

APRIL in PARIS—and ALL THAT JAZZ (Pages 8 & 9)

Melody Maker

April 30, 1960

FIRST AND FOREMOST

Every Friday 6d.

Johnny Mathis
See Page 3

FAITH, COLE, DAVIS IN ROYAL VARIETY

THIS year's Royal Variety Performance brings a truly Royal Hit Parade before the Queen and the Duke of Edinburgh.

No fewer than a score of disc stars—many of them first-timers to Royal Variety—will take the stage at London's Victoria Palace on Monday, May 16.

And included are three American toplineers—Sammy Davis, Nat King Cole and Liberace.

Cliff Richard is in. So are Lonnie Donegan, Russ Conway and the John Barry Seven. All are "firsts" to the show. But top

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This is Adam Faith as seen by millions of televiewers last week. On May 16 he will appear before the Queen at the Royal Variety Performance. Tonight (Friday) Adam is a guest at the MELODY MAKER'S "Jazz Weekend."

'JAZZ WEEKEND'



BBC-TV cameras will be joining thousands of jazz fans at tonight's (Friday's) All-Night Jazz Band Ball at the Free Trade Hall, Manchester—the start of the MELODY MAKER'S three-day "Jazz Weekend."

Shots taken will be included in a "Points North" programme televised later in May. So if you want to be "in the picture," make sure of your tickets NOW. (See full story on page 10.)

ANOTHER date MM readers cannot afford to miss is the Dance Musicians' Convention at the Royal Festival Hall on May 7 (see page 4). A highlight of the event is the performance of the winning score in the arranging contest organised by the MELODY MAKER. Judges are Johnny Dankworth, Stanley Black and Leslie Evans.

INSIDE

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Name makes News

New name in the top selling Jazz Disc Charts is Bob Wallis's Storyville Jazzband, which this week took the No. 9 spot with its Top Rank LP only one week after it reached the shops.

RUSSELL TURNER IN TALENT HUNT

TOP BBC producer Russell Turner is setting out on a nation-wide talent hunt for two new singers to star in his forthcoming BBC-TV series.

This month he has been holding secret auditions. And he intends visiting agents and following up personal recommendations.

Jerry Keller joins Gene Vincent show

Jerry ("Here Comes Summer") Keller has stepped in for Eddie Cochran as co-star with Gene Vincent in the Larry Parnes package opening at the Gaumont, Hanley, tomorrow (Saturday). Cochran was killed in a car crash on Easter Sunday. The package also includes Lance Fortune. Vince Taylor has had to drop out owing to TV commitments.

Russell told the MM on Wednesday: "I am looking for a potential Adam Faith or Cliff Richard for my 13-week series which starts in August."

'A Must'

"With a chance like this he can't go wrong. He must make it. I also want a girl singer to co-star with him." The new series is still untitled. "It will definitely be a teenage type programme and

may be shown at a mid-week peak-hour spot," Turner added. "This does not mean we are afraid of Saturday evening competition from the other channel. I expect 'Wham!!' to be off by then and, anyway, competition is a healthy thing. "We plan to try out a new format and sound with interesting guest stars each week."

TREAD SOFTLY, STRANGERS

The Terry Lightfoot Jazzmen took part in a street parade down London's Oxford Street on Monday—but without playing a note.

The parade was organised as part of Trade Union Week but the police had decreed "No music."

After the parade the band played for an hour at the Asquith Rooms, Soho Square.

Steve Race returns —with slipped disc

MM columnist and TV personality Steve Race returned to Britain on Tuesday after his month's visit to the States.

Instead of flying home, Steve returned on the "Queen Mary" to enable him to have treatment for a slipped disc which he sustained over there.

On Wednesday he appeared in AR-TV's "Late Extra" both as accompanist and guest—he was interviewed by Fanny Craddock.

Yesterday (Thursday) he was scheduled to be examined by his doctor.

Zoot Sims out on mail order label

International Jazz Club, the mail order low-price disc company, has acquired the British rights to the American Dawn catalogue.

Among artists available on Dawn are Zoot Sims, Bob Brookmeyer, Randy Weston, Thad Jones and Joe Newman. The first release, due out next month, will feature Al Cohn and Frank Rehak.

SECOND CLASS POSTAGE PAID AT NEW YORK, N.Y.

LONDON SHOWCASES FOR NEW BANDS



Two new bands made their debut in London at the weekend. Pictured left is Harry Gold's opening session of a four-month season at the Hammersmith Palais. With Harry (bass sax)

are his brother Laurie (tr.) and Dickie Hawdon (tp.). The Jazz Five played its first session at the Ronnie Scott Club on Saturday. Pictured (r.) are the co-leaders Harry Klein and Vic Ash.

Music is the best thing in 'New Cranks' revue

SIX artists comprise the cast of John Cranko's revue, "New Cranks," which opened at the Lyric Opera House, Hammersmith, on Tuesday.

But it was the musicians in the pit who raised the first laugh and received the first round of applause. Al Newman, clarinet and flute; Haydn Jackson, percussion; John Jobson, bass; under the direction of Anthony Bowles, piano and virginal.

NEW DRESS

They achieved both before the curtain rose. By the manner in which they rendered the Anthem. Giving this dreary old tune a new dress which set the entire audience chuckling approvingly back into the seats. It was an auspicious start. And, as it turned out, a prophetic one.

For, throughout an evening

ROUND THE SHOWS

of thirty-two pieces in swift succession, the music by David Lee, and the way the boys in the pit played it, alone sustained interest, enhancing the better songs and mime, saving the indifferent material from complete banality, and enabling one to close one's eyes to the poorer stuff and at least listen with pleasure.

If the show does nothing for the reputation of the cast, it should at least do something for Dave Lee.

Rarely off the stage for more than a few moments, the sextet deserved better from their author. Tower of strength was comedian Bernard Cribbins (his "Mr. Horrible" was a gem; his "Thelma" was a waste of talent).

Excellent were Gillian Lynne and Carole Shelley, bringing zest and freshness to even their most embarrassingly trite material. Billy Wilson has a sense of rhythm and drama. Newcomers to revue were former Ronnie Keene and Phil Tate vocalist Johnny Waxed and jazz singer Yolanda. Both, I feel, will go on to better things.

'LITTLE HOURI'

I particularly like Yolanda's "Little Hourai."

But stuff like "Soft Soap" and "Musical Chairs" should never have been allowed even as near the West End as Hammersmith.—Pat Brand.

'Wham!!' needs more variety

JACK GOOD productions are noted for their pace—and "Wham!!" was no exception. Vocal acts followed each other in such rapid succession that the brief appearances of compere Keith Fordyce seemed an intrusion.

The Fat Noise brought only one brooding thought: all that furious effort in so unworthy a cause. Why not honest-to-goodness big-band jazz in the interest of variety?

VARIETY

Certainly variety is needed in this long parade of Country and Western-styled singers. True, there were the Four Jays trying for humour on the singing-falsetto-and-pulling-faces level—but they did little to allay the monotony.

Of the singers, Johnny Carson sounded promising. But the hit of the show so far as I am concerned was Lyn Cornell, with her acrid version of "Like Love." She not only looked good, she sounded good. A rare TV find.—Tony Brown.

'Happy Fella' tries—but misses

THE London Coliseum's latest venture into the world of lavish American musicals, "The Most Happy Fella," is bright, colourful and as full of life as befits a springtime offering. But it still left me stone cold.

The exact reason is hard to pinpoint but it could stem from a revolting sentimentality which should never have reached the musical stage—the show is based on the film, "They Knew What They Wanted"—Frank Loesser's unfortunate operatic treatment, and the cramming of over 40 musical items into less than three hours.

OVATION

Only three of these strike me as worth hearing again—"Big D," "I Like Everybody," and the already popular "Standing On The Corner."

Jack DeLon was concerned in all these songs and, quite correctly, received the biggest ovation of the evening.

Perhaps this is a little unfair, though, as every artist pulled out all the stops, and it is performance alone that gives this show a higher rating than it deserves.

Edwin Steffe's fine voice made one forget the unfortunate mushiness of the leading role.—Norman Heath.

STORES SUPPLYING INFORMATION FOR MM RECORD CHARTS
 LONDON—A. R. Tupples, S.E.15; Rolo For Records, E.10; Popular Music Stores, E.6; Leading Lighting, N.1; Imhofs, W.C.1; W. A. Clarke, S.W.6; Reed Music Centre, S.E.15; Dobell's Jazz Record Shop, W.C.2; The Music Hall, S.W.19. MANCHESTER—Selecta (Manchester), Ltd., 1; Hime and Addison, Ltd., and Record Rendezvous; H. J. Carroll, 18. LIVERPOOL—Nems, Ltd., 1; Beaver Radio, Ltd., 1. BATH—Green and Marsh, Ltd. NOTTINGHAM—A. Hindley. BRADFORD—Shuttleworth's, Ltd., 1. PLYMOUTH—C. H. Yardley and Co. WEST HARTLEPOOL—Hossett's, Ltd. SOUTHAMPTON—Henry's Record Shop, TORQUAY—Faish and Co., Ltd. MIDDLESBROUGH—Sykes Record Shop, LEEDS—R. S. Kitchen, Ltd., 1. BLACKWOOD—Glyn Lewis. EDINBURGH—Bandparts Music Stores, Ltd., 1. FOLKESTONE—The Folkestone Gramophone Co. BOLTON—Telehire, Ltd. HULL—Sydney Scarborough, Ltd. SOUTH SHIELDS—Saville Bros., Ltd. CRAWLEY—Queensway Store, Ltd. WEYMOUTH—Sonic Studios, Ltd. CAMBRIDGE—Miller and Sons, Ltd. HOVE—Wickham, Kimber and Oakley, 3. COVENTRY—J. Pennell (Coventry), Ltd. BIRMINGHAM—Co-operative Society, Ltd., 4. BELFAST—Atlantic Records, Ltd. DUNDEE—Larg and Sons (Dundee), Ltd. BEDFORD—Weatherheads. WORTHING—The Record Centre, Ltd. GLASGOW—Phillip Woolfson, Ltd., C.2. NEWCASTLE—J. G. Windows, Ltd., 1. DARLINGTON—Geo. A. Williams and Son, Ltd. CARDIFF—City Radio (Cardiff), Ltd. PORTSMOUTH—Weston Hart, Ltd. OXFORD—Russell Acott, Ltd.

Melody Maker charts service

TOP TWENTY

Week ended April 23, 1960.

- (4) DO YOU MIND? Anthony Newley. Decca
- (6) CATHY'S CLOWN Everly Brothers. Warner Bros.
- (2) FALL IN LOVE WITH YOU/WILLIE AND THE HAND JIVE Cliff Richard. Columbia
- (3) STUCK ON YOU/FAME AND FORTUNE Elvis Presley. RCA
- (5) HANDY MAN Jimmy Jones. MGM
- (1) MY OLD MAN'S A DUSTMAN Lonnie Donegan. Pye
- (7) SOMEONE ELSE'S BABY/BIG TIME Adam Faith. Parlophone
- (11) SWEET NUTHIN'S Brenda Lee. Brunswick
- (—) STANDING ON THE CORNER King Brothers. Parlophone
- (9) FINGS AIN'T WOT THEY USED T'BE Max Bygraves. Decca
- (—) SHAZAM Duane Eddy. London
- (8) BEATNIK FLY .. Johnny and the Hurricanes. London
- (15) FOOTSTEPS Steve Lawrence. HMV
- (—) WHAT IN THE WORLD'S COME OVER YOU? Jack Scott. Top Rank
- (17) WILD ONE Bobby Rydell. Columbia
- (10) THEME FROM "A SUMMER PLACE" Percy Faith. Philips
- (14) CLEMENTINE Bobby Darin. London
- (19) HEART OF A TEENAGE GIRL Craig Douglas. Top Rank
- (13) HE'LL HAVE TO GO Jim Reeves. RCA
- (16) OOH-LA-LA/TEASE ME .. Keith Kelly. Parlophone

JAZZ PARADE

- (5) BEAUTY AND THE BEAT (LP) George Shearing and Peggy Lee. Capitol
- (1) SEVEN AGES OF ACKER (LP) Acker Bilk. Columbia
- (4) GONE WITH THE WIND (LP) Dave Brubeck. Fontana
- (2) KIND OF BLUE (LP) Miles Davis. Fontana
- (6) CHAIRMAN OF THE BOARD (LP) Count Basie. Columbia
- (3) CHRIS BARBER IN BERLIN (LP) Chris Barber. Columbia
- (10) THIS IS JAZZ (LP) Ken Colyer. HMV
- (7) HAVE TRUMPET—WILL EXCITE (LP) Dizzy Gillespie. HMV
- (—) EVERYBODY LOVES SATURDAY NIGHT (LP) Bob Wallis. Top Rank
- (—) BREAKFAST DANCE AND BARBECUE (LP) Count Basie. Columbia

TOP TEN LPs

- (1) SOUTH PACIFIC Soundtrack. RCA
- (2) THIS IS HANCOCK Tony Hancock. Pye
- (3) THE TWANG'S THE THANG Duane Eddy. London
- (4) THE FIVE PENNIES Soundtrack. London
- (10) OKLAHOMA Soundtrack. Capitol
- (9) THIS IS DARIN Bobby Darin. London
- (7) GIGI Soundtrack. MGM
- (4) FLOWER DRUM SONG Original Cast. Philips
- (5) CLIFF SINGS Cliff Richard. Columbia
- (6) SONGS FOR SWINGIN' SELLERS Peter Sellers. Parlophone

TOP TEN EPs

- (1) STRICTLY ELVIS RCA
- (2) EMILE Emile Ford. Pye
- (3) EXPRESSO BONGO Cliff Richard. Columbia
- (2) STRICTLY FOR CROWN-UPS Paddy Roberts. Decca
- (7) NINA AND FREDERIK, NO. 1 Cliff Richard. Columbia
- (5) CLIFF SINGS, NO. 2 Cliff Richard. Columbia
- (10) THE LATE, GREAT BUDDY HOLLY Vogue-Coral
- (8) THAT'S ALL Bobby Darin. London
- (9) TONY'S HITS Anthony Newley. Decca

JUKE BOX TOP 20

- (1) MY OLD MAN'S A DUSTMAN Lonnie Donegan. Pye
- (3) DELAWARE Perry Como. RCA
- (2) RUNNING BEAR Johnny Preston. Mercury
- (4) POOR ME Adam Faith. Parlophone
- (13) WHAT IN THE WORLD'S COME OVER YOU? Jack Scott. Top Rank
- (9) FALL IN LOVE WITH YOU Cliff Richard. Columbia
- (6) ON A SLOW BOAT TO CHINA Emile Ford. Pye
- (15) THEME FROM "A SUMMER PLACE" Percy Faith. Philips
- (19) DO YOU MIND? Anthony Newley. Decca
- (—) STUCK ON YOU Elvis Presley. RCA
- (—) HANDY MAN Jimmy Jones. MGM
- (14) COUNTRY BOY Fats Domino. London
- (3) WHY? Anthony Newley. Decca
- (8) BE MINE Lance Fortune. Pye
- (11) PRETTY BLUE EYES Craig Douglas. Top Rank
- (—) BEATNIK FLY Johnny and the Hurricanes. London
- (12) YOU GOT WHAT IT TAKES Janet Richmond. Top Rank
- (7) WHO COULD BE BLUER? Jerry Lordan. Parlophone
- (18) HIT AND MISS John Barry. Columbia
- (—) CLEMENTINE Bobby Darin. London

Returns from 2,000 MUSIC MAKER juke boxes throughout Britain.

TWENTY TOP TUNES

This copyright list of the 20 best selling songs for the week ended April 23, 1960, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

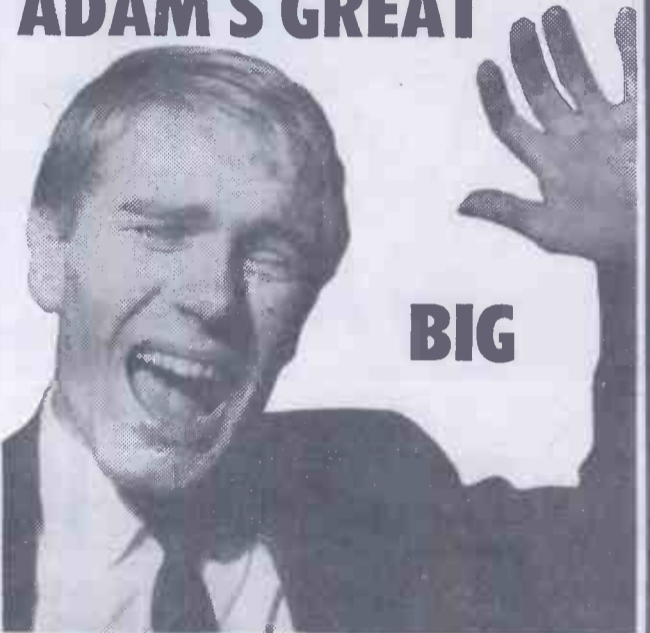
- (1) MY OLD MAN'S A DUSTMAN (B) (2/-) Cromwell
- (2) LOOKING HIGH, HIGH (B) (2/-) Robbins
- (3) FINGS AIN'T WOT THEY USED T'BE (B) (2/6) World Wide
- (11) STANDING ON THE CORNER (A) (2/6) Frank
- (6) FALL IN LOVE WITH YOU (B) (2/-) Kalith
- (9) DO YOU MIND? (B) (2/-) Mameodios
- (4) A SUMMER PLACE (A) (2/-) Blossom
- (5) DELAWARE (A) (2/-) Leeds
- (7) WHY? (A) (2/-) Leeds
- (10) ROYAL EVENT (B) (2/-) Debnar
- (8) RUNNING BEAR (A) (2/-) Noel Gay
- (12) BEYOND THE SEA (F) (2/-) Southern
- (—) SOMEONE ELSE'S BABY (B) (2/-) Chappell
- (16) STUCK ON YOU (A) (2/-) B. F. Wood
- (13) SUMMER SET (B) (2/-) Bellinda
- (14) SLOW BOAT TO CHINA (A) (2/-) Cromwell
- (15) YOU GOT WHAT IT TAKES (A) (2/-) Morris
- (17) POOR ME (B) (2/-) Leeds
- (—) HANDY MAN (A) (2/-) Mills
- (—) CLEMENTINE (A) (2/-) Sheldon
- (—) CLEMENTINE (A) (2/-) Southern

A—American; B—British; F—Others. (All rights reserved.)



AMERICA'S TOP TEN

As listed by "Variety"—issue dated April 27, 1960.

- (1) GREENFIELDS Brothers Four. (Columbia)
- (3) STUCK ON YOU Elvis Presley. (RCA Victor)
- (—) NIGHT Jackie Wilson. (Brunswick)
- (4) FOOTSTEPS Steve Lawrence (ABC-Paramount)
- (—) SINK THE BISMARCK Johnny Horton. (Columbia)
- (—) SIXTEEN REASONS Connie Stevens. (Warner Bros.)
- (2) THEME FROM "A SUMMER PLACE" .. Percy Faith. (Columbia)
- (—) STEP BY STEP Crests. (Coed)
- (9) THE OLD LAMPLIGHTER The Browns. (RCA Victor)
- (—) LET THE LITTLE GIRL DANCE Billy Bland. (Old Town)

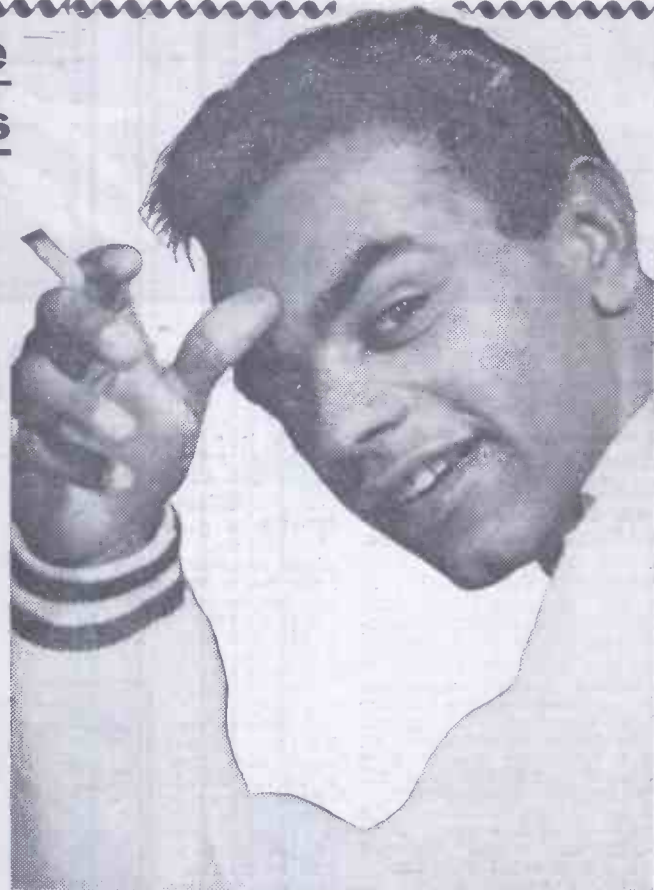
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 45/RCA-1181
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Straight from his San Francisco home comes this exclusive behind-the-scenes interview with . . .

The lonely Mr Mathis



"SOME singers are good to listen to but hell to look at," began Helen Noga, one of the shrewdest managers in the business.

He sings about love but can't get a girl

"With Johnny, you like looking at him when he sings," she added.

"Don't you like looking at him while he sings?" I said I definitely liked looking at him while he sang—if only to see whether he'd reach some of the notes.

"I loved watching him from the very beginning," Mrs. Noga went on, and I listened with the entranced

eyes in the middle of a song habit that you're determined to get out of," answered Helen, as if she was more determined than he was.

"I keep them open when I know you're watching," smiled Johnny. Helen smacked her side as she laughed, and said she was going to help Mom in the kitchen.

▶ **Cut glass**

"Isn't she great?" said Johnny as the door closed. "She's a fantastic business woman. She handles my career like cut glass, and makes sure I'm only booked into the biggest night clubs."

"Thanks to her guidance I own a 15-storey apartment building in New York, and a full block on West 128th Street. I'm such a business now that Helen and her husband, John, sold their club and travel with me. They bring their children, too."

"They tell me you're the biggest selling record artist in the world now," I observed. "In a little over a year you've sold more than six million records, including albums—and without doing a single rock-'n'-roll song!"

▶ **Jazz singer**

Johnny smiled as if he didn't realise he was that popular. "I know guys who sing rock-'n'-roll exclusively—on records. Privately they sing my kind of songs."

"Until I got my recording contract, I wanted to be a jazz singer. But they persuaded me I wouldn't be anywhere near as popular. And I guess they were right. "I think I could do just about any type of singing, though. Connie Cox gave me voice lessons for seven years. When my voice was changing she kept me using both voices, and I still do."

"That higher register I slide into is my old child voice."

"Connie loves pop singing, but she taught me nothing but opera for four years. I knew every tenor rôle in six languages, from 'Aida' to 'The Magic Flute.' Connie said if I could sing opera I could sing anything."

▶ **Too intense**

"A lot of people think I was a success right from my first album, called 'Johnny Mathis, a New Sound in Popular Songs.' But that didn't get very far—I was too intense."

"After that I started working with Mitch Miller and did 'Wonderful, Wonderful.' Not much happened then, either."

"In fact six months later, when I was touring the clubs, still nothing much had happened. Then all of a sudden 'Wonderful' began to catch on. And 'Chances Are' sold two million."

"I don't choose all my own material. When I do a single, I mostly prefer the side that never gets anywhere. If it was left to me to pick the plug side, I wouldn't sell two copies."

"But, fortunately, I've got a few very experienced

people. And I do everything Helen advises. When I don't, she nearly bites my head off."

"I'm kind of sensitive, so I go off for the day and sit through a few movies. I'm the placid type who doesn't go for scenes."

"How about your English trip that's been put off so often?" I asked.

"Helen tells me all I could manage is a week or so between other contracted engagements," he explained. "So unless we can rearrange something, I don't know when I'll make it."

"I said a little while ago I was very interested to see the young British talent when I went over, and since then I've been deluged with pictures from singers and groups."

He picked up a letter from a desk piled with papers. "One

boy here sent a great record. Robb Storme and his Whispers, they call themselves. You'll have to take me to see them one Saturday when I get over."

"They play at the Athenium Ballroom, way out in some place called Muswell Hill. Do you know it?"

▶ **Girl's picture**

"Don't worry. The region has been fairly well explored," I comforted.

I remarked on a framed picture of an attractive dark haired girl on the desk, with an affectionate inscription to Johnny.

"She's real nice, but I never seem to have much of a love life," he confessed.

"Of course, I'm on tour most of the time and when I meet a girl whom I like I soon move on to the next club and don't see her again for months."

"Maybe it will be a little better soon. They're going real mad, and want to film my life story, so I'll be in one place for a while."

I asked the lonely Mr. Mathis if anybody in show business had influenced his career. After mentioning passions for Lena Horne and Nat King Cole, he thought back to one of his first big

continued overleaf

by
GILBERT KING

expression I keep specially for managers talking about their clients.

"He was doing a try out at our night club, the Black Hawk. I walked in and heard this voice sing 'Tenderly.' I turned to my husband and said: 'This one's got it.'"

"We sat down and watched him, and he was really something. He stood there with his eyes closed and his hands at his sides."

"No screaming or throwing himself around or any of those gimmicks. And that out-of-this-world voice. Soon as he'd finished we rushed over to him and asked who his manager was."

▶ **Long talk**

"When he said he hadn't got one I told him to bring his parents round the following day, and after a long talk we signed him."

"Some people said he'd never make it," continued Mrs. Noga, pointing a finger towards me as if I had been one of them.

"I got Johnny a recording contract and took him on a tour of the country. At the beginning, one agent said to me:

"You must be crazy, leaving your husband and family in California to try to make something of that skinny kid."

"Well, they'd sure like to book that skinny kid now. He broke all records at the Coconut Grove in January. "And when we finished at the Sands in Vegas at the beginning of March, they wanted him to play another month. He hasn't done so badly for himself."

▶ **Prosperity**

Silently I agreed. When you look at the sales figures of Mathis albums alone you have little option. And the family prosperity was reflected in the handsomely furnished and misty green carpeted living room of their San Francisco home.

"What's Helen of Troy been telling you?" asked Johnny when he joined us.

"About that closing your

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On the Beat

WHAT current American music should be rejected completely? No, that's not me speaking. It's an American. A man, furthermore, who, for the past thirty-odd years, has been considerably influencing music over there.

David Gornston. Whose recent articles in the U.S. musical Press have stirred up considerable controversy concerning certain practices and procedures in American music education. So anybody coming to the Dance Musicians' Convention at the Royal Festival Hall on May 7 expecting him to rave about everything American will be pleasantly disappointed. In fact, what he terms "the corruption of the music business in the States" is very much a sore point with him.

Rehearsal
BUT while his lecture will touch on points such as this, his main interest is in raising the standards and improving the methods of teaching dance music. And he'll be making concrete suggestions as to how individuals can study more effectively and broaden the base of music study in all branches—classical, TV, radio and dance. A demonstration with a full dance orchestra will illustrate the manner in which various styles can be achieved. An important subject will be "How can the dance band be best rehearsed for professional, semi-professional, or recreational playing?"

—with Pat Brand

This is a lecture which no musician, no matter what his status, can afford to miss.

Discovery
TAKE a good look at this picture. Do you get the same reaction to it as film actor Barry Mason did when he saw the owner in the flesh?

Barry's reaction was to go up to him and say: "You look like a pop singer ought to look like! Can you sing?"

"No," said the guy.

It didn't deter Barry. Who lured him into a recording studio where a session was just finishing, persuaded him to join in, and surreptitiously kept the tape running.

Result? A new Columbia artist: Tommy Bruce.

Whose "Ain't Misbehavin'," backed with "Got the Water Boiling, Baby," comes out next week.

Typical of Show Business today, last week Tommy was mate to a Covent Garden lorry-driver.

Untypical, Tommy's rather wistful confession to me this week:

"I didn't really want to be a singer..."

Pardon!
ROCK-'N'-ROLL may be dying in the States. But sufficient of it remains to pro-

vide cynics like myself with those bitter little smiles that sometimes make us wonder what we'll do for laughs when it really is dead.

Like the lyric of a new number, which contains the phrase:

"One, two, three, four—
 "As we go waltzing round the floor."

Fitting

THEN there was the memorable observation made by Freddy Cannon when Tito Burns asked him if he was aware that he sang the wrong melody in bar 24 of "Way Down Yonder in New Orleans."

"Yes, I know," Freddy replied. "But the chord in that bar [Eb7 in the key of G] doesn't fit with rock-'n'-roll harmonies..."

Confidentially

A SPECIAL suite at the May Fair is being prepared for Sammy Davis Jr. and his entourage during their stay in London. The cost, says the hotel, is confidential.

"But it has been stated on good authority that it is not less than 40 guineas a day."

The good authority? The hotel itself, which sends me this hand-out.

How confidential can you get?

Jazzed

WHEN—I asked last September—are we going to hear the first jazz version of



"Lock Up Your Daughters"? When the show hits Broadway? My question has been answered. In the affirmative.

The show opens there on May 12. Shortly we are to hear an album with a jazz group playing within the framework of a 17-piece orchestra.

But the perhaps malicious suggestion that it would be left to America to produce it has been negated. By the composer himself, Laurie Johnson.

Laurie has just cut this new version, using such men as Bert Courtney, Joe Harriott, Shake Keane, Johnny Scott, and James Buck on french horn.

Denis Preston flew over with the tapes on Tuesday to fix the American release.

Eh?

PUBLICIST Les Perrin is telling the one about the Eskimo gig bandleader who went out for a day's fishing in his kayak. The day was slightly chillier than usual, and he decided to take an oil-heater with him.

But the thing blew up and wrecked the boat.

Sadly, the bandleader swam back to shore. "It just goes to show," he pointed out, "you can't have your kayak and heat it."



Top guitarist in the 1960 MM International Jazz Poll Barney Kessel is seen receiving his Award from jazz singer Ann Richard at the Sanbah Club in Hollywood.

Lonely Mr. Mathis

from previous page

night club dates at the Crescendo in Hollywood.

"It was just my luck that Sammy Davis was opening the same night at the Moulin Rouge," he smiled. "And Sammy was a far, far bigger draw than little me. I thought myself lucky though when most of the tables were full for my first show."

"I didn't know till later that in the middle of his act Sammy made an announcement. It was taped and I've since learned it by heart."

HE'S GOT IT!

"He said: 'Ladies and gentlemen. I appreciate you all being here more than you can ever know. But I'd like to tell you—just in case you haven't heard—that over at the Crescendo tonight there's another boy opening his show, a young fella named Johnny Mathis. 'Now I don't know Johnny personally, but I've heard him

sing on records. And believe me, if any of you want to get up right now or soon as I'm through so you can get over there in time for his second show, I won't mind at all."

"Because, ladies and gentlemen, this boy has got it. But got it!"

"Just about everybody came over to see me, then. And when I finished, they came backstage to congratulate me. People I'd looked up to for years, like June Allyson and Dick Powell, Rock Hudson and a crowd of movie producers. When I heard that Sammy had been playing my Press agent, I couldn't wait to call him."

"I told Sam how grateful I was," he said hesitantly. "And you know what? He told me I was going to be one of the big names in America soon—bigger than anyone thought."

"I'd been under such tension all night that when I heard this I couldn't help breaking down. I was sure he knew I was crying."

HUBERT W. DAVID starts the story of

PADDY ROBERTS: jack-of-all-trades

SURELY the most versatile man in show business today is Paddy Roberts. Poet, pianist, pilot, lawyer, actor, songwriter and recording star—all these professions Paddy has at his finger tips.

And now, to cap everything, we find him blossoming forth as a cabaret artist, featuring his own songs.

Old-world

Lunching with him recently at his house in Gerrards Cross, I found myself in an old-world atmosphere which I would not have associated with such an up-to-the-minute character as Paddy.

In view of the fact that he had made an early morning broadcast after a 4 a.m. cabaret stint, he was in an extremely good humour.

But, then, Paddy has an easy disposition and enjoys a quiet life with his books, his dog and his piano—if only the darn telephone would stop ringing!

Phone calls

While I was there at least half a dozen calls came through seeking one or another of his services.

His latest venture, the cabaret act, came about through agent Dick Katz hearing Paddy's record, "Strictly for Grown-ups." Paddy was astonished at the offer, but agreed to give it a try, on condition that he would not have to go on the road.

He opened at the Blue Angel, in Berkeley Street, for a week—and stayed for four, during which his "Ballad of Bethnal Green" became Mayfair's signature tune.

His engagement at the lush Safari Club and other night spots has now produced an offer from Johannesburg.

This may not work out in view of the recent disturbances but, being South African himself, he has a yearning to take a holiday at home—with pay.

During the years, Paddy has done much for the songwriting profession, both by raising its status in the eyes of the general public and by his association with the Songwriters' Guild and the Performing Right Society. Next week I will describe some of his future ambitions.

Songwriters

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

MS must bear name and address of the sender, and must be accompanied by s.a.e. Post to Songwriters' Advice Bureau, "Melody Maker," 4, Arne Street, London, W.C.2.

The Editor can accept no liability for loss or damage of MSS or private recordings submitted. This coupon is valid until May 14, 1960, for readers in Britain; until May 28, 1960, for overseas subscribers.

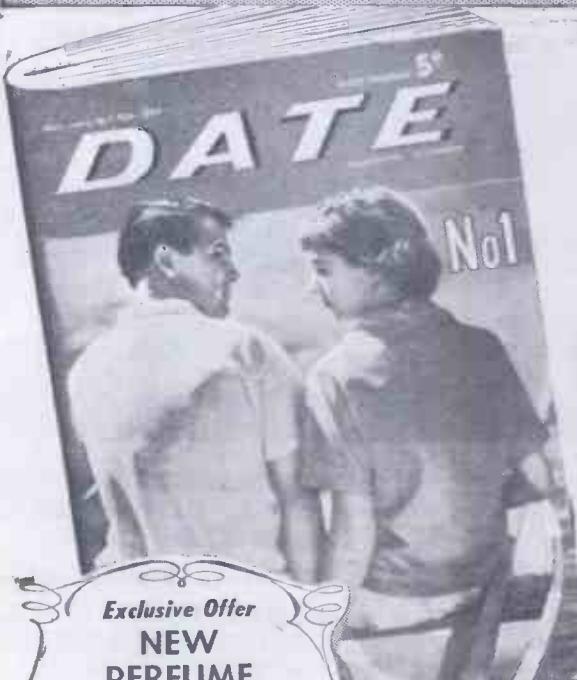
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Make it a Date every Thursday—5^p

WHAM!!

Is this the best ITV can manage?

IS "Wham!!" really the best ITV can do to rival "Juke Box Jury"? If so, I'm afraid they will lose at least one viewer—me!

Better than "Oh Boy!" or "Boy Meets Girls"—that's what the publicity people said. They managed to build "Wham!!" up to be the greatest rock show yet. What a let-down!

I'm sorry, but Jack Good will not win many viewers if he can only show tripe like this. —John A. Shirley, Hanwell, W.7.

A new noise

SO now we have a new noise—"Wham!!" "Noise" is the operative word. And it is supported by the same string of sinister adolescents that pass off as beat singers—with the usual lack of tone and rhythm but the ever-present hip-twitching. —Jack Dixon, Bradford.

More facts, please

I HAVE been lucky enough to see most of the American stars who have visited England in the last two or three years. Although I've always enjoyed the music, almost every programme has been inadequate. For instance, the Basic programme could have contained information about all the musicians—especially the new members—the band's recordings over the recent months, and the numbers to look out for in the show. —M. E. Green, Abbey Wood, S.E. 2.

● LP WINNER.

MAILBAG

LP variety

THE record business is booming. Each month, we, the jazz record buyers, eagerly await the new releases. But however good, it is extremely rare for one particular group to maintain interest throughout the many tracks of an LP. What would be more welcome, surely, is an LP with a different group with different personalities and styles, on each track? —David M. Bowen, Bridgend, Glamorgan.

Acker shock

I AM a staunch Acker Bilk fan. I was horrified at the news that Ken Sims has been replaced by Colin Smith. This untimely move is bound to place Terry Lightfoot over Acker in the trad popularity stakes. I'm sure many other Bilk fans will be trading in their bowlers when the band sound changes. —Peter Quinn, Shepherd's Bush.

EACH WEEK THE "MELODY MAKER" AWARDS LP RECORD TOKENS FOR THE BEST LETTERS PUBLISHED.

● LP WINNER.



Jazz piano

IT'S certainly true that "jazz is where you find it." When Bruce Forsyth had his own "Sunday Night at the London Palladium" show a few weeks ago, he was as good on piano as any of our top jazz pianists. Listening to his accompaniment behind Roy Castle's playing of "Blue Moon," he might almost have been mistaken for Oscar Peterson. —P. R. Vanderpump, Westcliff-on-Sea, Essex.

● LP WINNER.

The 'real waste'

WHAT does Joe Brown think he's talking about when he says modern jazz is a "shocking waste of talent?" In my opinion, this rock-'n'-roll is the real waste! —A. Shepherd, Coventry.

Art Lund

WHAT a pleasant surprise to see an old friend in the form of Art Lund, on the Sunday Palladium show, singing as well as he ever did in his Goodman days. It made me "A Most Happy Fella." I wonder if any of today's "singers" will, in ten or twelve years' time, appear in a Broadway musical. It certainly wasn't any "Top Twenty" that kept Art around, just talent. —R. Barber, Eltham, S.E.9.

● LP WINNER.

Jazz colleges

CONGRATULATIONS to Ronnie Scott and Lucky Thompson for having the courage to pioneer two modern jazz colleges. This is just what the younger jazz students have prayed for—may it lead to even greater things. —M. C. Stevens, Sea Mills, Bristol 9.

Who?

IT was extremely nice of one of your readers last week to inform everyone that he's starting a fan club for Wally Whyton. There's just one trouble—who is Wally Whyton? —K. E. Ashley, Darlaston, Staffs.

● Vocalist/guitarist Wally Whyton was leader of the Vipers Skiffle Group. He now appears on television and makes records under his own name.

Never so good

AN enjoyable evening at the Northampton Jazz Club with Nat Gonella and his band prompts me to suggest that provincial fans have never had it so good! In the thirties we saw Nat in the theatre, but had to put up with two hours of mediocre Variety to hear a few numbers from the band. Now we can have a whole session from a tip top group for a few bob. —W. Stewart, Northampton.

● LP WINNER.

Jeremy Lubbock

IT was good to see Jeremy Lubbock on ITV. It's about time somebody realised that there are other pianists besides Russ Conway. —R. Pokrant, Blackpool.

Booming?

JAZZ is booming, gaining a universal appeal previously unheard of—or so we are told. Yet many important LPs are not finding a place in the shops this side of the Atlantic. I wanted a copy of "The Jazz Soul of Porgy and Bess." I was told that United Artists did not intend releasing it over here. I wanted "New York, N.Y."—described by America's "Downbeat" magazine as "the most important album Decca has made in a decade." Again, there are no plans for its release in this country. Disc reviews may not be the last word, but they are a guide to whether a record is worth hearing. But some companies are not even giving the public a chance of hearing a potential hit. I can't understand the record companies' lack of imagination in pushing their own product. Perhaps they don't realise that "jazz is booming." —Charles Bayne, Staines.

Write the words for a

TV Jingle

Make up a TV Jingle—words only and not more than four lines—about ONE-STEP car polish. If your entry wins, your words will be put to music by Britain's No. 1 songwriter and we will pay you £500 and royalties. Three runners-up will each receive a tape recorder or £50 cash.

This competition is not open to professional writers, so you stand as much chance to win as the next person. You need absolutely no knowledge of music. Just think of the qualities One-Step has, which make it the best polish for your car and write the words of a jingle about the feature or features of One-Step, that you consider most important. To help you, we've listed some of these features below. Here are two examples of a jingle:

Shine please! With Silicone ease!
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Protect your car the easy way
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When you have made up your own Jingle, write it down on a plain sheet of paper (in BLOCK CAPITALS please), add your name and address, state the name of the dealer from whom the ONE-STEP was purchased and send this together with the paper disc from inside a tin of 5s. 6d.—or 10s. ONE-STEP to:

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c/o HIGH-FYE JINGLES LTD., 10 Denmark Street, London, W.C.2

More than one entry may be submitted but each entry must be written on a separate sheet of paper and accompanied by the paper disc from inside a ONE-STEP tin.

The closing date is May 31st 1960. Entries received after this date cannot be considered.

If you wish to see them, the full official rules governing this contest appear in the April 2nd issue of the Competitors' Journal.

No correspondence can be entered into about this competition and the judges' decision is final. Employees, and their families, of S. C. Johnson and Son Ltd., their advertising agencies, associated companies and professional jingle and lyric writers are ineligible.

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Famous band-leader, radio and television personality and ex-racing driver.

Jack Payne

Famous television and radio personality, disc-jockey and band-leader.

Paddy Roberts

TV personality, recording artist. Writer of 'The Ballad of Bethnal Green' etc., etc.

Hubert W. David

Of the 'Melody Maker'.

Frank Patten

Music publisher and director of High-Fye Jingles Limited.

Reviews by the Pop Panel

Heath boys swing



HEATH — takes the floor



CARPENTER — "call-master"



Ted has recruited former vocalist Paul Carpenter as "call-master," and Paul calls

out the groovy instructions for the dance routine as the Heath band swings along to the Ralph Dollimore arrangement. The disc comes complete with an illustrated explanatory leaflet, so everyone can go into that Madison dance. Disc versions of this number are already rising rapidly in the American charts. Ted's offering could do here.

★ **Marv Johnson**
I LOVE THE WAY YOU LOVE/Let Me Love You (London HLT9109). A natural follow up for Marv Johnson, currently Hit Parading with "You Got What It Takes." It's a high pitched rocker with a rhythmic backing spotlighting nice piano. A certain bet for charts honour.

★ **Malcolm Vaughan**
MY LOVE FOR YOU/Lady of Spain (HMV 739).—The emotional style of Malcolm Vaughan never seems far away from the Hit Parade. And My Love for You is tailor-made for him. Lady of Spain is a backing that could help the sales along.

★ **George Chakiris**
HEART OF A TEENAGE GIRL/I'm Always Chasing Rainbows (Triumph RGM1010). Newcomer Chakiris is the leader of the Jets in the West End production of "West Side Story." Although he has a well-controlled and pleasant voice, he is taking on formidable opposition in Craig Douglas with Teenage Girl (Top Rank JAR340). Reverse is a sensitive version of the oldie.

★ **Dave Sampson**
SWEET DREAMS/It's Lonely (Columbia DB4449). Cliff Richard's discovery Dave Sampson makes a promising debut with his own composition Sweet Dreams. This is a catchy number and Dave gives it an intriguing vocal treatment. On this showing, Dave is a boy likely to go places.

★ **Mark Dinning**
A STAR IS BORN You Win Again (MGM1069). Mark Dinning comes up with a sob story about a boy left behind as his girl-friend starts to climb the ladder of fame. Good story appeal and melody line.

★ **Edward Byrnes, Connie Stevens**
KOOKIE, KOOKIE (Lend Me Your Comb)/You're the Top (Warner Bros. WB5). Edward Byrnes, a U.S. TV personality with a "hair combing" gimmick, gets an appropriate disc tribute in Kookie, Kookie. And the girl who helps him out with the plaintive "Lend me your Comb" plea is Connie Stevens, of "Sixteen Reasons" fame. Outcome is a disc with strong novelty appeal that could easily make the best-sellers. Flip is a cool-styled re-vamping of the Cole Porter standard.

★ **Eric Delaney**
LET'S GET ORGANISED/Bass Drum Boogie (Parlophone R4646). The Delaney drums share the spotlight with some swinging organ playing by Kenny Salmon in Let's Get Organised—a number that could be organised into the juke box locations. Kenny wrote it, too.

★ **Phil Phillips**
WHAT WILL I TELL MY HEART?/Your True Love Once More (Mercury AMT1093). The "Sea of Love" star sounds a bit sluggish on this outing. It's hard to see him cracking through with these songs.

★ **Johnny Preston**
CRADLE OF LOVE/City of Tears (Mercury AMT1092). Cradle is a rocking song inspired by the rock-a-bye-baby nursery rhyme. Preston delivers it effectively in his pleasant, unassuming style, but it hardly seems likely to rival the success of his "Running Bear."

★ **Four Preps**
GOT A GIRL/Hear It from Me (Capitol CL15128). The Four Preps could score with this light hearted Got a Girl. A boy wonders whether his girl is true to him or to Fabian, Presley, Ricky and so on.

HIP VOCAL
IT'S not often that this Pop Panel praises a British "cover" of American hits. Too often, they are near impersonations. But this is not the case with "You're Singing Our Love Song To Somebody Else." In America, the version is by Jerry Wallace (London HLH9110). Here, Dickie Pride—once typed as a rock-'n'-roller—makes a surprising entrance with a hip vocal to a big-band backing from Tommy Watt (Columbia DB4451). And Dickie definitely takes pride of place on this showing.

the MM

'Running

JOHNNY PRESTON, handsome and immaculate, arrived at my office accompanied by three cohorts, the Press officer of EMI, the manager of Mercury Records and his personal manager, Bill Hall.

But the fresh, all-American appearance of the 20-year-old Texan was marred by a long scratch on his forehead.

"Did the running bear finally catch up with you, then?" I asked.

He gave a tired smile. "No. A fellow bashed into me in the Post Office yesterday—in Beaumont, Texas," he added casually.

"But this morning," he went on, "I was photographed in your Oxford Street with a live Malayan sun bear. My, it's the strongest little bear I have ever seen."



by MAURICE BURMAN

"What experience have you with bears?"

"None, I guess, but I just feel he was the strongest bear I ever saw. He just pulled me around like nothing."

"Tell me about your record."

"Well, until recently and for the last three years, I have been thumping my own five-piece combo playing everything except jazz.

SLEEPER

"People in Texas buy plenty of jazz records, but they don't like to dance to it. Then one day I got a call from Mr. Hall, who is now my manager."

"... it's like this," said his manager. "I managed the late Big Bopper who, unfortunately, got killed in the plane with Buddy Holly, and I was booking other singers, but people kept asking for Johnny."



BIG BOPPER—killed in air crash with Buddy Holly.

★ **Chris Wayne**
LONELY/Counting Girls (Decca F11231). Chris Wayne is one of the most promising of the 1960 British newcomers. His voice is faintly reminiscent of Vaughn Monroe, and he gives a pleasant touch to both these Buddy Kaye numbers. Chris is currently touring with U.S. disc star Johnny Preston and on record, more than justifies his stage promise.



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★ **Peter Gilmore**
FOLLOW THAT GIRL/Come Away (HMV740). West End stage favourite Peter Gilmore offers the title tune of the current West End musical. And his strong outdoor voice gives it an appeal which could give it a wider audience than just the showgoers. Backing doesn't stand out.

★ **Mel Gadson**
COMIN' DOWN WITH LOVE/I'm Getting Sentimental Over You (London HLY9105). Mel Gadson puts over the burning sentiments of Comin' Down in an infectious manner that commands attention. And he is assisted by one of those cute cooing groups of the type that have helped previous singles into the sellers. Sentimental is a sad encore. This tuneful oldie deserved a more fitting revival.

★ **Dean Martin**
LOVE ME, MY LOVE/Who Was That Lady? (Capitol CL15127). The dreamy tonsils of Dean Martin wrap themselves round another cosy ballad—Love Me, My Love. And what a marvelous job the maestro makes of it. Here's a record that should climb to the top half of the charts—but will it? Backing is in faster—and lighter—mood and just as entertaining.

★ **Jacqueline Boyer**
TOM PILLIBI/Ce Soir-La (Francisco Dequelet) (Columbia DB4452). These are the first and third placings in the recent Eurovision Song Contest, but so far as the Hit Parade is concerned, it is Jacqueline Boyer who will charm the cash customers with the engaging Tom Pillibi.

★ **Tom Pillibi**
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BARBER VERSUS BILK
SECONDS out of the ring! Here's another round in that Bilk v. Barber battle. Both enter the Hit Parade fray today (Friday) with singles. Aker Bilk squares up with "Marching Through Georgia" and "Delia Gone" (Pye 7NJ2029), while Chris Barber counters with "Bill Bailey Won't You Please Come Home" and "Wild Cat Blues" (Pye 7NJ2030). Both are best bets for the trad live school, but Barber—featuring that Monty Sunshine "sound"—just scores on points.

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pop shop

Edited by Laurie Henshaw



Bear' hibernated

Then clicked for Johnny Preston



GARNER—Preston likes him

"So, as I felt he was muscling in to my territory, I booked him and got him to record 'Running Bear.' After all," he went on with a smile, "if you can't fight them—join them."
"We made the record in December, 1958, and it just laid around. In fact, it has been the biggest sleeper of all time."

FIRST DISC

"Then suddenly somebody started playing it and it was away—number one in America, Canada, Australia, New Zealand and here."
"And it was Johnny's first record, too. His second one," he added swiftly, "is 'Cradle of Love' on Mercury and is released now."

I turned to Preston: "What difference has this hit made to you?"

He moved in his chair and gave a thoughtful smile. "A lot of difference," he answered. "I can afford things I couldn't before."

BEST STUDIOS

"It means I have my own home, all paid for, and I can give my wife and baby the sort of things now that would have taken me 20 or 30 years to get."

"I believe you recorded in Nashville, Tennessee. Is this because it was local?"

"It's 900 miles from home, but they have the best studios in America there and top musicians of every type are moving in."

"They make about 150,000 dollars a year, and we cut our own tapes there. Presley and the Everlys and many others record there."

"I am told British recording technique is very good, too. I have only heard one record, and that was on my car radio in Texas. It was Marty Wilde's 'Bad Boy.'"

"What singers do you like?"

"For technique, Sinatra and Mathis. And though I am not too keen on jazz, I do like piano men like Garner and Peterson."

"Some jazz people you know, especially jazz musicians, cut pop artists in America. You read cracks like 'Be careful when you drive—the life you save might be Fabian's.'"
Everybody laughed, including Johnny.

"Any hobbies?" I asked.

"Yes I like to hunt and fish."

"What do you hunt, bears?"

THE MORAL

"Ducks and rabbits, but I'd sure like to hunt up another bear like the one in my record. I sure would."

They rose.

"As I'm here for ten weeks," said Johnny, "I want to say hallo to all readers of the MM."

"And the moral of 'Running Bear,'" said his manager, "is don't mess around with Indians who can't swim."



JOHNNY PRESTON—Nashville has the best recording studios in America.

Featuring Fabian

LP session

FABIAN is one of the American current-day phenomena in the disc market and signs are that he may have the same effect on Britain.

But, judging from his latest LP, "The Fabulous Fabian" (HMV CLP1345), there is nothing sensational about his singing.

In fact, the uncredited backings deserve more mention.

Also uncredited is some smooth choral work which helps to give the set a mellow and varied appeal.

Now and again Fabian manages to put over quite a lot of his personality, especially in "Gonna Make You Mine" and "You'll Never Tame Me."

PAT BOONE looks to his future and says—

I don't sing one note in my next picture!



PAT BOONE—blazer and plaid trousers. He intends to develop a new personality.

from JOHN SANDILANDS in Paris

PAT BOONE met me in his Paris hotel suite wearing an English blazer, Scots plaid trousers and Spanish riding boots.

I had gone to ask him if he was thinking of dropping the syrupy singing that his teenage fans love for a serious acting career.

Creasing his smooth forehead in a rare frown he told me: "Sure, I'm very keen on straight acting—in my next film I don't have a song at all."

"But leave the teenagers behind? I hope to take them along with me on a new and wider career."

Boone's plans are to keep on singing on discs and television but to develop a new personality as a dramatic actor in films.

Different directions

"As a straight singer I have gone about as far as I can go," he said. "Now I want to branch out in as many different directions as I can."

The 24-year-old American was in Paris to shoot two half-hour films for his television show in the United States.

He used backgrounds like the Eiffel Tower and the Champs Elysee for his songs and those of his guest artists, Juliette Greco and Gilbert Becaud. Later Venice and Strasbourg will provide the background for two more shows, with local stars as guest artists.

He will also be making personal appearances in connection with the Continental release of his latest film, "Journey to the Centre of the Earth," in which he sings only one song.

So far Boone has no recording dates in Europe. But his latest disc, "Welcome New Lovers," was issued in America just before he left and will be following him over.



GRECO—guest artist



TRUVOICE—the only amplifiers with

FILTERED SOUND

Filtered Sound (or F.S.) is the pure sound you get only with a Truvoice Amplifier. Truvoice are made in our factory from the best components arranged to give real dynamics to your playing. With their superb modern styling the Truvoice range outdate all others.

STADIUM T.V. 19T
Three high impedance inputs—two volume controls—built-in tremolo with foot operated switch and speed and depth controls—separate bass and treble controls—12" heavy duty speaker 18 watt output. Price 52 gns.

PROFESSIONAL T.V. 12T
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It's April in Paris . . .

MJQ AND BALLET



TAKING part in John Lewis's experimental "Jazz Entertainment" at the Paris Alhambra on Friday, bassist Percy Heath (above) is flanked by (l-r) dancers Cristyne Lawson, Lelia Goldoni and Louis Johnson. With the same dancers (below) are Connie Kay and Milt Jackson.



IT was April in Paris; the chestnuts were in blossom; and I was in the massive Alhambra Theatre for a new John Lewis experiment—a "Jazz Entertainment" combining the talents of the Modern Jazz Quartet with four lithe and energetic dancers.

The "Entertainment" which opened its nine-day Paris run on Friday was so named by Lewis "to avoid comparison with other dance forms and recent attempts to join either traditional ballet with jazz or contemporary dance with jazz-like contemporary music."

Although it was, on the whole, a pleasant and interesting evening, I cannot report that the experiment was an unqualified artistic success.

The longest item—taking up the first third of the three-part programme—was "The Comedy," based on Lewis's familiar Fontessa suite.

It proved to be the least successful, with the dancers' movements rarely blending with the mood of the music and having absolutely nothing to do with Lewis's earlier pronouncements of what he intended to portray in the suite.

Enjoyable

Let me make myself clear. The music was as enjoyable as ever and the dancers improvised with great verve and skill.

But the two media remained separate, with the dancing rather distracting the attention from the subtleties of the music.

Part two comprised four familiar pieces from the Quartet, while the final section had the Quartet working alternately on its own and with the dancers.

On these shorter pieces, the interplay of sound and vision was much more satisfying.

A particular hit was the agile dancing of Louis Johnson, choreographer and leader of the troupe, on "Olé," which was played by Percy Heath's bass and the remainder of the MJQ beating assorted percussion.

Also most enjoyable was the "Skating in Central Park" 3/4 theme from "Odds Against Tomorrow." It was noticeable, however, that the audi-

BOB DAWBARN



wanted a weekend away from

it all. So he took a plane to Paris.

Here he describes the jazz scene.



MEZZROW—"ubiquitous"

ence reserved its greatest applause for Milt Jackson's solos and Percy Heath's feature on "La Ronde."

The whole programme was presented with Norman Granz's usual efficiency, and Lewis's own playing was one of the highlights.

Backstage

Backstage, Lewis was obviously delighted with both the production and its reception. He was irritated, however, at suggestions that this all had little to do with jazz.

He told the MM: "Jazz began as music that people

danced to. We are not going out on a limb. We are just putting the music back where it belongs.

"We play modern jazz and the troupe interpret in modern American dance style. This is an experiment in linking the two media together, and they seem to me to make a perfect team."

Among the many musicians and journalists who crowded backstage to congratulate the Quartet I noticed pianist Rene Ureger, Nesuhi Ertegun and the ubiquitous Mezz Mezzrow.

Mistake

As this was my first visit to Paris my experiences in search of jazz may help MM readers who are considering making the trip.

First, unless your name is Aristotle Onassis you can't afford to visit many clubs.

At the Vieux Colomier my wife and I paid over £4 for our first two beers although for the second drink the price is cut to half—a mere £1 a beer.

This, mind you, is the price when standing at the bar. If you sit at a table then you will need the financial backing of the Bank of England.

One mistake I made was to make my round of the clubs on a Saturday night. As Lucky Thompson told me: "That is

John Lewis

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And, still in Paris, NAT KING COLE says—



NAT COLE—"I'm worried about rock"

Give my regards to MM readers

NAT "KING" COLE, whose Paris concerts have been overwhelmingly successful, told me in his dressing room—"Say hello to MM readers for me. I see the paper every week. Tell them I'm a little worried about the rock-'n'-roll wave which I've heard is sweeping Britain."

He took a long draw on his cigarette and continued: "Jazz is music with culture behind it, rock is for frustrated teenagers." Nat told me he was making so many records he was constantly changing his stage show.

"When I give concerts I like to sing what the public wants to hear and that is generally a bunch of my latest recordings" he said.

Remarkable diction

Nat has with him John Collins (gtr.), Lee Young (drs.) and Charles Harris (bass).

On stage at the Olympia Nat was backed by the Quincy Jones Band directed by Lee Young, who is, of course, Lester Young's brother, though he does not resemble him.

Quincy's arrangements are superb. He manages to produce every colour, from drama to humour, at middle jazz level. Every note is worth hearing and every musician is an ace. Nat has remarkable diction, over-powering personality and an intriguing style.

His numbers included "Saint Louis Blues" and "I Left My Heart in Old Madrid."

What a pity Quincy's band will not be with him when he comes to London.—HENRY KAHN.



.... and all that jazz!

DON'T MIX

'To tour Paris clubs you'd have to be a millionaire'



CLARKE—'highspot'

the night when they make sure they have a profit for the week."

Incidentally I spent some four hours with Lucky and his charming wife, Thelma, and they expect to be in permanent residence in London within the next three months.

I went to the Vieux Colom-bier hoping to find some traditional jazz—an increasingly rare commodity in Paris, apparently.

What I got was an efficient, if slightly bored, mixture of modern jazz and Latin-American music from the Gilles Jerome Quartet featuring some neat tenor from Jean-Louis Chautemp.

Highspot

The highspot of my Paris week-end, however, was the Kenny Clarke Quintet at the Blue Note.

Clarke is drumming as well as ever and he has a fine partner in Pierre Michelot—the first world-class European bassist and still the best.

Completing the group were American trombonist Billy Byers, Jamaican altoist Harold McNair and French pianist Henri Renaud.

Max Jones reported McNair's brief London visit a fortnight ago and his work with the Quintet justified all the "raves" he received from London musicians.

Playing opposite Clarke was a pleasant French quartet led by Pierre Cavalli, on guitar, who mixed numbers like Benny Golson's "Blues March" with a version of Django Reinhardt's "Nuages" which would have made Diz Disley's mouth water.

Powell

The Blue Note is the most likely club in which to hear visiting Americans sitting-in.

Its owner, Ben Benjamin, told me that recent visitors had included the entire Miles Davis Quintet, Percy Heath, Milt

Jackson and members of the Quincy Jones Band.

Bud Powell was expected at the club on the Sunday night.

Benjamin said that he was very keen to get Tubby Hayes to the Blue Note and he would certainly sound wonderful over Clarke's drumming.

Outside the clubs, drink prices are reasonable if you stick to beer and wine.

You can get a good beer for about 2s. 6d. but a taste for gin or whisky will soon make a sizeable hole in your hard-earned holiday savings.

Food is also very expensive by British standards. You have to be pretty selective in your choice of restaurants if you expect to get a meal for much under £1 a head.

Mind you, all they say about French cooking is true. It's the best.

Some Paris taxi drivers have a neat trick of driving you round in a circle and dumping you miles from the destination you asked for.

Simpler

That happened to me twice. On the first occasion, instead of the entrance to the Alhambra I found myself confronted by pictures of young ladies—who certainly weren't dressed for the Arctic—outside the Folies Bergere. And my wife was with me too!

If you take the trouble to buy a map, the Metro is far the easiest way of getting around the city.

It is, in fact, far simpler for the visitor than London's complicated Underground system, and for a few pence your ticket entitles you to travel as far as you like.

Despite the fantastic cost of living, Paris gets into your blood, even in one week-end, and back in the murk and rain



LUCKY THOMPSON—Dawbarn spent four hours with him.

of London one feels it is the only place to be.

They should register Paris addicts and give them monthly trips on the National Health.

One final warning. Make sure your return booking is fully confirmed.

MINE WAS "SANS GARANTI" AND I SPENT 16 HOURS AT ONLY AIR-PORT BEFORE I COULD GET A PLANE.

The piano work of John Lewis, leader of the MJQ, was one of the highlights of Bob Dawbarn's weekend in Paris



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FOOTNOTE

Says a French guide book on Britain: "The purist jazz, and the most emotional, is that of the old sailor (l'ancien matelot) Ken Colyer. And his charming clientele are also the youngsters of Aldermaston."

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NEWSBOX

By
Jerry Dawson

MORE and more jazz is being featured at highbrow music festivals.

On May 10, Humphrey Lytton and his Band will make a concert appearance at Bromsgrove (Worcs.) Festival of Music, and in July, Humphrey will take jazz, for the first time in 10 years, to King's Lynn Festival of Music and the Arts.

SINGERS. — David Hughes opens the summer season at Wellington Pier Pavilion, Great Yarmouth, with a Whit Sunday (June 5) concert. Marty Wilde stars at the same venue on August 21. Following a Variety tour with Bruce Forsyth, Warrington singer Barbara Law is set for the summer season for Harold Fielding—venue not yet fixed. . . . Marian Miller will sing with Charlie Chester's "Pot Luck" summer show at the Royal Aquarium, Great Yarmouth, from June 17.

New note

BUSY rehearsing for her second summer at the Alhambra, Glasgow, which opens next Thursday (May 5), Eve Boswell will this year be featured playing clarinet!

NAMES. — Johnny "Running Bear" Preston has an extra date on his British tour. On May 2 he will appear at the Essoldo Theatre, Brighton. . . . Matt Munro is scheduled next month for a 10-day tour of Ireland. During the summer Matt plans another American trip to play a series of holiday hotels in the Catskill Mountains. . . . Trumpet star Murray Campbell will be the featured soloist when the New Concert Orchestra, comprising musicians from the Torbay area, debuts at Torquay Pavilion on May 8. . . . Ken Mackintosh has a date in Dunoon, Scotland, on June 5 to help to raise funds for a local swimming pool.

BANDS.—Jimmy Phillips, ex-Jack Parnell saxist, will lead a nine-piece for the summer at Glasgow's new Flamingo Ballroom, starting in May. Star-notes to the Winter Gardens Ballroom, Great Yarmouth, for his third summer, starting on Whit Saturday.

Historic

WHEN the Eric Winstone Orchestra plays a one-night-stand at the Top Hat Ballroom, Dun Laoghaire, on May 6, his programme will also be broadcast via Radio Eireann—the first live broadcast from a ballroom in the history of Irish radio.

VISITORS.—Gene Vincent is scheduled to top the bill at the Gaumont, Salisbury, Wilt., on May 6. . . . Irish ballad singer Margaret Barry (the "Singing Tinker") has signed a £20,000 contract for tours of America, Australia and New Zealand. She flies to the U.S. on May 4 with a case of Irish Stout in her baggage. . . . Joe Loss will visit Eastbourne Winter Gardens on June 18.

Band 'bombshell' hits trad world

—as Sims quits Bilk

THE forming of a new band by Acker Bilk's trumpeter Ken Sims means a big reshuffle among top London trad groups.

The new band, Ken Sims' Vintage Jazzband, makes its debut at Eel Pie Island, Twickenham, on May 14. Signed so far are ex-Ken Colyer trombonist Mac Dun-

can, another Colyer sideman, clarinettist Ian Wheeler, and banjoist Keith Lightbody, who used to be Chris Barber's road manager.

Star additions?

Bass and drums are yet to be fixed and the MM understands that the chairs have been offered to members of two more "name" groups. Replacements for the Colyer Jazzmen are bandleader Graham Stewart (trb.) and a 17-year-old clarinettist, Sam Rimington, who has been playing with Kid Shillito.

Trumpeter Mike Peters will take over the Graham Stewart New Orleans Jazzband, returning to bandleading after two years as a sideman.

The Stewart band's last job will be at the Star and Garter, Putney, tonight (Friday).

As reported in last week's MM, Acker Bilk is replacing Ken Sims with Colin Smith from the Cy Laurie Band. No trumpeter has yet been fixed by Cy.

Handling the Sims group will be the Lyn Dutton Office, which has already fixed some 17 bookings before the band has even rehearsed or settled its full personnel.

In (& on) the air

While Eric Delaney and his Band are flying to Germany tomorrow (Saturday) they will be heard on the air in "Saturday Club," which was pre-recorded on Monday. Jim Lawless (vibes) has joined the band for its German tour.

CANNON, TWITTY HERE IN MAY

American song stars Freddy Cannon and Conway Twitty both fly in to Britain next month to start nationwide tours.

Twitty arrives here on May 3 and Cannon the next day. With Johnny Preston, currently touring Britain, Twitty appears at the Rialto, York, on May 8, followed by a week with Preston at the Palace, Manchester, from the 9th.

One-night-stands

Freddy Cannon opens a series of one-night-stands with his own supporting bill at the Granada, Tooting, on May 8.

Preston, Twitty and Cannon then join up for an extensive series of one-night stands, commencing at the City Hall, Newcastle, on May 15.

Conway Twitty will also be seen on May 7 as guest with Vera Lynn in the first of her new fortnightly series for BBC-TV.

As reported last week Johnny Preston appears on the panel of tomorrow's "Juke Box Jury."

Star jazzmen for Lita Roza LP

Lita Roza's final recording under her contract with the Pye label will be made on May 4 and 5 with a hand-picked group of leading jazzmen.

Special arrangements are being written by Johnny Keating.

Lita is also considering offers of work in the States, which she would undertake en route home from her Australian tour, which opens in Perth on May 17. She leaves Britain on May 10 and has a TV appearance in Sydney on May 12. "But I do not intend to emigrate to the States," she said on Wednesday.

Bing sings

Bing Crosby is the guest star in "The Perry Como Music Hall" on BBC-TV on May 8. A highlight of the 50-minute show will be the two singers combining on a medley of numbers from the 'twenties.

MEET THE STARS AT THE MM JAZZ WEEKEND



Paddy McKiernan, promoter of the MELODY MAKER'S "Jazz Weekend" in Manchester, and MM Provincial Editor Jerry Dawson (r.) discussed the event in Granada-TV's "People and Places" last Thursday. They are pictured with interviewer Bill Grundy (on left).

JAZZ fan John Turner, Granada TV's "Knight Errant," "Seven" leader John Barry, and that fabulous recording and TV star Adam Faith, have promised to look in at tonight's all-night Jazz Band Ball at the Free Trade Hall, Manchester—the first event of the three-day MM "Jazz Weekend."

They will join the hundreds of fans who are due to converge on the hall for tonight's event—the first of its kind ever held in the North.

And there is news for out-of-town visitors from whom telephone calls and letters have been pouring in all week.

A block of tickets has been exclusively reserved for them and will definitely be on sale at the door.

New discovery

Bob Barclay's Yorkshire Jazz Band will feature new jazz singer Shirley Vincent, and another last-minute addition to the programme is singer Claude Powell, recently discovered by producer Billy Scott Coomber at a BBC audition.

If you haven't yet secured YOUR tickets, get them now (price 15s., or with breakfast £1) and rub shoulders with the stars at this seven-hour 10-band feast

ANTHONY NEWLEY PLANS HIS OWN RADIO SHOW

ACTOR-SINGER Anthony Newley is to star in a half-hour summer radio series for the BBC. "It will be my usual off-beat material with an entirely new approach," said Tony at Brighton Hippodrome on Monday.

"We've had a promising try-out but have not yet finalised the title or starting date."

Next picture for Newley will be a Western, titled "The Hellions." Asked if he will be appearing on the Continent or in the States, Tony replied glumly: "If I get the offers, but right now nothing seems to be moving. No one wants to know. I've done all I can, what more can I do?"

GOOD WORK!

Yesterday (Thursday), Cecil Norman and the Rhythm Players broadcast their 300th "Music While You Work." John Burnaby was the producer.

Adam Faith included

of jazz including Mick Mulligan and George Melly, Kenny Baker, Eggy Ley, Brian Woolley, The Soar Valley Jazzmen, The Saints, Paul Beattie and Pete Haslam.

Also featured will be a fashion parade, cabaret, and egg and bacon breakfast!

Saturday night at the LSJM meeting at the Bodega Restaurant will be no less exciting.

MM Editor Pat Brand, with Features Editor Jack Hutton, Provincial Editor Jerry Dawson, jazz critic Max Jones and star writer Tony Brown will all be there.

A challenge

If you want to challenge them on jazz topics, do so. If you want to discuss your favourite star—they will be at your disposal, and there will be a pictorial display on how the MM is produced.

And the weekend will close in a blaze of glory with a star concert on Sunday—again at the Free Trade Hall—starring Mr. Acker Bilk and his Paramount Jazz Band. And again there are still a few tickets left—3s. 6d.-8s. 6d.

Don't miss this fabulous Jazz Weekend—the first of its kind in the North.

Marty Wilde stars in many roles

Marty Wilde will feature as singer, dancer, actor and comedian in his touring spectacular "Boy Meets You," which opens at Southend Odeon on Monday.

Presented by impresario Harold Fielding and produced by choreographer Joan Davis, "Boy Meets You" will also star organist Cherry Wainer.

It follows Southend with Leeds (May 9), Newcastle (16), Manchester (23rd), Glasgow (30th), Cardiff (June 6), Birmingham (13th) and Nottingham (20th).

Great News!

for disappointed 'Floating Festival' Fans

Jazzshows are pleased to announce that on Sunday the 26th June they have succeeded in chartering the 'Royal Daffodil' for an extra Margate and back

Floating Festival of Jazz

Owing to the sensational popularity of this annual event hundreds of the regulars were too late with their bookings for the June 19th sailings, but we are pleased to have been able to organise this extra Floating Festival of Jazz to cater for the many supporters and patrons of Jazzshows promotions and Jazzshows Jazz Club.

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Top Twenty help the songwriters

OVER 20 top stars turned out on Sunday to help their friends—the songwriters.

They played to an audience of 1,500 at London's Victoria Palace. Proceeds from "Our Friends, the Stars," the 11th annual concert to be staged by the Songwriters' Guild, are devoted to fostering British popular music.

Reports MM "Songsheet" columnist Hubert W. David: "The verdict of the capacity crowd was—'better than ever.'"

"It was a smooth running and successful show with special praise going to the Jack Ansell Orchestra, which backed the long string of acts."

Artists who gave their services included Bob Bain, Frank Berry, John Blythe, Joe Henderson, Max Geldray, David Hughes, Bryan Johnson, Murray Kash, Martin Lukins, Libby Morris, Anthony Newley, Jackie Rac, Donn Reynolds and the Night Riders, Joanne Scoon, Mike Shaun, Julia Shelly, the Wimbledon Girls Choir and Bob and Jack Young.



● ANTHONY NEWLEY & LIBBY MORRIS

TOP RANK LP STUNT

Autographs from U.S

JIMMY CLANTON, American rock star, will introduce a novel disc-promotion gimmick to tie in with his forthcoming trip to Britain and the Continent in June. Purpose of the visit is to promote the new de luxe two-LP Clanton package entitled "Jimmy's Blue and Jimmy's Happy." The discs are scheduled for release by Top Rank in July.

Youngsters who buy the set can send a one-third life-size full-colour photo, insert of Jimmy to Ace Records in Jackson, Mississippi, for a personal autograph.

Ace Records' Johnny Vincent, who developed the idea for promotion purposes, expects that there will be a big flow of international correspondence from all over Europe, which will be a big thing for "relations between peoples."

Spotlight on the Stars

Christine Angford has just signed a two-year contract with Granada-TV and is appearing in their three-weekly magazine show "People and Places."

Mike Preston televises in "Cool for Cats" on May 6 and broadcasts in "Workers' Playtime" on May 17. He appears on East Anglia TV on Monday and Southern TV on June 14, 15 and 16.

Netty With has been offered two months of the winter with her sextet at the Storyville Jazz Clubs in Frankfurt and Cologne. She starts an 18-week summer season at Guernsey's Channel Islands Hotel on this Monday.

Harry Gold has recorded an EP for Columbia with a Dixieland band. Due for release in June or July, it comprises "Inn For Trouble," "Charleston," "Way Down Yonder" and "Alexander's Ragtime Band."

Norrie Paramor will conduct an orchestra of 100 treated instruments at the Festival and Rally of the British Federation of Banjoists, Mandolinists and Guitarists at St. Pancras Town Hall on Saturday, May 14.

Max Jaffa who begins an 18-week summer season with a 16-piece band at Scarborough Spa on June 4, is to record six "Melody Hour" programmes for weekly transmission by BBC-TV commencing on June 5.

Ray Ellington Quartet and singer Carole Simpson broadcast in "Saturday Club" on May 7 and "London Lights" on June 8.

Bruce Turner Jump Band has had an LP issued by International Jazz, a new label. Titled "Accent on Swing" it pays tribute to such jazz giants as Ellington, Benny Carter, Artie Shaw, Count Basie and Johnny Hodges.

Landis Brothers the British beat-singing duo, have been taken over by agent Dick Katz. They play Sunderland Empire next week.

Jay Chance and his Chancellors—a new beat group—have been booked for Birmingham's "County Fair" from July 11 to 16. In September the group goes to Frankfurt and Cologne for a four-week season.

Johnnie Gray and his augmented Band of the Day open a seven-week season at Hammer-smith Palais on June 13, playing opposite the Harry Gold Band. Johnnie is deputising for Joe Loss, who will be playing one-night-stands and taking a holiday.

Dallas Boys fly to Spain on Tuesday for a 10-day engagement at Emporium, Barcelona—their first visit to Spain. They have been signed for a 12-minute spot on television in Madrid while they are there.

Bandleader dies

TENORIST-LEADER Barney Desmond died on Easter Monday from coronary thrombosis. He was 52 and leaves a widow and two children.

For five years, Barney was MD of the tourist deck on the "Queen Mary" and later worked for the Union-Castle line. In his long career as a musician, Barney worked with many bands, including those of Alan Greene and Teddy Morris. He was well-known in London for his many freelance engagements. He was buried on Wednesday at Willesden Cemetery.

Here it is! The Mark II "Cracker" snare mechanism—yet a further improvement on the type fitted to the famous "Cracker" 3" drum. And the Mark II version is available now on the 5" model illustrated. Not 10, not 15, but 20 spring steel wire snares with micromatic adjustment and balanced even tension. Snares "kiss" the head yet they don't foul like the counter hoop! Slick action from cam and cantilever throw-off. No internal fittings or braces to interfere with the vibrating air column inside the drum and the whole mechanism is ruggedly mounted in a precision die-cast casing on the tough resin bonded Carlton Shelf. With stick or brushes you'll experience a new sizzling sensitivity! Buy your last drum first—buy a drum that will last—buy Carlton.

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DATES WITH THE STARS

- (Week commencing May 1.)
- John BARRY Seven**
Week: Empire, Glasgow
 - BEVERLEY SISTERS**
Season: London Palladium
 - Sheila BUXTON**
Week: Gaumont, Southampton
 - Max BYGRAVES**
Week: Hippodrome, Brighton
 - Russ CONWAY**
Week: Gaumont, Southampton
 - Peter GRAWFORD Trio**
Week: Gaumont, Southampton
 - Lonnie DONEGAN**
Sunday: Granada, Rugby
Wednesday: Granada, Bedford
Thursday: Granada, Kettering
Friday: Granada, Grantham
Saturday: Granada, Mansfield
 - Adam FAITH**
Week: Empire, Glasgow
 - Emile FORD**
Week: Empire, Finsbury Park
 - LANA SISTERS**
Week: Empire, Finsbury Park
 - LIBERAGE**
Season: London Palladium
 - Chas. McDEVITT**
Week: Empire, Finsbury Park
 - Johnny PRESTON**
Sunday: Odeon, Chelmsford
Tuesday: Essoldo, Tunbridge Wells
Wednesday: Granada, Sutton
Thursday: Essoldo, Scunthorpe
Friday: Essoldo, Barrow
Saturday: Star, Burnley
 - Cliff RICHARD**
Sunday: Gaumont, Derby
Monday: Lonsdale, Carlisle
Wednesday: City Hall, Newcastle
Thursday: Cecil, Hull
Friday: Odeon, Manchester
Saturday: Essoldo, Stoke
 - Marty WILDE**
Week: Odeon, Southend
 - SHOWBIZ XI**
Sunday: Newport County FC (3.0)
Monday: Highbury (7.30)
Thursday: Leyton Orient (7.15)

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• Kathy Stobart
—Flamingo Club

Stop this dumping!

CHARLIE MINGUS, Josh White, Ralph Burns, Big Bill Broonzy—four names picked at random, you might think, from a jazz index.

On the face of it, Ralph Burns and Big Bill Broonzy seem to have just about as much in common as myself and Lady Lewisham.



says
Humphrey Lyttelton

But their names appear in close juxtaposition on the cover of a record called "Jazz Hall Of Fame" (Gala GLP 357).

It's not a bad record for the price—quite a few of the tracks are well worth having. But what can we call records like these? Anthology—or White Elephant stall?

Take another one—"Great Jazz Reeds," on RCA Camden CDN-139. Here is a haphazard collection of old recordings, fang together with cavalier disregard for the nervous system of the listener.

Odd masters

If the record companies were honest about this sort of dumping operation, I wouldn't mind.

If the sleeve note bravely announced: "Here are some odd masters we've found rotting on the shelves . . . you can have the lot for twenty-five bob," one would approach the whole thing in the adventurous spirit of junk-shopping.

But what are we to make of a collection called "Great Jazz Reeds" which exemplifies "the big-toned tenor saxophone school" of Coleman Hawkins by "Hello Lola," recorded in 1929?

Likewise, the stray visitor to Gala's "Jazz Hall Of Fame" will be confronted with a curious selection of not-so-famous names—Maxine Sullivan, Charlie Mingus, Osie Johnson, Charlie Shavers, Josh White, Al Haig, Jack Teagarden, old uncle Bill Broonzy and all.

Other culprits

Of course, Gala and Camden aren't the only culprits. Ever since LPs were invented, they have fulfilled a useful function as dumping grounds for obsolescent masters.

Nothing wrong with that—many choice collectors' items have come on to the market in this way.

It's the high-falutin' and brashly deceptive packaging which brands these productions as cheap in the worst sense.



Dick Charlesworth's City Gents will play the new Crewe Jazz Club shortly.

Newcastle club has star visitors

FIVE Count Basie stars—Joe Williams, Joe Newman, Thad Jones, Al Grey and Frank Foster—visited the Downbeat Club, Newcastle, after the band's concert in the city last week. They heard the resident group, the Emcee Five.

THE bands of Acker Bilk, Terry Lightfoot, Kenny Ball, Sonny Morris and Dave Nelson are all booked for Aylesbury Jazz Club's fourth All-Night Fancy Dress Jazz Ball at the Grosvenor Ballroom on May 20.

TENORIST Kathy Stobart and the Eddie Thompson Trio play London's Flamingo Club tonight (Friday) as the resident Tubby Hayes Quartet will be tele-recording BBC-TV's new "Tempo 60" show which will be screened on May 13. Stars of Sunday's jam session at the club include Don Rendell, Bob Efford, Vic Ash, Harry Klein, Hank Shaw, Bert Courtley, Alan Branscombe, Bill Le Sage, Johnny Hawksworth, Jack Fallon, Tony Kinsey and Bill Eyden.

PETER PETTITT'S Group, from Peterborough, will be resident at a new modern jazz club which opens at King's Lynn, Norfolk, on Sunday (May 1).

THE new Vic Ash-Harry Klein Jazz Five play Richmond Jazz Club on May 7—not tomorrow (Saturday), as previously announced. Tomorrow's attraction will be the Lennie Best Quartet.

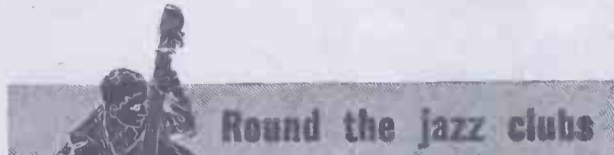
TROMBONIST Ken Wray will be the guest star at Chichester Jazz Club, the Bull's Head, Fishbourne, on Tuesday (May 3).

THE recently formed Hambone Kelly's Jazzband plays every Sunday at the Commodore Club, Kingston, Surrey.

EALING Jazz Club starts Saturday sessions this weekend when the attraction will be Chez Chesterman's Scintilla Jazzband. Friday session will continue.

SAM GAIRNS' Freshmen open their own club, Sam's Jazz Club, on Monday at the Labour Hall, Hereford. The group will follow a mainly mainstream policy.

THE Tony Vincent Jazzmen are resident at the Pad Club, Woods Dance Studio, Park Road, Hampton Wick, on Sundays. Tony (tpt.) leads Pete Penley (clt., sop., alto), Brian Checkley (tmb.), Pete Scott (pno.), Bob Locke (gtr.), Tony Matthews (bass) and Pete Smith (drs.).



Round the jazz clubs

MAY bookings at Cook's Jazz Club, Chingford, are: Mick Mulligan (1st), Micky Ashman (8th), Clyde Valley Stompers (15th), Ken Colyer (22nd) and Mike Peters (29th).

THE Humphrey Lyttelton Band plays Brighton's Chinese Jazz Club tonight (Friday), followed by the Tubby Hayes Quartet tomorrow. The club runs its second All-Night Rave on May 21 with the bands of Micky Ashman, Kenny Ball and the Vanguard Jazzmen.

ERIC SILK'S Southern Jazz Band is set for two sessions at Jazzshows Jazz Club on May 6 and June 10. On May 3, the band plays at the Battle of Britain Club, Uxbridge, in aid of the World Refugee Year fund.

NEIL MILLETT'S Jazzmen and the New Iberia Stompers play this Sunday's session at West Ealing Jazz Club, which meets at the Green Man, Uxbridge Road. The Millett set is booked for every Tuesday in May at the Cy Laurie Club.

JOHNNY DANKWORTH and Kenny Wheeler will be the guest stars at the Ronnie Scott Club tonight (Friday), playing with the resident rhythm section of Stan Tracey (pno.), Kenny Napper (bass) and Phil Kinorra (drs.). Sharing the session will be the Ken Wray Group.

HUMPHREY LYTTLTON saxist Joe Temperley makes his first solo appearance at the Iron Door, Liverpool, on May 3. Among bands booked for the club are Dick Charlesworth (May 9), Eggy Ley (15th and 22nd) and the Dauphin Street Six (28th and 29th).

THE Neil Millett Jazzmen play Bracknell Jazz Club, Berks, on May 5, followed by Alan Jenkins (12th), Dave Nelson (19th) and Terry Lightfoot (26th).

BOB WALLIS'S Storyville Jazzmen play Bradford Students' Club on May 28 and the following night will be featured with the Dick Charlesworth Band on a concert promoted by the club at Huddersfield Town Hall.

Four more 'Kings of Jazz'

By **BOB DAWBARN**

NEWER jazz fans must find the choice of books every bit as bewildering as the choice of records, from the flood of new material each month.

That is why I congratulated Cassells on the first four volumes in the 5s. "Kings of Jazz Series."

The books on Duke Ellington, Dizzy Gillespie, Bessie Smith

and Bix Beiderbecke were all wonderful value for the price.

This month, Cassells have kept up the good work, with four more of these well-produced titles—"Louis Armstrong" by Albert McCarthy, "Charlie Parker" by Max Har-

risson, "Fats Waller," by Charles Fox, and "King Oliver" by Martin Williams.

Once again I can unreservedly recommend all four. McCarthy and Williams undoubtedly had the most difficult tasks, as both Armstrong and Oliver have already been more than adequately dealt with.

Though neither produces anything particularly new, both writers have been admirably selective in their material and give useful guides to recordings. Fox's volume on Waller is the more anecdotal of the four, and it would certainly be difficult to write about the unique Fats without bringing in some of the many stories that made him a legend in his own lifetime.

Max Harrison's perceptive piece on Parker should be compulsory reading for every newcomer to modern jazz—and also to the many older writers who seem to believe that the whole "bop revolution" was cooked up overnight, instead of being a lengthy, and natural, growth.

As with the previous issues, all four books are bound in pleasing stiff covers and each contains four excellent photographs and a selected discography.—Bob Dawbarn.

A history of pop

FUTURE historians should find Sigmund Spaeth's "A History of Popular Music in America" a pretty accurate guide to our times.

For the pop song histories detailed with meticulous accuracy in this 730-page volume make fascinating and informative reading.

The book was published in the States some 12 years ago. It has now been issued in Britain by Phoenix House, Ltd., 38 William IV Street, Charing Cross, London, at 45s.

And although the book ends with tunes from the year 1948, it provides a comprehensive picture of songs that are still echoing around the world.

Spaeth, America's most famous musicologist, starts his story with "Yankee Doodle"—America's first pop.

Subsequent chapters cover "The Stirring Sixties" (the 1860's, that is) "The Simple Seventies," and so on through "Ragtime to Jazz," "The Tough Twenties," the "Tired Thirties" and the "Perplexing Present."

(This does not refer to rock-'n'-roll, which Spaeth was spared.)

It would be invidious to single out any one facet of the book as being of special interest—all of it is required reading for anyone interested in pop music.—Laurie Henshaw.

THIS WORLD OF JAZZ

THIS summer, if things go according to plan, the blues will be brewing in London's Jazzshows Jazz Club and in other spots up and down the country.

Jazzshows have already announced that Speckled Red, Memphis Slim, Little Brother and Champion Jack Dupree—all singing piano players—are lined up for June, July, August and September.

They look an interesting team, and Ted Morton and George Webb should be applauded for their enterprise in booking such barrelhouse characters.

Although there is more of an audience for genuine blues music now than there was when Big Bill first came here in 1951, I am afraid it remains quite small.

So there must be a substantial risk involved in the bringing over of these somewhat obscure blues men.

Why, then, have Jazzshows engaged a whole string of them?

George Webb says: "Because it is our policy to present international names at the Club."

"We believe in British jazz, but besides putting on local trad groups we want to bring to our members some

by **MAX JONES**

of the people who really sing and play the blues.

"If it weren't for the exchange problem, we'd present U.S. jazz instrumentalists too. We cannot at present do that, so we maintain an international policy by introducing people who are at the roots of the music—and who are allowed to appear here."

"Of course, these visitors are an attraction. They bring new faces into the clubs, and some of them become regulars."

"I don't think there's a big market yet for them. But it's surprising how many people in the clubs look forward to hearing a blues or gospel singer."

"You must remember that the singers we bring in go out to other

Gerry Mulligan big-band debut

New York

THE other day I attended a rehearsal of Gerry Mulligan's new band, which has since made its debut. Except for a short-lived venture a decade ago, this is the first organised orchestra Gerry has ever fronted.

The personnel comprises Danny Styles, Don Ferrara, Phil Sunkel

London and Provincial dates, and appear on radio or television. So it's an interest that's bound to build."

At the moment, everything is laid on for Speckled Red, who was born Rufus Perryman some 67 years ago. Rufus is related to Willy Perryman, the Piano Red of several HMV singles.

Typical examples of Speckled Red's early style (1929-30) are included on "Piano Jazz Vol. 1" (Vogue-Coral LVA9069), while three fairly recent pieces can be found on Collector's LP "Primitive Piano" (JGN1001).

Was Basie better?

ANOTHER Basie tour has ended, and I imagine that most of the thousands who saw the band have gone away contented.

There are dissenters, though.

Colin Parnell, journalist and record collector, has misgivings about the show.

"'Better than ever' is the critics' reaction," he writes. "But is it?"

"Basie's own playing has always been beyond reproach, and at the Palladium's second house his solos sounded more interesting than ever. But what of his musical policy?"

"The truth is, it is stagnant. Ellington's concerts were greeted with wails of 'Too little variation in the programme,' 'Too many old war horses' and so on. But nobody complains that of Basie's present programme something like 75 per cent. is old."

"The difference between Basie and Ellington is that the Count needs to rely more on fine soloists to sustain interest since the arrangements are not always interesting."



World of Jazz this week casts its net wide: (from left) Gerry Mulligan, Count Basie and Little Brother Montgomery.

Blues are brewing

"And this is Basie's mistake. He does not use his best soloists fully. Frank Foster had but one solo at the show I saw, and I don't think Thad Jones had any."

"It seems unfair that musicians like Wess and Newman should be put to playing 'Midgets' twice nightly; and we are still offered the insufferably corny 'Old Man River' drum feature."

"Why not commission new scores from Manny Albam for example? Parnell makes a few valid points. My own feeling is that 'Midgets,' 'Lil' Darling' and 'Bag 'A Bones' (all good) could be rested; and I find 'Old Man River' a bore."

But the programmes I saw were not 75 per cent. "old." And they were reasonably varied.

Birmingham included "Counter Block," "Chestnut Street Ramble," "Mama's Taking Soft," "Needs To Be Bee'd With," "So Young, So Beautiful," "The Song Is You," "Rat Race," "Baby Won't You Please Come Home," "Shake, Rattle and Roll," "That Kind Of Woman" and "What's New?"—all new to our concerts.

Many switches

And "Who, Me?" "Has Anyone Here Seen Basie?" and "Blues in Frankie's Flat," on the same show, are by no means threadbare.

The switches were too numerous to detail, but at the final London concert we got "August Heat," a title like "Basie's Loaded," "The Deacon," "Cute," and "Blee Blop Blues" in the first half of the first house. And no "Midgets" or drum solo.

"River" was back for the second show; there were other changes, and Joe Williams included "Cherry Red" and "Just A Dream."

I suppose the reason most jazz fans enjoy Basie concerts is that they know what to expect and get it. The music is always exciting and it always swings. And you do hear the band.

(tpts.); Wayne Andre (tmb.); Bob Brookmeyer (valve tmb.); Alan Raph (bass tmb.); Eddie Wasserman, Dick Meldonian, Bill Holman, Gene Allen (reeds); Dave Bailey (drs.); Bill Takas (bass); and Gerry on baritone and piano.

Writing is by Brookmeyer, Sunkel, Johnny Mandel, Holman, Al Cohn and Mulligan.

The band is not aiming at a stomping, Herman-Herd excitement, but is rather a sort of expansion of the re-

laxed feeling generated by the various small Mulligan combos. Gerry's piano playing was almost as impressive as his baritone.

Though some of the musicians are of the kind not usually eager to travel, Gerry expects to keep the group together, with minor personnel changes after the present Basin Street East job ends.

No record deal has been set yet but, needless to say, everybody is after the band.—Leonard Feather.

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The Chase Parts 1 and 2. **BBE 12363**

DUKE ELLINGTON

Avalon; Perdido; Malletoba Spank; All of Me (featuring Johnny Hodges). **BBE 12364**

PHILIPS jazz gallery



best record coverage

MM JAZZ

Basie's blues cover every mood



● COUNT BASIE (LPs). "Chairman of the Board." Blues in Moss' Flat; H.R.H.; Segue in C; Kansas City Shout; Speaking of Sounds; TV Time; Who, Me?; The Deacon; Half Moon Street; Mutt and Jeff. (Columbia 12 in. 33SX 1224-34s. 1;d.)

Basie (pno.): Joe Newman, Thad Jones, Wendell Culley, Snooky Young (tpts.); Henry Coker, Benny Powell, Al Grey (tmsb.); Marshall Royal, Frank Wess, Frank Foster, Billy Mitchell, Charlie Fowlkes (reeds); Freddie Green (gtr.); Eddie Jones (bass); Sonny Payne (drs.), New York. 28 and 29/4/58.

IT has been said (and quite often in print) that the Basie band is "samey," offering an unchanging diet of blues-based performances arranged to a Basie formula; and that it neglects its fine soloists.

The band does have its own identifiable sound, and it uses a great deal of blues material—which meets with my approval, at any rate—and it limits the space given to soloists rather severely.

But, as the saying goes, you cannot have everything. This band's very virtues, the group feeling which makes its section and ensemble work and its rhythmic drive so extraordinary.



● Frank Foster

impose some limitation on the number and extent of the solos. And the band deals most of the time in jazz compositions, many by members of the band, and this is one of its great merits. "Chairman of the Board" presents, for example, 10 instrumentals by Frank Foster, Frank Wess, Thad Jones and Ernie Wilkins.

Six of the compositions are blues, but they vary considerably in mood, tempo and musical fabric, and there is plenty of ground covered in this very superior LP.

Fine Foster

Leonard Feather has written detailed notes, unfortunately misleading. "Foster, not Wess, solos on 'Segue'." Foster is again the tenor on "Speaking." I'm sure, Snooky, as well as Newman, is featured on "TV Time," and Grey's is the trombone on "Half Moon," not Powell's.

Among the most excellent things is Foster's first blues—really "In Frankie's Flat"—with the band swinging jubilantly and Coker and Newman to the front.

Thad's "H.R.H." gives a taste of Basie's piano; "Segue" is soft-blown blues until Al Grey erupts rudely with plunger; Wilkins' "K.C." moves merrily, played as every band piece should be played.

Snooky Young handles the pungent cup-muted solo on Foster's buoyant "Who, Me?"; trumpet and tenor are inventive on Thad's "Speaking," and he and Basie and Grey are heard on "Deacon"—the last preaching the blues ferily.

I hope I've given the impression that this is a disc to be heard.—Max Jones.

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In-person

● COUNT BASIE (LP). "Breakfast Dance and Barbecue." In a Mellow Tone; Five O'Clock in the Morning; Counter Block; Who, Me?; Let's Have a Taste; Moten's Swing; Hallelujah, I Love Her So; One O'Clock Jump. (Columbia 12 in. 33SX1209-34s. 1;d.)

Same personnel as "Chairman of the Board" but with Harry Edison (tpt.) added. Miami, Florida. 31/5/59.

RECORDED "live," at a breakfast dance staged by Roulette Records at the Americana Hotel in Miami last May, this album could have captured exceptional sparks of enthusiasm.

That it doesn't do so is due to the fact that the musicians were dead tired. The session began around 2 a.m. and continued until dawn and later.

The playing, in general, lacks its customary razor edge. Joe Williams sings "Five O'Clock" and Ray Charles' "Halle-

Two new Basie LPs cover just about every facet of the band's sound—solo and instrumental.

lujah." Sonny Payne's drumming on the latter tells you at once that a degree of exhaustion has set in.

But there are quite a few places where the band is not spot on; and, to increase the disappointment, in-person recording has played havoc with the orchestra's normally superb internal balance.

That is the debit side; this is not one of Basie's indispensable albums. But there is a brighter side, too.

Bold build-up

Ernie Wilkins's arrangement of "Moten" and Frank Foster's "In a Mellow Tone" are examples of what this finely coordinated ensemble does best. And both are well played, despite flagging strength.

The former has Basie pacing softly, the band whispering, then roaring in blistering con-

trast. The saxophones sound wide and reedy. Wess plays nice blues tenor, and the piece builds up boldly.

Foster, again, has written a "Mellow Tone" score that is easy to swing. Benny Powell's intricate trombone provides solo relief, and the saxophones blow with warmth and richness.

For the rest, Thad Jones's medium-up blues, "Counter Block," spots piano, Foster's tenor and fruity reeds.

"Who, Me?" occurs again, and this time Snooky Young performs admirably with hat mute, the band romps discretely and Snooky returns open.

The sleeve note, full of descriptive matter about the Miami sky, omits to mention soloists except for Harry Edison on "Jump," Thad on "Counter Block" (he doesn't solo), and Snooky on "Taste."—Max Jones.

JAZZ on the AIR

(Times: BST/CET)

SATURDAY, APRIL 30: 12.20-12.44 p.m. A 1: Sfm Copans. 4.1-5.0 G: Jazz At Its Best. 5.5-5.30 Z: Swing Serenade. 5.30-6.0 J: This Is Jazz. 6.25-6.55 DL: Steve Race. 8.15-9.0 T: Wilson, Van Damme, Duke 1926, Shaw. 9.0-9.30 W: Jazz Time. 9.5-10.0 J: America's Pop Music. 9.15-10.0 T: Louis and Bing. Bud Powell, Geo. Russell, Clifford. 10.5-10.30 J: Bandstand USA. 10.10-10.55 F 1: Jazz Microgrooves. 10.15-10.55 F 3: Dixie Stompers. 10.35-11.0 Y: Jazz Gallery. 10.50-11.15 A 1 2: Jazz In The Night. 11.5-1.0 a.m. J: Dancing On Two Continents. 12.30-1.15 T: Nightly repeat of 9.15 VOA Programme.

SUNDAY, MAY 1: 8.15-9.0 p.m. T: Ella, Fletcher Henderson, Shaw. 9.15-10.0 T: JJJ, Phineas N., Moe Koffman, Lewis-Perkins. 10.10-12.0 S: For Jazz Fans. 10.50-11.15 A 1 2: Jazz Actualities. 11.0-11.55 F 1: Jazz a Batons rompus. 11.5-11.30 J: International Bandstand.

MONDAY, MAY 2: 11.15-11.29 a.m. B: Jazz Requests. 8.15-9.0 T: Crosby-Scobey, James, Zentner. 9.15-10.0 T: New Discs From Germany (mainly reissues). 10.10-10.30 E: Edelhagen. 10.10-10.55 F 1: Jazz In Blue. 10.10-11.0 S: For Jazz Fans (news break 10.30) (nightly). 10.15-11.0 U: Bix, Berigan and Baker. 10.50-11.15 A 1 2: Jazz In The Night. 10.55-11.15 Z: Jazz Actualities. 11.0-11.30 V: The Jazz Corner. 11.5-1.0 a.m. J: D-J Shows (nightly).

TUESDAY, MAY 3: 8.15-9.0 p.m. B: Big Bands Again (1). 9.15-10.0 T: Playboy J. F. Miles D., T. 9.30-10.0 U: Peterson Trio, Basie Band. 10.0-10.45 R: Jazz Contest. 10.30-10.55 J: This Music Called Jazz. 10.30-10.50 F 3: Jazz Without Frontiers. 10.30-11.15 I: Disc News. 10.50-11.15 A 1 2: Jazz. Latitude 49.

WEDNESDAY, MAY 4: 4.0-4.23 p.m. B: Bill Doggett. 5.0-5.30 Y: All Stars. 6.30-7.0 DE: Jazz Session. 6.30-6.55 F 1: Carlos de Radvitzky. 8.15-9.0 T: Big Bands Again (2). 9.15-10.0 T: Jazz Fest: Armstrong All Stars. 9.30-10.0 F 2: For Jazz Fans. 9.30-10.30 F 3: Jazz For Everyone. 10.10-10.30 E: Edelhagen. 10.20-11.0 Q: Blues

Singers. 10.30-11.0 F 4: 20 Years Of Basie. 11.0-11.15 Z: MJQ, Grappelly. 11.5 app.-12.0 W-1293m: Charles Delaney. 11.15-12.0 O: Jazz Journal. 12.10-1.0 a.m. I: Ory, Annie Ross, Mulligan, Wilson.

THURSDAY, MAY 5: 1.20-1.45 p.m. C 2: Pim Jacobs Trio. Rita Reys. 8.15-9.0 T: Mercer-T., Duke, T.D. 9.15-10.0 T: Jazz Fest: Louis, Basie. 9.30-10.0 F 4: Jazz For All. 10.30-11.0 F 4: Jazz Digest. 10.40-11.30 DL: Jazz Club. 10.50-11.15 A 1 2: Amateur Jazz Contest. 11.0-12.0 P: Barbarin N.O. Jazz, Basie 1937-39.

FRIDAY, MAY 6: 5.30-6.0 p.m. L: Jazz Discs. 5.45-6.0 C 1: Jazz Music. 8.15-9.0 T: Thornhill, Van Damme. 9.15-9.45 D-232m: Jazz mit Joe. 9.15-10.0 T: Jazz Fest: Basie-Williams, Lambert-Hendricks-Ross, Berigan. 9.30-10.0 B-258m: The Real Jazz. 10.30-10.55 J: Jazz Is My Beat. 10.30-11.0 W-1293m: Charles Delaney. Programmes subject to change.

KEY TO STATIONS A: RTF France 1: 1-1829, 48.39 2-193. B: RTF France 2: 347, 218, 318, 359, 378, 445, 498. C: Hilversum: 1-402, 2-298.



● Annie Ross—Wednesday

D: BBC: E-464, L-1500, 247. E: NDR/WDR: 309, 189, 49.38. F: Belgian Radio: 1-484, 2-324, 3-267, 4-198. G: CBC Montreal: CKNC 16.84. I: SWF B-Baden: 295, 363, 195, 41.29. J: AFIN: 344, 271, 547. L: NR Oslo: 1376, 337, 228, 477, 19, 25 or 31 bands. O: BR Munich: 375, 187, 48.7. P: SDR Stuttgart: 522, 49.75. Q: HR Frankfurt: 506. R: RAI Rome: 355, 269, 290, 207. S: Europe 1: 1667. T: VOA: 7.15 and 8.15-49, 31, 19 bands. U: Bremen: 221. V: Saarbrücken: 211. W: Luxembourg: 208, 49.26. Y: SBC Lugano: 539. Z: SBC Geneva/Lausanne: 393, (31).

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package personalities in focus

Giuffre moves Eastward

● JIMMY GIUFFRE 3 (LP). "The Easy Way." The Easy Way; Mack The Knife; Come Rain Or Come Shine; Careful; Ray's Time; A Dream; Off Center; Montage; Time Enough. (HMV 12 in. CLP 1344—34s. 1d.)
Giuffre (clt., tr., barl.); Jim Hall (tgr.); Ray Brown (bass). August 1959.

● LEE KONITZ — JIMMY GIUFFRE (EP). "Lee Konitz meets Jimmy Giuffre." Pala Alto; Someone To Watch Over Me; Somp'm Outa' Nothin'; Darn That Dream. (HMV 7eg 8566—10s. 7½d.)
Konitz, Hal McKusik (altos); Warne Marsh, Ted Brown (trns.); Jimmy Giuffre (barl.); Bill Evans (pno.); Buddy Clark (bass); Ronnie Free (drs.).

I FIND the new Giuffre LP a most difficult record to review. At first hearing I disliked it intensely. After about a dozen playings I certainly like it much better, but I am still not sure I know what it's all about.
The routines and some of the tunes were played during the recent Jazz at the Phil tour and received almost universal critical condemnation.

More cohesion

It should be said at the start that these performances are infinitely better than those we heard in person.
The trio has much more cohesion, and Ray Brown is one of the few bass players strong enough to provide the right foundation for the group.

What is difficult to assimilate is the utterly new approach of both Giuffre and Hall. Neither sounds at all like they did on earlier records.
Giuffre, for example, seems to have completely lost his addiction to the more traditional forms of jazz and folk music. In their place is a purer, though less satisfactory tone, and an almost listless approach.

Lacks guts

His arrangements have moved more towards the East Coast, but without the guts of that school.
I find the logic of both Giuffre's lines and Jim Hall's harmonies extremely difficult to follow.
It's a record I shall have to live with for some considerable time before I am certain whether it contains some great music or pretentious rubbish.
The EP is another matter. The

all-star sax section sounds perfectly at home on four delightful Giuffre arrangements.
Konitz plays most of the solo space and plays very well, if a little below his best.
I can detect neither brass nor drums on "Darn that Dream," but the saxes achieve such a full sound that they are not missed.
—Bob Dawbarn.

Six fours

● "CASCADE OF QUARTETS. Vol. 2" (LP). Al Hall Quartet: St. Louis Kid; I Didn't Know What Time It Was (a); Buster Bailey Quartet: After My Laughter Came Tears; Just Another Day Wasted Away (b); Vic Dickenson Quartet: Dallas Blues (c); Buddy Tate Quartet: Potentate; Blues for Vi (d); Johnny Letman Quartet: Goodnight Irene; Oh, How I Miss You Tonight (e). Snub Mosley Quartet: Jitters (f). (Columbia 33SX1218—34s. 1½d.)
(a)—Hall (bass); Shorty Baker (tpt.); Hank Edmonds (pno.); Oliver Jackson (drs.). (b)—Bailey (bass clt.); Claude Hopkins (pno.); Bennie Moten (bass); Jackson (drs.). (c)—Dickenson (tmb.); Hopkins (pno.); Gene Ramey (bass); Keg Purnell (drs.). (d)—Tate (tr.); Skip Hall (pno.); Ramey (bass); Herbie Lovelle (drs.). (e)—Letman (tpt., voc.); Dick Wellstood (pno.); Ramey (bass); Panama Francis (drs.). (f)—Mosley (tmb.); Timmy Jones (organ, pno.); Ramey (bass); Keg Purnell (drs.). All New York. 1959.

A SECOND Stanley Dance assortment of quartets, this features the six groups which made up Volume One (reviewed on January 9).
I wrote then that the music was varied within the restrictions imposed by the quartet formula, but could have done with more brilliant auxiliary soloists. This makes about the same impression as the first LP.
Baker blows pretty, tightly controlled blues on "St. Louis Kid," and Edmonds's piano has a beat. "I Didn't Know," the Richard Rodgers' ballad, is played straight.
—Dickenson, who again has only

one track, rocks the stuffing out of "Dallas." But his helpers come off very poorly for tone—the recording, perhaps?
Mosley, assisted by organ most of the way, blows hot, shouting, humorous trombone on a tune which turns out to be "It Don't Mean a Thing."

Whistling

Snub and drummer Purnell indulge in some whistling here; Keg's drumming is full of life and swing, and Mosley and Keg end up in a blaze of glory.

The Buddy Tate tracks I prefer to those on Vol. I. Buddy plays blues from the soul, and his bare choruses on the slow "Vi" get close to the heart of the matter.

On "Potentate," a 32-bar original, he plays amlable, gulty tenor which would have sounded better if it had been juxtaposed with a jumpy band.

Buster Bailey puffs away manfully on bass clarinet, but the music never comes fully to life. Johnny Letman blows and sings on "Irene" and "Miss You Tonight."

Planning pays

I played this LP to Roy Eldridge one night, and when Letman's trumpet came in, he asked: "Who's that?" He sure fills the horn.

Letman sings hard, too, though his trumpet is the more agreeable.
Mosley's performance shows that a little planning pays dividends, and points perhaps to shortcomings in some of the other tracks.—Max Jones.



● JIMMY GIUFFRE—an utterly new approach

JOSS-STICKS AND JAZZ

BRIGHTON'S thriving Chinese Jazz Club owes its success to the impact of incense and chop-suey on its dynamic proprietor, **Bonny Manzi**.

Fascinated by the decor, food and fragrance of a Chinese restaurant, 28-year-old **Bonny** decided that it provided the perfect setting for a jazz club with a difference.

So he rented Brighton's cosy Winter Garden Niterie, decorated it in Oriental style, and completed the illusion with candle-lighting and smouldering joss-sticks.
"Otherwise," he confesses, "there is nothing to distinguish the club from thousands of other jazz clubs."
"But fancy surroundings are not enough. You have to book the name-bands."

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Fourth club

Once a bandleader in Chertsey, he got the jazz club bug after doing his National Service. Starting at Weybridge, where he now has 1,500 members, he extended his activities to Crawley (2,500), and with Brighton exceeding 3,000 in five months, he is about to invade Newbury.
By day, he works in a beauty salon as a "tonorial artist."
A sharp contrast to the hustling, anxious, rural-attired purveyor of jazz who takes money on the door, controls excited teenager crowds, fusses over visiting musicians, fiddles with the amplification and makes announcements in Anglo-Chinese!—Chris Hayes.

New deal ahead for the bass

THE bass has too long been the Cinderella of British jazz groups. You can count the number of first-class bassists in this country on the fingers of one hand.
Why should this be when there are so many good saxists, for example?

Times changing

I asked Phil Bates, who is joining the new Ross-Courtley Jazztet after a spell with the Dankworth Orchestra.
"The bass is only just beginning to get into line, musically, with the other instruments in jazz groups here," agreed Phil.
"At one time it was easy for anybody to get jobs on bass, purely because there were so few bass players. All he needed was a reasonable ear.
"Times are changing, and the bassist at last has to be every bit as good as the rest of the group.
"One trouble, of course, is the bad amplification here. When I was in the States I noticed how much easier it was to hear what was going on."



● Phil Bates —envies Americans

Pretty good

The son of a bassist-guitarist, Phil was born in Brixton 29 years ago next June, and was reared on Django Reinhardt records.
He first started to play when he came out of the army eight years ago and "did some gigs in the dying days of the old Studio 51."
Since then he has worked with, among others, Tubby Hayes, the Jazz Couriers and Tommy Whittle, as well as touring with Sarah Vaughan and working "on the boats."

"On the whole, I think things are pretty good here for the jazz musician," he told me. "Apart from New York, London is the best place to work."
Phil prefers concert work above all else—"It may not be the best place to hear jazz but the concert hall is certainly the best place to play it."
Though preferring the East Coast school of modernists, Phil has fairly wide jazz tastes and envies the Americans their chance to "go back in time."
"One of the reasons why the Americans are so good is that they can go back to basic principles simply by going to the Metropole or Nicks. All we can get are the imitators," he said.—Bob Dawbarn.

Capsule Reviews

● CLYDE MCCOY (LP). "Sugar Blues." Bill Bailey, Won't You Please Come Home?; Dardanella; Birth of the Blues; Sugar Blues; Ja-Da; Tear It Down; Smiles; Swingin' Shepherd Blues; Avalon; Just Before Dawn; When the Saints Go Marching In; Hot Eyes of Texas. (London 12 in. — 35s. 9½d.)

MCCOY lately made a comeback at the Roundtable—his first New York engagement in two decades. I don't know if this is the same band; in any event it is unlikely to appeal to anyone looking for real jazz, though it is described as "his Dixieland Band."
Every saleable device, from cow bells and military drumming to tuba and banjo solos, has been exploited. The trombonist and clarinetist know what they are at, but the music is pseudo-jazz, ferociously corny most of the time.—M. J.

● DAKOTA STATION (LP). "More Than the Most." September

in the Rain; Walkin' By the River; East of the Sun; I Could Make You Care; It's You or No One; High on a Windy Hill; My Heart Beats Like a Hammer; The Crazy Things We Do; Some Days It's Monday; The Song Is Ended, Good-Bye; Love Walked In. (Capitol 12 in. T132 5—32s. 2d.)

DAKOTA has zest, and she will swing and improvise. I suppose she is a jazz singer, though not yet a very accomplished one.
Her jumpy, fast style, in evidence on "East of the Sun," "September" and "You or No One," does nothing to improve the songs.
But I'm not sure it isn't preferable to the extravagant belting on "It's Monday" and the other songs.
Sid Feller's arrangements, a shade fussy, make room for fair alto, baritone and tenor solos.
Dakota's is a mannered, over-vibrant style which you feel strongly about one way or the other. I don't like it.—M. J.

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