

Melody Maker

JUNE 14, 1958 World's Largest Sale EVERY FRIDAY 6d.

Cleo Laine
by Burman

See Page 5

CONNIE FRANCIS FOR TV & TOUR



Connie Francis

A farewell toast



Jack Jackson last Saturday had a star line-up of artists for the last programme in his present ATV series. It included Michael Holliday, Dickie Valentine, the Beverley Sisters and "Army Game" stars Alfie Bass, Bernard Bresslaw and Michael Medwin. Jack is pictured (above) watching Michael Holliday take a "farewell" cup of coffee from ATV's automatic machine.

Dates in August

CONNIE FRANCIS, the girl whose recording of "Who's Sorry Now" is still at the top of the Hit Parade, is heading for Britain.

Leslie Grade, of the Lew and Leslie Grade Agency, tells the MELODY MAKER that negotiations are well advanced to bring Connie to Britain in August for TV and one-night-stands.

"She would do about two TV shows and six or seven one-nighters," he said. "I understand she's a great little artist."

Top tune

Newark-born Connie Francis's slow rock treatment of "Who's Sorry Now" first entered the MM's Top Twenty list on April 5, and rose to first place—a position it has held for the past five weeks.

Leslie Grade also told the MM that American song star Julius La Rosa is lined up for British TV in August. Other possible visitors for TV are Negro singer Carmen McRae and Buddy Greco, the singing pianist who played with Benny Goodman.

ANNIE ROSS IS COMING BACK

New York, Wednesday.—British jazz singer Annie Ross is returning to London at the end of the month.

Annie scored a big hit with the revue "Cranks" in London and nearly two years ago went with the show to Broadway, where it flopped.

...and Perry Como to visit London

NEW YORK, Wednesday.—Perry Como will be in London in August—but he is unlikely to sing.

He will be arriving with his wife en route from a trip to Rome, where the couple—both Knights of the Holy Sepulchre—will have an audience with the Pope.

No TV

Perry says it is extremely doubtful whether he will make any TV or public appearances in Britain during his brief trip. As he will be in Europe mostly for religious reasons, he thinks it would be inappropriate for him to do anything of a commercial nature.

Grateful

But he may return to Britain later to sing. "I am very happy and grateful to the British for my acceptance there," he says.

Perry is visiting Rome on July 8 and will take a villa there for about three weeks.

Harry Sobel, a close friend of Como's, told MM New York correspondent Ren Grevatt that Perry—currently vacationing in Florida—is delighted at the response to his records in Britain.

Blues team joins floating jazz

AMERICAN blues singers Brownie McGhee and Sonny Terry have been added to the mammoth bill for Sunday's "Floating Festival of Jazz."

They will accompany 19 jazz and skiffle groups and 2,000 odd fans aboard two boats from Tower Bridge to Margate and back.

The bands are those of Chris Barber, Ken Colyer, Cy Laurie, Mick Mulligan, the Saints, the Merseysippi, Graham Stewart, the Avon Cities, Acker Bilk, Al Fairweather, Mike Daniels, Terry Lightfoot, and Dick Charlesworth.

The skiffle groups are those of Dick Bishop, Les Hobeaux, the City Ramblers, Ken Colyer, Ray Bush and the Soho Skiffle Group.

VANISHING HIT SONG

MUSIC publisher Elton Box, of Box and Cox, has a brand-new number. Its title? "London Bus." It was "written" by the team of Mickie Schuller and Reg Wale.

The pay-off: The song manuscript is as empty of words and music as the London streets are of buses!

Bid for Whitfield

David Whitfield has been approached to play "Robinson Crusoe" in the Birmingham Hippodrome's pantomime at Christmas.

SINATRA—NON-STOP WRITER



Without changing his step, Frank Sinatra signs an autograph as he arrives at Rome Airport from London last week. From Rome, he travelled to Monaco for the premiere of his film, "Kings Go Forth."

OWN TV SHOW FOR STEELE

TOMMY STEELE has his first TV date for five and a half months on June 28.

He is to star in his own 60-minute show on ATV's "Saturday Spectacular."

Tommy resumes in Variety on Monday at the Coventry Theatre. He follows this with one-night-stands at Bristol (24th), Sheffield (25th), Leicester (26th) and Newcastle (30th).

As we closed for press, Steele publicly announced his engagement to London showgirl Anne Donaghue. The engagement was foreshadowed on the MM's front page three weeks ago. See also page 8.

Vic Ash forms a new six-piece

Vic Ash has formed a new six-piece band which makes its debut on July 25 at Basingbourne.

Line-up will be: Vic (cl., tr.), Ian Hamer (tpt.), Johnny Scott (flute, alto, tr.), Geoff Clyne (bass), Dave Pearson (drs.) and Alan Branscombe (pno., vibes, tr.).

NEWS GUIDE

THIS week the MELODY MAKER again swings the spotlight on the show business stars who are in the news.

Turn to these pages for up-to-the-minute stories about:

BOB CROSBY

P.2

CLEO LAINE

P.5

KEELY SMITH

P.6

JULIE LONDON

P.7

TOMMY STEELE

P.8

ALMA COGAN

P.8

VIC DAMONE

P.16

PLUS all the usual penetrating contributions by star columnists HUMPHREY LYTTLETON and STEVE RACE, and the informative jazz and pop reviews by LAURIE HENSHAW, BOB DAWBARN and EDGAR JACKSON.

TV 'RAINBOW ROOM'

Midland singer Johnny Ryan is to appear in ATV's "Rainbow Room" on Thursday, June 26.

DATES WITH THE STARS

Sarah Vaughan resumes tour

(Week commencing June 15.)

Winifred ATWELL
Week: Empire, Newcastle

Kenny BAKER
Week: Hippodrome, Birmingham

John BARRY
Week: Hippodrome, Birmingham

Eve BOSWELL
Season: Queen's Theatre, Blackpool

Tony BRENT
Week: Empire, Glasgow

Alma COGAN
Week: New Theatre, Cardiff

Peter CRAWFORD Trio
Season (Tuesday): Floral Hall, Scarborough

Terry DENE
Week: Empire, Liverpool

Jackie DENNIS
Week: Hippodrome, Birmingham

FOUR JONES Boys
Season: Wellington Pier, Great Yarmouth

Morton FRASER'S Harmonica Rasala
Week: Empire, Finsbury Park

Russ HAMILTON
Week: Royalty, Chester

Edmund HOCKRIDGE
Season: North Pier, Blackpool

KING Brothers
Season: North Pier, Blackpool

KORDITES
Week: Hippodrome, Birmingham

Don LANG
Season: Central Pier, Blackpool

Chas. McDEVITT
Week: TRENIERS Tour

Ruby MURRAY
Season: Wellington Pier, Great Yarmouth

Jean REGAN
Season: North Pier, Blackpool

Edna SAVAGE
Week: Empire, Liverpool

Harry SECOMBE
Season: Palladium, W.

Dorothy SQUIRES
Week: Theatre Royal, Hanley

Tommy STEELE
Week: Coventry Theatre, Coventry

TRENIERS
Sunday: Granada, East Ham
Monday: De Montfort Hall, Leicester
Tuesday: Gaumont, Doncaster
Wednesday: Gaumont, Hanley
Thursday: Gaumont, Chester
Friday: Adelphi, Slough
Saturday: Gaumont, Salisbury

Malcolm VAUGHAN
Week: Empire, Chiswick

Sarah VAUGHAN
Week: Palace, Manchester

Hedley WARD Trio
Week: TRENIERS Tour

Terry WAYNE
Week: TRENIERS Tour

Marty WILDE
Week: Hippodrome, Manchester

CROSBY PRAISES MUSIC MEN

NEW YORK, Wednesday—Bob Crosby returned to the States this week from Britain and was promptly feted by NBC on the occasion of his taking over the Perry Como show as summer replacement.

The singer, bandleader and Dixieland enthusiast had high praise for the British musicians who worked on his London TV appearances. Crosby was amazed at the fact that British musicians, working together in a pit or a dance band, will take the trouble to compliment each other on a particularly good solo.

JERRY LEE LEWIS
Bouncing back
JERRY LEE LEWIS may have already bounced back from his misfortunes.

MEET THE STARS with REN GREVATT

Flamingo Hotel, Las Vegas, last New Year's Eve.

THE PLATTERS

No 78s
MERCURY RECORDS have taken steps to kill the 78 r.p.m. record here. Most record companies have held on to a policy of minimum production of 78s up till now. The discery, however, kept close track of sales on 45s and 78s of the Platters' current hit, "Twilight Time," discovering that 98.2 per cent. of sales were on the smaller 45 r.p.m. records. It's expected that other firms, realising the savings this affords in book-keeping and storage, will shortly follow Mercury's cessation of all 78 production.

DAVID SEVILLE

Another gimmick
HOTTEST new disc of the week may be David Seville's cute follow-up to his "Witch Doctor" smash on Liberty. Newest effort is another crazy novelty called "The Bird on My Head."

Home on the range

Libby Morris and the Hi-Spots are among the resident stars in Granada-TV's series "Melody Ranch," which starts on July 2.



This week's Selmer OSCAR



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jazz on the air

(Times: BST/CET)

SATURDAY, JUNE 14:
12.19-12.45 p.m. A 1: Cozy Cafe, Duka, Chico H., Newborn, Monk, Blakey.
1.20-1.30 A 1 2: Gospel Songs.
2.0-2.35 O 2: Dutch Swing College.
3.15-3.45 Z: For Jazz Fans.
4.15-4.45 Z: Swing Serenade.
5.45-6.10 B-9:8m.: Kings Of Jazz.
6.35-7.0 DE: Just Jazz.
8.0-10.0 T: (2) Jaquet-Peterson, Rogers, etc.
9.0-9.30 W: Jazz Time.
9.0-9.55 J: Glenn Miller Story.
10.5-10.30 B: Panassié on Hawkins.
10.50-12.0: 12.10-2.0 a.m. I: Jazz And Dance.
11.0-11.55 F 1: Jazz à la Carte.
11.10-11.30 F: Jazz Gallery.
12.5-1.0 J: D-J Shows.
1.0-2.0 E-Q: Saturday Night Club.
2.5-3.0 H-Q: Hollywood-New York.

SUNDAY, JUNE 15:
1.15-2.30 p.m. A 1 2: Champs-Elysées Jazz (news break 2.15).
2.45-3.15 A 1 2: Ledbetter, Guthrie, Cissie Houston.
4.0-4.30 C 2: Ray McKinley.
8.0-10.0 T: (1) Bing, Vaughan-Eckstine, Bailey, Peterson, Barnet, (2) Duke, Christian, Hamp, Baudou, Bonano.
10.10-11.55 S: Jazz For Travellers.
11.0-11.55 P 1: Jazz Microgrooves.
12.10-1.10 a.m. F: Jazz And Dance.

MONDAY, JUNE 16:
8.0-10.0 p.m. T: (1) Domo, Peggy Lee, T.D. (with Sinatra, Stafford, etc.), (2) Miles Davis, 25 mins. Traditional, Freeman, T., etc.
10.10-11.0 S: For Jazz Fans.
10.30 app-11.30 K: Jazz Music.
11.5-1.0 a.m. J: D-J Shows (nightly to Thursday).

TUESDAY, JUNE 17:
5.15-5.53 p.m. K: Jazz School.
8.0-10.0 T: (1) Sinatra, Riddle, James, Benke, Hi-Lo's, May, (2) Friedrich Gulda discusses jazz with Willis Conover.
10.0-10.30 J: Modern Jazz 1958.
10.8-10.35 B-25m.: The Real Jazz.
10.10-11.0 S: For Jazz Fans.
10.30-11.0 N: Jazz Programme.

WEDNESDAY, JUNE 18:
8.15 a.m. U: Benny Goodman.
6.15-6.45 p.m. D E: Jazz Session.
7.10-7.30 G 1: Liebermann: Concerto for Jazz Band and Symphony Orchestra.
8.0-10.0 T: (1) Sarah Vaughan, Shaw, Duke, Hi-Lo's, James, (2) Friedrich Gulda (second programme).
8.2-9.30 A 1 2: Cannes Jazz Festival.
9.30-9.55 S: 10 Years of French Jazz.
10.10-11.0 S: For Jazz Fans.
10.20-11.0 Q: German Jazz Festival.
10.40-11.30 D L: Dankworth.

10.55-11.12 Z: Jazz Actualities.
12.10-1.0 a.m. I: Davis, Guido, Rays, Blakey, Baker-Pepper Combo.

THURSDAY, JUNE 19:
5.45-6.0 p.m. O 2: Rita Reynolds Trio.
8.0-10.0 T: (1) Paul Whiteman (30 mins.), Ella, James, Eckstine, (2) Diz, MJQ, Pettiford, etc.
9.30-10.0 F 2: Jazz in 30 Lessons.
10.10-11.0 S: For Jazz Fans.
10.30-11.0 S 4: Basie in Concert.
10.40-11.15 DL: Jazz Club.
11.0-12.0 P: MJQ: Blues for Midnight.

FRIDAY, JUNE 20:
3.15-3.45 p.m. I: MJQ.
5.30-6.0 L: Jazz.
8.0-10.0 T: (1) Kenton-Christy (30 mins.), T.D., Lunceford, Shaw, Ros, (2) Goodman Trio, Krupa, Monk-Hawk, Diz, Duke, etc.
10.0-10.25 J: Stars of Jazz.
10.10-11.0 S: For Jazz Fans.
10.15-10.45 P 2: The Living Jazz.
10.15-11.0 N: Jazz Programme.
11.30-1.0 a.m. J: D-J Shows.
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: RTP France 1: 1-1629, 48.39, 2-193.
B: RTP France 2: 280, 218, 318, 359, 379, 445, 498.
C: Hilversum: 1-402, 2-298.
D: BBC: E-464, L-1506, 347.
E: NDR/WDR: 309, 189, 49.38.
F: Belgian Radio: 1-484, 2-324, 4-198.
G: RIAS Berlin: 303.
H: SWF B-Baden: 225, 363, 195, 41.29.
I: APN: 344, 371, 547.
K: SBC Stockholm: 1571, 255, 245, 306, 506, 49 band.
L: NR Oslo: 1376, 337, 228, 477, 19, 25 or 31 bands.
M: Monte Carlo: 205.
N: SDR Stuttgart: 522, 49.75.
O: HR Frankfurt 506.
P: Europe 1: 1622.
Q: VOA: 8.0 p.m.: 12, 16, 19, 31, 41 bands. 11.0 p.m.: 19, 25, 31 bands plus 174 from midnight.
R: Radio Eireann: 830.
S: Luxembourg: 308, 49.26.
T: SBC Lugano: 568.4.
U: SBC Geneva/Lausanne: 393, 31 band.

F. W. Street

It's 'Jazzorama'

THE Chris Barber Band with Otilie Patterson is booked for "Jazzorama"—a jazz dance at the Sherwood Rooms, Nottingham, next Wednesday (18th). It is part of the Nottingham University Charity Carnival.

LLANDUDNO.—Appearing for the summer in "Show Time" at Blackpool, Edmund Hockridge travels to Wales next Sunday June 22, to appear at the Odeon Cinema.

SOUTH DEVON.—Mick Mulligan and his Band are to play a jazz concert at the British Legion Hall, Brixham, on July 29, followed by Bruce Turner (August 5).

LUTON.—"Club Chicago" is the name of a new jazz club which opened at the Cresta Ballroom last week, featuring Steve Mason and his Chicago Jazzband.

BIRMINGHAM.—Show Business Publicist Dennis Detheridge marries Miss Margaret Hole at Half Green Church, Birmingham, at mid-day tomorrow (14th). Playing at the first Bohemian Arts Ball at the West End Ballroom, tonight (Friday), will be the Alex Welsh and Meroysappi bands.

NEWSBOX... by Jerry Dawson

NORTHERN IRELAND.—The Hiawatha Jazz Band is now resident at the New Crofton Ballroom, Bangor.

YORKSHIRE.—M.M. correspondent Stan Pearson will be one of the judges in a skiffie contest to be made part of the gigantic Kedgeley Gala Day on June 21. . . . Billy Hey, resident at Bradford CMA Majestic Ballroom, has received a badge for 15 years' service on the Rank Ballroom circuit. . . . Bob Barclay's Yorkshire Jazz Band has returned to residence at Harrogate Grand Hotel.

EASTBOURNE.—At the Pier Ballroom, bandleader Len Willoughby has completed his sixth winter and Maurice Little has opened for the summer.

LITTLEHAMPTON.—George Crow starts a summer season with his band at the Pavilion-on-the-Green tomorrow (Saturday).

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Should the Press probe—

POP STARS'



Jerry Lee Lewis —the truth.

PRIVATE LIVES

I HAVE a sneaking sympathy for Jerry Lee Lewis. His career as the wildest of the rockers is in jeopardy because the gentlemen of the Press indulged in a little muck-raking.

This doesn't mean that I approve of Lewis's marriage to a minor. I just don't accept that he should be condemned as an entertainer because of it.

I even find a dignity in Lewis's own summing-up of the situation—a dignity that would sit uneasily on some of the wolves who howled for blood.

"This whole thing started because I tried to, and did, tell the truth," says Lewis.

That is the hub of the matter, of course. It raises an old, old question—Is a star entitled to a private life?



BY TONY BROWN

Some people have nasty minds. They shouldn't be surprised if Sinatra or any other star answers all personal questions with 'No comment.'

The keyhole-peeping journalistic techniques are bad enough. It's definitely worse if the public is going to deliver a verdict on an entertainer's career on the sole evidence of sensationalistic newspaper reports.

There are few people in this world who have nothing to hide.



Lita Roza—fortunate

DEMAND

There is quite definitely a demand by fans for news of extra-professional activities. They seek another dimension to the cardboard characters they admire on stage and screen.

This extending interest is legitimate and has nothing, in the early stages, to do with

muck-raking. Most artists realise that, having chosen to engage the public eye, they have voluntarily stepped outside of the ranks of private citizenry. But at the same time they resent offensive and malicious intrusions into the domestic domain. And rightly so.

"If I behave lecherously, or vulgarly in public," says VIC DAMONE, "then I shouldn't complain if someone writes about it."

"But I object when I read in the papers that my marriage is breaking up just because some journalist has heard that there has been a trivial difference between my wife and myself."

"You were at my Press reception," Damone reminded me. "Do you know that someone actually wrote that I had said that my marriage was finished?"

HAPPY

"How can they do things like that!" Damone had, in fact, been at

some pains to make it clear that he and PIER ANGELI were very happy together.

Many stars today face journalistic interrogation warily, alert to spot the "loaded" question. It was this attitude that recently caused BOB HOPE to comment that he'd "like to spit in my eye." His suspicion had made him misconstrue a perfectly innocent question on rock-'n'-roll.

MAD

Such suspicion is understandable.

"I don't care what they say about me," comments LITA ROZA, "so long as they get my name right. Very often they don't."

"I get mad when they misrepresent me—or twist something I've said just to suit the 'angle' the paper wants. That happens too often."

"I'm fortunate. I've no lurid past to hide. If I had, I might feel very differently about it."

As for JERRY LEE LEWIS, Lita was equally outspoken. "I blame the Lewis party. They should have kept their mouths shut. Surely they know by now that some newspapers are always looking for an 'angle'."

"Not that Lewis's troubles concern me. But I lived for six years in the southern states of the USA. Some State laws permit these things and I accepted it—just as I accept the fact that some eastern visitors to England eat with their fingers and that a Cypriot girl can't get married unless she has a dowry. There are local standards—and they vary."

NASTY

One well known British singer, a Catholic, recently had to brush off questions on birth control. "I'd have liked to punch that Paul Pry on the nose," he observes.

As Vic Damone points out:



Danny Purches—strain

CODE

Even if it were practicable, would it be desirable to demand a code of conduct for entertainers? Who would formulate it?

The anti-divorce contingent would be out hunting for offenders. The anti-drink brigade would demand a say. The Lord's Day Observance Society would exert pressure.

If the holier-than-thou bigots had their way, the world would cease to be a healthy place for human beings.

That still leaves us with the knotty subject of what the star should permit in the way of personal inquisition. He spends years praying for publicity, only to find himself resenting the

spotlight when fame at last turns it on him.

DANNY PURCHES contends that the strain of being in the public eye makes privacy an essential.

"When I go home, I have to relax. I like to put on jeans and a sweater and enjoy not having to shave sometimes. I'd certainly take a dim view of any intrusion on that."

As for the limits that should be set on Press probing, let Lita Roza have the last word.

"It's easy enough. It depends on the integrity and good taste of the journalist. If he has none, then he's not fit to be a newspaper man."



Bob Hope—suspicion

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RECORD

SO rock-'n'-roll is dead, is it? All right then. My funeral oration consists of just two words: good riddance.

What next—ballads? Some people seem to think so, but I can't help feeling that's largely wishful thinking. So many people in the profession would like ballads to return to favour.

The fact is that up to now, as of early June, 1958, there is no clear sign about what the next craze will be. Indeed, there may not be another craze at all. The record-buying public has not shifted its allegiance to some other kind of music: it has merely stopped buying so many records.

by
STEVE RACE

That, too, is all to the good. Perhaps now we shall see some sense of proportion returning to the pop music business.

Instead of a profession in which half a dozen A&R men pipe the tune, while songwriters, publishers, vocalists, bandleaders, arrangers, instrumentalists, TV producers and theatre managements dance obediently round them, we may soon see a very different situation.

Maybe a publisher will be able to accept a tune because he has faith in it, instead of first having to hawk it round the record companies. Maybe a singer will choose a song for stage or TV to suit his particular audience, instead of merely plugging his latest disc, regardless.

DISTORTION

The effect of current conditions upon singers is most marked. A good many of them are simply forgetting how to sing.

On the first of the month they make a record, aided, of course, by backing tracks, echo chambers, distort techniques, scissiors and Sellotape. They then spend the rest of the month on TV waggling their lips about in time to the record—a process known as "miming to play-back."

Some of them don't actually sing more than four consecutive bars in six weeks.

Others appear in what is laughably referred to as "Variety." There they often

A hand-mike may be OK for cabaret shows like Johnnie Ray's here but Variety audiences, for instance, want a "live" performance.



revolution

meet with failure, since even the best equipped theatre cannot supply an echo chamber or an accompaniment consisting of three electric guitars and a choir of 16.

Unhappily, the music-hall audience has not yet been schooled to accept a mute singer gesticulating on stage, while his records are played over the PA system.

Once a year the top vocalists are booked for pantomime—that curious relic of the days when there was no television, and children enjoyed an occasional evening away from home. This confronts the pop singer

with a terrifying problem. The customers have come mainly to hear him sing. And to make himself heard he must be downstage within four inches of a microphone.

CONVENTION

But how can he reconcile this with the age-old convention that actors should move around the stage from time to time?

Some of them solve the problem each Christmas by marching about the stage speaking their dialogue into a hand-mike. Exit Demon King, tripping over microphone cable.

Exit pop singers pretty soon, too, unless something is done.

Fortunately something is being done—though by the public, not by the singers themselves. Thanks to the heavy drop in record sales, pop vocalists are losing their appeal. They are becoming ordinary people again.

In the long run, nothing better could happen to them. At this rate they will soon be confronted with the need to sing for a living: to sing out loud, every day of their lives, whether or not there is a microphone to hold or a tape-editor to do the song-surgery.

Many of them have no cause to worry—they have stronger, more carrying voices than they themselves realise.

Good luck to them, say I, and survival to the fittest. Just a hint of trade depression is the best thing that could happen to the music business at this juncture.

THE FUTURE

It may well lead to better things in the future, and—who knows?—perhaps even a British pop industry in which the profits stay right here in Britain.

U.S. 'Folkways' label for Britain

FOR years, records by the small New York company, "Folkways," have been the treasured possessions of a few British folk and blues connoisseurs who have been the impetus behind the folk music revival. Now Folkways records are to be made available in Britain.

Marketing them under their own label will be the small British company, Topic Records, Ltd., which itself has specialised in records by such British folk-singers as Ewan MacColl and A. L. Lloyd.

First issue

Current releases from the Folkways catalogue, as well as some of the historic earlier material, will be included in Topic releases.

For instance, the Topic-Folkways tie-up is inaugurated by a new 12-in. LP of Brownie McGhee and Sonny Terry (see column five) only just released in the States—and, incidentally, the first record of these two artists together to be issued over here.

Leadbelly

Among the next batch of Folkways releases to come from Topic are Pete Seeger's Guitar Guide for Folksingers, a 12-in. LP with accompanying instruction book for singers who want to get away from the three chord chunk-chunk that killed skiffle, Woody Guthrie's famous "Bound For Glory" LP, Seeger's instruction record for five-string

banjo, a collection of spirituals by the famous Fisk Jubilee Singers, and an LP of Sonny Terry harmonica blues.

Other material in the Folkways catalogue now available to Topic is a wide variety of songs by Ledbetter, including the historic "Leadbelly's Last Session," Cisco Houston, Peggy Seeger, Pete Seeger, Bascom Lamar Lunsford, and Frederic Ramsay Jr.'s famous "Music From The South" series.

The Folkways catalogue also includes some classic jazz, and Topic may consider issuing an "Anthology Of Jazz" series of historic recordings.

A legend

In his 20 years' experience of recording folk music, Moses Asch, founder of Folkways, has become something of a legend. Today he has an enormous catalogue of off-beat recordings, all of which are nowadays produced by the finest and most up-to-date recording equipment available. Each recording is supervised personally by Asch himself.



WOODY GUTHRIE, one of the many American folk singers who have recorded for the Folkways label.

WMA opens agency for folk singers

A CONCERT and engagements agency to cater for folk-singers and musicians, and licensed by the LCC, has been set up by the Workers' Music Association, who recently concluded a successful series of "Friday Night Folk Song" concerts in London.

The agency will seek engagements for a wide range of folk artists, including groups, and will be run by MM contributor Fred Dallas, a well-known folk-singer, songwriter and a member of the WMA executive.

He comments: "The setting up of this agency reflects the growing interest in Britain in folk music, and in particular the growing number of clubs devoted to folk music."

"We will help folk-singers to

find engagements and act as a clearing house for requests from clubs, coffee bars and other organisations who want to feature authentic singers in the traditional manner."

The agency will handle, too, engagements at functions organised by trade unions, co-operative societies, etc.

Singers and musicians on the agency's books will be expected to join the Musicians' Union, and to perform only at MU rates.

Folk-singers, musicians, groups, etc., interested in being put on the WMA Agency's books should contact Fred Dallas, WMA Agency, 17, Bishop's Bridge Road, London, W.2. (PADdington 8670.)

Brownie McGhee, Sonny Terry LP

Brownie McGhee and Sonny Terry, with Gene Moore (LP)
Better Day; Confusion; Dark Road; John Henry; Let Me Make A Little Money; Old Jabo; If You Lose Your Money; Guitar Highway; Heart In Sorrow; Prashin' The Blues; Can't Help Myself; Best Of Friends; I Love You, Baby.
(Topic 12T29—30s. 6d.)

IN his highly informative notes, Charles Edward Smith says he has jettisoned the idea that "a song, having gone through a process of change and refinement, is ultimately given its peak performance which becomes the definite one."

It's as well he has. Otherwise practically every track on this 12-in. LP would be the definitive one. Terry and McGhee can rarely have been in better form, and Gene Moore's restrained drumming and singing, if anything, add to their amazing sympathy.

The introductory notes and the text of the songs make this a valuable investment.—J. N. S.

Brilhart

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Lead Alto of the famous TED HEATH Orchestras

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ADDRESS.....

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PAT BRAND
is on holiday. His 'On the Beat' will be resumed on his return.

THE TALENTED CLEO LAINE...

Sings, acts and paints

FROM the Dankworths' top floor flat you can see the Gaumont State, Kilburn.

"That's convenient," I said to Cleo.

"It's a terrible thing, Maurice, but I didn't see Sarah, Ella or even Billie Holiday. I have always been out of town."

We were alone, as Johnny was out of town. Cleo had just come in from the theatre and was relaxing on the large green and black settee. The room was contemporary. A Modigliani reproduction was on the wall. A white sealyham sat beside her.

"What band were you with before Johnny's?"

"I wasn't. I sang just once with a semi-pro band and, through Ossie Newman, the bass player, I got an audition with John."

"But you must have been good?"

"Well, I don't think I was, but the boys must have thought so."

"Then you owe your present style to Johnny?"

"John developed whatever I have."

"And what have you got?" She looked at me thoughtfully—a touch of suspicion in her eyes.

"I would say," she said slowly, "a good ear, a feel for the beat and a jazz sense. But it always confuses me when I am called a jazz singer. I don't



interviewed by MAURICE BURMAN

really know what that means. After all, one can stay near the melody and still be a jazz singer."

"But, Cleo, you are regarded as our top jazz singer."

"John always tells me that, but when I have to sing in a jazz club or in front of musicians, I feel embarrassed."

"Why?"

"It's just a feeling that singers, apart from Ella or Billie Holiday, don't interest them."

I did a switch. "How do you

think an artist ought to behave in an approach to life?"

She looked at me with cool suspicion. "I think the private life of people belongs to them, and they should be judged on their work," she said.

I noticed that whenever I put my pencil down she became animated and spoke easily and with humour. But when I started to write the wariness returned.

She offered me a cigarette.

"Does smoking affect your voice?" I asked.

"It must do," she told me.

"I only smoke five a day, but I have a weak chest and I wheeze a bit..."

"...you wheeze very stylishly..."

"...and I feel it affects my breathing. When I stop smoking my singing tone gets better."

"Would you say you have a foggy voice?"

"I would like to get it as foggy as Billie Holiday. When I hear myself..." she gave a helpless laugh...

"I sound like a soprano. You know, Billie is a great dramatic singer. I like a song acted. Audrey Hepburn isn't really a singer but she knocked me out in 'Funny Face' when she sang 'How Long Has This Been Going On?'"

"Ella has recorded that, too."

"Yes, I have the record. Ella sings so fresh, so young, but she doesn't move me emotionally. She can make John cry—and she has—but not me. Billy makes me cry."

"You just mentioned acting. Do you prefer it to singing?"



Cleo in a scene from "Flesh to a Tiger."

"No, I would like to do both. But I'm in a wonderful play about colour prejudice and the author has written it in a beautiful and poetic way, and my part is very strong."

I looked at the Modigliani.

"Are you interested in art?"

I said, "Yes, very much. I try to paint."

"Show me some."

Obligingly she spread on the floor her own paintings. Portraits, abstracts and a very unflattering one of herself ("I have a square face").

"You are talented. You sing, act and paint."

She gave me a modest smile—even as I wrote.

1958 Bargains

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Low Pitch with Cases						Selmer Balanced Action, G.L., excellent condition £30 0 0 10 4 4 6 18					
Lamy, good condition ...	£16 0	£3	0 11	5 0	12	TROMBONES with Cases					
Lafleur, good bargain ...	£18 0	£3	12 11	0 0	18	Buescher Aristocrat, G.L., excellent bargain £40 0 0 25 0 22 3 1 18					
S. & H., Regent model ...	£18 0	£3	12 11	0 0	18	Varsity G.L., as new £41 0 0 24 4 21 2 10 18					
Martin Freres ...	£18 0	£3	12 11	0 0	18	Selmer Invicta, G.L., as new £20 0 0 24 0 21 1 10 18					
S. & H. with nickel key work, shop-soiled only ...	£19 0	£3	10 11	0 9	18	2 only, Dixieland models, no case, G.L. £14 0 0 23 0 21 1 0 12					
Few Main soiled case ...	£21 10	£4	10 11	2 10	18	S. & H. Imperial, excellent cond., med. large bore £38 0 0 27 0 22 2 0 18					
S. & H. Marlborough, good bargain ...	£18 0	£3	12 11	0 0	18	New Selmer Lincoln in slightly soiled case £23 0 0 24 0 21 5 10 18					
Average Pader, metal, no case ...	£12 0	£2	0 11	0 0	12	Selmer Sterling, med. large bore, as new £25 0 0 25 0 21 7 3 18					
S. & H. Imperial, excellent condition ...	£42 0	£8	0 22	5 4	18	CLARINETS—Simple System, Low Pitch with Cases					
Grafess, Plastic Boehm ...	£14 0	£3	0 11	1 8	12	Buescher, 15 keys, good condition £14 0 0 23 0 21 1 8 12					
CLARINETS—Simple System, Low Pitch with Cases						S. & H., Barret Action £14 0 0 23 0 21 1 8 12					
Buescher, 15 keys, good condition ...	£14 0	£3	0 21	1 8	12	S. & H., Clinton model, excellent bargain, as new £20 0 0 24 0 21 1 10 18					
S. & H., Barret Action ...	£14 0	£3	0 21	1 8	12	Sigma, Saxifingering, covered holes £17 0 0 23 0 21 6 10 12					
S. & H., Clinton model, excellent bargain, as new ...	£20 0	£4	0 21	1 10	18	TRUMPETS with Cases					
Sigma, Saxifingering, covered holes ...	£17 0	£3	0 21	6 10	12	S. & H., Imperial, Mark VIII, as new £38 0 0 28 0 22 0 10 18					
TRUMPETS with Cases						King, 2B, late model, large bore, G.L. £55 0 0 21 0 22 18 1 18					
S. & H., Imperial, Mark VIII, as new ...	£38 0	£8	0 22	0 10	18	S. & H., Emperor model, excellent cond., G.L. £22 0 0 24 5 21 4 0 18					
King, 2B, late model, large bore, G.L. ...	£55 0	£11	0 22	18 1	18	Besson, Stratford, G.L. £17 0 0 23 0 21 6 10 12					
S. & H., Emperor model, excellent cond., G.L. ...	£22 0	£4	5 21	4 0	18	Selmer, Invicta, G.L., good cond. £15 0 0 23 0 21 3 4 12					
Besson, Stratford, G.L. ...	£17 0	£3	0 21	6 10	12	New S. & H., 7B, G.L., med. large bore, in soiled case £19 0 0 23 16 11 0 9 18					
Selmer, Invicta, G.L., good cond. ...	£15 0	£3	0 21	3 4	12	New Besson, 35 med. large bore, G.L., in secondhand case £18 10 0 23 10 11 8 9 12					
New S. & H., 7B, G.L., med. large bore, in soiled case ...	£19 0	£3	16 11	0 9	18	Messner, G.L., good bargain £12 0 0 22 0 21 0 0 12					
New Besson, 35 med. large bore, G.L., in secondhand case ...	£18 10	£3	10 11	8 9	12	Besson, late, large bore, G.L. £20 0 0 24 0 21 1 10 18					
Messner, G.L., good bargain ...	£12 0	£2	0 21	0 0	12	Reconditioned S. & H., 7B, large bore, G.L., good bargain £12 0 0 22 0 21 0 0 12					
Besson, late, large bore, G.L. ...	£20 0	£4	0 21	1 10	18	Lafleur, Zenith, G.L., H./L.P. £16 0 0 23 12 11 0 0 18					
Reconditioned S. & H., 7B, large bore, G.L., good bargain ...	£12 0	£2	0 21	0 0	12	ALTO SAXOPHONES in Cases					
Lafleur, Zenith, G.L., H./L.P. ...	£16 0	£3	12 11	0 0	18	Conn Cavalier, F.A.M., G.L., as new £40 0 0 28 0 22 3 1 18					
ALTO SAXOPHONES in Cases						Hawkes 20th Century, G.L., F.A.M. £33 0 0 27 0 21 15 5 18					
Conn Cavalier, F.A.M., G.L., as new ...	£40 0	£8	0 22	3 1	18	Conn Conqueror, G.P., excellent cond., late model £20 0 0 21 0 24 15 5 18					
Hawkes 20th Century, G.L., F.A.M. ...	£33 0	£7	0 21	15 5	18	Conn 6M, G.L., late model £20 0 0 21 0 24 15 5 18					
Conn Conqueror, G.P., excellent cond., late model ...	£20 0	£18	0 24	15 5	18	Buescher Aristocrat, G.L., good bargain £25 0 0 21 0 24 11 8 18					
Conn 6M, G.L., late model ...	£20 0	£18	0 24	15 5	18	Selmer Super B.A., as new £45 0 0 27 0 22 7 6 18					
Buescher Aristocrat, G.L., good bargain ...	£25 0	£14	0 24	11 8	18	Martin, G.L., F.A.M. £35 0 0 27 0 21 18 1 18					
Selmer Super B.A., as new ...	£45 0	£9	0 22	7 6	18	Majestic, G.L., A.M. £35 0 0 27 0 21 18 1 18					
Martin, G.L., F.A.M. ...	£35 0	£7	0 21	18 1	18	S. & H. Imperial, F.A.M., G.L. £55 0 0 21 0 22 18 1 18					
Majestic, G.L., A.M. ...	£35 0	£7	0 21	18 1	18	TRUMPET CORNETS with Cases					
S. & H. Imperial, F.A.M., G.L. ...	£55 0	£11	0 22	18 1	18	Besson, late model, G.L., special bargain £25 0 0 25 0 21 7 3 18					
TRUMPET CORNETS with Cases						King, G.L., excellent bargain £43 0 0 23 0 21 4 6 18					
Besson, late model, G.L., special bargain ...	£25 0	£5	0 21	7 3	18	Varsity, S.P., medium bore £18 0 0 23 0 21 5 0 12					
King, G.L., excellent bargain ...	£43 0	£3	0 21	4 6	18	American Eikhart, G.L., excellent cond. £19 0 0 23 16 11 0 9 18					
Varsity, S.P., medium bore ...	£18 0	£3	0 21	5 0	12	Dixieland model, Cornet, 1 only £18 0 0 23 0 21 3 4 12					
American Eikhart, G.L., excellent cond. ...	£19 0	£3	16 11	0 9	18	TENOR SAXOPHONES in Cases					
Dixieland model, Cornet, 1 only ...	£18 0	£3	0 21	3 4	12	Conn Mark 10, G.L., late model, excellent cond. £115 0 0 225 0 26 5 4 18					
TENOR SAXOPHONES in Cases						New King, F.A.M., G.L., good condition £65 0 0 213 0 23 8 8 18					
Conn Mark 10, G.L., late model, excellent cond. ...	£115 0	£25	0 26	5 4	18	Buescher Aristocrat, late model, G.L., excellent cond. £30 0 0 218 0 24 15 0 18					
New King, F.A.M., G.L., good condition ...	£65 0	£13	0 23	8 8	18	Selmer latest model, F.A.M., G.L. £30 0 0 218 0 24 15 0 18					
Buescher Aristocrat, late model, G.L., excellent cond. ...	£30 0	£18	0 24	15 0	18	SPECIAL BARGAINS					
Selmer latest model, F.A.M., G.L. ...	£30 0	£18	0 24	15 0	18	1 only, King 2B Trombone, late model, gold lacquer finish, EXCEPTIONAL VALUE £50 0 0 10 0 22 12 9 18					
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Hawkes Tenor Cor., F and Eb, in Brass finish, complete in case ...	£20 0	£4	0 21	1 10	18	Lafleur C Melody Saxophone, Artists model, silver plated finish, complete in case £17 0 0 23 0 21 6 10 12					
1 only, Dixieland Brass Bass, in good playing order ...	£15 0	£3	0 21	3 4	12	4 only, Skiffle Guitars, complete with neck cord, plectrum and cover £11 0 0 23 0 18 4 12					
Lafleur C Melody Saxophone, Artists model, silver plated finish, complete in case ...	£17 0	£3	0 21	6 10	12	BOOSEY & HAWKES LTD.					
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BOOSEY & HAWKES LTD.						SPECIAL OFFER CANNOT BE REPEATED					
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45 STATION RD., ALDERSHOT. Phone: ALDershot 341						Snare Drum sticks 5/- pair. 100 pairs only.					



Keely is a comic, too

"ACTUALLY, I'm nothing more than a clown," Keely Smith told me.

Actually, Keely (Mrs. Louis Prima) is one of the more delectable singers to arrive on the LP scene, and she's a truly natural comedienne.

On the stand, when not singing, Keely stands behind Louis, rubbing her nose, scratching the back of her head, staring hard and looking very bored as Louis romps through his most extroverted vocals. Then, little by little, she mimics the Prima mannerisms until there's a final, hilarious duet.

"It all came about accidentally," Keely explains. "I've worked with him (Louis Prima) for nine years and have never married to him for four. I've never tired of watching him perform. I'm always studying him while we're on stage. Anyway, he started making fun of the way I stared at him and it caught on with the audiences.

"That's the key to our whole act. Nothing is really planned, outside of the notes themselves. And they're not always safe!"

This dark-eyed Irish-Indian American girl was born in Norfolk, Virginia. She has been singing in public all her life—first on kiddie programmes and later with local bands. Now, well established economically, she and Louis live, with their two children, on a 20-acre estate in Louisiana.

Talking of her new movie career and her first part in Robert Mitchum's "Thunder Road," she revealed: "To tell the truth, I don't want to be a big movie star or celebrity. Louis wanted me to do it mostly because MCA (Music Corporation of America agency) was trying to sell another girl for the part. You see, a long time ago, when they handled him, they wanted him to dump me."

Today, Keely Smith and Louis Prima, with tenorist Sam Butera and "The Witnesses," roll in some 25,000 dollars a week for an indefinite engagement at the Sahara in Las Vegas!

Keely usually sings in a turtle-neck sweater and a flared skirt.

She explained to Hollywood columnist Kendis Rochlen: "Plunging necklines just aren't for me."

BY HOWARD LUCRAFT



The Harmophone is the ideal instrument for sacred or group music, also music arrangers, students, of harmony and counterpoint. When closed for transport the leatherette covered case looks exactly like good quality luggage.

- Adult size keys.
- Swedish steel reeds.
- Quiet, built-in air blower.
- 110-250 Volts A.C.
- 47% lighter than any similar complete reed organ.

Selmer 114 CHARING CROSS ROAD, W.C.2

Melody Maker

TOP TWENTY

WEEK ENDED JUNE 7, 1958

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

STORES SUPPLYING INFORMATION FOR RECORD CHART
LONDON—Rois Records, E.10; Imhof, W.C.1; Leading Light, N.1; W. A. Clark, S.W.8. PORTSMOUTH—Weston Hart Ltd. BIRMINGHAM—R. C. Mansell Ltd. PLYMOUTH—C. H. Yardley and Co. NEWCASTLE—G. J. Windows Ltd. 1. CARDIFF—Boyd. WEST HARTLEPOOL—Hoggett's Ltd. BOURNEMOUTH—Beales. CRAWLEY—S. C. Withers. SOUTHAMPTON—The Record Shop. GLASGOW—McCormack's Ltd. C.S. HULL—Sydney Scarborough Ltd. BOLTON—Engineering Services Co. LIVERPOOL—Nema Ltd. 1. SOUTH SHIELDS—Saville Brothers Ltd. EDINBURGH—Bandparts Music Stores Ltd. 1. LEEDS—H. S. Kitchen Ltd. 1. BLACKWOOD—Glyn Lewis Ltd. SLOUGH—Hickies. WORTHING—J. W. Mansfield Ltd. MIDDLESBROUGH—Sykes Record Shop. MANCHESTER—H. J. Carroll, 18. Duwa Wholesale Ltd., 1.

Twenty top tunes

- THIS copyright list of the 20 best selling songs for the week ended June 7, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)
1. (3) STAIRWAY OF LOVE (A) (2/-) Leeds
 2. (4) ON THE STREET WHERE YOU LIVE (A) (2/6) Chappell
 2. (2) I MAY NEVER PASS THIS WAY AGAIN (A) (2/6) Chappell
 4. (1) WHO'S SORRY NOW (A) (2/-) Feldman
 5. (5) TULIPS FROM AMSTERDAM (F) (2/-) Cinephonic
 6. (6) LOLLIPOP (A) (2/-) Anglo-Pic
 7. (8) A WONDERFUL TIME UP THERE (A) (2/-) Morris
 8. (7) SWINGIN' SHEPHERD BLUES (A) (2/-) Sherwin
 - (10) TOM HARK (F) (2/-) Southern
 10. (12) KEWPIE DOLL (A) (2/-) Leeds
 11. (9) I COULD HAVE DANCED ALL NIGHT (A) (2/6) Chappell
 12. (11) THE GRAND COOLIE DAM (A) (2/-) Essex
 13. (13) MAGIC MOMENTS (A) (2/-) Chappell
 14. (14) WHOLE LOTTA WOMAN (A) (2/-) Sheldon
 15. (16) TO BE LOVED (A) (2/-) Duchess
 16. (-) WITCH DOCTOR (A) (2/-) Bourne
 17. (20) YOU NEED HANDS (B) (2/-) Lakeview
 18. (15) APRIL LOVE (A) (2/-) Robbins
 19. (17) GATON A FALLING STAR (A) (2/-) Feldman
 20. (18) SUGARTIME (A) (2/-) Southern
 - (19) A VERY PRECIOUS LOVE (A) (2/-) Blossom
- A—American; B—British; F—Others. (All rights reserved.)

AMERICA'S TOP DISCS

- As listed by "Variety"—issue dated June 11, 1958
1. (2) PURPLE PEOPLE EATER Sheb Wooley (MGM)
 2. (1) ALL I HAVE TO DO IS DREAM Everly Brothers (Cadence)
 2. (3) WITCH DOCTOR David Seville (Liberty)
 4. (6) SECRETLY Jimmie Rodgers (Roulette)
 - (4) RETURN TO ME Dean Martin (Capitol)
 6. (7) BIG MAN Four Preps (Capitol)
 7. (8) DO YOU WANNA DANCE Bobby Freeman (Josie)
 8. (5) TWILIGHT TIME Platters (Mercury)
 8. (12) ENDLESS SLEEP Jody Reynolds (Demon)
 10. (11) CHANSON D'AMOUR Art and Dotty Todd (Era)
 11. (-) YAKETY YAK Coasters (Atco)
 12. (15) JENNIE LEE Jan and Arnie (Arwin)
 12. (13) LOOKING BACK Nat "King" Cole (Capitol)
 14. (17) FOR YOUR LOVE Ed Townsend (Capitol)
 15. (9) RUMBLE Link Wray (Cadence)
 16. (8) WEAR MY RING AROUND YOUR NECK Elvis Presley (RCA Victor)
 - (16) WHAT AM I LIVING FOR Chuck Willis (Atlantic)
 18. (-) PADRE Toni Arden (Decca)
 - (-) PRETTY BABY Gino and Gina (Mercury)
 - (-) MY TRUE LOVE Jack Scott (Carlton)
- Reprinted by permission of "Variety."



"Ampliphonic" THE NEW ACCORDION MIKE WITH TONE AND VOLUME CONTROL

EASY FITTING. Mike is affixed to reed block with two small screws. Lead wire enters between top casing and bellows. No damage to accordion.

SAFETY FIXING. Safety "snatch plug" connector pulls apart from any angle. No danger of damage if lead wire is accidentally fouled.

From all dealers or Selmer 114 Charing Cross Rd., London, W.C.2 £8.2.6



Julie London sings the blues

"WHILE attending Hollywood Professional High School in 1944, I hardly thought the teenage doll sitting on my left in English class would someday be a top recording artist..."

With this delicious introduction by Los Angeles disc-jockey Jack Wagner—which incidentally prompts an intriguing reflection on Hollywood classroom behaviour—we get a new LP by Julie London, "About The Blues."

On disc, at least, Julie is rarely in happy mood; this latest release is no exception to the rule.

But then the blues are no occasion for joyful expression, and Julie sings this well-chosen selection with the sombre, little-girl-lost quality that always makes an impressive, if moody, impact.

Julie, of course, is not a blues singer in the true meaning of the term—her interpretations are much too sophisticated.



But if it should seem slightly incongruous that she should open this medley with Spencer Williams' "Basin Street Blues," then I would beg all music-lovers—and the purist element in particular—to listen carefully before passing final judgment.

This may not be "Basin Street" as Williams intended it, but it is still an arresting and delightful performance. And the accompaniments by Russ Garcia's Orchestra are worth special attention. There is a fine altoist and some stratospheric trumpet work in "I Gotta Right To Sing The Blues." Remaining titles: "A Nightingale Can Sing The Blues"; "Get Set For The Blues"; "Invitation To The Blues"; "Bye, Bye, Blues"; "Meaning Of The Blues" (previously reviewed as a single); "About The Blues"; "Sunday Blues"; "The Blues Is All I Ever Had"; "Blues In The Night"; "Bouquet Of Blues." (London HA-U2091)

Billy Ward

BACK in 1938 a sentimental song called "Music, Maestro, Please" swept the country.

Now, following the trend of raking up oldies and giving them a rock setting, Billy Ward and his Dominoes have done just this with "Music, Maestro."

This rowdy effort hardly improves on the original, but some take-off guitar arouses interest. The main trouble is that the overall effect is messy. The wild "Jennie Lee" is even messier.

(London HLU8634)

Gale Storm

AMERICA is a wonderful country. Classrooms packed with teen-age dolls—and now a singing Mayor, or Mayoress to be precise.

The gal in question: Gale Storm. Consider the versatility of Miss Storm (nee Josephine Owalisa Cottle): TV actress, film star, Sunday school teacher, and onetime Mayor of Sherman Oaks, California.

I say "onetime." For all I know, Gale may still wear the chain of office. The City of London might try this innovation some time. Judging from the "Sentimental Me" LP sleeve, a Gale Storm would look just fine

in her latest LP, "About The Blues," Julie London gives an arresting and delightful performance. Here she is with Anthony in a scene from her new film, "A Question of Adultery."

at the head of the Lord Mayor's Procession. But how does Gale Storm measure up as a singer? A trifle cloying, with undertones of Teresa Brewer.

I was rather intrigued with the slow rock treatment of the 1935 Fields-McHugh hit "I'm In The Mood For Love," which opens the selection of 14 titles. Considering what Connie Francis did with another oldie, "Who's Sorry Now," this new-mood "Love" might be worth trying out as a single. Idea passed to London's Jackie Buckland free of charge. (London HA-D2164)

Debbie Reynolds

THE gooey voice of Debbie Reynolds offers a palatable (or indigestible, depending upon your taste) confection in "This Happy Feeling," from the film, "Hillside In Scotland" is a folksy piece after the "Tammy" pattern. They should go for this one north of the Border. (Coral 72324)

Jackie Dennis

SCOTS boy Jackie Dennis delivers "The Purple People Eater" and "You-oo"—and indicates that a singer of even his undoubted talent can't always ring the bell. For my money, these fall to match his previous recorded efforts. (Decca F11033)

Ted Heath

TED HEATH packages four winners in "Swingin' Shepherd Blues"; "Baunchy"/"Tequila"; "Little Serenade." The jivers should go for these.

And just in case anyone has any doubts, these prove that Ted's band is still one of the best—if not the best—outfit in the country. (Decca DFE6487)

Audrey Jeans

SINGING comedienne Audrey Jeans has a voice of pleasing clarity, and she projects with conviction on "Bad Flanna Bag" and "Send A Letter To Jeanette"—Yet! But I don't care for this novelty material. How about Audrey's trying a top pop? (Decca F11035)

Billy Farrell

IT was always a major mystery to me that Billy Farrell failed to make a big impact. Farrell, many will recall, was responsible for some impressive efforts on the MGM label some years back—notably "Circus" and "Through A Long And Sleepless Night."

Now labelled Billy Farrell, the singer makes a comeback with the rock-styled "Yeah Yeah" and "Someday (You'll Want Me To Want You)." I still think he has great potentialities, but these efforts afford him little scope. (Philips 45-PB828)

Elias and his Zig-Zag Jive Flutes

ELIAS and his Zig-Zag Jive Flutes try for a successor to "Tom Hark" with "Vuka Magrawabeni" and "Zeph Boogie." This falls to surpass their first effort. (Columbia 45-DB4146)

Hollywood Headlines

AT Frankie Laine's big party recently, Paul Weston told me: "Steve Race's review of our 'Jonathan And Darlene' record was just wonderful—and look next for 'Jonathan And Darlene In Paris.' ... Harry James and his swinging gang are back at the Hollywood Palladium. ... There are now, reportedly, 130 recorded versions of "St. Louis Blues." ...

John Tynan reports that RCA's Dennis Farnon is expecting his "Costa Rica Suite" to be recorded, in England, by brother Bob. ... Steve Allen suggests, as a title for a new pop song, "I Know We're Too Young To Go Steady, So Let's Get Married Instead." ... Pianist Paul Smith's new "Delicate Jazz" Capitol LP includes Bob Cooper and Stan Levey.

Ronnie Deauville

Paralysed Hollywood recording singer Ronnie Deauville (he sings in a wheel chair) appeared on the Steve Allen TV show and got a part in Paramount's "The Young Captives." ... RCA has issued a package LP of most of the earlier Metronome All-Star bands.

Twelve-year-old Jeri Pace, on Hollywood television, sounds just like early Judy Garland. ... Record sales, in the USA, this year are expected to exceed 400 million dollars. ... David Rose has been signed, for the sixth year, to conduct the Pasadena Pops Concerts, at Santa Anita Race Track.

Mamie Van Doren

Mamie Van Doren's most sexy shots in "High School Confidential" were kept in only for the European version. ... Frankie Laine will do an American concert tour with French conductor Michel Le Grande in the autumn. ... The complete Johnny Otis Show plus June Christy form the special Monday night feature show now at the Crescendo.

Dinah Shore won the TV "Emmy" award for the best musical series here. ... They're asking in Hollywood: "Is Laurie

by HOWARD LUCRAFT

London giving half his 'Whole World' royalties to Marion Anderson? ... Gordon McRae opens at the Cocoanut Grove on June 19. ... Johnny Mathis sings in the movie "A Certain Smile."

Veteran singer Lee Wiley has a new RCA album with Billy Butterfield. ... It's reported that Duke Ellington has written a new musical called "Saturday Laughter." ... The Hi-Lo's (due in England in September) will sing at the Stuttgart jazz festival on October 20.

The new film "Cry Out In Vengeance" has background music by Shelly Manne's five-piece. ... Famed girl band-leader Ina Ray Hutton (once

the spouse of trumpet-leader Randy Brooks) has married the beauty salon operator who sets her hair. ... Reg Owen's "Coffee Break" LP has just been released here.

The West Coast Jazz Festival in Carmel, California, organised by famed critic Ralph Gleason, is set for October 3, 4, 5. ... The large Shorty Rogers band, plus June Christy, appeared on this week's "Stars Of Jazz" television programme. ... Julie London does a standout acting job in "Voice In The Mirror" and sings the Bobby Troup title tune.

MGM has a new three million dollar deal with Sinatra that ties Frank almost exclusively to films for the next two years with guest TV spots only. ... Charlie Barnet told "Down Beat": "They've often thought about filming my life, but they'd never find enough actresses for the leading rôles."



The Hi-Lo's—due here in September.

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New disc showcase

Steele looks back in anger...

TOMMY STEELE, bruised and battered after his recent fan-mauling at Dundee, angrily vowed that he would never again have an audience seated behind him on the stage.

ANNIVERSARY CELEBRATION

WINIFRED ATWELL and her husband Lou Levinson celebrated their eleventh wedding anniversary between shows at Glasgow Empire on Monday. "I didn't even have a wedding cake," joked the piano as she went on stage for the second house. In October Winnie starts a tour of Australia for which she has been guaranteed a minimum of £10,000, although Lou, who is also her manager, told the MM they hope to double that figure.

'Public safety' Steele's advertising agents in Newcastle say that the ban has been ordered "in the interests of public safety."

More than 4,500 tickets have been sold for the concerts—over 400 of them stage tickets. Says Mr. George Brown, manager of Waddingtons, the Newcastle booking agents for the concerts: "We hope to be able to find alternative seats, but people will have to pay the difference if we can only give them more expensive ones."

Retained

The concerts were originally scheduled for May 2—two days after Tommy Steele was mobbed and knocked unconscious by teenagers at Dundee. The tickets range in price from 5s. to 9s. 6d.

Jubilee TV show

Dennis Lotis will again be the star when AR-TV's "Jubilee Show" starts a new series on July 22.

Fun on the beach



Don Lang, currently starring at Blackpool's Central Pier, is pictured on the beach with glamorous blonde Vanda. Both are appearing for the summer season in "Let's Have Fun." Each Saturday night, Don travels down to London for his Sunday "Dip" with Don."

Stan Foster ends his prison spell

ALMA COGAN's pianist Stan Foster was released last week from Wormwood Scrubs. Last December he was sentenced to a year's imprisonment following a car crash.

His sentence was later reduced to nine months and he received the full remission for good conduct.

Stan spent the whole of his sentence in the prison hospital, having treatment for the injuries he sustained in the crash.

'Feel fine'

"I feel fine," he told the MM on Wednesday, "but I am still not quite used to being back home. I hope to start again with Alma in the very near future, and will certainly be with her for the summer season at Morecambe."

While in prison, Foster was allowed to practise one hour per day on the grand piano which was given to the prison by the late Ivor Novello.

Jazzman collapses

After collapsing on Sunday, traditional trumpeter Bob Wallis was taken to Sampson Street Hospital, Plaistow. Wallis, who has played with the Storeyville Jazzmen, Acker Bilk and Diz Dwyer, has just started rehearsing a new band which was set to record for Melodisc.

Carnival skiffle

A Festival of skiffle, rock-'n'-roll and jazz will be a feature of Canvey Island's Carnival which starts on July 19.

Making music

Drummers Ginger Johnson and Laurie Morgan will be seen in AR-TV's "Music In The Making" next Wednesday.

Dinah's TV date with her doctor

BANDLEADER Dinah Dee has a date with a group of distinguished surgeons tomorrow—on television.

Eight years ago, Dinah had a rare operation for a tumour in her neck. She was told she would never be able to sing again.

To the surprise of her medical advisers, Dinah recovered and took up the sax again to lead her own band. Recently the surgeon who performed the operation asked her to go to Blackpool so that a medical conference could hear of her recovery. The date clashed with her debut on "Six-Five Special," so the surgeons will be watching and Dinah hopes that producer Russell Turner will allow her to speak on the programme.

PIN-UP GIRL FRONTS NEW TRAD BAND

A 20-YEAR-OLD girl trumpet player will showcase her new traditional band in London today (Friday). She is Ricky Aldrich—a nurse at the Mayday Hospital, Croydon. And her band—the Perdido Street Six—makes its debut at the Croydon Jazz Club, Star Hotel. Ricky has been playing trumpet for two years and was discovered by Croydon Jazz Club promoter Frank Giesgood. Frank told the MM: "A traditional band fronted by a pretty young girl should have extremely good novelty appeal. In addition to club work I am arranging TV, radio and recording dates for the band." Ricky will share the Croydon stand with Teddy Layton's Jazzmen.

To Helsinki with Lena Kidd Seven

The Lena Kidd Seven starts a tour of Finland on July 1. Just back from a four-month tour in Germany and France, the Seven starts off at Helsinki and then plays major Finnish centres.

ON THE BANDWAGON

THE Chas McDevitt Group is jumping on a Kwela kick. Chas and his guitarist-singer Tony Kohn have been practising on tin whistles for the past two weeks and will introduce the new South African beat music into the act in July.

ON THE ESPLANADE

Chris Barber plays the Esplanade, Bogno, on June 22.



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THREE 'PEOPLE EATERS'

WHO'S going to pilot the space-age "Purple People Eater" into the British best seller?

Favourite at the moment is 37-year-old American Country and Western singer Sheb Wooley, whose MGM disc has topped the million sales in the States. Released in Britain only last Friday, it has already had an extensive publicity send-off, including six airings.

But Wooley's sales may be dented by kilted singer Jackie Dennis, whose version was put out by Decca on May 30. "It's a definite winner," said a Decca spokesman. "Jackie has made a very good version and it should make the best sellers."

By DICK HALL

Best chance An MGM executive comments: "Wooley must be the best chance as, after all, he did write the song and make the original version." As yet, none of the three discs has appeared in any British top sellers, but recording chiefs forecast that it will be sitting pretty in less than a month. In a press-day cable from New York, Ren Grevatt reports: "The Eater" is the fastest selling smash hit record here in a long time. It is number one in all leading best seller charts and by all odds is the most played record by disc jockeys."

TV stars plan to burst into song

A STAR-STUDDED bill has been lined-up for a special 60-minute BBC-TV show on June 28. Titled "Burst Into Song" it will feature Anne Shelton, Shirley Eaton, Tony Brent, Larry Adler, Max Jaffa's Trio, Patricia Bredin and Eric Robinson and the Concert Orchestra. "It's going to be very fast-moving and gay," says producer Francis Essex.

OVER 1,000 TICKETS SOLD FOR BARBECUE

Over 1,000 tickets have been sold for the Leicestershire Jazz Barbecue at the Manor House Hotel, Quorn, tonight (Friday). Playing from 8 p.m. until midnight will be the Betty Smith Quintet, Brian Wooley's Jazzmen, the Soar Valley Jazzmen, the Blue Cats Band, the Second City Jazzmen, and singer Terry Wayne, who will dash by car from Ipswich, where he is appearing with the Treniers.

News Spotlight

THE Johnny Dankworth Orchestra on July 5 starts a series of name-band concerts at the Puritist Theatre, Scarborough. Following Johnny will be Cy Laurie (July 13), Vic Lewis

(20th), Bob Cort, Mick Mulligan and Gerry Kelly (27th), Joe Loss (August 10), Nat Temple (17th) and Humphrey Lyttelton (31st). Singer Marty Wilde appears at the theatre on August 3.

South London guitarist Keith Cooper has joined the Londoners. He succeeds Terry Browne, now with a French Canadian act at Las Vegas.

Billie Anthony has recorded "Careful, Careful" and "You" for Columbia—her first disc for six months.

Kenny Wheeler (tpt.), Roy East (alto) and Norman Hunt (tr.) have joined the Vic Lewis Band in place of Joe McIntyre, Colin Bradford and Bobby Welling.

Bassist-pianist Harry Groombridge has started his thirteenth summer at Brighton's West Pier with Bill Cook and Allan George (sax) and Jacques Valles (cello) and Louis Havel (pno.).

Fred Evans, trumpet-leader at Calford Savoy Ballroom, is in Grove Hospital, Tooting, suffering from a blood disease.

Bombay bandleader Ken Mac has married his singer, Jean Statham.

Victor Abrahams, Director of the Gaiety Ballroom, Grimsby, died of a heart attack on Saturday. He was 65. Funeral was at Grimsby Jewish cemetery the next day.

Bruce Turner and the Owen Bryce Band appear at Maldstone Jazz Club on June 21. The Hi-Spots vocal group have recorded "I Walk You Home" and "Got" for Melodisc.

Jackie Dennis is plugging the disc on his current Variety tour. Appearing this week at Chiswick Empire, he opens on Monday at Birmingham. He then visits Bournemouth (June 23), Margate (July 7), Newcastle (14th), Manchester (21st) and Sheffield (28th).

Cyril Stapleton takes a break

SHOW BAND leader Cyril Stapleton entered a London hospital last Friday for a check-up. His secretary, Ann Bluestone, told the MM: "It's nothing serious, but he has been advised to take a rest. He has been overworking lately."

It is expected that Cyril would be fit enough to return to work this weekend.

PET CLARK IN 3-D

PETULA CLARK is to make a "Eye-Nix" EP in 3-D specially for Christmas. "I'm doing it next week," said Pet. "It will have a festive flavour, but actual details are secret at present."

Pet has been offered a booking at Monte Carlo's National Sporting Club at fabulous money.

Selling fast

"Petula's records in British and France are selling fast in France," said her manager, Leslie Carroll.

She's really broken through over there, which is a great achievement for a British artist. While in Paris in March, Pet made a film in British and French, which is currently showing in Canada and is expected to be seen over here in due course.

After a two-year break, Pet once again teams with Joe (Mr. Piano) Henderson in a 15-minute BBC-TV programme of their own, called "Twosome," beamed from Manchester on June 18.



HERE are the two British singers who hope to beat American singer Sheb Wooley in the "Purple People Eater" disc race. Top is Jackie Dennis, pictured on Monday after making his London Variety debut at Chiswick Empire. Below is 23-year-old Fontana singer Harry Oryer.

MARTY WILDE TO TOUR CONTINENT

Marty Wilde and his Wildcats are set to tour eight Continental countries before the end of this year. The rock-'n'-roller will also appear in the Ed Sullivan "Town Of The Town" TV show from the Brussels World Fair on July 12.

Then, in September, he goes to Italy for a film, and an appearance at a Venice night club. Marty follows this with a tour of Norway, Denmark, Sweden, Germany, Belgium and France. Meanwhile, Marty resumes his third British Variety tour at Manchester next week (16th).

Terry Dene rests

After his current Variety tour ends on June 30 at Glasgow Empire, Terry Dene will go to Italy for a holiday. His latest Decca recording is "seven Steps Of Love" backed by "Can I Walk You Home?"

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The man behind the Voice of America

A SIDE from the sandpaper sound of Satchmo himself, the best known voice in jazz today (overseas, though not at home) is probably that of Willis Clark Conover Jr., a tall, bespectacled, slim and rather dignified man.

Five days a week he is heard in a two-hour programme called "Music USA," broadcast by the Voice of America, an arm of the United States Government's State Department.

Few of his listeners know about the man behind the smooth, easily understood voice that has earned faithful listeners in five continents since the show was initiated in December, 1954, by the United States Information Service. Few are familiar with the exact system by which these broadcasts are brought to fruition.

Conover puts five entire programmes on tape, enough to last from Monday through Friday, in the course of two days spent in Washington. Since he spends most of the rest of his time in New York, he is able recently to probe into his background and into the workings of "Music USA."

"I was born December 18, 1920, in Buffalo, New York," Willis told me. "My father was an Army officer, so we travelled about quite a bit and I was shifted between a couple of dozen schools, which gave me a restless bent for the rest of my life."

Part-time

"While I was in one high school, we produced a little play about a mythical radio station, and they cast me as the announcer. Somebody told me that I sounded just like a real radio announcer in the rôle, and since I was about 14 at the time the compliment was a traumatic experience."

"The impression dug further when I got into the finals of a spelling contest that was being broadcast and the announcer came and said he had been listening to me and thought I should be a radio announcer."

"As a result, while I was still going to school I got a week-end job doing part-time radio work on a station in Maryland in

LEONARD FEATHER
talks to Willis Conover, the man whose voice is known to jazz fans in every corner of the world.

1938, and took my first full-time job on a small station in late 1939."

"Music USA" is never broadcast live. It is taped and half a dozen copies of the tape are sent to relay bases around the world which broadcast them on the same day, about two months later, at a peak listening time for each area. The bases are in Tangier, North Africa; Colombo, Ceylon; Munich, Germany; Honolulu, Hawaii; North Luzon, Philippines; and Dixon, California.

Mailbag

A fascinating aspect of Willis' work is the mail the programme brings in.

A sampling of a typical week's mailbag, which may run to as many as a thousand letters, will include a request from New Delhi for a picture of Duke Ellington, a thank-you note from a Norwegian medical student; a report from the father of a nine-year-old listener in Copen-



Willis Conover (left) interviews George Shearing for "Music USA." Conover receives up to a thousand letters a week from over 80 countries.

hagen; a request for jazz records, books and magazines, from a group of enthusiasts in Switzerland; and an occasional indication that some of the listeners' knowledge is a little less than up to date—one listener wrote in requesting Bunny Berigan's address.

Thrill

"We probably get more mail from Britain than anywhere else," says Willis. "Probably because of the language situation and because English fans can hear it on three-metre bands during the first transmission and on two bands plus a long-wave transmission on the second broadcast of each show. They pick it up from both Tangier and Munich."

"Practically all the letters that are from foreign-speaking fans are written in English, and they almost invariably apologise for their English, quite unnecessarily. I don't speak any foreign languages, but I always try to

much the programme has meant to them.

"Look at this," he said, showing me a Polish magazine. "It's an index to jazz. See this part? Birdland, blues, Bolden, bop, Chicago, Christian, Clarke, combo, Condon, Conover!" Willis beamed. "This," he said, "thrills me."

Name bands are finished

NAME bands finished? So far as ballrooms are concerned, "Yes." The spokesman for Mecca (MM 7/6/58) is 99 per cent. right. I say 99 per cent. because the odd one per cent. is represented by the very few name bands to which patrons can dance, and, after all, it is to dance that people go to ballrooms.

Each time I have had a name band here I have pleaded with the leader to play for dancing but they either don't understand dance tempos or they don't understand the difference between dancing and concert patrons. They insist on five-minute drum breaks and playing tempos to suit themselves instead of the paying customers.

The result is that once ballroom patrons have had their curiosity satisfied by seeing these bands once, they prefer their own resident orchestras. It is a pity because ballrooms need the occasional attraction.—R. Barber, General Manager, Royal Arcade Ballrooms, Boscombe and Bournemouth.

Maybe this explains the comparatively few name bands today compared with 20 years ago.

Amazed

IN agreeing with many of the views expressed by Humphrey Lyttelton (MM 31/6/58) and Harry Francis (MM 7/6/58), I am nevertheless amazed to learn that it has taken the Anglo-American band exchanges to prove to us the relative merits of our jazzmen in comparison with those in America.

Surely it has always been obvious that (a) we can learn from each other; (b) several US musicians have long been over-rated, while several British jazzmen have long been under-rated; (c) there are only two kinds of jazz—good and bad; (d) if Parker and Louis had been born in London or Liverpool they would have been considered second rate because they were "home" products; (e) although there is an infinitely greater number of outstanding jazzmen in the States there are, considering our much smaller population, a creditable number of fine

jazzmen in this country.—E. C. Johnston, Blackpool.

The fact remains that too many of our jazzmen, both traditional and modern, are content to merely copy American stars.

Nonsense

WHAT a lot of nonsense this Jerry Lee Lewis business is. My sympathies are all with him. As a performer I wouldn't cross the street to see or hear him, but he is also a member of the human race.

Here is a guy who has done nothing worse than hundreds of other people but, because he is in the public eye, he is condemned, booed off the stage, contracts cancelled, and faced with a ban which could break his career altogether. Why not just shoot him and finish with it?

If the public want to know the moral characters of each artist before they accept them it will be a poor day for the entertainment world. In fact, if half the stories about

Hollywood film stars are true, they had better start closing the cinemas.

Why the heck can't the public, who, on the whole, aren't so illy-white anyway, leave the celebrities' private lives alone?—R. E. Batting, London, N.W.10.

See page 3.

Mix-up

IF the London Palladium is the "Mecca of Variety" how on earth did Bob Crosby get by the stage door. Apart from a pleasant manner and his nationality, his TV act would not entitle him to appear in a Carroll Lewis Show.—L. Gould, London, S.W.12.

Maybe the stage door-keeper thought he was Bing.

Fed up

I GET fed up with the people who complain they do not get enough jazz on the BBC. They don't seem to listen to any programmes unless it states that it is "jazz only."

I have just listened to an hour of "Family Favourites" in which I heard two records by Satchmo and one each from Sinatra, Ella, Cleo Laine, Nat Cole, Joe Henderson, Michael Holliday and Johnny Mathis to mention a few.

Before giving an opinion, people should get their facts straight.—M. J. Gunn, Poundstock, Nr. Bude, Cornwall.

Some odd jazz names there!

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This world of jazz by MAX JONES



Quincy Jones conducting "Quincy's Home Again."

IT would be hard to get right away from British jazz, supposing you wanted to, even in Sweden. I found this out in the past couple of weeks while holidaying.

For most of my first day in Sweden it would have been possible to believe that neither jazz nor rock-'n'-roll had reached this clean, progressive land.

There were no visible signs of anything swinging, except the tall trees in the interminable forests. And the car radio, put to the test from time to time, emitted either light music or voices hurrying through reports about De Gaulle and something that sounded like "Communista."

But late in the afternoon I pulled up at a roadside tearoom, built of wood among trees on a picturesque slope, and in this rural retreat was a modern-looking jukebox.

When a young blood inserted the requisite number of öre, out came the familiar but unexpected strains of Humphrey Lyttelton's "Red Beans And Rice."

Rock-Ragge

IT was an odd introduction to jazz in Sweden—and a brief one. Humph was followed by Presley, then by Scandinavian skiffles, who managed somehow to resemble Lonnie Donegan.

Later I saw advertisements

for a young man called Rock-Ragge, who makes records and looks ominously like Tommy Steele. Indeed, one out of every two youths encountered gave the impression that he was on his way to audition for the lead in "Espresso Bongo."

Obviously the old rock and skiffle, as the dailies have it, has cut deep into the nation's social fabric. But I am told by record businessmen that the epidemic is waning.

Baby Doll

BY a curious coincidence the next record I was to hear in public performance, as it were, turned out to be another Lyttelton Parlophone.

The quest for Swedish culture had taken me to Stockholm's Tivoli Gardens, and I was sheltering from the rain in a small building which housed a so-called Parisian revue performed by a small but cosmopolitan cast of strippers.

What should come over the PA system for the nightgown number but Humph's "Baby Doll." I don't think Bruce Turner ever envisaged a setting for his alto solo as swingy as the one it's getting in the Tivoli Gardens.

Domnerus

AFTER the rain died down I tried to hear Arne Domnerus's band, which plays in a kind of circular, open-sided pavilion in this Tivoli amusement park.

The customers buy tickets for a short set of two numbers and are then shepherded out of the arena. It's literally 10 öre a dance; and one way and another

it's a hard path for the musicians.

Despite the impossible conditions Domnerus and his six companions (trumpet, three saxes, three rhythm) sounded to me like a band that could reach a very high standard.

Trumpeter Bengt - Arne Wallin, tenorman Rolf Blomqvist and altoist Domnerus are soloists to be reckoned with. Drummer Egil Johansen is a good instrumentalist, and the few arrangements I heard were interesting. Indoors it must be quite a band.

Quincy

SWEDEN is much given to the appreciation of jazz; especially so for a country of its size which has lots of timber and lakes but only about seven million inhabitants.

Skilled jazz musicians are highly regarded there, and few—at the present time—more highly than Quincy Jones. The

young pianist and trumpet player twice visited Sweden with Hampton's band in 1953—when he recorded for Metronome with Art Farmer, Clifford Brown and others—and got on well with Stockholm.

Now he is adding to his prestige. Metronome are about to bring out "Quincy's Home Again," an album on which he directs Harry Arnold's Swedish Radio Studio Orchestra. This week they are making more titles with him, and he is expected in Stockholm again in September.

Mystery band

THE SRSO is a broadcasting and recording unit of which the country is understandably proud. Formed late in '56, it quickly earned the admiration of visiting Americans as well as the local following.

When its first records came out in the USA—as by "The Jazztone Mystery Band"—Ernie Wilkins said the band "would be a gasser to write for"; Elliott Lawrence claimed it sounded like "a modern swinging Tommy Dorsey"; and

Sy Oliver said: "Whoever they are, they can play for me any time."

Metronome's Börje Ekberg, who recorded Quincy in '53, set out to get him for a concert and records with the SRSO. Finally Jones was induced to leave Paris; the concert took place on April 28 and the record session the following day.

Among the soloists are Domnerus, Wallin, Blomqvist, pianist Bengt Hallberg, guitarist Rolf Berg, trombonist Ake Persson, tenorman Bjarne Nerem and Carl-Henrik Norin, and U.S. trumpeter Benny Bailey.

Nine takes

JONES wrote scores for Horace Silver's "Doodlin'" and "Room 608," and his own "Count 'Em," "Meet Benny Bailey" and "The Midnight Sun Never Sets."

He also conducted and, by all accounts, got better than the previous best out of the band—he made nine takes of "608."

This creditable example of Scandinavian-American co-operation will be released here in the autumn.

CRITICISM BY INFERENCE

ONE of the more entertaining—and less expensive—games which musicians on tour can play to wile away the time is Spot the Cliché.

The rules are quite simple. One person reads from the pages of any musical journal, omitting the key word in each sentence. First player to supply the missing word scores a point.

Sometimes a whole phrase can be omitted. Thus the reader might say: "The audience showed their appreciation in . . ." and the bright contestant will jump right in with ". . . no uncertain manner!"

As the game progresses, you will find excitement rising to . . . yes, "fever pitch."

New book

When your players are well-versed in contemporary jazz literature, you will often find it difficult to find the winner.

For example, to read out: "The rhythm section is inclined to . . ." will evoke a united roar of "PLOD! ! ! !!" which will rattle the windows and dislodge one or two heavy suitcases from the rack.

For anyone keen on playing a rather more expensive version of the game I recommend the new Pelican book "Recorded Jazz: A Critical Guide" by Rex Harris and Brian Rust. This painstaking book consists of a haphazard collection of recordings, with critical and biographical notes on each.

Every cliché

Needless to say, it conforms to the doctrine expounded in Rex's notorious "Jazz"—which is, in simplest terms, that bad jazz of a pre-1930 vintage or style is, *ipso facto*, better than good jazz from a later era.

This book must contain literally every cliché which has ever been used to dismiss or denigrate the swing era and afterwards.

Here is a random selection: "a morass of cloying sentiment," "high-powered swing bands," "nauseating exhibitionism," "muddy slush," "mechanised swing music," "mechanical outpourings of swing," "raucous jam-session free-for-all" and so on and so on.

Ready-made

This sort of criticism by inference is most convenient. One can write-off a whole era of jazz with a few ready-made clichés without ever specifying what one means.

Who is guilty of "mechanical

swing music"? Basie? Lunceford? Ellington?

Who contributed to the "mechanical outpourings"? Lester Young? Teddy Wilson? Coleman Hawkins? Chu Berry? Benny Carter? The "Critical Guide" doesn't tell us.

Nor does it explain why it is so hard on the bad swing bands and so lenient towards bad revivalist jazz.

Could we not justly dismiss the whole Revival by generalising about "mechanical New Orleans-style jazz" and the "cloying sentimentality of the traditionalists," of which we could cite plenty of examples?

No, it just won't do.

It would make a neat ending to this article if I could say that, for all adult jazz enthusiasts, the Pelican "Recorded Jazz" is a . . . yes, a "must." But I'm afraid it's a "shouldn't"—if not actually a "don't."



by HUMPHREY LYTTTELTON

You gotta be commercial

I FIRST met Gordon Sperry when he was an unknown songwriter, fighting his way, as I was, into the hectic offices of promotion men on Denmark Street.

Well, I am still an unknown songwriter. But Gordon, as everybody knows (though they are far too

Christopher Hodder-Williams tells the sad story of rise and fall of a songwriter

see? Now, you're not writing for no ruddy intellectuals; our public are the Man in the Street. . . ." (Muggart wasn't very good at grammar) . . . the kids. The teenagers in jeans. You've got to be cool, see.

"Now these kids aren't going to listen to a lot of words and things like that," continued Muggart. "They want something very simple and to the point—some phrase they can sing over and over again."

"How do they know when they've got to the end of the song?" inquired Sperry, accepting a small cigar.

"Ah! I see you're right with it." (He had a phrase-book full of Americanisms like this.)

The Bureau

Hubert W. David is on holiday. "Songsheet" will be resumed on his return. No more manuscripts or inquiries should be sent to the Songwriters' Advice Bureau until the Songwriter Coupon is published again.

"Well, that's where the gimmick comes in, Gordon. May I call you Gordon?"

"Certainly," said the songwriter, sipping his brandy.

"Why not? Good. Now this gimmick gives the number a kind of twist in the tail—not too subtle, mind—that makes the song different and original."

"So that you can distinguish it from other songs?"

"Exactly! For instance; you might have a lyric like . . ." he paused for some time in deep thought. Then it came to him. "Yes! Like 'I Love You,' for instance. Then it might end. . . ."

But Sperry was right with it. ". . . but you don't love me." "That's it!" shouted Muggart, pouring him another brandy. "I can see that you and me are going to get along fine!"

Next week: Gordon meets Wilmer Bertis—and takes another step in his exciting career.

British to mention it) is, regrettably, a patient in a well-known lunatic asylum—an expensive and exclusive one, true, but a lunatic asylum nevertheless.

And he is far from unknown.

Who has not whistled the familiar phrases that originated from his pen (not actually his pen, for he could not, as he put it, "write dots")?

Mark you, I'm not sure I am any better off than he is. His padded cell is very luxurious, and though he gets a little violent at times and is inclined to scream, at dead of night, the demented words: "Gotta be Commercial, Gotta be Commercial . . ." he eats three square meals a day and has two 21-in. television sets—one for each programme.

My portable needs a new tube and I'm awfully tired of spaghetti.

I blame Muggart, mostly. The Bloopophone Record Company had a hand in it, certainly. But it was Charlie Muggart who picked Gordon Sperry out of the Monday morning crowd in Archer Street and bought him the first real food he had eaten in a week.

Over the pineapple flan he gave Sperry his first music lesson. "You've got to hit them," he explained, waving his fork in the air for emphasis. "You gotta get through,

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CLUB CALENDAR

1/- per word

FRIDAY—contd. BIRDLAND, Denslow Studios, Chadwell Heath, 7.30. This week: ROY WILLOX, JOHNNY HAWKSWORTH, EDDIE THOMPSON.

BOB BROOKS JAZZBAND, 45, Kensington High Street.

BRENTWOOD JAZZ CLUB, 'White Hart' Hotel, 7.30: Mick Mulligan with George Mally.

CROYDON JAZZ CLUB, Star Hotel, London Road, Teddy Layton's Jazzmen, plus Perdido Street Six.

CY LAURIE Club: Cy Laurie Band, 7.15-10.45.

EALING: The famous SOUTHERN STOMPERS and PAM. Interval: Ian MacDonald—"Fox and Goose" (Hanger Lane Station).

ERID SILK'S SOUTHERN JAZZ BAND, Southern Jazz Club, Masonic Hall, 840, High Road, Leytonstone.

"JAZZ AT THE INN," Fellowship Inn, Bellingham: "THE JAZZ COURIERS" featuring RONNIE SCOTT and TUBBY HAYES

MALATESTA JAZZMEN, 32, Percy St., Tot. Co. Rd.

MODERN JAZZ at the "SWAN," Mill Street, Kingston.

RAY GALLERS' PRELUDE SIX with GERRY CARTER—"Steam Packet," Kew Bridge.

REDHILL JAZZ CLUB, "Greyhound," Brighton Road, 8 p.m.: PANAMA JAZZMEN.

WEST EALING, "Green Man": CHARLIE BROWN'S Playboys, featuring Jack deLion Quartet. 3/-.

SATURDAY ABLY LED BUDDY FEATHERSTON-HAUGH'S Crew at RICHMOND Community Centre. Thanks, ALBERT HALL, for dropping in. Tube/S.R./Thames buses.

AT COOK'S FERRY INN: MIKE DANIELS DELTA JAZZMEN, JOHN BARNES & DOREEN BEATTY. Scott's star—CARL DENVER. Listen. Jive. Licensed bar. TUESDAY DISCOW, 1/6d.

AT THE CELLAR: SPASM with the FABULOUS CITY RAMBLERS, plus the SAFFRON VALLEY GROUP and guests.

And another great all-night session, midnight till 6.30 a.m.: DAVE REYNOLD'S JAZZMEN, ERIC SWIFT JAZZBAND, ROMSIDERS SKIFFLE and guest musicians.

BECKENHAM CLOSED—REOPEN NEXT SATURDAY.

CARLTON BALLROOM (Carlton Rooms, 140, Maids Vale), Saturday traditional jazz. This week: ERID SILK AND HIS SOUTHERN JAZZ BAND, 7.30-11.30 p.m. 4/6.

CHISLEHURST CAVES (next to Chislehurst Station), 7.30: London's most unusual club makes it a family affair with MIKE PETERS' JAZZMEN. Also SIX supporting groups.

CY LAURIE Club, Great Windmill Street, 7.15-10.45: Gramam Stewart Seven, Alan Eldon, Bobo Group.

HARRINGAY JAZZ CLUB, tonight, 7.30-11 (doors open 7 p.m.): "TRADE"—THIS IS YOUR NIGHT! ANOTHER FABULOUS "TRAD" PANCY DRESS JIVE BALL, with MR. ACKER BILK'S PARAMOUNT JAZZ BAND. MR. SILK JUDGES and presents 3 12-in. L.P. records TO THE "CRAZIEST" WINNERS! EVERYBODY WELCOME! Free fancy hats, masks and novelties for everybody! Address under Wednesday club.

MALATESTA JAZZMEN—as Friday.

MERTHAM JAZZ CLUB, environment for enthusiasts: TIM HEALING'S JAZZMEN—8 p.m., Mersham Community Centre.

RICKMANSWORTH: The famous SOUTHERN STOMPERS and PAM. Members, guests.—Oddfellows Hall.

WOOD GREEN: SPECIAL ATTRACTION! From Bristol, the fabulous AVON CITIES JAZZBAND featuring the one and only RAY BUSH QUINTET.

SUNDAY ABOVE ALL, modern jazz still reigns supreme at "S. and O." Putney.

AFTERNOON, 3-6 p.m., CY LAURIE Club: Bill Brunskill's Jazzmen. EVENING 7.15-10.45: Sonny Morris Jazzmen.

ALL L.S.J.M. memberships valid. THAMES HOTEL, Hampton Court: MIKE DANIELS DELTA JAZZMEN, 7.30-10.30. Same management as Fri.

AT BLUE CIRCLE, RUISLIP: Colin Kingwell's Jazz Band.

SUBDUED DUKE



• Duke Ellington

DUKE ELLINGTON AND HIS ORCHESTRA (LP)

"Solitude"
Solitude (1); Where Or When (g); Mood Indigo (b); Autumn Leaves (V) (d); The Sky Fell Down (a); Prelude To A Kiss (c); Willow, Weep For Me (h); Tenderly (c); Dancing In The Dark (f).

(Philips 12 in. BBL7229—37s. 6/d.)
(a) — Ellington (pno.); Jimmy Hamilton (clt.); Johnny Hodges, Russell Procope (altos); Paul Gonsalves (tr.); Harry Carney (bari.); William "Cat" Anderson, Willie Cook, Clark Terry (tpts.); Ray Nance (tpt., vln.); Quentin Jackson, John Sanders, Britt Woodman (tmps.); Jimmy Woode (bass); Sam Woodyard (drs.). 13/3/57. USA. (Am. Columbia.)

(b), (c) — Same personnel, plus Riek Henderson (alto); Harold Baker (tpt.). 9/9/57. Do. (Do.)
(d) — (1) — Personnel as for (a), plus Baker (tpt.). (d), (e), (f) 1/10/57; (g), (h) 10/10/57; (i) 14/10/57.
Main soloists: (a) Nance (tpt.); (b) Baker; (c) Hamilton; (d) Nance (vln.); Ozzie Bailey (voc.); (e) Hodges; (f) Carney, Nance (tpt.); (g) Gonsalves; (h) Ellington, Hodges, Baker; (i) Ellington.

THIS is Ellington at his most gentle and subdued, featuring a selection of the band's soloists in a dreamy mood. The record is, for Ellington, strangely patchy. The highspots include some superb Hodges on "Willow," good all-round playing from Harold Baker, and Duke's

piano—managing to sound like Thelonius Monk and early Earl Hines at one and the same time.

Hamilton is far too fussy for my tastes, while I could never see the attraction of Nance's violin, though his trumpet work is fine, as usual. Vocalist Ozzie Bailey is not a jazz singer and sounds as though his idol is Frank Sinatra. Some of the arranging doesn't sound like Ellington at all—the odd intro by the trombones on "Where Or When" has a distinct West Coast flavour. This is the feature for Gonsalves' tenor which, while pretty enough, is not up to his best. — Bob Dawbarn.

Balance

CHRIS BARBER'S JAZZ BAND (LP)

"In Concert, Vol. 2"
Bourbon Street Parade; Savoy Blues; Lonesome Road (V); Sheik Of Araby; Bill Bailey, Won't You Please Come Home?; You Took Advantage Of Me; Sweet Sue; Moonshine Man (V); (I'll Be Glad When You're Dead) You Rascal, You.
(Nixa 12 in. NJL15—35s. 10d.)

Barber (tmb.); Monty Sunshine (clt.); Pat Halcox (tpt.); Eddie Smith (bjo.); Dick Smith (bass); Graham Burbridge (drs.); Otilie Patterson (voc.). 31/1/56. Town Hall, Birmingham, during a public concert. (Nixa.)

THIS set was recorded "live" at a Birmingham Town Hall concert. But, for once, the audience does not obtrude on the music. Anyone who has seen a Barber show will know exactly what to expect—a balanced programme played in the tense, bouncy Barber manner.

Barber, Halcox and Sunshine each get a feature number—the trumpet's pleasant "You Took Advantage" is one of the best things on the LP. Barber's "Sweet Sue" includes a long banjo solo, while Sunshine is lumbered with that tired old stand-by "Bill Bailey."

Otilie Paterson has two songs—"Lonesome Road" and "Moonshine Man," which must have had a lot of visual comedy judging by the audience's laughter. My preference is for "Lonesome," where Otilie shows the strong influence Sister Rosetta Tharpe has had on her.

Of the remaining band tracks "Rascal" is too frantic and "Sheik" far too long.—Bob Dawbarn.

Emotion

JAZZ MESSENGERS (LP)

"Hard Bop"
Cranky Spanky (a); Stella By Starlight (a); My Heart Stood Still (a); Little Melonie (a); Stanley's Stiff Chickens (b).

(Philips 12 in. BBL7220—37s. 6/d.)
Art Blakey (leader, drs.); Jackie McLean (alto); Bill Hardman (tpt.); Sam Dockery (pno.); Spanky De Best (bass). (a) 12/12/56, (b) 13/12/56. USA. (Am. Columbia.)

SLEEVE note writer Nat Hentoff explains the term "hard bop" as "the continuation . . . of the early modern jazz language first self-discovered and deepened by the late Charlie Parker, Dizzy Gillespie, Bud Powell, Kenny Clarke, and others."

But he takes care to warn us that, like all labels applied to a medium as "assertively individualistic" as jazz, the term should be "used with caution." All of which is useful information. But much more important

would seem to be Hentoff's lament—confirmed by Charlie Parker's (quoted) comment to Art Blakey the day before he died—that too many of the younger modernists either never knew or have forgotten that the basis of all jazz is found in the blues.

Presumably, Hentoff's reason for quoting Parker is to imply that whoever else may have forgotten his truism, the Jazz Messengers have not. If so, this is where he and I part company. I agree that you can find traces of blues inheritance in the Messengers' music if you probe deeply enough. But it becomes distorted by their assertive, impetuous approach.

Take Jackie McLean, for instance. Seldom other than a restless player, here he is egged on by Art Blakey's over-impulsive drumming and his work often becomes downright agitated. All very different from the singing character and flowing idiom of the blues—emotional though it may sometimes be.

Bill Hardman's trumpet has more of the blues feeling, but falls badly in that he seems incapable of developing his ideas to any worthwhile extent or of making his phrases sing.

Most satisfying soloist is pianist Sam Dockery. His closely woven solos are logically constructed and swingingly played. Incidentally, this is the same group as made the Messengers' "Ritual" LP on Vogue LAE-12096 (reviewed 12/4/58). So it is not surprising that both records have the same passably good and not so good qualities.—Edgar Jackson.

Dexterity

DON ELLIOTT QUARTET (EP)

"At The Modern Jazz Room"
It Might As Well Be Spring; Embassy; But Not For Me.
(HMV 7EG314—11s. 1/d.)

Elliott (tpt., vib., bongos); Bob Corwin (pno.); Ernie Furtado (bass); Jimmy Campbell (drs.). July 1956. Modern Jazz Room, Chicago (Am. ABC-Paramount.)

THIS is Don Elliott, recorded July, 1956, in Chicago's "Modern Jazz Room," with the regular group he had there at the time.

It is not great Elliott, but it is certainly an improvement on Elliott as we heard him on the Newport Jazz Festival LP (reviewed 31/5/58).

In the up-tempo "Spring" he plays trumpet—incidentally the only brass instrument he uses on this EP, though he is pictured on the sleeve with a mellophone.

As an example of Don's talents this track is the weakest on the disc. He says little of any real significance and this, together with his tone—astonishingly like that of a mellophone—makes one wonder whether so much doubling isn't beginning to make the trumpet one instrument too many for him.

Support for this suggestion is found in the remaining two tracks.

"Embassy," a 16-bar strain based on the G-E-C chime used by the U.S. NBC radio network for its call sign, is far from being a "classic" composition. But Don shows that on vibes he is an agile and swinging performer even if he is not an outstandingly creative artist.

The same goes for his vibes in the Gershwin tune. Taking it at a spanking pace, Don skips

This is Ellington at his most gentle and subdued. For Ellington it is strangely patchy but features some superb Hodges.

smoothly and merrily over his carillon. He proves, too, that he has the same dexterity on bongos.

Also featured in solos is pianist Bob Corwin. He has yet to develop his imagination. But like the other two, he is an adequate auxiliary for the inconsequent, but cheerful music Don Elliott has chosen to give on this EP.—Edgar Jackson.

Polish

JOHNNY PATE TRIO PLUS THREE (LP)

"Jazz Goes Ivy League"
Nita; Blues For The Ivy Leaguer; Que Jay; Currant Jelly; Karen; Soulful Delight.
(Parlophone PMD1067—27s. 10d.)

Pate Trio: Pate (bass); Floyd Morris (pno.); Vernal Fournier (drs.); augmented by Lenny Druess (flute); Charles Stepany (vib.); Wilbur Wynne (gtr.). Probably circa Summer 1957. USA. (Am. King.)

THEY call this LP "Jazz Goes Ivy League." One wonders why.

According to the sleeve note, an Ivy Leaguer is "a particular type of college student" with a "willingness to accept new concepts and ideas."

But it is one thing to be willing to accept something and quite another to find it. And try as I might, I can find nothing particularly new in the record.

Its main claim to consideration is the polished musicianship which, with the particularly suave approach of the flute and vibes, makes easy, tuneful listening.

The jazz content is often more apparent than real.

There is little of it in the Latin-Americanish "Nita," despite the easily recognised Ezy Morales influence on Lenny Druess's facile flute. There is even less of it in the ballad "Karen"—another showcase for Druess, this time Collette-inspired.

In "Que Jay" and "Soulful Delight," pianist Floyd Morris and guitarist Wilbur Wynne suggest a genuine jazz feeling that might be even more convincingly revealed with a more adventurous group. This feeling gets little chance to emerge in the other tracks because of the overriding atmosphere of would-be sophisticated blandness.

But for sheer naive ingenuity I have yet to come across anything to beat the American sleeve note. It could almost make you think this was an advanced jazz record.—Edgar Jackson.

TOP JAZZ EPs, LPs

Week ended June 7, 1956.

- (1) CHRIS BARBER IN CONCERT — Vol. II (LP) (Pye-Nixa)
- (2) MY FAIR LADY (LP) (Pye-Nixa)
- (3) MILES AHEAD (LP) Miles Davis (Fontana)
- (4) THE ATOMIC MR. BASIE (LP) Count Basie (Columbia)
- (5) NEWPORT JAZZ FESTIVAL (LP) Count Basie (Columbia-Clef)
- (6) AT THE STRATFORD SHAKESPEARE MEMORIAL (LP) Oscar Peterson (Columbia-Clef)
- (7) LIKE SOMEONE IN LOVE (LP) Ella Fitzgerald (HMV-Verve)
- (8) KID ORY IN EUROPE (LP) (Columbia-Clef)
- (9) JAZZ ULTIMATE (LP) Bobby Haackett and Jack Teagarden (Capitol)
- (10) JAZZ AT CAL TECH. (LP) Bud Shank and Bob Cooper (Vogue)

STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART

LONDON—Foyles, W.C.2. GLASGOW—McCormack's, Ltd., C.2. BELFAST—Atlantic Records. MANCHESTER—Home and Addison, Ltd., and Record Rendezvous. BIRMINGHAM—R. C. Mansell, Ltd. NEWCASTLE—J. G. Windows, Ltd. LIVERPOOL—Heaver Radio, Ltd. CARDIFF—City Radio (Cardiff), Ltd.

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- | | | | |
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| EP191 | Mr. SAXOPHONE—Sonny Stitt | Nevertheless
Jeepers Creepers | P.S. I Love You
This Can't Be Love |
| EP192 | BEAN and the BOYS—Coleman Hawkins | I Mean You
You Go To My Head | Cocktails For Two
Bean and the Boys |
| EP193 | DIZZY with STRINGS—Dizzy Gillespie | Night and Day
My Old Flame | Sweet and Lovely
The Man I Love |
| EP194 | STAN GETZ plays DON'T GETZ SCARED | Prelude To A Kiss
I'm Getting Sentimental Over You | Flamingo
Don't Getz Scared |
| EP195 | THE HEAT'S ON with ROY ELDRIDGE | The Heat's On
School Days | Echoes Of Harlem
Saturday Night Fish Fry |

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DAMONE DELAYS HIS TOUR



Vic Damone

VIC DAMONE has postponed his proposed Variety and concert tour of Britain owing to the unexpected illness of his wife, Pier Angeli.

Pier was rushed to hospital in Beverly Hills, California, last Saturday with appendicitis.

Vic Damone—who starred on ATV's "Sunday Night At The Palladium" last Sunday—told the MELODY MAKER on Wednesday: "I phone Pier every day. I spoke to her today, and she is feeling as well as can be expected. But I want to get back, and plan to return on Tuesday."

But Vic will be back. "I hope to return for a tour around July 15," he said.

Pier is due in Rome around this date to start work on a new film version of "The 39 Steps." Added Vic: "I shall be meeting up with her there."

The singer stars in his own show tomorrow in ATV's "Saturday Spectacular."

THE DYNAMITE IS MISSING

Says TONY BROWN

ONE of the family circle watching Vic Damone in the last "Sunday Night At The London Palladium" remarked: "Why doesn't he let himself go?" I had a similar feeling myself. Damone performs with great confidence but lacks dynamic quality. There is plenty in his singing to admire—but little to stir the blood.

This was noticeable in even those two dramatic standards "Night And Day" and "I've Got You Under My Skin." But Damone went on to prove that he can produce what it takes. His rendering of "On The Street Where You Live" indicated that he really felt the lyrics. A satisfying effort.

An apt summing-up came from another onlooker: "That's his song."

'Touring' Russia



Dickie Valentine and Anne Shelton are pictured (above) rehearsing for Dickie's new AR-TV series "Free And Easy," which started last Tuesday. Dickie portrayed a sailor who visited Russia on a conducted tour, while Anne was cast as a Russian Commissar.

BUDDY F SWINGS AT RICHMOND



Buddy Featherstonhaugh on Saturday celebrated his first three months leading his pianoless quartet at Richmond Community Centre. And to mark the occasion star trumpeter Albert Hall guested with the group. Albert is pictured (above) at the session with Buddy (bari), Brian Gray (bass) and Cliff Denchfield (valve tmb). Drummer Alec Caverhill is not shown.

Mecca launch two amateur contests

Mecca last week launched nationwide Amateur Jazz Band and Vocal Group contests. Heats will be held throughout Mecca halls and the finals will be staged in November.

Winners will receive £100 plus a recording test and TV appearance.

Geraldo nets top nitery band spot

GERALDO has captured the coveted appointment of Musical Director at London's Hippodrome Theatre, now being converted into a lavish theatre-restaurant to be called "The Talk Of The Town."

Geraldo, a king-pin of British dance music for over 25 years, told the MELODY MAKER this week that he will be putting in two orchestras.

"One will be an 18-piece dance band, the other a 12-piece Latin-American outfit," he said. The respective personnels will be fixed in due course.

No definite opening date for "The Talk Of The Town" has yet been announced.

AND DICKIE MAY GO 'DOWN UNDER'

DICKIE VALENTINE may be going "Down Under" in September.

Negotiations are under way for him to appear in Australia for six weeks. He would open in Perth on September 15, and then possibly visit Adelaide.

This would be his first trip to Australia.

Dickie, who is appearing at a big gala in Cannes on July 19, will also star at the Casino, Knokke, Belgium, on Saturday, August 2.

Don Fox booked for road show

Singer Don Fox has been signed up for the Mike and Bernie Winters Show, now on tour.

Don's first date with the comedy duo is at the Birmingham Hippodrome for the week starting June 23.

He then appears at the Empire, Edinburgh (July 7), Empire, Glasgow (14th), Empire, Newcastle (21st), Empire, Nottingham (28th), and Empire, Sheffield (August 4).

Production line

Southall drum teacher Jimmy Marshall conducted a party of 25 pupils over the Premier Drum factories in Leicester last week.

NEXT WEEK
THE MUDLARCS
—By Maurice Burman
CHARLIE PARKER
—By Steve Race

FOUR TEENS MAKE FIRST RECORDING

Only three weeks after their first professional engagement, the Four Teens have already signed a recording contract with Decca and booked a two-month cabaret season.

Last week they waxed "Stand Around" and on Monday started a two-week season at London's Cote d'Azur Club.

NO STATES PACKAGE FOR LAURIE LONDON

LAURIE LONDON'S two-week tour of America's "Deep South" slated for June 20 is off. This news was given to the MELODY MAKER by Laurie's father, Will London. "Negotiations have broken down, but he may make the tour later on," he said.

And a spokesman for America's Williams Morris Agency indicated that talks are now going on which may lead to a tour for Laurie which would run from July 3 to 19. If these dates cannot be met, alternative dates would be offered from July 17 to August 19.

There's money in the attic...

WHY not dig out those unwanted trumpets, guitars, etc.? There's ready cash waiting for them at your local music instrument dealers.

Or if you prefer to sell them privately, try the MELODY MAKER's classified ads. section.

Guy Mitchell has week in Scotland

Another week in Variety has been fixed for Guy Mitchell, currently doing one-night-stands at Granada cinemas. It will be at the Capitol, Aberdeen, starting on July 14.

As already reported, Guy opens at the Palace Manchester, on June 23, and follows with a week at the Empire, Newcastle.

\$2,000 a week

It is understood that the offer of \$2,000 a week would also include transportation for the London party, including his mother and father.

Laurie stars on "Six-Five Special" tomorrow (Saturday) and has concerts at Lowestoft on June 28 and Norwich (July 5).

'NOT FINISHED' SAYS SHIRLEY

"I KNOW they are saying that I'm finished—but I'll show them," said Shirley Bassey from her Birmingham hospital bed on Wednesday.

"The first thing I want to do when I am fit is to play my cancelled Variety weeks and get the chance of another Blackpool season."

Replacing Shirley for the summer season at the South Pier, Blackpool, starting on June 28 will be Columbia singer Sheila Buxton.

But Sheila does not know this yet. For she is not due to return from a Continental holiday until tomorrow (Saturday). But her agent "Dabber" Davies, of the Bob Monkhouse Office, and impresario James Brennan have agreed on a figure and the contract is awaiting Sheila's signature.

BUSY WEEK FOR DANKWORTH ORK

THE Johnny Dankworth Orchestra are in for a busy time next week.

After its weekly "Johnny Come Lately" Light Programme airing on Wednesday night, the band flies to Germany the next day to appear with Guy Mitchell at the U.S. Air Force Base at Hahn on Friday.

After the German show, the band flies back to London before travelling to a date at Brighton on Saturday.

Today (Friday) the Dankworth Orchestra are at Cheltenham and tomorrow it plays Eastbourne.

Featured at the Dankworth Club, Oxford Street, W., on Sunday are the Dankworth Seven and the Phil Seamen Quintet.

Late-news Notes

TWO more concerts have been fixed for American singing star Sarah Vaughan, who arrives at London Airport on Sunday for her second British tour. The new dates are at Morecambe (June 29) and Blackpool (July 6).

Star American actor and Dixieland trombonist-leader Conrad Janis stars in the comedy "The Velvet Shotgun," which opened at London's Duchess Theatre on Wednesday. His Tailgate Five in New York has included such jazz names as Charlie Shavers, Gene Sedric and Dick Wellstood.

Compere Compere for the new ABC-TV "beat" show "Oh! Boy" this Sunday and on June 29 will be Jimmy Henney, professional manager of Chappell's, the music publishers.

First Don Lang, Edmund Hockridge and pianist-singer Margot Henderson star in the first of the 1958 Light Programme series "Blackpool Night" on

Wednesday. They will be backed by Alyn Ainsworth and the BBC Northern Dance Orchestra.

Millions Bill Cotton and his Band this week kicked off Harold Fielding's "Music For The Millions" shows at the Winter Gardens, Bournemouth. Booked for future weeks are Lonnie Donegan, Jackie Dennis, Alma Cogan, Jimmy Young, Yana and Marion Ryan.

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