASHINGTON'S fifth marriage which, according to her statement three months ago, was "a dream," ended after a violent argument recently in Jacksonville, Florida.

Dinah said her husband, bandleader-tenor saxophonist Eddie Chambliss, deliberately played music badly "to upset me," when he accompanied her on night club engagements.

Leonard Feather

GIRLS RIOT OVER RICKY NELSON

NEW YORK, Wednesday.—Tommy Steele may have been practically torn apart on his recent trip to Scotland, but he has nothing on Ricky Nelson.

The young singer and son of Ozzie and Harriet Nelson recently caused a riot of teenage girls in Fort Worth, Texas.

A dispatch from the city said that a demonstration, which literally backed 14 policemen up against the stage of the Coliseum, was bigger than a reception tendered Elvis Presley in the same auditorium last year.

The noise was so great during the performance that Nelson's singing failed to get out.

One wild-eyed girl screamed: "Ricky, sing it for me, I love it!" and then turned to her companion to ask: "What's he singing, I can't hear him."

Laurie London

No return

Laurie London will not be returning to the States this month.

MEET THE STARS with REN GREVATT

Originally, a meeting had been set up for the young singer with officials of 20th Century-Fox in Hollywood on May 28, but this meeting is out, for the moment at least.

Another deal which would have added London to the forthcoming Dick Clark tour of pop record stars has also, apparently, fallen through.

Russ Hamilton

Likely hit

Russ Hamilton's latest disc, issued here this week on the Kapp label, looks like a hit.

The side is a revival of the soft-shoe rhythm, "Tip Toe Through The Tulips," and the British chanter hands it a mighty classy reading.

Another new release of the week is Max Bygraves's original version of "You Need Hands," recorded here last week by Eydie Gorme. It's a pleasant

version, but the Gorme side figures to provide much competition.

Hi-Lo's

Delayed trip

The Hi-Lo's will play England next September.

Originally set for June, the dates had to be moved back because of conflicts of other bookings.

Second tour for Gerry Mulligan

From Burt Korall

NEW YORK, Wednesday.—England can expect to see and hear the new Gerry Mulligan Quartet some time this Fall. Mulligan and drummer Dave Bailey remain of the group which made the last British tour.

New faces are Art Farmer on trumpet and Henry Grimes on bass. They replace Bob Brookmeyer (valve tmb.) and Joe Benjamin (bass).

Grimes is a comparative newcomer to the scene and has worked with Stan Getz and Tony Scott. Farmer is one of the most promising of all the young trumpeters.

The new group debuts next week at Charlie Graziano's Cork And Bib Club, Long Island.

Kai Winding

Another visitor

Also in the works is a British tour for Kai Winding's unit, which spots four trombones. Britain's Ronnie Ball is pianist with the group.

Count Basie

Concert echo

The famous "Spirituals To Swing" concerts, presented at Carnegie Hall, in 1938 and 1939, are to be released on Vanguard from private recordings cut by John Hammond. Such stars as Joe Turner, Big Bill Broonzy, Brownie McGhee and Sonny Terry, as well as the Goodman and Basie bands, will be featured.

Steve Allen

Cafe date

TV star and pianist Steve Allen will play his first cafe date in New York when he opens at Morris Levy's Roundtable starting June 2 for one week. He will head an all-star jazz combo which will include Terry Gibbs, vibes, and Gus Bivona, clarinet.

WELCOME HOME!

TORONTO, Wednesday.—Paul Anka may be a big attraction in some cities, but not in his own home town.

When the 17-year-old appeared in Ottawa, his native city, recently, he was pelted with bottles and flash bulbs. The audience created so much commotion during his first number that he stopped singing to confer with bandleader Paul Williams, then returned to do two more songs amidst much jeering.

In Toronto, Anka met a quieter but still cool reception from the audience in Maple Leaf Gardens, where he headlined a rock-'n'-roll show with Sam Cooke, LaVerne Baker, Jimmie Rodgers and several record stars.

After the Ottawa fracas, Anka's mother said that he would "never again make another appearance in Ottawa." So far Anka has refused to make any comment.

Helen McNamara

BRITAIN HELPS BIG BILL

AS the balance sheets printed below disclose, the two Big Bill Broonzy benefit concerts and fans' donations have raised a total of £1,066 8s. 6d. for the singer.

A cheque for £500 has already been sent to Broonzy, who is ill in Chicago following an operation on his throat. It still seems highly unlikely that he will ever sing again.

All the bands and artists appearing at the two concerts gave their services free to help the blues singer.

MARCH 9, 1958: LONDON COLISEUM. H. Croft and Associates			MARCH 14, 1958: DOMINION THEATRE. National Jazz Federation				
£	s.	d.	£	s.	d.		
Proceeds of sale of tickets ..	886	6	0	730	0	0	
Programmes: Sales and advertising revenue less cost of printing ..	127	3	8	85	3	3	
Collection taken at concert ..	128	13	0	1	5	0	
	1,141	3	5	796	8	3	
LESS: Hire of theatre, booking fees, printing of tickets, etc.	446	17	1	368	18	8	
Advertising expenses, posters and leaflets ..	191	4	6				
Expenses charged by H. Croft and Associates ..	144	13	1				
	892	14	2	TOTAL	£488	0	0
				TOTAL net proceeds of both concerts ..	947	19	0
				DONATIONS to date (including sale of surplus programmes from Coliseum Concert) ..	118	0	0
					1,066	8	6
				TOTAL AMOUNT RAISED SO FAR			

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Big band line up at Spa, Whitby

Line-up of the Tommy Speakman Band which opens at the Spa, Whitby, on May 24 for the summer is: Jos Mitchell, Eric Brewin, Ernest Sadler and Clyde Nottingham (saxes, strings), John Marley and Brian Soothill (reeds), Chuck Godden (tpt.), Bert Ingles (tmb.), Douglas Wright (pno.), Arthur Soothill (drs.) and vocalist Joan Frances.

STRUTTIN' WITH SOME (JAZZ) BARBECUE

THE Betty Smith Quintet, Brian Woolley's Jazz Men, and other jazz stars will take part in a Jazz Barbecue, at Quorn, Leicestershire, on June 13, organised by Leicester Jazz Club.

BRIGHTON.—Jazz Entertainers, trad-mainstream group coached and led by trombonist Derek Staton, opened on Sunday at the Prince Albert.

NEWCASTLE.—Newcastle Jazz Club, which recently closed down its Saturday modern sessions, is now open on Fridays for trad. and skiffle.

LEICESTER.—A De Montfort Hall concert has been fixed for American rock-'n'-roller, Jerry Lee Lewis. He will appear on Monday, June 16.

BOURNEMOUTH.—Pianist Bobby Knowles, who played with Haydn Powell at the Royal Ballrooms, died last week. He was 40 and leaves a widow and two children.

BIRMINGHAM.—The Golden Era Jazz Band, led by banjoist Tony Fisher, opened its own club at the Adam and Eve on Tuesday. Latest traditional outfit to be formed in the city is the Eclipse Jazzmen.

YORKSHIRE.—Tommy Steele makes his debut at Leeds Odeon for a week's Variety commencing May 19. "Jazz At The Philharmonic" takes the stage on May 14. Bradford Journalist David Simpson and his Side-

NEWSBOX... by Jerry Dawson

winders Skiffle Group make their BBC-TV debut tomorrow (Saturday) in "6.5 Special."

MANCHESTER.—Sonny Terry and Brownie McGhee will appear at the Bodega Restaurant, tomorrow (Saturday).

LITTLEHAMPTON.—Bandleader Nat Temple and his wife will judge the Carnival Queen contest at the Pavilion-on-the-Green on July 11.


BOGNOR.—Summer attractions at the Esplanade Theatre include Vic Lewis (May 25), Chris Barber (June 2), Johnny Dankworth (July 27), Petula Clark (August 17), Hedley Ward Trio (24th) and Sid Phillips (Sept. 7).

SKEGNESS.—Trumpeter Johnny Chilton will lead a quintet at Butlin's Holiday Camp, Skegness, for the summer season starting on June 7. The band is completed by Don Shearman (pno.), Syd Taylor (saxes), Johnny Armatage (drs.) and Bob Marsden (bass).

This week's



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ERIC DELANEY TO EMIGRATE TO U.S

By CHRIS HAYES
DRUMMER-LEADER
 Eric Delaney will definitely emigrate to the States within the next 18 months.

"I have received a wonderful offer to join a top American bandleader as featured drummer," Delaney said, "but I pre-

fer to form my own group, if possible. I shall not remain in the jazz sphere," he added. "It will be something entirely different."
 Next spring Eric expects to take his band on a five-month concert tour of South Africa and Australia with Winifred Atwell.

Tour team

The band also teams with Winnie for a one-night-stand tour of Britain, which opened last night (Thursday) at Hull.
 Other bookings are Sunderland (11th), Stockton (14th), Chesterfield (15th), Hanley (16th) and Doncaster (18th).

Drum lead

Eric resumes leading the band on drums next weekend. Tommy Cairns is leaving after a six-month stay.
 The band spends Whitsun at Guernsey and televises in "Six-Five Special" on May 31. The band is at the Regent Ballroom for two months from July 6.

IN THE NEWS



IN the news . . . Singer Steve Martin will appear and also sing the title song in the forthcoming Warwick Films production, "The Man Inside," which stars Anthony Steele and Anita Ekberg. His latest Philips—"Chanson d'Amour" and "Stairway Of Love"—was released this week.
 Also Joan Small. . . . On May 17 she opens for a summer season with Eric Winstone at Butlin's, Clacton. Joan, whose Parlophone record "Afrid" and "How Many Times" is released this week, starts a week in ATV's "Lunch Box" on Monday.

Mantovani going round the world

MANTOVANI is discussing offers to take his entire 45-piece "cascading strings" orchestra on a tour of Japan and Australia.

CHARLIE GRACIE ENJOYED HIS BRITISH TRIP

CHARLIE GRACIE leaves London Airport for the States on Monday night after his second British tour.
 Though there has been no firm talk of Charlie's returning, he says he has been happy with the visit. "My audiences compared very favourably with those that attended the shows on my last trip," he told the MM.
 Charlie makes his final concert appearance in Britain this Sunday at Woolwich.

Ray Witham forms his own group

Tenorist Ray Witham is forming a 13-piece band "to play traditional jazz."
 The group comprises: Alan Littlejohns, Len Doughty and Johnny Rowden (tpts.); John Livesey, Charlie Galbraith and Ken Shepherd (tms.); Colin Thompson and Harry Lock (cls.); Ray (tnr.); Peter Rees (pno.); Ron Dean (gtr.); Colin Thompson (bass); Bob Smith (drs.).

6.5 RENDEZVOUS

A transmission of "Six-Five Special" from the Whiskey A Gogo, Wardour Street, is planned for July.

News Spotlight

BLUES singers Brownie McGhee and Sonny Terry will make a guest appearance on ABC-TV's religious programme "Sunday Break" this weekend.

McGhee and Terry this week have a break from their tour with Chris Barber, as the Barber Band left for a three-week concert tour of Germany on Tuesday.

Wedding

PETE WARNER, tenorist with Eric Delaney's Band, marries Derby model Margaret Spencer at St. Chad's Church, Derby, on May 17.

Buddies

THE Four Buddies vocal and instrumental group last week started a six-week season at the Windmill Theatre, W.

Sunshine

THE Four Guys vocal group will spend the summer season at the Arcadia, Lowestoft.

Seagoing

PIANIST Lennie Metcalfe has been appointed bandmaster of the "Mauretania"

in succession to violinist Ray Gordon.
 Lennie has been working on the liner for the past three and a half months as leader of the six-piece relief band.

Sandy's choice

RECITALISTS at the ICA, Dover Street, W., on Monday will be Sandy Brown with his "Personal Choice" and Peter Gammond with "A Survey Of Piano Jazz."

At home

GEORGE HARATZY, a Hungarian musician who escaped from Hungary in the uprising in 1956, has been booked with his orchestra at the Floral Hall, Hornsea, for the summer season.

With Vaughan

THE Fraser Hayes Four has been signed for the summer season in the Frankie Vaughan show at Brighton Hippodrome.

Freelance

DAVID CARYLL, Old Tyne authority and an arranger with Francis, Day and Hunter for the past 24 years, has left to freelance and to concentrate on songwriting.

'Cool for Cats' reaches 100



A GALAXY of stars was invited to celebrate the 100th edition of AR-TV's "Cool For Cats" last Friday with a big party in vision. And during the party, the 1,000th disc to be played since the series started last summer was heard. It was Anne Shelton's "The Girl He Left Behind."
 Pictured (above) at the party are Alma Cogan, Ron-

nie Hilton, David Whitfield, Marion Ryan and Lonnie Donegan.
 Other stars on the show included Malcolm Vaughan, Anne Shelton, Robert Earl, Max Bygraves, the Beverley Sisters, Jackie Dennis, Edmundo Ros, Rosemary Squires, Jimmy Young, Glen Mason, Cleo Laine, Vera Lynn, Dennis Lotis, Terry Dene and Tony Brent.

YOUR GUIDE TO THE BBC RECORD WEEK

THE BBC's Radio Record Week swings under way on Sunday. Over 50 programmes, spread over the Home Service, Light Programme, Network Three and Television, will show the scope of discs in broadcasting.

Here are some of the highlights:

Sunday

8 p.m. (TV): "The Irving Berlin Story," with Marion Keene, the Kaye Sisters, Ronnie Carroll, David Hughes and Morton Fraser's Harmonica Gang. 10.40 p.m. (Light): Tommy Steele introduces "A Handful Of Discs"—the first of his new deejay series.

Monday

10.45 p.m. (Light): "Bands Across The Sea," records of the Johnny Dankworth, Ted Heath,

George Melachrino, Edmundo Ros, Percy Faith, Xavier Cugat, Elliot Lawrence and Billy Taylor bands.

Wednesday

11.30 a.m. (Light): Winifred Atwell, Frankie Vaughan, Perry Como and Jerry Lewis star in "Top Of The Bill."
 6.15 p.m. (Network 3): A "Jazz Quiz," with Alun Morgan, Brian Rust, Carlo Kraemer and Steve Race.

Thursday

9.30 p.m. (Light): "Tennessee Songbas," featuring Johnny Duncan and Marvin Rainwater.
 10.40 p.m. (Light): "London-Paris Jazz Exchange," with Steve Race in London and Sim Copans (Paris).

Saturday

8 p.m. (TV): Michael Holliday, Johnny Dankworth, Kenny Baker and the Stargazers star in "Record Roundabout."

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Count Basie (top) recently received £6,000—plus the band's air fare from New York to Los Angeles—for a TV appearance. Benny Goodman (centre) and the Tommy Dorsey band are both big draws. Goodman was on an £80,000 TV package show with Ella Fitzgerald.

Last week Tony Brown painted a gloomy picture of the slump in the British dance band business. But in America, things are looking up. The kids are dancing again... and

There's a band boom coming in the States

JACK GREEN
American band-booker, tells
LAURIE HENSHAW

"A BIG band boom is just around the corner. I believe we shall soon see a revival of the Goodman-Dorsey-Miller era of the Thirties and early Forties."

The speaker? Jack Green, vice-president of the Willard Alexander Office in New York, and the man who negotiated the British trips of Count Basie and the McKinley-Miller band.

Green, here last week to arrange a tour of the Birdland All-Stars, believes that the days of the rock singer as a box-office draw are numbered.

"We book 200 ballrooms in the States," he says. "Two years ago a band would take second billing to a rock-'n'-roll singer. The tendency today is to keep the singers out and bring the bands in."

"The Hit Parade indicates the trend. 'Tequila,' by The Champs was a No. 1 seller. That was an instrumental. Now they've come up with 'Mosquita'—another instrumental. Look at your own Hit Parade. Ted Heath has been way up there for several weeks now with 'Swingin' Shepherd Blues.'

Booked solid

"In the States, the top bands in both the swing and sweet categories are doing well."

"The McKinley-Miller Band beats all box-office records. It's booked solid. There's not a day open until the end of October."

"The Tommy Dorsey band, led by trombonist Warren Covington, is another big draw. Covington, incidentally, was picked to front the outfit by Tommy's widow, Jane Dorsey, because his style most resembled Dorsey's."

"Les Brown is another. His band is well established."



● Les Brown

"Basie, the No. 1 swing band, is doing good business in the theatres—of all places. Theatres—like your Variety—were dying in the States. But theatres are opening to book the Count."

"Jerry Lewis paid around £6,000 to book Basie's band for his NBC-TV show. He flew the 20-man outfit all the way from Birdland to Los Angeles for the one show. And paid transport."

Growing up

"Benny Goodman is still a big draw. He was on an £80,000 package show with Ella Fitzgerald on the Texaco Gasoline programme, 'Swing to Spring,' just after Easter."

"Why the boom? I guess the kids who went for rock-'n'-roll when they were eleven, twelve and thirteen, are growing up. They're going to colleges and universities. Rock-'n'-roll is not chic among the university set."

"A major factor, though, is that romance is beginning to come into their lives."

"And what's better for 'getting together' than dancing?"

Where trad musicians went off the rails

LAST week I suggested that a tradition which comes to a dead stop is not a tradition at all in the artistic sense. The mistake we Revivalists made was in misinterpreting jazz history.

For instance, Rex Harris's Pelican "Jazz" is based on the premise that New Orleans jazz went into eclipse at the end of the Twenties—and was reborn again with the Revival of the Forties and Fifties.

He divides jazz neatly

by HUMPHREY LYTTELTON

into watertight compartments: 1. The New Orleans Tradition period; 2. Subsequent non-jazz, influenced and diluted by "European orthodoxy."

This interpretation of history is based on such irrelevances as "style" and "instrumentation." And inevitably, it produces contradictions.

For example, Jelly Roll Morton, with his carefully contrived orchestrations, set the pattern for big band jazz à la Russell and Ellington.

And if modern stylists were tainted with "European orthodoxy" by introducing the flattened fifth, then surely Louis Armstrong is equally guilty for having introduced the ninth some 30 years ago.

The truth is that during the Twenties, when New Orleans conventions were beginning to die from self-strangulation, a new tradition sprouted.

It was founded, no doubt unconsciously, by men like Armstrong, Bechet, Morton and Noone, who were not only Great Individualists—which is how Pelicanism explains them away—but also Great Non-conformists.

Their talents could not be contained within the New Orleans conventions, so they discarded them.

It was not a self-conscious renunciation, like the bop revo-

lution of the Minton school, but it was equally decisive. Their breakaway from convention set an example of individual freedom and range of expression which is the basis of all subsequent jazz development.

From Bechet to Hodges and Hawkins to Parker is a progression which can be followed without taxing the imagination. Likewise, from Armstrong to Eldridge to Gillespie.

Now to revert briefly to personal matters. It seems to me that what was revived in the Revival was the husk of a jazz tradition.

Musicians like myself who have moved from a traditional to a "mainstream" position are simply acknowledging the fact that there exists a jazz tradition which is alive along the whole length of its historical development.

ALL STYLES

A striking example of the freedom which exists in it can be found in the Clayton Jam-session recordings, in which Armstrong-inspired Buck Clayton can swap phrases with Gillespie-inspired Joe Newman with highly constructive musical results.

Why? Because, regardless of style, they both belong to the same tradition—the tradition which is still strong enough to withstand and accommodate all kinds of stylistic upheavals.



Sidney Bechet was only the first link of a chain, says Humphrey Lyttelton.



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I'M STILL HUMAN!

says **NORMAN GRANZ**

Last week Norman Granz, reputedly the first man ever to make a million out of jazz, told how he proposes to make Europe part of his jazz empire. This week—in part two of his exclusive interview with MM correspondent Laurence Wilkinson—he talks about jazz musicians.

All right. So I'm a businessman. I'm selling jazz, as other people sell steel, coal or cars. Is that any reason why I shouldn't remain a human being?

I'm an impresario, but I shall always be a musician, as I was when I started. I still keep up my Musicians' Union card.

Even if that wasn't the case, would it be good business to try to treat human beings as merchandise?

There's too much phoniness in the entertainment business, too much cockeyed thinking. There seems to be a feeling among some people that because a man is a jazz musician and, therefore, an artist, he ought to play for art's sake.

Nonsense! He should be paid, and paid well, as his talents deserve.

He should travel in comfort, be provided with a good hotel. When he is on an exhausting tour, he should be met at the airport by a local representative, be driven into town and find his hotel room ready, not have to wait hours for the occupants to vacate the room.

Bad business

To avoid this, I often book rooms a day in advance. It costs a few extra dollars, but why skim corners? It doesn't make for a happy outfit, doesn't make for efficiency. It's bad business.

About this question of dress. . . I don't see why jazz artists shouldn't wear evening dinner jackets. Mine do.

And I believe that when they arrive in a foreign country they should be given local currency. And when they leave they should be able to change the balance back into dollars, so they're not left with unspendable cash in their pockets. This ought to be standard treatment, not the exception.

Another thing. When he is performing, he should be treated with respect. And so should the theatrical customer

for whom he is playing. That means cutting out the photographic flash bulbs, and being ruthless with hysterical teenagers.

Most of these kids who scream and run up the aisles are not really reacting in praise of the performer but just finding an outlet for their own exhibitionism. I say—eject them. I know the entertainment business, the jazz business, is highly dependent on publicity. By stopping a photographer from operating I may be losing newspaper publicity for the show, and perhaps hitting the box office.

That is part of the price I am prepared to pay so that people who have paid for their seats should get a square deal, and so that the musicians themselves shouldn't be embarrassed and blinded by flash bulbs.

Principle

I have made myself a lot of enemies among the Press through this policy, but I have applied it even at the Carnegie Hall. A magazine with worldwide circulation was going to do a complete picture layout. I lost this, and with no regrets, to maintain the principle of fairness to the customer and the artist.

Whatever the MELODY MAKER may think about it, I am not prepared to move from this standpoint.

But I believe one does not lose worthwhile friends by sticking to principles one is convinced are right."

The story of ragtime

"THEY All Played Ragtime" by Rudi Blesh and Harriet Janis is the first and, so far as I know, the only attempt to trace the origins and history of Ragtime.

It is an erudite book, handsomely produced with musical illustrations, fully indexed, and including photographs of the ragtime "greats."

The authors trace the music from its "classic" period in Sedalia, Missouri, to its virtual extinction in the 1920s.

They tell of the great names like Scott Joplin, James Scott,

Published by Sidgwick and Jackson at 30s.



Guitar tutor

DESPITE the much-heralded demise of skiffle, guitar tutors continue to pour on to the market. The latest "Modern Guitar Tutor" by Fred Therhoff and Jack Zoufal can be highly recommended with one reservation.

As with all tutors, I feel the attempt to teach the reading of music by print alone may prove too complicated for anyone with no previous knowledge of the subject at all.

The book is divided into two parts—for rhythm guitar and solo work. It contains charts and exercises.—Bob Dawbarn.

Published by Bosworth and Co., Ltd., 14-18, Heddon Street, W.1, at 7s.

SONGSHEET

by Hubert W. David

YET another of our songwriter readers — Mrs. Val Griffiths — has been elected a member of the Performing Right Society.

You may remember Mrs. Griffiths, of Blaenau Ffestiniog, was the winner last year in our Eve Boswell Song Competition with her number, "Rock Bobbin' Boats." Eve recorded it for Parlophone and Dash Music handled publication. The song has made good money — with more to come, for two records have been released in the States.

All this goes to prove that you do not necessarily have to have a song in the Hit Parade to make money out of songwriting.

'Amateurs'

A record here and there and a gradual build-up of titles registered with the Performing Right Society can give you sufficient income to retain your interest in carrying on songwriting.

Several correspondents have cracked at me recently because I use the word "amateur" in referring to new songwriters, but what other word can I use? It is commonly employed in the trade to distinguish the non-professional writer from his more experienced colleague.

"Amateur" songwriters can be very touchy. In all other creative fields one is expected to embark on some initial training.

This does not appear to be the case with songwriters. It is often assumed that one need have nothing more than "inspiration," coupled with perspiration, to write a successful song.

Whatever you think of the modern trend, I maintain that songwriting must be regarded as a real craft, and you must learn the fundamentals if you want to progress.

In addition to congratulating Mrs. Val Griffiths on her PRS membership, I also want to say how pleased I am that Ken Gray, of West Bridgford, has won a guitar in the Bert Weedon Big Guitar Competition organised by Mills Music.

Ken has always been a trier and deserves that bit of luck which every songwriter must bank on some time or other.

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 a.s.s. Post to Songwriters' Advice Bureau, "Melody Maker," 185, 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 24, 1958, for readers in Britain; until June 24, 1958, for foreign and Colonial subscribers.

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3-Page
POP



REN GREVATT
reports from New York

DISC HITS CAN HARM AN ARTIST!

MINDY CARSON curled her slight frame comfortably in an easy chair and reflected.

"The live performance is still the vital part of our business," she said.

"I think it's terribly unfortunate that with so many of the young rock-'n'-roll stars who get an overnight hit record, live performance as an art suffers.

"Don't mistake me, it's not the artist's fault. I guess it's just the way of the business today. But think about it. A bunch of kids get together and make a record. All of a sudden it's a hit. The act is in great demand.

"The trouble is that there isn't time to teach them what to do on a stage. Because they have to get out there and do something fast, while they're in demand. It's unfair to the artists and to the audience. They call them stars. But none of them are really stars till they also know how to perform.

"Certainly there are record acts who are also great performers. Sinatra and Nat Cole are good examples. They know how

says
MINDY CARSON
who stars in this week's "Sunday Night At The London Palladium."

to sell without affectation or frills and without a lot of inane pleasantries to the audience that don't mean anything."

Mindy does not put rock-'n'-roll down. "I think rock will leave its mark for years to come. It was an answer to the need for dance music, music with a beat.

Rock records
"Why don't I make rock-'n'-roll records? Why don't Rosemary Clooney or Jo Stafford or Doris Day make rock-'n'-roll records? Some people just don't feel the idiom within them. I don't feel it's for me."

What can these young, inexperienced artists do to present a better appearance, we asked.

"Not very much," said the blonde thrush. "In the earlier days, there were bands you could sing with, there were vaudeville circuits you could play, there

were small night clubs everywhere.

"Where are the bands and the theatres today? And clubs? Well, the club business isn't what it once was. And in many cases, an artist has to have a record before he can get a club booking. So where does that leave them?"

"Again they can't break an act in until it's too late to do it properly. It's specially sad, because so many record artists today make it with only one or two records. Maybe they could have a lot more record hits if they could make a good personal impression."

Sinatra is next to the Almighty

NINETEEN-year-old Connie ("Who's Sorry Now") Francis is one of the growing army of teenage artists helping to shape the musical appetites of America's teenage public. She's also one of those teenagers whose knowledge, taste and general "hipness" tends to put the lie to her actual age bracket.

"I like rock or anything that's done with real heart," she told me, unmechanically. "I like the originators, not the followers. Elvis Presley and Fats Domino have that authentic sound. And to me, Frank Sinatra is next to the Almighty. He has great phrasing and quality and he can make every-one feel as though he were singing just to them alone.

Contagious

"I think we are heading for a happy medium in records and songs. Rock certainly is going to be here for a long time to come. The beat is so contagious. But maybe people are getting a little more sophisticated in what they want to hear.

"There are more ballads being sung today, what you call rocka-ballads. This can be almost any ballad, if it's sung against a gentle but noticeable rock-'n'-roll rhythm beat in the background. That's the way we did 'Who's Sorry Now?'"

There has been plenty of discussion in the trade here about the lack of girl singers on the popularity charts. Connie has strong opinions on the point. "Rock has been the big-

CONNIE FRANCIS

the new American song star, gives her views on the current pop scene

gest part of the record business for several years. I just don't think girls can really sing rock-'n'-roll well because it's basically a savage music.

"But maybe the tastes are going the other way now. Girls have a chance to get the hits again. Incidentally, they say that the girl teenagers are the ones who buy most of the rock records and follow the male rock stars. But 80 per cent. of my own fan mail is from girls."

Connie likes the more understandable forms of modern jazz, though she feels that she's not yet ready for the far out instrumental stuff. But she also has dislikes.

"One of the curses of our business is the 'cover' record that merely copies an arrangement and an interpretation of a tune. It's a sin that anybody with a thousand dollars or so can go right ahead and practically copy a record and share in the profits.

"Another thing that grips a lot of us is the sets of 18 popular records they sell at cheap prices. They get artists who work for low rates and copy all the hit records and undersell the original records. That hurts all of us who try to be originators."



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'How are ya' fixed for love?'

b/w 'NOTHIN' IN COMMON'

K.M.J. Records Ltd., 8-11 Great Castle Street, London, W.1

Lucky charms help Frankie

FRANKIE VAUGHAN left for the States last Saturday with a pocketful of good luck charms which have already given the glint of magic to his latest recording—"Kewpie Doll." The charms were presents from his fans.

ANTHEM SAVES A DENE 'RIOT'

The management of Norwich's Grosvenor Ballroom had a near-riot on their hands last Saturday when Terry Dene failed to show up for a scheduled concert. Dene was due to appear at 9.30 p.m., but did not arrive until four hours later because of a car breakdown. Fans surged round the bandstand chanting "We want Terry." And when the management announced that Dene would not appear, a potential riot was averted by the playing of the National Anthem.

Waiting police

Police stood by outside the ballroom and fans who refused to leave were given free tickets for a future dance. Dene eventually arrived at 1.30 a.m. and some 30 cold, tired fans were still there to thank him for completing the trip, although there was no possible chance of the show going on. Terry is hoping to play the concert after his nine-week tour which started this week.

Fantastic

Says a spokesman for Philips Records: "This is one of our fastest-selling 'singles' at the present time."

Frankie flew to New York to guest on Patti Page's "Big Record Show" on Wednesday. Yesterday (Thursday) he was due to speak at the Annual Convention of the American Boys' Clubs in Atlantic City.

The singer is due back in Britain around May 16 to start work on his new film, "The Lady Is A Square" with Anna Neagle and Janette Scott.

Russ on parade

Russ Hamilton appears tonight (Friday) in Cyril Stapleton's "Show Band Parade" on BBC-TV. Russ is hoping to undertake a tour of Service camps in the Middle East during the summer.

Steele resumes tour

(Week commencing May 11)

Peter CRAWFORD Trio
Week: Empire, Glasgow
Terry DENE
Week: Empire, Edinburgh
FOUR BUDDIES
Season: Windmill Theatre, W.
FOUR JONES Boys
Week: Hippodrome, Birmingham
FOUR OTHERS
Week: Metropolitan, W.
Morton FRASER's Harmonica Rascals
Week: Empire, Nottingham
Charlie GRADIE
Sunday: Granada, Woolwich
Peter GROVES Trio
Week: Gaumont, Lewisham
Michael HOLLIDAY
Week: Empire, Glasgow
HILLTOPPERS
Week: Hippodrome, Manchester
JAZZ AT THE PHILHARMONIC
Sunday: Davis Theatre, Croydon
Tuesday: Odeon, Glasgow
Wednesday: Odeon, Leeds
Thursday: Odeon, Liverpool
Friday: Odeon, Birmingham
Saturday: Free Trade Hall, Manchester
Andrey JEANS
Week: Hippodrome, Bristol
Mickey KATZ
Week: Hippodrome, Brighton
KENTONES
Week: Gaumont, Lewisham
Marie KNIGHT
Sunday: Free Trade Hall, Manchester
Thursday: Majestic Ballroom, Chester
Friday: The Cavern, Liverpool

Saturday: Drill Hall, Northampton
LANA Sisters
Week: Hippodrome, Brighton
Gary MILLER
Week: Hippodrome, Bristol
Ruby MURRAY
Week: Hippodrome, Birmingham
Marvin RAINWATER
Week: Empire, Newcastle
Johanna RAY
Season: Palladium, W.
Edna SAVAGE
Week: Empire, Edinburgh
Betty SMITH Quintet
Week: Metropolitan, W.
Tommy STEELE
Week: Gaumont, Lewisham
THREE KAYE Sisters
Week: Empire, Leeds
THREE MONARHS
Season: Prince of Wales, W
TRENIERS
Season: Palladium, W.

GARY MILLER expects to make a trip to Malta within the next month for a weekend appearance at a super cinema in Valetta. The booking arises out of his recent tour of the island entertaining the troops.

Melody Maker

TOP TWENTY

This week	Last week	Title	Artist	Label
1	(1)	WHOLE LOTTA WOMAN	Marvin Rainwater	MGM
2	(4)	WHO'S SORRY NOW	Connie Francis	MGM
3	(3)	A WONDERFUL TIME UP THERE/IT'S TOO SOON TO KNOW	Pat Boone	London
4	(2)	SWINGIN' SHEPHERD BLUES	Ted Heath	Decca
5	(12)	WEAR MY RING AROUND YOUR NECK	Elvis Presley	RCA
6	(8)	LOLLIPOP	Mudlarks	Columbia
7	(5)	MAGIC MOMENTS/CATCH A FALLING STAR	Perry Como	RCA
8	(6)	BREATHLESS	Jerry Lee Lewis	London
9	(15)	THE GRAND COOLIE DAM/NOBODY LOVES LIKE AN IRISHMAN	Lionel Lincoln	Pye-Nixa
10	(17)	TOM HARK	Elias and his Zig-Zag Jive Flutes	Columbia
11	(11)	TEQUILA	Champs	London
12	(14)	LOLLIPOP	Chordettes	London
13	(7)	MAYBE BABY	Crickets	Vogue-Coral
14	(13)	TO BE LOVED	Malcolm Vaughan	HMV
15	(10)	DON'T/I BEG OF YOU	Elvis Presley	RCA
16	(19)	SWEET LITTLE SIXTEEN	Chuck Berry	London
17	(-)	I MAY NEVER PASS THIS WAY AGAIN	Robert Earl	Philips
18	(-)	APRIL LOVE	Pat Boone	London
19	(9)	NAIROBI	Tommy Steele	Decca
20	(16)	LA DEE DAH	Jackie Dennis	Decca

STORES SUPPLYING INFORMATION FOR RECORD CHART
LONDON—W. A. Clark, S.W.A.; Leading Lightings, N.I.; Embros, W.C.I.; Solo For Records, E.18; Popular Music House, E.6; A. R. Tople, S.E.15. MANCHESTER—Dewey Wholesale, Ltd.; H. J. Carroll, 18. BOURNEMOUTH—Beales, NEWCASTLE—J. G. Windsor, Ltd. 1. LULL—Sydney Scarborough, Ltd. CRAWLEY—S. C. Wilbers. SOUTHAMPTON—The Record Shop. BOLTON—Engineering Service Co. EDINBURGH—Bandparts Music Stores, Ltd. 1. SLOUGH—Elkies. MIDDLESBROUGH—Sykes Record Shop. GLASGOW—McCorquodale, Ltd. C.S. SOUTH SHIELDS—Saville Brothers, Ltd. BLACKWOOD—Glyn Lewis. WORTHING—J. W. Zansted, Ltd. LEEDS—R. S. Kitchen, Ltd. 1. BIRMINGHAM—R. C. Mansell, Ltd. PLYMOUTH—C. H. Yardley and Co. PORTSMOUTH—Weston Hart, Ltd. BRIGHTON—Dobell's Record Shop, 1. LIVERPOOL—Hems, Ltd. 1.

NEWS ABOUT THE STARS

GARY MILLER expects to make a trip to Malta within the next month for a weekend appearance at a super cinema in Valetta. The booking arises out of his recent tour of the island entertaining the troops.

Yana on Monday starts a two-week tour of troop concerts in Cyprus and Malta. She begins a summer tour in Harold Fielding's "Music For The Millions" at Llandudno on June 7.

negotiations are finalised, will start rehearsals in August.

Edna Savage has been offered the lead role in a revival of the play "Lilac Domino," scheduled for the autumn. She is currently reading the part, and if

Jackie Lee the former Squads singer, marries Len Beadle, a member of the Four Others vocal group, at St. Marylebone Church tomorrow (Saturday).

Barbara Lyon appears in ATV's "Jack Jackson Show" on May 24 and the Light's "Let's Get Together" on June 6 and 27.

Des O'Connor is in ABC-TV's "Top Numbers" on May 18 and June 1. He is touring this summer in Harold Fielding's "Music For The Millions" show.

The Southlanders will appear with Cyril Stapleton and the Show Band for the summer at the Futurist, Scarborough.

Dick Bishop marries Miss Mary Patterson at Ealing Register Office today (Friday).

Marion Keene appears in the Light Programme's "Workers Playtime" on May 15 and BBC-TV's "Six-Five Special" on June 14.

Dave King will be one of the stars at the Variety Club of Great Britain's Gala at the Festival Gardens on May 17. Others include Russ Hamilton, Robert Farnon, Bob Cort, Chas McDevitt, Maxine Daniels, Lisa Noble and Stanley Black.

Tony Brent televisions in "Top Tune Time" this Sunday, in "Cool For Cats" on June 4 and "Six-Five Special" on June 28.

Mindy Carson will be seen in ATV's "Sunday Night At The London Palladium" this weekend.

Petula Clark is one of the guests in "The Jimmy Logan Show" on BBC television on May 24.

Patricia Clark is one of the guests in "The Jimmy Logan Show" on BBC television on May 24.

TOP TUNES

THE copyright list of the 24 best selling songs for the week ended May 3, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

- (2) MAGIC MOMENTS (A) Chappell
- (4) I MAY NEVER PASS THIS WAY AGAIN (A) Chappell
- (1) SWINGIN' SHEPHERD BLUES (A) (2-) Sherwin
- (3) APRIL LOVE (A) (2-) Robbins
- (5) CATCH A FALLING STAR (A) (2-) Feldman
- (6) TO BE LOVED (A) (2-) Duchess
- (8) WHOLE LOTTA WOMAN (A) (2-) Sheldon
- (12) LOLLIPOP (A) (2-) Anglo-Pic
- (7) SUGARTIME (A) (2-) Southern
- (11) OH! OH! I'M FALLING IN LOVE AGAIN (A) (2-) Sterling
- (9) MANDY (THE PANSY) (F) (2-) World Wide
- (10) THE STORY OF MY LIFE (A) (2-) Sterling
- (14) TEQUILA (A) (2-) Challenge
- (17) TULIPS FROM AMSTERDAM (F) (2-) Cinephonic
- (13) NAIROBI (A) (2-) Leeds
- (16) A WONDERFUL TIME UP THERE (A) (2-) Morris
- (15) ALL THE WAY (A) (2-) Barton
- (22) WHY DON'T THEY UNDERSTAND (B) (2-) Henderson
- (-) WHO'S SORRY NOW (A) (2-) Feldman
- (20) FORGOTTEN DREAMS (A) (2-) Mills
- (-) THE GRAND COOLIE DAM (A) (2-) Essex
- (23) YOU NEED HANDS (B) (2-) Lakeview
- (-) A VERY PRECIOUS LOVE (A) (2-) Blossom
- (19) MAYBE BABY (A) (2-) Southern
- (21) RAUNCHY (A) (2-) Aberbach

A—American; B—British; F—Others.
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THE SOUTH AFRICAN DANCE CRAZE IS COMING

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AMERICA'S TOP DISCS

As listed by "Variety"—Issue dated May 7, 1958

- (3) ALL I HAVE TO DO IS DREAM
Everly Brothers (Cadence)
 - (1) WITCH DOCTOR
David Seville (Liberty)
 - (2) TWILIGHT TIME
Platters (Mercury)
 - (6) WEAR MY RING AROUND YOUR NECK
Elvis Presley (RCA Victor)
 - (4) HE'S GOT THE WHOLE WORLD IN HIS HANDS
Laurie London (Capitol)
 - (5) RETURN TO ME
Dean Martin (Capitol)
 - (8) OHANSON D'AMOUR
Art and Dotty Todd (Era)
 - (9) BOOK OF LOVE
Monotones (Argo)
 - (7) TEQUILA
Champs (Challenge)
 - (11) BILLY
Kathy Linden (Polsted)
 - (12) OH, LONESOME ME
Don Gibson (RCA Victor)
 - (10) BELIEVE WHAT YOU SAY
Ricky Nelson (Imperial)
 - (12) DON'T YOU JUST KNOW IT
Huey Smith (Ace)
 - (12) LOOKING BACK
Nat "King" Cole (Capitol)
 - (16) KEWPIE DOLL
Perry Como (RCA Victor)
 - (-) JOHNNY B. GOODE
Chuck Berry (Chess)
 - (18) THERE'S ONLY ONE OF YOU
Four Lads (Columbia)
 - (-) LAZY MARY
Lou Monte (RCA Victor)
 - (-) TEACHER, TEACHER
Johnny Mathis (Columbia)
 - (12) LOLLIPOP
Chordettes (Cadence)
 - (-) RUMBLE
Link Wray (Cadence)
- Reprinted by permission of "Variety."

It should be SIR Erroll

"PARKER with strings," "Gillespie with strings" — now "Garner with strings."

Or, to quote the sleeve title, "Other Voices—Erroll Garner With Orchestra Under The Direction Of Mitch Miller."

The sleeve note displays the usual American preoccupation with detail—but after all the hoo-hah about uncovering "new facets of Garner," "interplay at the session," "creative teamwork," etc., etc., this LP merely adds up to some pleasant, improvised jazz piano against over-ponderous orchestral backgrounds.

It could have been brilliant. That it is not is primarily due to the somewhat uninspired arrangements (by ex-Hermanite Nat Pierce) and the turgid



● Nat Pierce, who scored "Other Voices."

interpretation by the Miller Orchestra.

Inevitably, all this has tended to bog down Garner, who does not match his best efforts—notably the tracks on Philips BBL7678.

BUT—and it is a big one: the LP is worth hearing for two performances alone. The titles? "On The Street Where You Live" and "I Didn't Know What Time It Was."

For his delicious, pixieish treatment of the "My Fair Lady" hit, Garner deserves a knighthood.

To sum up: Garner is always worth hearing—mistakes and all. He is by far the most stimulating pianist on the contemporary scene. (Philips BBL7264)

WATCH THIS!

Another singer, this time a male climbs the "Stairway Of Love." Who gets to the top first is anybody's guess. And for his backing, Mike Holliday chooses an oldie—"May I." This one could even get to the Hit Parade first! (Columbia 45-DB4121)

The Merry Macs

BEFORE the war, The Merry Macs were acknowledged as America's "most progressive" vocal group.

Some of the more mature MM readers will recall such imaginative arrangements as "I'm Forever Blowing Bubbles," "Chopsticks" and "Pop! Goes The Weasel."

These three—the same arrangements but in a new setting—now crop up on "The Very Merry Macs," an LP of 12 titles.

They may sound corny by today's standards, but The Merry Macs can still show pointers to many vocal groups for technical finesse and musicianship. (Capitol T850)

Frank Sinatra and Keely Smith

PAIRING Sinatra and Keely Smith pays off handsomely with "How Are Ya' Fixed For Love," a num-

by LAURIE HENSHAW

ber that affords the duo plenty of scope for their beaty vocalising. But the comedy-styled "Nothing In Common" misfires.

(Capitol 45-CL14863)

Frankie Laine

"MY Gal And A Prayer" is one of those semi-religious songs that suits the emoting delivery of Frankie Laine.

"The Lonesome Road," familiar to Laine admirers, makes an effective coupling.

(Philips 45-PB821)

Dave King

"I SUDDENLY," a sort of "Magic Moments" number, provides an effective foil for the relaxed delivery of Dave King, whose singing makes a refreshing change from the tortured wailing of the rockers.

"Only One Of You" is a calypso-styled effort. Dave gets full marks for both.

(Decca F11012)

Patti Page

PATTI PAGE'S "Another Time, Another Place" is no match for the Don Cherry version. Main fault lies with the lethargic tempo.

WATCH THIS!

Alma Cogan tells me she is keeping her fingers crossed for "Stairway Of Love." Her fans will not be disappointed. This bouncy effort gets an effective workout from the laugh-in-the-larynx Alma and the Frank Cordell Orchestra. "Comes Love" is a jazzy version of the oldie. (HMV 45-POP482)

"These Worldly Wonders" has the virtue of an ingenious lyric, which Patti projects in her usual sveite manner. (Mercury 7MT206)

Georgia Gibbs

I LIKE the brash delivery of Georgia Gibbs. She really belts it out on "24 Hours A Day." Arrivederci Roma" is less suited to her forthright style. (Mercury 7MT210)

Doris Day

FOUR mementoes of the early Doris Day: "Bewitched," "My Dream Is Yours," "Pretty Baby" and "Canadian Capers." One for the Day devotees. (Philips BBE12167)

Al Saxon

LONDON-BORN Al Saxon sings in a manner reminiscent of Mel Tormé, plays adequate piano

Tomorrow's hits

"WITCH DOCTOR" by Don Lang (HMV POP488). This busy, skiffle-styled effort could rival the American best-seller by David Seville's Orchestra. Released: May 16.

"SECRETLY" by Jimmie Rodgers (Col. DB4130). An attractive ballad styling by the "Kisses Sweeter Than Wine" Hit Parader. Released: May 16.

"FUZZY NIGHT" by Black Mambazo. Another recording from South Africa that could be a strong follow-up to "Tom Hark" (Col. DB4135). Released May 16.

and composes—without notable distinction. Judging from his efforts on "These You've Never Heard," an EP of four titles. Relaxed listening, but little more. (Fontana TFE17014)

Bing Crosby

IT seems that Bing made "Straight Down The Middle" / "Tomorrow's My Lucky Day" mainly for his own amusement. Why? Because these are songs with a golfing motif—and, as we know, Crosby's main hobby is golf.

To golfing readers and musicians, then, these are highly recommended. And to the mums and dads who like Bing's relaxed style—no matter the content of the songs.

Ella Fitzgerald

THE impeccable Ella is in her usual faultless form on "Swingin' Shepherd Blues"—a vocal version of the hit instrumental—and "Midnight Sun."

But—I personally still prefer the June Christy version of the latter. (HMV 45-POP486)

Larry Sonn

THE Larry Sonn Orchestra is a band that plays with the accepted standards of ensemble precision, but it lacks the bounce of, say, Ray Anthony or our own Ted Heath.

The "A Smooth One" LP is OK for dancing. But this ballroom beat was more effectively projected on the recent Kenton LP recorded in Balboa's Rendezvous Ballroom. (Coral LVA9078)

Sarah Vaughan

SARAH VAUGHAN devotees will want to put the "Wonderful Sarah" LP on their disc-shopping list.

I would prefer to hear Sarah against more stimulating backgrounds, but she sings with her customary ease and finesse in this LP compilation comprising "Mr. Wonderful," "I Wanna Play House"; "My One And Only



● ERROLL GARNER—he's always worth hearing

Love"; "Oh Yeah"; "And This Is My Beloved"; "Whatever Lola Wants"; "The Other Woman"; "Experience Unnecessary"; "Johnny, Be Smart"; "Old Devil Moon"; "It's Easy To Remember"; and "Idle Gossip." (Mercury MPL6332)

For Variety

ANOTHER LP in Capitol's "Just For Variety" series features Nat "King" Cole, Ray Anthony, Kay Starr, Pee Wee Hunt, The Four Freshmen, Nelson Riddle, Les Paul and Mary Ford, Helen Forrest, Chuy Reyes, Margaret Whiting, Jackie Davis and Bobby Hackett.

My particular favourites: Anthony's "Serenade In Blue," Starr's "It's The Talk Of The Town," organist Davis's "I Hear A Rhapsody" and Hackett's "In A Sentimental Mood."

But the programme lives up to its Variety title. (Capitol T948)

Lou Preager

HAMMERSMITH PALAIS resident Lou Preager gives a pointer to most Palais bands with his instrumentals "Fedora" and "Marchin' Drummer Blues."

If all bands played with this precision and beat the halls would be packed. But then Lou is an old hand at the specialised game of catering for dancers. (Columbia 45-DB4115)

Four Preps

CAPITOL have rush-released "The Big Man" by The Four Preps—a vocal group that originated at Hollywood High School.

Though this has the sound of Boy Scouts singing at a Jamboree, it could click. (Backing is not received at press-time.) (Capitol 45-CL14873)



● Patti Page



● Frankie Laine



● Georgia Gibbs

Readers' queries

HAS the soundtrack of the film "The Pajama Game" been issued on record?—M. P., Cornwall. Yes (Philips BBL1197).

HAS the soundtrack of the film "Oh, Rosalinda" been issued on record?—D. C., London. Yes (Nixa NPL18001).

WHEN and where was Kay Starr born?—B. H., Uppminster. July 21, 1922, in Dougherty, Oklahoma.

COULD you give me details of a record that Line Renaud made with Dean Martin?—L. G., Dundee. "Relax-ay-voo" / "Two Sleepy People" (Capitol CL 14356).

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Stitt—first success



Hawkins—jerky



Ella—perfection



Getz—hard swinging



Peterson—fabulous



Johnson—relaxed

* JAZZ AT THE PHIL * It was Ella's night!

"I've come to know the critics pretty well," said Norman Granz last Saturday morning. "In fact I told Ella last night that I could write out what each critic would say, and put it in a sealed envelope till the papers came out—you included!"

I suppose he could. We're pretty predictable—and so is Jazz At The Philharmonic. The Swing Set, with Roy Eldridge and Coleman Hawkins blowing a lot of up-tempo nothing; the brilliant, almost too brilliant somehow, Oscar Peterson Trio; the outstanding musicianship of Diz and Ray Brown. And Ella.

Great jazzmen

But let's begin at the beginning. It was Friday, May 2, and the Gaumont State, Kilburn, was packed for the premiere of JATP's first British tour.

A greying Norman Granz walked on stage to far less applause than he merits. One by one he called on the great jazzmen who have brought him fame and fortune, and whom he in return has backed with superb organization and the encouragement of a genuine enthusiasm for jazz.



STEVE RACE reports on the opening night of JATP

I found the Swing Set frankly tedious. However greatly Eldridge and the Hawkins contributed to music in the past, they are now less better than their own before the gallery, provides nothing that has not already been heard and rejected in a dozen 10-year-old concert albums. Hawkins' jerky, on-the-beat approach to up-tempo jazz is indigestible these days, particularly when set against a relaxed modern rhythm section. Even in the ballad he was disappointing; perhaps because of the choice of tune. "Indian Summer" seemed to leave his one-time harmonic resources unexplored.

It was in this set that Sonny Stitt played a superb "Lover Man." Stitt's solo playing was the first real success of the concert, and his triumph will have been longer-lasting if only he had been content to stay on alto. Instead, he clung to the tenor, for which his style and tone are so utterly unsuited.

Hard-swinging

When Dizzy Gillespie and Stan Getz joined Ray Brown, Lou Levy and Gus Johnson for "The Modern Set," the concert really began to get underway. Getz, a far more aggressive player than one would imagine from his records, turned in a really hard-swinging performance.

Diz displayed that intense dedication in his playing which is so much more a part of him than top berets, off-duty clowning, or (as I discovered at a later meeting) raw eggs in orangeade.

Diz's playing has changed, incidentally for the better. His tone nowadays is purer, his ideas more musical, his imagination even more fertile. "If my dying day, however, I shall not be certain that he did not come in top beats too soon after Lou Levy's solo in "Night In Tunisia."

Stan Getz played a beautiful version of "You're Bitch," using a raiñito at the end of the final middle-eight—a simple and effective device which I do not remember hearing before on the jazz platform. Then Gillespie's thoughtful "Body And Soul" led into a fast "Alice's Alley" in which the brilliant Lou Levy demonstrated what a fine player he is.

Anyone who stayed

Brown—sheer joy

Fracas

A number of factors conspired against my enjoyment of the Oscar Peterson Trio. A noisy fracas in the circle, for instance, aid an interminable argument about seating.

Mesrs. Peterson, Brown and Ellis were bunched close together, too far up-stage for such a small group to get on intimate terms with its audience. There was also bad piano distortion on the amplification system.

Oscar's playing is fabulous, of course. As I said in the MM a couple of weeks ago, "there is no more swinging jazzman on earth." Herb Ellis is the ideal partner for the arranged sections, but I found his solo unmelodic, and I suspect him of unsteady time-keeping.

Ray Brown's monumental bass playing is a sheer joy, each round true note preceded by that persuasive impact which is the hallmark of the really great jazz bassist.

Impact

There remains Ella Fitzgerald, that First Lady of Jazz. Technically, Ella leaves all her rivals at the post, or would, if she had any rivals at all. Her tone and phrasing, the sheer impact of her musicianship, stem from a technical equipment which is unparalleled in vocal jazz.

Unless these old Ella-phil ears deceived me, we heard during the course of her act everything

from a low Db to a high Eb: a span of almost three octaves.

It would be as impossible for her to sing a note out of tune as to misjudge the exact mood of a song. From the breath-taking beauty of "Midnight Sun" (greatly helped by Johnny Mercer's lyrics) and the "Porgy And Bess" extract, to the inevitable scat choruses of "St. Louis Blues," Ella's act was perfection.

Finally, the stage filled with jazz greats. Norman Granz stood in his rightful place at the centre of them, and the applause rose to a climax. Diz, Ray Brown, Peterson, Getz, Stitt, Ella, Levy, Eldridge, Hawkins, Bennett, Johnson... all had contributed to a memorable British premiere.

But, as always, it was Ella's night. Let's face it, it always will be.

New format

AFTER Friday's opening concert, the format of JATP was altered for the remaining four shows at the Gaumont State, Kilburn. Instead of playing with the Hawkins-Eldridge group, Sonny Stitt appeared with Gillespie, whilst Stan Getz had his own spot with just the rhythm section.



Gillespie—purer tone

ON THE BEAT

IT was a very odd Press Conference. We sat there, like schoolchildren summoned into the headmaster's study, and listened to a run-down on our misdeemeanors. And we occasionally squirmed.

But the study was a suite at the Dorchester. We were selected members of the Press. And the headmaster was Norman Granz.

Turning the tables on us. For it was he who asked the questions.

Questions like: "Why did you say it took us one and a half hours to get through Customs? It didn't."

"Why did you say Sonny Stitt was too ill to attend the Press Reception? He asked if he could skip it and I said yes."

"Why did you say Dizzy Gillespie missed the plane? He could choose any flight he liked as long as he made the concert which he did."

"Why did you say the Customs broke open Ella Fitzgerald's cigarette? She doesn't smoke. Why did you say they

split open my tube of toothpaste? Why...?"

Tough

AS an impartial onlooker (who was not being questioned), I found it both embarrassing and salutary.

Among American entertainers, "Do you think Rodgers and Hart are good songwriters?"

Pass, friend

THEY left me that ever since that said on Chevrolet club owners are refusing admittance to anyone producing a Press Card.

"To get in nowadays, you have to prove you're a policeman."



ers, the British Press is considered the toughest in the world. We are known as the Hatchet Boys. And I confess that I have at times turned away in disgust at either the idiocy or the bad taste of some of the questions posed by fellow-reporters.

(I remember an occasion when, after asking Louis Armstrong everything from his state in collars which is his food, a girl reporter wound up by asking what he did in his spare time. To which he let out a yell, "Oh, man!" he cried joyously.)

Desperate

AT the same time, I have remembered that perhaps the reporter was briefed to ask exactly such questions. Or was assigned to interview an artist with whom work he was not familiar. Or was desperately searching for an angle.

Also, it is seldom realised what an incredible amount of wrong information is handed out in the course of a year—which is sometimes impossible to check before the copy deadline.

"Which doesn't, of course, make it any pleasanter for the artist."

But there is the theory (to which I subscribe) that the only thing that really matters is an artist's work and the influence that has contributed to his style of performance.

(Somebody at the JATP reception asked me "Do you want to question Ella Fitzgerald?" I told him: "I never question Miss Fitzgerald. She is unquestionably the top.")

Deplorable

SO, just as we are entitled to criticise any artist's performance, so are Norman Granz entitled to criticise the way we perform in print. And I think it did us good.

I wish much of what he said we agreed. And above all when he deplored the habit of some papers phonetically to distort a coloured performer's manner of speech. ("As sure love is of London.")

They did it to Louis, they did

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Gratitude

A MATEUR songwriters are always feeling about not getting a look-in. But a couple did manage to get a song placed the other day. The publisher, furthermore, managed to get a recording of it by one of our top singers.

He was in the midst of negotiating for an American recording when he received a letter from the songwriters.

Demanding what right he had to record it without letting them know—because they'd intended altering a word in the fourth bar. . . .

Eh?

"GETTING his own song into the back of a No. 1 disc is the pinnacle of A&R-ship."—BBC producer John Barnaby.

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Actress Cleo earns glowing tributes

CLEO LAINE blossomed out as a magnificent dramatic actress this week. In her crowded dressing-room at the Kings Theatre, Southsea, on Monday night, amidst the glowing tributes to her fine performance in the West Indian play "Flesh To A Tiger," Cleo told me:

"I shall never give up my singing for it is part of me, but it is a case of acting first during the run of the play, which opens at the Royal Court Theatre, London, on May 21."

Unbelievable as it may sound after a remarkably pure and vibrantly emotional performance, Cleo said: "This is the first dramatic rôle I have ever done. But it was too wonderful a part to turn down, and I count myself very lucky in being picked for it."

Husband and bandleader Johnny Dankworth was there to sing his wife's praises with the comment:

"Just like her singing, she believes in starting right at the top and then just working sideways!"

Thrilled

Said Cleo about her future: "I'm thrilled about acting in such a play and when this is over I wouldn't mind taking another acting rôle if it were a good one."

On the other hand, I also hope when I'm in Town to continue singing with the band on the Wednesday night broadcast and I've already recorded the shows for this week and next week while I'm out of London. But acting is so much more difficult than singing. . . ."

Battle

The play deals with the battle of coloured people to become a proud race, involving not only throwing off subservience to the white man but also overcoming superstition and ignorance. As Johnny, whose views on the colour problem are well known, put it:

"The play is an intensely moving experience."—George Hidyus.

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HOLLYWOOD

EDDIE FISHER, who told his wife Debbie Reynolds not to wax "Tammy," wanted her to cut "Kari Waits For Me," which is his current great big hit... New femme singer with Les Brown is Laurie Johnson... Radio reports here say: "Elvis is a good soldier and his sergeant is very pleased with him"...

Frank Sinatra, resting in Palm Springs, says his round-the-world trip is now off... The screen version of the musical, "Damn Yankees," will star Tab Hunter... Watch for the forthcoming, unique "Shelly Manne and his Latin Friends" LP...

HEADLINES

by **HOWARD LUCRAFT**

Eugene Wright
They say bassist Eugene Wright will join Carmen McRae when he returns from overseas with Dave Brubeck... Sammy Davis, Jr., wants to star in Lionel Hampton's film biography... Jess Stacy is working again at a new location—Pep's Roman Room...

Stan Kenton
Stan Kenton starts a nationwide summer tour in July. His

wife, Ann Richards, may go as vocalist... Capitol released "The Four Freshmen In Concert" LP simultaneously with the group's May 9 Crescendo opening... The full 17-piece Charlie Barnet band, plus Mel Tormé, are featured on this week's "Stars Of Jazz" TV show from Hollywood...

Caesar Petrillo
Petrillo sent his attorney to Hollywood in an unsuccessful endeavour to break up the new (rival) Musicians' Guild of America...

Andre Previn
Goldwyn Studios signed an interim agreement with the musicians' union and Andre Previn started recording for "Porgy And Bess" with a 105-piece choral-orchestral group... John Lewis and Duke Ellington will write special compositions for the Great South Bay jazz festival...

Frank Sinatra
Maureen O'Hara signed a three-year recording pact with RCA Victor... Bob

Crosby's daughter, Cathy, may join her cousin Gary in the "Mardi Gras" film... Sinatra received a Los Angeles award "for the promotion of better relations and understanding" for his "Kings Go Forth" film which deals with an inter-racial situation...

Mitzi Gaynor
They say here that Mitzi Gaynor has an offer from Rank to remake "39 Steps"... Bing Crosby's first Hollywood home, on the now very busy Sunset Strip, is being torn down to make room for an enlarged parking lot...

'Ghosts'
In an interview with Hollywood critic John Tynan, Les Brown said many bands are selling "ghosts": a Jimmy Dorsey band led by a trumpet player, a Glenn Miller band fronted by a drummer, and a Benny Goodman band led by a trombonist—"and Benny Goodman isn't even dead yet!"



Sal Mineo on the set.

The film studios continue to turn out biographies of famous musicians. Now it's Gene Krupa's turn, with singer-actor Sal Mineo taking the name part.



Debbie Reynolds and Curt Jurgens in a romantic scene from their new film "This Happy Feeling."

It's too early to assess the value of British jazz

I SHOULD like to challenge Humphrey Lyttelton's latest attack on "Pelicanism" (MM 3/5/58). I wonder what Wilbur de Paris would say about his statement that "within the rigid framework of traditional jazz, nothing fresh has emerged."

Humph also makes the point that no revivalist has succeeded in producing anything which equals, let alone advances, the music of the Twenties.

Surely the reason is that, whereas the great names Humphrey mentions "lived" jazz from birth, the majority of the revivalists didn't even "discover" jazz until they had reached the age of maturity. It may take at least another 20 years before anyone can say whether or not more names can be added to the "Greats."—J. S. Hurd, Enfield, Middx.

Golden Age

AS usual Mr. Lyttelton is talking through his hat. To disprove his peculiar argument, all one needs to do is compare a good trad band with his own lot. I'm sure anyone in their right minds would prefer to listen to Wilbur de Paris.

Within the structure of the New Orleans idiom—which is the only idiom worth talking about—de Paris has thought up new ideas, bringing in the best of modernism—the Afro-Cuban rhythm—and delving back to the Golden Age—the use of the harmonica.—Brian M. Levy, London, NW2.

Humph is again in search of a tradition on page 4.

BARBER BAND

MISS WILLIAMS (MM 26/4/58) says Chris Barber's band is the best in the world. Has she never heard of Kid Ory, George Lewis or Wilbur de Paris. And has she never heard Britain's Ken Colyer?—Alex Richards, London, W.C.1.

Sincere anyway

THE best that can be said about Chris Barber's band is that they play what they sincerely believe is jazz. One might add that it has all been done so much better before, and that the best of the original jazzmen progressed to

LETTERS

edited by **BOB DAWBARN**

more subtle music.—Jake Ewell, Bristol.

Slick mixture

NINETY per cent of these Barber fans know nothing about real jazz. How can people be taken in by this artificial and so slickly arranged mainstream-cum-traditional jazz.—Geoffrey Liggett, Chelmsford, Essex.

Maestro Presley

IF Barber has the world's greatest New Orleans style band I suppose it won't be long before that world famous classical guitarist Elvis Presley gives a concert at the Hollywood Bowl.—F. C. Cox, London, S.W.13.

BRITISH COUNCIL

THE fact that the British Council does not supply jazz or "pop" records to its overseas libraries is in no way

due to what Pat Brand terms "pompous prejudice" (MM 19/4/58). On the contrary, the Council's library in London lends such records to its centres in the UK for dances given for overseas students.

But funds available for the supply to libraries overseas are very limited. "Pop" records have a short life and it would be impossible to maintain an up-to-date supply in addition to the recordings of more serious music which are essential to the Council's aim of securing a worthy place for British music.

Incidentally, distribution is, in any case, the responsibility not of the Council but of the companies concerned.—Michael Friend, Press Relations Section, The British Council.

UNDIPLOMATIC

MOST every week our friend Maurice Burman asks some singer or personality how much they earn a week. This is quite undiplomatic. How much does Maurice earn?—S. Lewis, St. Albans, Herts.

Says Maurice Burman: Don't be undiplomatic, Mr. Lewis. That's my job.

The stars: Ray, Treniers —and the orchestra

THERE were bouquets (and a teddy bear) for Johnnie Ray—none for Reg Cole and the London Palladium Orchestra which so richly deserved them.

For whether they were playing the incredibly corny pit-parts supplied by the aerialist Theda Sisters, following the brilliant juggling of the Peiro Brothers, or (augmented by guitarist Bryan Daly) performing the sometimes hair-raising feat of keeping tempo for Johnnie Ray, they played with drive and confidence and, where the parts allowed, achieved a full, satisfying big-band sound that gave strength and importance to every act.

They had little, of course, to do for the Treniers—eight rocking and rolling boys who supply their own alto, piano, drums, maracas, cow bells and electric bass accompaniment to a succession of rockers like "Go, Go, Go" and "Rock Me All Night Long."

On one-night-stands they

ought to be a knock-out. At the Palladium they found it tough before settling into an easy-riding bash that (except for "Rag Mop") lacked any particular highlight. Visually, they are excellently produced. Musically, they tend to bore with one same-tempo number after another.

Fascinates

Anything but boring is Johnnie Ray. He fascinates me. I see the same hearing aid, probably the same midnight-blue dinner jacket and trousers the same knocked-out expression at the end of a blues, the same expertly timed gallery-fetching contortions, and it's like watching an intricately contrived piece of mechanism.

I hear the same rather toneless voice, the same torturing of the English tongue ("Your troubles I'll shay-er") and I find myself admiring the guy for knowing exactly what makes the turnstiles click and dishing it out infallibly night after night.

But musically... it's the boys in the band who get my bouquet this week.—P. B.

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This world of jazz

by MAX JONES

JOHNNY DANKWORTH'S orchestra is a potent force at any time. Last Sunday it excelled itself for the benefit of Ray Brown, Herb Ellis, Stan Getz and Dixie Gillespie who ended their evening at the Dankworth Club.

Getz was the first JATP musician to cover the ground from Kilburn State to Oxford Street. He caught the whole of the band's last session. By the time Gillespie and the others arrived, "How High The Moon" was appropriately under way.

Sprawled in a front-row seat, Dizzy listened with visible approval to the originals, "Count Every Bar" and "Hullabaloo," to a "Star-dust" which featured Danny Moss's tenor, and to an exhilarating head arrangement of "A Train."

Afterwards he pronounced himself knocked out—and looked as if he meant it. "That's the kind of band I like," he said beaming benevolently at everyone and especially Dankworth. "Trumpets everywhere."

Busy Dizzy

OVER refreshments, Gillespie said he would like to sit at the end of the section and read some parts. It is one of the duties he misses these days. Dankworth explained that they didn't use music at the club, and Dizzy at once offered to send him some. "Would you like my arrangements?" he asked. "I don't have any use for them just now."

"If you send me some of the things you wrote for the band, I'll have them copied and sent back to you, and we'll be delighted to play them," Johnny replied.

"Something I wrote..." Gillespie seemed surprised at the request. "I only wrote seven things in that book."

"Why only seven?" Dizzy pondered this and

began to laugh a great deal. "You should understand," he said, "that I was busy most of the time."

No business...

WHEN Gillespie returned to something like gravity, Johnny told him what Thad Jones had said.

"Thad said your band had no business breaking up."

"My band..." Gillespie chose the words carefully, "...broke up because it had no business."

His normal high spirits returned, and as I left I heard him promising fervently: "I'm going to send those mother-rooney trumpet players some arrangements."

Sitting out

THE principal soloists were Dickie Hawdon, Danny Moss, Laurie Monk, Tony Russell, Dave Lee and Dankworth. All of them sounded in good shape.

Earlier in the week, at Lord's, Hawdon reflected: "Supposing Eldridge and Dizzy turn up at the club. Imagine trying to play a trumpet solo not composed of phrases learned from one or the other."

In the event, apparently undaunted by the master's presence, he blew long and confident solos in "A Train" and the blues.

"I felt it was a bit of a liberty," Hawdon told me later, "me standing up playing and him sitting there."

No matter! I fancy the Americans were agreeably surprised by the un-English abandon of this British band. Three or four times Dizzy's hand strayed towards his trumpet, but nothing came of it.

Doubtless a directive had been issued by High Command on the sins of sitting in.

Colyer back

NOT only is London peppered with visiting Americans at present but also with fellow countrymen who have recently been playing or holidaying in the U.S.A.

One returned traveller is Ken Colyer, back from two and a half weeks on tour with George Lewis and band. In Lewis's company were trumpeter Alvin Alcorn, trombonist Jim Robinson and a rhythm section made up of Slow Drag, Joe Watkins and Joseph Robichaux.

"The way we worked," says Ken, "is that Alvin played the first half and I did the second. Then we mixed it up for the last set. At one afternoon date—at a school in Peterborough, New Hampshire—we used two trumpets right through. The whole school was there and they seemed to love it."

During his stay Colyer heard the De Paris band at Ryan's and Red Allen and the rest at the Metropole. On his last Sunday he flew down to New Orleans to visit friends, and caught the Eureka Brass Band parading with Peter Bocage on trumpet.

Exchange

"**L**EWIS and all the band are so anxious to get over here because of the appreciation they receive," says Colyer. "If his health holds out we'll definitely be getting George back, but it's hard to say about the band."

"The difficulty is with the exchange; it is the concert stipulation that makes it tough, because there isn't the concert audience in the States."

"To make it feasible, exchange of New Orleans style bands needs to take in clubs and dances. I can't see how it would do anyone any harm."

Bad scene

THE National Jazz Federation's Harold Pendleton, also back from across the Atlan-

tic, agrees that the concert outlook is grim.

"There is no concert scene in the U.S. today—it's been all but wiped out."

Pendleton, who saw many bands and musicians, was full of admiration for the way Wilbur De Paris ran his club, and impressed by the amount of jazz presented on television.

"The Timex Show is a monster spectacular," he says. "On it I saw Louis Armstrong's All-Stars, Jack Teagarden with Ruby Braff and others, Gene Krupa and Cozy Cole, George Shearing, Lionel Hampton's band, the new Gerry Mulligan Quartet and the Dukes of Dixieland—all in one hour."

Marie's message—swing and SA

LAST week's remarks about Marie Knight and the gospel message were slightly off the beam.

The message this ornamental young lady conveyed to me at Watford on Monday was compounded largely of swing and sex appeal. On this showing, she is basically a jazz singer, though retaining the gospel intensity to some degree.

Her programme—rather short on the opening night—consisted of three popular standards, three blues and two spirituals possessing strong jazz associations. With it she moved a sparse but attentive audience to extremely warm applause.

Humphrey Lyttelton's band, in excellent form, kept the interest going from the first with everything from originals and Ellington jump tunes to a meaty bass version of "Organ Grinder's Swing."

After "Mellow Tone" in the second half, a snatch of "Marie" was the cue for a striking, willowy figure to take the stage. Resplendent in white and red, with eyes out-flashing her jewellery, Marie considerably prettified the grey-clad Lyttelton ranks.

She looked too absurdly young and sippy to be a physical manifestation of the deep

second voice on those 11-year-old duets with Rosetta Tharpe. And when she snapped into a quick "Sunny Side Of The Street" it became plain that the connection between today's Knight and the "sanctified" tradition is a tenuous one.

Her own "My Man's Gone" and "St. Louis" drew an appreciative response. To surprise us further, "Old Black Magic," "Lonesome Woman Blues," "Jericho" and a sharply rhythmic "Blue Skies" followed.

Tension

She then withdrew, among cries of "core," to reappear for the "Saints" finale. This she swung ferociously, building up tension with a repeated "I want to be... I want to be... I want to be..." in a manner reminiscent of Sister Tharpe.

Evidently she can sing gospel songs as well as ever; I believe she is adding several for Hanley tonight (Friday), which should improve an act that promises much.

Already we have heard a lot of voice, and when things settle down I am sure there is more to be unleashed.—Max Jones.

Jackie Dennis scores in Variety

LAST week it was announced that 15-year-old kilted rock-'n'-roll star Jackie Dennis would make his Variety debut at Nottingham on June 2.

But as quickly as last Monday the young Scot found himself topping the bill at the Theatre Royal, Plymouth, in place of the incapacitated Tommy Steele.

Though advance bookings had been very heavy, few Steele fans asked for their money back—and with only a handful of TV appearances and recordings behind him, young Jackie was given a rousing reception by a packed house.

Backed by the Peter Groves Trio, his first performance was chiefly rock-'n'-roll, but for the second house he included more ballads. His remarkably strong voice overcame the doubtful amplification.

Also on the bill were the "Penny Whistle Man," Desmond Lane (who originally discovered Jackie) and the Kentones vocal group.—J. A. Stolls.

JAZZ at the PHILHARMONIC



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JAZZ on the AIR

(Times: BST/CET)

SATURDAY, MAY 10:
 12.19-12.45 p.m. A 1: King Oliver, Nicholas Kirby, Hamp, Don Elliott Sextet, Brookmeyer, James.
 1.20-1.35 A 1 2: Jubilee Quartet, Wings Over Jordan, etc.
 5.15-5.45 Z: Swing Serenade.
 6.0 app.-6.30 B-21am: Kings of Jazz.
 8.36 DL: Parisian Jazz Scene.
 8.0-10.0 T: (1) Sinatra, Hi-Lo's, S-F, Keszel, (2) Bechet-Spanier, B.C., Johnny Smith, Ferguson, Scooby, Rogers, Bob Crosby.
 9.0 app. W: Jazz Time.
 9.0-9.55 J: Bandstand USA; Operation Entertainment.
 10.0-10.30 O 2: Barney Wilen Quartet.
 10.8-10.35 B: Joe Turner by Panasia.
 10.15-10.35 F 3: Johnny Keating All Stars.
 11.0-11.55 P 1: Jazz Discs.
 11.5-12.0 J: America's Pop Music.
 11.10-11.30 Y: Jazz Gallery.
 11.30-12.0 Q: Memories of W. O. Handy.
 12.5-1.0 a.m. J: D-J Shows.
 2.5-3.0 H-Q: Hollywood-New York.

SUNDAY, MAY 11:
 5.42-6.15 p.m. A 1 2: Modern Jazz.
 6.20-6.30 A 1 2: Jazz News.
 8.0-10.0 T: (1) J.D., James, May, Shearing, Riddle, Miller. (2) Louis, Rushing, Herman, Wilbur de P., Coles-Simo, Hamilton, Basie, Levy.
 10.10-11.55 S: Jazz for Travellers (short break at app. 11.0).
 10.30-11.0 W: Humphrey Lyttelton.
 11.0-11.55 P 1: Jazz Discs.

MONDAY, MAY 12:
 1.0-1.45 p.m. DL: Chris Barber.
 8.0-10.0 T: (1) 30 Minutes of Ray Anthony, Louis Ella, Thornhill, Kenton. (2) 30 Minutes of T. and Hackett, Burn's "Summer Sequence," Getz.
 10.10-11.0 E: Jazz Programme.
 10.10-11.0 S: For Jazz Fans.
 10.30-11.30 app. K: Jam Session.
 11.5-1.0 a.m. J: D-J Shows (nightly).

TUESDAY, MAY 13:
 4.5-4.30 p.m. P 1: Carlos de Radzitzky.
 5.30-6.0 C 2: AVRO Jazz Club.
 8.0-10.0 T: (1) 30 Minutes of Billy May, Anthony, T.D. (2) Monk, Rollins, Marsala, Mound City Blue Blowers, Basie, Diz Dankworth, Herb Mann, Red Mitchell.
 10.0-10.30 J: Modern Jazz 1958.
 10.8-10.35 B-25am: The Real Jazz.
 10.10-11.0 S: For Jazz Fans.
 10.30-11.0 N: Jazz Programme.

WEDNESDAY, MAY 14:
 8.15-8.45 p.m. DE: Jazz Session.
 8.0-10.0 T: (1) T.D., B.C., Heffil. (2) John Lewis, Diz, Herman, Demmonus, Hamp-Chu Berry, Basie.
 9.30-10.30 P 3: Jazz for Everyone.
 10.10-11.0 S: For Jazz Fans.
 10.30-11.0 N: Jazz Programme.
 10.30-11.0 F 4: For The Jazz Fans.
 10.40-11.30 DL: Dankworth.
 11.0-12.0 R: Rhythm Rendezvous.
 12.10-1.10 a.m. I: Hollywood Melody.

THURSDAY, MAY 15:
 8.0-8.0 p.m. T: (1) Anthony, Louis, Bob Crosby, Shearing. (2) Diz, Hawk-Getz-Gonsalves-Kelly; Borlans, Duke, Jazz Lab. S, Miller 1958, Garner, Moore, Herman.
 10.0-10.30 P 3: Panasia.
 10.10-11.0 S: For Jazz Fans.
 10.15-11.0 M: Such Sweet Thunder.
 10.30-11.0 F 4: Tatum-Webster.
 10.40-11.15 DL: Jazz Club.
 12.30-1.0 a.m. I: Sauter Grk., Schmeslgegi Combo.

FRIDAY, MAY 16:
 3.15-3.45 p.m. I: Edelhagen.
 3.45-4.0 P 2: Red Norvo Trio.
 4.40-5.0 P 2: Django.
 8.30-8.45 L: Jazz Programme.
 8.0-10.0 T: (1) 30 Minutes of Billy Butterfield, Pearl Bailey, Herman, Dankworth. (2) Art Tatum and Ben Webster (20 minutes), Russco, Mulligan-Baker, Chuck Wayne.
 10.0-10.30 J: Stars of Jazz.
 10.10-10.40 O 2: Jazz Music.
 10.10-11.0 S: For Jazz Fans.
 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.

KEY TO STATIONS AND WAVELENGTHS IN METRES

- A: RTF Paris-Inter: 1-1620, 48.30, 3-182.
- B: RTF Parisien: 350, 218, 314, 300, 270, 445, 498.
- C: Eindhoven: 1-402, 2-208.
- D: BBC: E-484, L-1500, 247.
- E: NDR/WDR: 309, 180, 49.30.
- F: Belgian Radio: 1-484, 2-324, 3-267, 4-198.
- G: ELAS Berlin: 303.
- H: SWF B-Baden: 295, 263, 190, 43.30.
- I: AFN: 344, 271, 547, 451.
- K: SBC Stockholm: 1971, 268, 245, 267, 266, 48 band.
- L: NR Oslo: 1276, 337, 236, 871, 30, 25 or 21 bands.
- M: Copenhagen: 1224.
- N: Monte Carlo: 268.
- O: HR Frankfurt: 506.
- P: Europe 1: 1622.
- T: VOA: 8.0 p.m.: 12, 16, 19, 21, 41 bands, 11.0 p.m.: 19, 25, 31 bands, plus 1724 from midnight.
- W: Luxembourg: 208.
- Y: SBC Lugano: 598.8.
- Z: SBC Geneva/Lausanne: 295, 21 band.

F. W. Street

Buddy Collette —in great form



BUDDY COLLETTE (LP)
"Nice Day"
A Nice Day (a); There Will Never Be Another You (c); Minor Deviation (b); Over The Rainbow (a); Change It (b); Moten Swing (c); I'll Remember April (b); Blues For Howard (b); Fall Winds (b); Buddy Boo (c).
(Contemporary 12 in. LAC12092—3ss. 3d.)

(a)—Collette (alto, clar., flute, tr.); Don Friedman (pno.); John Goodman (bass); Joe Peters (drs.), 6/11/56, USA. (Am. Contemporary.)
(b)—Collette (do.); Dick Shreve (pno.); Goodman (bass); Bill Dolney (drs.), 29/11/56, Do. (Do.)
(c)—Collette (do.); Calvin Jackson (pno.); Leroy Vinnegar (bass); Shelly Manne (drs.), 18/2/57, Do. (Do.)

THIS is Buddy Collette's second LP. If it is not quite the equal of his first (Contemporary LAC12090) it is only because the first set had four tracks by an eight-piece group. This naturally produced a greater variety of sound than could be expected from the quartet—all of the same instrumentation—on this new LP.

Buddy himself is in great form. As well as writing five of the six originals, he plays alto, clarinet, flute and tenor.

The astonishing thing is: despite the different embouchures required, his musicianship on all four instruments is almost equally good. The only thing open to criticism is his clarinet tone, and that only occasionally.

His style is a delight—unpretentious, but full of character. He plays ballads with emotion, but never descends to sentimentality. At the faster tempos he knows how to be lively without getting rowdy. No matter

the tempo, he generally manages to swing.

Despite the limited possibilities of four-piece groups in which only one man plays more than one instrument, there never seems to be any sameness or monotony.

This is due partly to the neat, though well-learned, routines, but probably even more to the ability of Mr. Collette's cohorts. All are first rate—and all include pianist Calvin Jackson.

I put it like that because when I reviewed Jackson's recent solo LP (Phillips BBL7107) I paid tribute to his technique, but added that he had little worthwhile to say for himself and lacked true jazz feeling.

Whether what he has to say on this Buddy Collette record is more worthwhile, and whether he has become any more original, is open to argument.

But what he does say is effectively spiced. And, even more to the point, he manages to say it with commendable jazz feeling. —Edgar Jackson.

Up to form

"AFTER HOURS JAZZ" (LP)

Blues For Sal (a); I'm Getting Sentimental Over You (c); Milt's On Stilts (b); Southern Exposure (f); Bright's Bounce (h); He Was Too Good For Me (c); Hum-Bug (i); Jimmy's Tune (f); Ain't We Got Fun? (a); Tangerine (g); Mamboes (d); Bryant's Folly (j).

(Fontana 12 in. TFL5003—37s. 6jd.)
(a), (b), (c), (d)—Hank Jones (pno.); Barry Galbraith (gtr.); Milt Hinton (bass); Osie Johnson (drs.), (a) 16/4/56, (b) 25/4/56, (c) 3/5/56, (d) 8/5/56. USA. (Am. Columbia.)

(e)—Conte Candoli (tpt.) with above rhythm. 11/6/56. Do. (Do.)

(f)—Jimmy Cleveland (tmb.) with same rhythm. 25/6/56. Do. (Do.)

(g)—Gene Quill (alto) with same rhythm. 26/7/56. Do. (Do.)

(h)—Ronnie Bright Trio: Bright (pno.); Wilbur Wayne (gtr.); Willard Nelson (bass). 17/5/56. Do. (Do.)

(i)—Sahib Shihab (né Edmund Gregory) (alto); Eddie Bert (tmb.); Tommy Flanagan (pno.); Kenny Burrell (gtr.); Carl Pruitt (bass); Ray Jones (drs.). 17/3/56. Do. (Do.)

(j)—Ray Bryant Trio: Bryant (pno.); Wendell Marshall (bass); Jo Jones (drs.). 1/6/56. Do. (Do.)

APPARENTLY a collection of left-overs from various sessions, but in the main none the worse for that.

The set obviously gets its name from the fact that, if I may quote my own sleeve note, "it consists entirely of the care-free jazz that musicians who have jazz in their souls delight in playing when the formal engagements that provide the bread and butter can be forgotten until the next chore has to be commenced."

Most of the artists are well known and I need only say they all play up to form—especially the excellent Hank Jones, Barry Galbraith, Milt Hinton and Osie Johnson, who are the foundation of four of the 12 tracks and the complete edifice on four more.

Those less familiar are Ronnie Bright and Ray Bryant.

Bright plays briskly and crisply. His approach is more or less modern, but neither his style nor ideas show much originality.

Ray Bryant, 26-year-old Philadelphia-born pianist, has lately been leading a trio (not this one) accompanying singer, Carmen McRae.

His boogie woogie, "Bryant's Folly" is clean, tasteful and swings easily. But it hardly reveals how, not many years ago, he was chosen to record for Blue Note in accompaniments to such stars as Miles Davis, Sonny Rollins and Charlie Parker.—Edgar Jackson.

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Vocal blues

LIZZIE MILES (EP)
"Scintillatin' Lizzie!"

Baby, Won't You Please Come Home?; Make Me A Pallet On The Floor (Atlanta Blues); Ain't Misbehavin'; On Revival Day.
(Columbia Clef SEB10055—11s. 10d.)

Lizzie Miles (voc.) acc. by Bob Scobey's Band; Scobey (tpt.); Bill Napier (clt.); Jack Buck (tmb.); Ralph Sutton (pno.); Clarence Hayes (bjo., gtr.); Bob Short (bass, tuba); Fred Niguera (drs.). January, 1957, USA. (Am. Norman Granz.)

THESE come from a Verve LP named "Bourbon Street" on which six tracks were vocals (others, by Scobey and rhythm only, were released here previously on EP and standard-play).

Lizzie Miles, now more than 60, does not quite scintillate here. But she wraps her ample voice lovingly around the lyrics of the old songs, and the result is fresh, pleasant vocal jazz with an accent unique to Lizzie Miles.

"On Revival Day," fastest of the four, is shouted with relish in a big, throaty voice, and Scobey does his best to keep up with the romp. His trumpet is fairly vigorous, and he leads good background figures; only the clarinet solo misses the spirit, though the drummer may be thought by most to be too prominent for this rôle.

Sutton and Scobey share the instrumental limelight on "Misbehavin'," and the singing is full and emphatic in a theatrical sort of way.

"Baby, Won't You," complete with verse, works up to a heated finish; the growling tone—reminiscent of Bessie Smith though never so impressive—is again in evidence through most of "Make Me A Pallet."

It is a pity the support was not more brilliant.—Max Jones.

New Orleans

KID ORY'S CREOLE JAZZ BAND (LP)

"The Legendary 'Kid': 1956"
Mahogany Hall Stomp; Sugar Blues; At A Georgia Camp Meeting; Snag It; There'll Be Some Changes Made; At The Jazz Band Ball; Wang Wang Blues; By And By; Make Me A Pallet On The Floor; Shine.
(Good Time Jazz LAG12084—3ss. 3d.)

Ory (tmb.); Phil Gomez (clt.); Alvin Alcorn (tpt.); Lionel Reason (pno.); Julian Davidson (gtr.); Wellman Braud (bass); Minor Hall (drs.), November, 1955, Los Angeles. (Am. Good Time Jazz.)

I WOULDN'T rank this with the best Ory records, not even with the best of the Fifties. But it is an enjoyable collection of tunes in the characteristic Ory style, with excellent drive and group feeling.

Most of the tracks sail along at good tempos, the band making the tuneful collective sound which Ory seems able to coax from any of his personnel.

"Make Me A Pallet," on which Ory delivers one of his curiously attractive vocals, is proof of how restrained and melodious New Orleans jazz can be.

The record has no particular high spots and no low ones. Alcorn leads clearly and for the most part furnishes nice, light solos. "Pallet," "Sugar Blues," "Wang Wang," and "Changes," feature him well, and he handles the "Mahogany" and "Snag It" solos competently.

Ory, sounding amazingly un-

like a man of 70, blows a few typical solos, open and with mite, and once more displays his command of the traditional trombone style. His thrusting ensemble phrases at the close of "Changes," "Jazz Band Ball" and other faster tracks lend enormous punch to the music.

Clarinetist Gomez does not move about freely enough to make the collective improvising sparkle. And his solos, many of them in low register, are rather tame though convincingly in the idiom.

Lionel Reason plays good barrehouse piano in "Sugar Blues," "Shine," "Pallet" and "Wang Wang," and Braud does a fine job in the rhythm department.

The outstanding passages are the ensembles, sometimes blown in a whisper and sometimes cracked out with rousing force, and Lester Koenig has captured the sound admirably.

The LP should be a safe bet for those who don't possess all the previous Good Time Jazz Ory's.—Max Jones.

At his best

RUBY BRAFF QUARTET (EP)

Dancing In The Dark; I'm Crazy 'Bout My Baby; Louisiana; Almost Like Being In Love.
(HMV ZEG311—11s. 1jd.)

Bruff (tpt.); Dave McKenna (pno.); Sam Herman (gtr.); Al Lucas (bass); Buzzy Drootin (drs.), July, 1956, USA. (Am. ABC-Paramount.)

MANY recorded examples are available of Bruff's richly melodic playing. This new EP, on which he is given a rhythm quartet background, is up to the high standard he generally reaches, and it is for the trumpet work that the disc is notable.

The tunes are interesting enough to encourage any fluent improviser and Bruff, who is seldom short of ideas, gets off to a flying start with his ornamental "Dancing In The Dark" solo.

As Leonard Feather's note points out, this one stresses Bruff's low-register ability. McKenna takes a chorus and Bruff returns to play biting muted trumpet till the end.

Waller's "Crazy 'Bout My Baby" again has muted and open solos and a piano chorus, plus a final one shared out among piano, trumpet and drums. On "Louisiana," an old song which suits Ruby well, his open chorus is a most impassioned affair, and the whole piece bounces.

"Almost Like," joyously swung at up-tempo, moves Bruff into blowing almost harshly before the coda. Otherwise, this has McKenna's brightest piano, also spots for Lucas and Drootin.—Max Jones.



Hank Jones is excellent on "After Hours Jazz." "This set," writes Edgar Jackson, "consists of carefree jazz that musicians with jazz in their soul delight in playing."

Jimmy revolutionises organ jazz

ONE of the most extraordinary new jazz instrumentalists to rise to prominence in recent years is Jimmy Smith, phenomenal exponent of the Hammond organ.

Just as Charlie Parker and Dizzy Gillespie accomplished something completely unpredictable on the sax and trumpet, just as Jimmy Blanton and Charlie Christian reduced the status of all their predecessors through a new approach to their instruments, so has Jimmy Smith revolu-

tionised the concept of jazz on the Hammond organ.

It took only a few days after Jimmy's arrival for his first gig at New York's Cafe Bohemia for the word to spread among leading modern jazzmen that something unique had arrived.

RECOGNITION

But it took many years of frustration and preparation for Jimmy to reach his initial recognition, which soon after was consolidated when Alfred Lion arranged his trio debut on Blue Note records.

Jimmy's professional début began formally in 1942, when

he and his father did a dance routine at the Coconut Grove in Norristown. He continued to work locally during most of the 1940s and by 1949 he was playing dates in Newark, N.J., and the next year in Philadelphia.

It was not until 1953, after hearing Wild Bill Davis, that Jimmy switched from piano to organ. And by 1955 his course was clearly charted: he had to have his own group, and stick to modern jazz and the Hammond organ, in order to fulfil his ambition to become an outstanding exponent of the contemporary idioms on an instrument whose jazz possibilities until this time have been less than fully explored.

To complete his trio he added Thornei Schwartz Jr. on guitar and Donald Orlando "Donald Duck" Bailey on drums.

Jimmy uses a great variety of stops and has a unique gift for astonishing improvisations at fast tempi.

ORIGINALITY

It may not be long before there are a dozen other organists of whom it will be said that they play in the Jimmy Smith style. But it is the surest tribute to Jimmy that this probably is an inevitable development, for he has the unmistakable mark of originality.—Leonard Feather.

Clifford Brown might have been great

CLIFFORD BROWN AND MAX ROACH (LP)
 "Study In Brown"
 Cherokee; Jacqui; Swingin'; Land's End; George's Dilemma; Gerkin For Perkin; Sandu; If I Love Again; Take The "A" Train.
 (EmArcy 12 in. EJA1278—35s. 10d.)

Brown (tpt.); Roach (drs.); Harold Land (tr.); Richie Powell (pno.); George Morrow (bass). 23, 24 and 25/2/1955. New York. (Am EmArcy.)
 † Erroneously given as "Gerkin For Perkin" on label.

THE faster the tempo, the more notes Clifford Brown squeezes into the bar. And the more notes he forces in, the less meaningful and musical they become.

It is a shame because at the slower tempos we realize that he might well have become a brilliant, but individual, mixture of Miles Davis and Fats Navarro. Unfortunately, he and Richie Powell died in a car crash two years ago.

Even so, only Max Roach reaches Brownie's stature. The group as a whole bites hard and swings robustly. Unfortunately this does not manage to conceal that, for all their superficial verve, both tenorist Harold Land and pianist Richie Powell were still in the development stage.

Just how belated this release is, is shown by the fact that the sleeve note makes no mention of Brownie's death. Don't some English companies ever check up and, where necessary, amend American notes, even in their own interests?—Edgar Jackson.

Warmer tone

URBIE GREEN QUINTET (EP)
 "Blues And Other Shades Of Green"
 Reminiscent Blues; Thou Swell; One Fro Dee; Dirty Dan.
 (HMV 7EG8338—11s. 11d.)
 Green (slide-tmb., valve-tmb.); Dave McKenna (pno.); Jimmy Raney (gtr.); Percy Heath (bass); Kenny Clarke (drs.). February 1956. USA. (ABC-Paramount.)

URBIE GREEN is more impressive on this record than on the LP I reviewed last week. One misses Frank Wess's tenor and flute and, even more, Ruby Braff's trumpet, but Urbie's tone seems richer and warmer, especially in "Reminiscent Blues."

He still plays in the style most people now know as mainstream. So far as he is concerned, it has its roots in the blues.
 So have the three originals.

CAPSULE REVIEWS

TRIBUTE TO LEDBETTER (EP)
 Pete Seeger
 Go Down, Old Hannah; Winnsboro Cotton Blues; Kisses Sweeter Than Wine; In The Evening (when the sun goes down).
 (Melodisc EPM 7-78)

DON'T be misled by the title; this isn't an imitation of Ledbetter. Huddle's style is based

TOP JAZZ EPs, LPs

- (1) **NEWPORT JAZZ FESTIVAL (LP)**
 Ella Fitzgerald and Billie Holiday (Columbia-Clef)
- (2) **AT THE STRATFORD SHAKESPEARE MEMORIAL (LP)**
 Oscar Peterson (Columbia-Clef)
- (3) **JAZZ ULTIMATE (LP)**
 Bobby Hackett and Jack Teagarden (Capitol)
- (4) **LIKE SOMEONE IN LOVE (LP)**
 Ella Fitzgerald (HMV-Verve)
- (5) **MY FAIR LADY (LP)**
 Shelly Manne (Vogue)
- (6) **CHRIS BARBER IN CONCERT - Vol. II (LP)**
 (Pye-Nixa)
- (7) **SUCH SWEET THUNDER (LP)**
 Duke Ellington (Philips)
- (8) **JAZZ AT THE BLACK HAWK (LP)**
 Dave Brubeck (Vogue)
- (9) **MILES AHEAD (LP)**
 Miles Davis (Fontana)
- (10) **NEWPORT JAZZ FESTIVAL (LP)**
 Count Basie (Columbia-Clef)

STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART:
 LONDON—Rolo For Records, E.10; GLASGOW—McCormack's, Ltd., C.2; BELFAST—Atlantic Records; MANCHESTER—Hime and Addison, Ltd., and Record Rendezvous; BIRMINGHAM—R. C. Mansell, Ltd.; NEWCASTLE—J. G. Windows, Ltd.; LIVERPOOL—Beaver Radio, Ltd.; CARDIFF—City Radio (Cardiff), Ltd.

all by Urbie. Though no more original harmonically than any other 12-bar sequence, "Reminiscent Blues," with its haunting melody, could well become a commercial hit. The other two are little more than riffs, but they have much the same catchiness.

On this showing, pianist Dave McKenna is hardly the most imaginative soloist. But, as with the rest of Urbie Green's associates, his unassuming, relaxed and comfortably swinging rhythm would have been difficult to better.—Edgar Jackson.

Gospel music

1957 NEWPORT JAZZ FESTIVAL (LP)
 The Drinkard Singers; Walk All Over God's Heaven; Softly And Tenderly; I'm In His Care; That's Enough (all a). The Back Home Choir; The Sign Of The Judgment; I Want Jesus To Walk With Me; Thanking Him; If I Could Touch The Hem Of His Garment; Wait On The Lord (all b).
 (Columbia-Clef 12 in. 33CX10112—41s. 6d.)

(a) Personnel unknown, but with Larry Drinkard (pno.); Dicky Mitchell (Hammond organ). 7/7/57. Newport Jazz Festival (Am. Verve.)
 (b) Personnel unknown, but with Charles Banks (pno.); Mitchell (organ). Do. Do. (Do.)

LAST week I wrote at some length about the spread of interest in gospel singing, mentioning the success of the Gospel afternoon on Sunday at the last Newport Festival.

Every commentator I have read is agreed that the singing was first-rate. "Down Beat" wrote: "This compelling music at the roots of jazz drew the most sustained audience enthusiasm of any of the concerts."

Eddie Condon and Richard Gehman say of this record: "This is the best record, as the Gospel afternoon was the best part of the entire Newport programme. . . . It makes the whole festival worth while."

At Newport, the line-up for the afternoon included the Ward Singers and Mahalia Jackson also. For contractual reasons, I suppose, the last two acts could not be presented in this Granz set.

But what we have left is stirring stuff, though it will not attract as much attention as Mahalia's music or the Ward Singers' would have done.

This is choral music—music with remarkable swing, bite and

feeling, but nevertheless music that takes some getting hold of.

The connection between it and jazz is less direct than the link which ties, say, Mahalia Jackson to Bessie Smith, and for that reason I recommend the record only to those who have acquired the taste already or can be sure of hearing the LP first.

Joe Bostic, an expert in the field, introduces both groups. The Back Homers, as the name implies, come from the South but now operate in New Jersey.

They build up antiphonal patterns on "Judgement," responding to the lead singer's reiterated shouts of "You'd better get ready," and are impressively fiery on "Wait On The Lord" and "Thanking Him."

A striking soloist, Carrie Smith, reveals in "I Want Jesus" a powerful voice and "deep" style in the Mahalia tradition.

Better still are the Drinkards, whose septet singing is astonishingly rhythmic and intricate. They are a family of six made up to strength by the addition of an adopted daughter, Judy Guions, who sings the lead on "That's Enough" with a degree of spirit bordering on "possession."

Their first and third tracks have a tremendous stabbing beat, while "Softly" blends big vibrant voices at slow tempo. "Care" introduces effective story-telling by Ann Moss. Unquestionably, this is singing from the heart.—Max Jones.

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Clifford Brown might well have become a brilliant mixture of Miles Davis and Fats Navarro. Unfortunately he died two years ago.

Jack Elliott at his best

JACK ELLIOTT (LP)
 Jack takes the floor
 San Francisco Bay Blues; Of Riley; Soil Weevil; Bed Bug Blues; New York Town; Grey Goose; Mule Skinner's Blues; Cocaine; Dink Song; Black Baby; Salty Dog.
 (Topic 10T15—20s. 6d.)

PERSONALLY I was astonished to see yet another Jack Elliott LP—especially when it contained numbers already recorded. Once more, however, I've succumbed to the Elliott magic—in fact, I think it's his best to date.

Why, I don't quite know. Except, perhaps, that more of his personality comes through on this disc. There's nothing particularly exciting like, say, "1914 Massacre," though it's nice to have another version of "Bed Bug."

There are one or two very pretty songs and the guitar, as always, is splendid. Perhaps what makes it an outstanding record is Elliott's introduction to each track—with all the wit we've come to expect—and the fact that he's as relaxed as any artist can get. Elliott at his best.—J. N. S.

TOPIO, interested to know what would have happened had skiffle followed a different course, have taken a group of quite competent musicians—Al Jeffery (gtr./bjo.), Ted Ward (gtr.) and Ted Andrews (gtr./bass bjo.)—and turned them loose on some British and Australian songs.

The result, for my money, is a dismal flop. The group lacks the conviction of skiffle and the polish of a professional outfit. They're all good numbers, but they're treated wrongly. The lovely "Poor And Rambling Boy," for instance, only needs the clip clop of hoofs and a golden sunset to be incorporated into a second feature western.—J. N. S.

Reissues

—Deleted.
LOUIS ARMSTRONG. "Armstrong Story—Vol. 4."—Black And Blue. (Prev. Parlophone R15731.) Body And Soul (a). (Prev. R13551.) Dear Old Southland (b). (Prev. R17181.) I Can't Give You Anything But Love (c). (Prev. R7531.) If I Could Be With You (d). (Prev. R11001.) I'm A Ding Dong Daddy (e). (Prev. R7961.) I'm Confessin' (f). (Prev. R9091.) Knockin' A Jug. (Prev. R10541.) Lazy River. (Prev. R11271.) Shine. (Prev. R11001.) Stardust. (Prev. R15911.) (a), (b), (c), (e), (f) also prev. Columbia 33810691, revd. 8/10/55. (a) (c), (d), (e), (f) also prev. Philips BBL7046. All now also Philips LP BBL7218.

PEARL BAILEY—Tired; Go Back Where You Stayed Last Night. (Prev. HMV POP 244, 45POP244.)
ELLA FITZGERALD—A Beautiful Friendship. (POP290, 45POP290.) All now also, with Ella Fitzgerald's It's Only A Man, HMV EP 7K08331.

GEORGE LEWIS NEW ORLEANS RAGTIME BAND—Carless Love; When The Saints Go Marching In. (Prev. Esquire 20-085, revd. 27/7/57.) Now also EP EP175.

RAY MCKINLEY TRIO ("Miller Men In Town")—Shoemaker's Apron; China Boy. (Prev. Esquire 10-050.) Affair You've Gots; Sugar. (Prev. 10-070.) All now also EP EP190.

GEORGE SHEARING QUINTET, "A Shearing Caravan"—Pick Yourself Up; Little White Lies. (Prev. MOM-392.) I Didn't Know What Time It Was. (Prev. -372.) Body And Soul; The Lady Is A Tramp. (Prev. -438, SP1064; revd. 22/6/53.) Spring Is Here; Easy To Love. (Prev. -714, SP1090.) The Breeze And I. (Prev. -431.) Stranger In Paradise. (Prev. -817.) Undecided; Hallelujah. (Prev. -651; revd. 8/8/53.) I'll Remember April. (Prev. -293, SP1006.) Love Is Just Around The Corner. (Prev. -480.) Indian Summer. (Prev. -431.) I've Never Been In Love Before. (Prev. -770.) Caravan. (Prev. -825, EP-524.) All now also MOM LP 0767.

LENNY HAMBRO QUINTET (LP)
 "The Nature Of Things"
 Comin' Thru (a); Ain't She Sweet (a); I Married An Angel (b); My Future Just Passed (b); Love Letters (c); My Foolish Heart (c); Sweet Sue, Just You (c); Like Someone In Love (b); I Love You Too Much (a); Libation For Celebration (c); Blue Light (b); Ghost Of A Chance (c).
 (Fontana 12 in. TFL5010—37s. 6d.)

(a), (b)—Hambro (alto); Eddie Costa (pno.); Sal Salvador (gtr.); Clyde Lombardi (bass); Harold Granowsky (drs.). (a) 9/5/56, (b) 10/5/56. USA. (Am. Columbia.)

(c)—Hambro (alto); Costa (pno.); Barry Galbraith (gtr.); Arnold Fishkin (bass); Gus Johnson (drs.). 17/12/56. Do. (Do.)

LENNY HAMBRO is much better here than when I heard him with the Ray McKinley Orchestra. He keeps to familiar paths and his playing is no more original than his way of starting and finishing most up-tempo tracks with alto in unison with piano or guitar.

But Lenny seems much more at ease in his present company. While he never reaches any great creative heights, he skips briskly through the fast numbers and deals melodically and feelingly with the slower ones.

My ideas on guitarists received rather a jolt when I found one of my favourites, Barry Galbraith, outplayed by Sal Salvador. And I thought pianist Eddie Costa rather unenterprising after the ambitious claims made for him.

But like the rest of the very competent supporting cast, they help Lenny Hambro to make this set easy on both the mind and the ear.—Edgar Jackson.

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JAZZ LUNCH ON TED HEATH ORK

It will be a jazz and sandwich lunch for Ted Heath fans when the Heath band treats them to three lunchtime recording sessions at London's Kingsway Hall on June 26, and July 3 and 17.

The sessions are free to those who apply to Ted for tickets, and will be recorded in stereophonic—or 3-D—sound for the Decca label here and the London label in the States.

"We are actually re-

recording—in 3-D—the titles on one of our best-selling LPs," Ted told the MM. "It is 'Ted Heath At the London Palladium,' which was recorded on the occasion of our 89th Swing Session at the Palladium.

Jazz standards

"As on the LP the programme will mainly consist of jazz specialities—'The Champ,' 'Do Nothing Till You Hear From Me,' 'The Hawk Talks,' etc."

Last week, Ted re-recorded the titles of his "Billboard All-Time Top Twelve" LP in 3-D at the Kingsway Hall.

"This is one for the U.S. 3-D market, and is also paving the way for the day when these stereophonic recordings are marketed in Britain," added Ted.

CELEBRATION

The Eric McDermott Quintet has just celebrated a year's residency at the swank Aristocrat Club in Kingly Street, W.

Girl who's going places



Viennese singer, Lisa Desti (she's 36-22-36) starts a two-week cabaret season at the Edmundo Ros Club, W., on May 19. Accompanying her will be Peter Molam, pianist-leader at the Lido Restaurant. Lisa last month finished a spell at the Society, W. She has also appeared at the Dorchester Hotel, Jack of Clubs, and the Colony, La Ronde and Lido Restaurants.

PROGRESSIVE

Paul Rich has left the exploitation department of Kassner Music to take over Progressive Music, an American firm which has opened premises in London at 142, Charing Cross Road.

STARS GO BACK TO SCHOOL



WINIFRED ATWELL was one of many stars who went back to school on Tuesday—to a party to celebrate the opening of the Central School of Dance Music's new premises at Wardour Street, W. Winnie is awarding a scholarship to enable a promising pianist to study at the school. She is pictured above trying out one of the school's pianos, watched admiringly by the Principal, guitarist Ivor Mairants (l.) and bandleader Tony Osborne. A new teacher at the School is Ken Moule, who will be in charge of "jazz piano" and also run two student bands. Another piano teacher is BBC producer Jimmy Grant.

TOMMY STEELE RESTS AFTER FAN MAUL

TOMMY STEELE, bruised and battered by hysterical fans at Dundee on Wednesday of last week, returned to London the following day on doctor's orders. His concerts at Edinburgh on the Thursday and at Newcastle last Friday—both of which were complete sell-outs—had to be postponed.

TV guest list

Guests in ATV's "Jack Jackson Show" this weekend include Lonnie Donegan, Ronnie Hilton, Marty Wilde and Dave King.

Taking a break

Ronnie Keene and his Music Makers have been booked for five weeks of holiday relief work on the Mecca circuit. They open on June 2 at Streatham Locarno for two weeks and on August 3 start a three-week season at Ilford Palais depping for Nat Allan.

\$200,000 bid for Laurie London

Laurie London has received a \$200,000 offer for a 12-week tour and TV dates in the States. "The offer comes from a Kansas promoter," said Laurie's father, Will London, on Wednesday. "I am still investigating the offer and nothing definite is yet settled."

Laurie is one of the guests of honour at the Variety Club's luncheon at the Dorchester Hotel on May 14—the club's youngest official visitor.

Guests

Other guests are Mantovani, Stanley Black, Johnnie Ray, Anne Shelton, Petula Clark, Russ Hamilton and Alma Cogan. Continental promoters are also bidding for Laurie. This week he had offers for a TV engagement in Paris next month and a week's tour of Sweden in August.

Gold disc

On Wednesday he received a Golden Disc for a million sale of "He's Got The Whole World In His Hands." It was presented to him by Mr. C. H. Thomas, Managing Director of EMI, during the Associated-Rediffusion show "Cool For Cats."

£80,000 music bill for Billy Butlin

Summer music this year is going to cost Billy Butlin £80,000. That's what 700 musicians will receive for working at Butlin's Holiday Camps during the summer season. Eric Winston kicks the season off on May 17 when he opens at Clacton. Here, Vic Allen will lead a rock-'n'-roll group.

Skegness bands

The following Saturday (24th), Teddy Foster and Fred Percival start at Filey and at Pwllheli. Harry Leader and Eric Galloway will be in residence. At the Skegness camp, which opens on June 7, Joe Daniels will share the stand with Alan Kane, Johnny Chilton and the Bill Shearer Quintet from Leeds. Val Merrill will again be at Ayr, where trumpeter Dave Usden will front a rock-'n'-roll group. Don Derby is at the Ocean Hotel, Saltdean. Eddie Mendoza is at the Margate Hotels and Frank Sherry at the Blackpool Metro-pole.

TRAD IS CHOSEN

Mecca starts weekly traditional sessions at the Carlton Rooms, Maida Vale, on May 17.

3-D DISCS—From Page 1

new gramophones until the industry can offer a representative record catalogue—and that must take some time."

A spokesman for EMI record reproducers added that a range of machines for playing the discs would be available at the same time as the 3-D records. Prices: from 50 to 100 guineas. They, too, will be demonstrated

BASIE ORK BACK IN FEB., 1959

NEW YORK, Wednesday.—Jack Green, vice-president of the Willard Alexander office, returned here this week.

Green said that he had fixed with London agent Harold Davison for the Count Basie Band to make a return three-week tour of Britain in February.

The McKinley-Miller Band will follow with a similar tour in April.

Green confirmed that Duke Ellington will definitely make a three-week tour of Britain, starting at the Royal Festival Hall on Sunday, October 5.

An exclusive MM interview with Jack Green appears on page 4 of this week's issue.

Paul Desmond is back in London

Dave Brubeck's alto star Paul Desmond flew into London on Saturday for a week's holiday. Paul was taken ill during the Far East tour.

The other members of the Quartet are due at London Airport on Sunday on their way back to America, where Paul will rejoin them.

Paul attended the Jazz At The Phil's Sunday concerts at the Gaumont State, Kilburn, and expected to be in London until today (Friday).

Michael Holliday to have own TV series

Michael Holliday will make nine 15-minute TV programmes for the BBC during his summer season at the Hippodrome, Blackpool.

The first will be recorded in Manchester on June 22 for transmission on July 7.

NEXT WEEK SPOTLIGHT on Chris Barber

MUSIC FOR GUITAR

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- ALBUM OF SOLOS arr. DICK SADLEIR ... 2/6 By Post 2/9 (Moonlight Bay • When You're Smiling • Etc.)
- ALBUM OF SOLOS arr. CYRIL DE VEKEY ... 2/6 By Post 2/9 (Avalon • Margie • Dinah • Etc.)
- SKIFFLE ALBUM (GUITAR CHORDS & FINGERING) 2/6 By Post 2/9 (Dirty Old Town • Railroad Man • Etc.)
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Don Smith opens at Newcastle

The Don Smith Orchestra opened at the Oxford Galleries, Newcastle, last Saturday in place of George Evans, who has retired after seven years at the ballroom. Don leads: Charlie Rowlands, Bill Sowerby, Dave Power and Bobby Carr (tpts.), Tommy Weatherley and Bram Fisher (trmps.), Ronnie McAuley, Brian Wittle, Gary Cox, Roy Groves and Gerry Gerke (saxes), Ron Stephenson (drs.), Alan Blomley (pno.), Colin Prince (bass, vcls.) and Marion Williams and Juliette Raynor (vcls.).