

# Melody Maker

MARCH 15, 1958 World's Largest Sale EVERY FRIDAY 6d.

## Pat Boone at Easter

See Page 20

### Thanks to British Jazzmen

# MAYBE I'LL SING AGAIN

## Says Big Bill

"NOW I can go through with the operation on my throat to see if I can sing again. This money will pay for it."

These were the words which Big Bill Broonzy cabled to the MELODY MAKER this week after Sunday's Benefit concert at the London Coliseum.

He added: "I've always

said I got friends in England. Now I know. I am one blues singer who's going to smell his flowers while he is still alive."

#### Friends

Over 50 top stars of British jazz gave their services free at the concert. Donations are still being received and it is hoped to send over £500 to Broonzy.

The concert was organised by a committee under

the chairmanship of MM Editor Pat Brand and was stage-managed by Jack Higgins.

There is a second chance to help Broonzy tonight (Friday) when the National Jazz Federation stages a midnight matinee at the Dominion Theatre, W.

The matinee will star the Lonnie Donegan Skiffle Group, the Chris Barber Band with Otilie Patterson, and the Ken Colyer Band.

Especially for the show, Otilie has written new words to a blues called "When Things Go Wrong," taught to her by Big Bill.

Report on page 3.

## Concert raises £500



## GUIDE TO THE TOP TWENTY

Here's this week's guide to the MELODY MAKER—the Top Twenty pages in the world of show business. And here are just 11 of the stars featured in this issue:

- TOMMY STEELE (P.2) ● DUKE ELLINGTON (P.14)
- MILES DAVIS (P.4)
- MARION RYAN (P.7) ● STAN GETZ (P.15)
- EYDIE GORME (P.9) ● PAT BOONE (P.20)
- MARIO LANZA (P.10) ● AL HIBBLER (P.20)
- ROSETTA THARPE (P.13) ● SARAH VAUGHAN (P.20)

Pictured at Sunday's Big Bill Broonzy Concert are: Top left—Cleo Laine, followed downwards by the Chas McDavitt Group and some of the Johnny Dankworth Seven—Laurie Monk, Alex Leslie, Dankworth and Dickie Hawden. Humphrey Littellon is seen leading his band with Ian Armit, Brian Brockhurst, Jimmy

Skidmore, Tony Coe, Kathy Stohart and Joe Temperley. Then come Johnny Duncan with his guitarist Denny Wright; Mick Mulligan is seen leading Ian Christie and Frank Parr, and Al Fairweather pictured with Sandy Brown (left) and Tony Mullner.



SAYS  
**HUMPHREY  
LYTTELTON**

**FRIENDS**, have you ever paused to take a good, hard look at that sterile, gaseous, festering compost-heap known as Tin Pan Alley?

Like that other murky institution, the popular Press, which is forever referring to its ignoble self as "a noble profession," Tin Pan Alley revels in self-congratulation.

Through the winter months, the trade papers erupt in a recurring rash of photographs taken at balls and banquets in which members of the music business are seen beaming toothily at each other and clinking their glasses in an orgy of mutual back-scratching.

► **RUTHLESSNESS**

It's difficult to see why. Few professions on the right side of the law are devoted with such cynical ruthlessness to the sole end of making money.

The other arts—and pop music is, ideally, a popular art—cherish their own standards. Architects, film-makers, commercial artists, book publishers, all have their own self-appointed bodies whose aim is to maintain, in a commercial world, the high standards of the art which they practice. Even the Press has its Press Council

The popular music business has nothing—and doesn't want it, either. Its sole criterion is commercial success. Its only standards are £ s. d.

This is nothing new—among singers and musicians the word "commercial" has long been common usage to denote stuff which they know is bad but which they must churn out to pay the rent.

Plugging, publicity and propaganda...

# Tin Pan Alley is a compost heap

In times of a fashionable boom, such as the current Big Beat craze, the symptoms of corruption are more easy to detect. Look at the present situation.

A section of the population—to wit—the teenagers—has a large amount of money to spend on its musical entertainment. Forthwith, the entire industry is geared to extract as much of that money as possible—and by plugging, publicity and propaganda, to maintain the demand as long as possible. Nothing else matters.

► **STARVE**

So far as the industry is concerned, artists with years of service in the profession who are temporarily out of fashion can starve in the gutter. They are no longer commercial, and thus, by Tin Pan Alley standards, they are no longer any good.

Oh, yes, there will be a lot of lamentation on the state of affairs, a lot of crying on the way to the bank. But this doesn't alleviate the stink—it heightens it.

Walk the whole length of Tin

Pan Alley and you'll find no one with a good word to say about the general scene today.

Publishers are churning out stuff which they know is trash. Recording companies, with a shrug and a whine of "What can we do?" are producing records—often by sheer trickery—of so-called artists whom they hold in utter contempt.

Editors of musical papers are publicising music which they and 99 per cent. of their staffs know to be worthless muck.

► **MORONOCRACY**

This contemptible money-grubbing is called "giving the public what it wants." It is, in fact, aiming well below the heads of the public to make sure that the most ill-informed and least selective members of the public go on wanting it and paying through the nose for it.

And the result is the logical outcome of democratic capitalism—moronocracy.

"But," the cries go up, "it's all good for the business—look at the number of people it keeps in work!"

There is another, older—some say the oldest—profession for which the same can be said.

If you think this is an adequate defence for living off the ill gains of untalented and misguided juveniles, then at least have the honesty to call it by its proper name.

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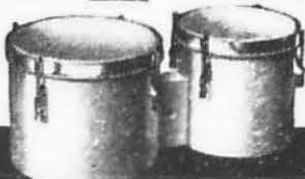
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## Steele clicks again; 'Six-Five' a winner

PEOPLE who used to sneer at Tommy Steele are now practically claiming to have discovered him. It's going to be worse after "The Duke Wore Jeans" is shown. It's a triumph for Tommy.

He isn't abashed by Ruritania or even by having to play the Hon. Tony Whitecliffe. It is this imposture that will bring a few laughs against him, for Steele hasn't yet the range to act *reformed*. The Hon. Tony is supposed to marry a princess. As he's already hitched, his Cockney double, Tommy Hudson, is sent to the royal palace as a dep. and, naturally clicks with the princess.

It's tongue-in-the-cheek drivel, but Tommy Steele plays it lightheartedly, proves again, only more so, that his natural acting ability is directable. His assurance is colossal.

Verdict: Complete victory for Steele.

## Hats off!

WE must solemnly take off our hats to the makers of the "65 Special"—*twice*. For doing great credit to an unpromising subject and for beating the American experts at their own game.

This is the best effort of its kind I can remember seeing—better than "The Big Beat" or other strictly musical trans-Atlantic subjects.

Those who feel inclined to argue the point should go and see for themselves. Honours are, I suppose shared by screenwriter Norman Hudis, director Alfred Shaughnessy and producer Herbert Smith. They've done a slick and professional job.

There are artists to sneer at in the film; also some to admire—

## FILM NOTES

notably the Dankworth group with Cico Laine (beautiful stuff this, by any standard). The King Brothers score in sheer personality and competence. Joan Regan does a sensitive job on "I'll Close My Eyes."

One wonderful cameo by Finlay Currie is worth the admission price alone. In character as the stage veteran, Currie attacks the new race of entertainers scathingly.

"Forty years ago," he rumbles, "they wouldn't have been allowed to show a drunken navy to his seat."

But the rest of this well-balanced film tends to give him the lie.—T. B.

## ON TV

### Good idea, but—

ON Thursday AR-TV's magazine programme "This Week" posed the question "What's Wrong With Pop Music?" At the end of the programme I knew that investigator Ludovic Kennedy had been to Eton with Humphrey Lyttelton but was little the wiser on the subject of "pop."

The programme merely scratched round the question, probably because Mr. Kennedy's interest in it seemed little. His interventions always came just as one expected the mystery to be solved.

Humph and Rosemary Squires stuck their necks out sufficiently to leave viewers in no doubt that they were anti-rock. Ivor Marsant seemed uncertain whose side he was on whilst the Rev. Dr. Douglas Griffiths, padre of Friendship House, Islington, came out squarely against dirty songs.

The idea was a good one but I doubt if it started many heated arguments around the receiving sets.—Bob Dawbarn.

## This week's Selmer OSCAR



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● Steele

**BROONZY BENEFIT**



● Big Bill

**Well done!**

THE artists who freely give their services to a charity should walk on to the stage to be applauded rather than deplored.

Certainly this applies to the Broonzy Benefit.

The jazz hound (and the term includes patron as well as performer) is in some ways an admirable bird who, believing in a cause, is occasionally prepared to do something about it.

**Polished**

Having disgorged that considerable but essential preamble, let me say I did not have to force myself to enjoy the programme. Perhaps advancing years bring tolerance. I found myself listening to Beryl Bryden for the first time, having listened for too long to the asperses comments of others. Beryl worked like a real professional on her one song, "Gee Baby Ain't I Good To You." In a word, she was polished.

There was that gallant cavalier of jazz, H. Lyttelton, cocking a snoot at his erstwhile disciples. What is the place of the sax in a jazzband?

Humph, showed 'em! During his first offering, the stage was crammed full of them.

by **Tony Brown**

—Stobart, Turner, Skidmore, and the lot. Saxophones of various shapes, sizes and styles. Lyttelton, I fancied, had a tremendous sincerity. One felt that he was playing his heart out in a personal tribute to Big Bill. Which considering their diverse antecedents is either very odd or very heartening.

McDevitt's Skiffle Group were lightheartedly booned by the angels aloft. Presumably they weren't in favour of a music-hall presentation. Broonzy himself might have loved it.

I rather liked the Johnny Duncan outfit, though both his solo guitarist and McDevitt's were over-applauded.

**Tremendous**

Cleo Laine with a Danworth group was in tremendous form and I heard some attractively extrovert playing from pianist Dave Lee. Trumpetier Dickie Hawdon has come on apace, though he is now prone to speculative stratospheric excursions.

The Dill Jones Trio, playing with coherent subtlety, brought the virile best out of Betty Smith's tenor saxophone and one wondered how better some of the other soloists might have sounded with that kind of backing.

Sister Rosetta Tharpe squeezed through the curtain to pay her respects to the artistry of Broonzy and to bless us all for being there. She was unable to sing owing to bumbledom or undue timidity of it, but it was nice of her to come.

# How disc stars are made

THE conception of some singing Trilby under the domination of a lynx-eyed Svengali is one that grips the imagination. Particularly does it seem apt today.

The men who manipulate the vocal puppets on the record scene may not rely on mesmerism. But their influence cannot be doubted. The Artists and Repertoire Manager is the most consulted—and the most insulted—man in Pop music.

But more than one star has, in a moment of humility, confessed that the tortuous path to fame was negotiated largely through the help of a smart A & R man.

Guy Mitchell would concede that Mitch Miller gave him the chance of stardom. How? Miller had selected a couple of songs for Sinatra.

Frank rejected them. Miller, feeling a little peeved, we can assume, remembered that young Mitchell was just dying to break in and organised a session for him instead. Miller also helped promote Rosemary Clooney and others.

**TONY BROWN**

goes behind the scenes—into the pop 'factory'—to find out what makes a record a hit and a singer a star

Point of interest (and of argument, sometimes) is that the A & R man generally selects material for his artist. That is not to say that the singer is denied the privilege of refusing, or that he doesn't occasionally pick his own song.

That doesn't alter the fact that the A & R man is the key man in the recording world. He discovers talent—or has it thrust upon him. He is beset by music publishers and agents who call his attention to young performers.

**DISCRETION**

In such a situation, the A & R man has to exercise discretion. "No use listening to the agent who claims that he has found a second David Whitfield if you already have the real Whitfield under contract," one recording man told me. "But no A & R man could afford to pass up a prospect."

Having found his prospect, he has to mould him. What type of singer is he? How can the assault on the public ear best be mounted? Finding suitable songs and deciding on the best accompaniment is only part of the answer. Arrangements have to be commissioned and rehearsed with the singer.

There can be complications.

"The discovery on his first visit to a professional recording studio can be the soul of modesty," points out Denis Preston. "Tell him that he will be accompanied by a drummer as well as a pianist and joy fills his simple heart."

Preston, an independent record maker and a jazz specialist, guides the fortunes of such as Cleo Laine, Johnny Duncan and Chris Barber.

There is often a startling change after the record achieves best-selling status. The singer is likely to strut into the studio demanding a full string section.

It is traditional that artists can be difficult. Some tend to take full credit for their own success. When the hard times set in, they'll howl that the record company is not pushing their records enough, or claim that other singers are being given special treatment.

In most cases, this simply is not true. The function of the A & R man is both complicated and comprehensive. Apart from selecting material and organising the session for his "property," he sets out to see that the disc gets into the Top Twenty.

**EXCEPTIONAL**

"Hell try to get a powerful agent interested in the artist," says one record company employee. "The agent can shove a singer into the right TV show at the right time."

And he adds this rather surprising rider: "It is difficult to build a star on records alone."

However, there are always the exceptional cases. Lonnie Donegan can be quoted as one who is law unto himself. "The only people who can claim credit for making him a star—apart from Lonnie himself—are the kids who bought his records," pronounces Denis Preston. "Really, Lonnie just happened. He'd been on the scene long enough, singing the same type of material, choosing his own songs. He believes in what he is doing as much today

as he did in the past. There is only one difference. The public has discovered him."

In a world in which talent is no guarantee of big success and success is not always associated with real talent, it is comforting for performers—even the best of them—to know that they have the shrewd A & R men behind them.

Men like Wally Ridley of EMI.

**IDEAL**

"I don't always take to his ways," one very knowledgeable artist told me, "but Wally is my ideal of everything an A & R man should be."

The Ridley knowhow is behind the success of Alma Cogan, Ronnie Hilton, Malcolm Vaughan and quite a few others. This does not reflect on their undoubted talents. An artist is not necessarily the person best equipped to plan a career. And



Lonnie Donegan—he is a law unto himself. He happened. The public discovered him.

certainly, the record company executive is in a much more advantageous position for studying the field of recording as a whole—and mapping a course to follow.

Another man viewed respectfully by rivals is Nixa's Alan Freeman. Possibly Alan's greatest achievement has been steering Petula Clark to stardom on records. It is extraordinary enough that Pet has made three consecutive hits. More extraordinary is the fact that she pulled off the feat at a time when the female of the warbling species had been given the cold shoulder by record buyers.

"Alone"—the American song that Pet made a hit—meant absolutely nothing in the States. This, in part, confirms the contention of one executive that the record companies do not exploit the records of American artists at the expense of our own.

**SCORED**

"Obviously, the company that is releasing Perry Como's 'Magic Moments' doesn't particularly want every singer on its books to record it too. The Como disc would do fine on its own."

"But the fact that a number has scored in America doesn't mean that it will click to the same extent here. The Como

record is a peculiarly good example. 'Magic Moments' is Number One in the Best Sellers here; in the States, 'Catch a Falling Star'—the flip-over—is the side that made the top spot."

Why did "Magic Moments" catch on? Probably, it was suggested to me, because the publisher of the number put in some hefty work on it.

**POINT**

That's the point that practically everyone who knows anything of the recording industry makes. The production of the record that promotes the unknown to stardom, the record that keeps the established name on top, is a team effort. The contribution that the vocalist makes can so easily be exaggerated.

The skill of the recording engineer is invoked to give the unresonant voice "more presence." Fingernails are nervously chewed over such weighty decisions as whether to add a second banjo.

And some of the best A & R men in the business have been known to solicit opinions. Some, having canvassed a song choice or treatment around the office, have been known to take it home to try on the children. Literally, out of the mouths of babes have hit records been produced.

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EXCLUSIVE

LONDON



# HE'S GOT THE WHOLE WORLD

**From REN GREVATT**  
**NEW YORK, Wednesday**—Laurie London, a name little known here until a few weeks ago, is bidding fair to become a smash artist on his first American release.

The young Britisher's disc of "He's Got The Whole World In His Hands" was issued here about three weeks ago. Reports everywhere are strong and indications are that the record will be on the major trade charts within the week.

## FRANKIE VAUGHAN

**Another TV date**  
**RECEPTION** to Frankie Vaughan on his initial appearance on Patti Page's "Big Record" show here last week was so overwhelmingly favourable that he has already been signed for another date—Wednesday, May 7.

The engagement will necessitate another crossing of the Atlantic, but it is felt that the exposure is worth the trip. Vaughan's latest picture will be released soon after the May appearance.

## JUDY GARLAND

**Marriage break-up**  
**JUDY GARLAND** has filed a divorce action against her husband-manager-career guide, Sid Luft.

Following the break-up two weeks ago, Judy brought the action in California, charging that Luft beat and tried to strangle her as recently as last February 21.

## RICKY NELSON

**Mum and Dad, too**  
**OZZIE** and Harriet Nelson, parents of America's sensational disc hitmaker, Ricky Nelson, have signed a recording pact with their son's label, Imperial. The couple are best known now for their family-type TV dramatic series, but 20 years ago they were better known as Ozzie Nelson and his Orchestra with vocalist Harriet Hilliard.

## HOWARD KEEL

**Coming to Britain**  
**HOLLYWOOD** actor Howard Keel has signed an exclusive two-year disc pact with RCA Victor, calling for a minimum of two albums a year. First sessions will not be held until summer, since Keel leaves for England this month to begin his work in the J. Arthur Rank film "Floods of Fear."

## POSTSCRIPT

**A BRITISH** car has become something of a cause célèbre in the jazz world here. The car, a Jaguar, is the property of Nesuhi Ertegun, diminutive mahoff of Atlantic Records. Already it has become the talk of the trade and has received prominent mention in many facets of the trade Press. Numerous jazz figures have been reported interested in purchasing the fabled auto from Ertegun. Now the word is that the vehicle will be on display outside the Viking Hotel in Newport for the duration of the upcoming Newport Jazz Festival, and the owner may finally accept the best offer.



Laurie London

## NEWSBOX

**A NEW** 16-piece band, formed by Manchester trombonist Allan Hare will debut at the Free Trade Hall on April 5 at the Sister Rosetta Tharpe concert.

Personnel includes Wally Houser, Alan Fawkes, Barry Schumm, Frank Dixon (saxes), Ken Ratcliffe, Bob Connell, Arthur Tonge and Bill Holt (tpas.), Reg. Paton and Alan Beeson (trmps.), Eric Persson (pno.), Bob Arnold (drs.), Brian Adams (bass) and Gos. Buckley (gtr.).

**LEICESTER**—Brian Woolley's Jazzmen appear tomorrow (Sat.) at the University "Jazz Hop" at Granby Hall.

**NEWQUAY**—Brian Quintrell leads the resident group at the town's recently formed Tuesday night jazz club.

**LEEDS**—Local bassist Bob Peel, and vocalist Molly Anson have joined Dennis Langfield at the Mecca-Lozano.

**CORNWALL**—Organist Nick Olsen is to transfer from Malvern Winter Gardens to the Carillon Bay Hotel, St. Austell, replacing Harry Farmer who has emigrated to Canada.

**BIRMINGHAM**—Alex Welsh and his Dixielanders and the John Beck Jazz Six will appear at a jazz ball at the University next Friday (21st).

**CHICHESTER**—Tubby Hays (March 18) and Ronnie Rosa (25) are scheduled to visit the town's Jazz Club.

**BOGNOR**—Humphrey Lyttelton is the Easter Sunday attraction at the Esplanade Theatre, followed by Chris Barber (June 22) and Johnny Dankworth (July 27).

**LUTON**—Cy Laurie's Band appeared last week at the Delta Jazz Club—not at Luton Jazz Club.  
**Jerry Dawson**

# 'MY FAIR LADY'—TOP SECRET!

By Chris Hayes

**WITH** six weeks to go before "My Fair Lady" opens in London, record companies have clamored down an "Iron Curtain" on their plans to wax the hit numbers.

Penetrating the hush barrier imposed by cautious A&R men, disc buyers can be sure that Britain's biggest sales campaign will click into operation as soon as the first performance ends on April 19 and the music is freed from copyright restriction by Chappells.

## Two hits

Typical of the "cagey" replies from recording executives were the comments of Columbia's Norman Newell.

## THE SHOW

"MY FAIR LADY," which has been running on Broadway since March 19, 1956, opens at London's Drury Lane Theatre on April 30.

Stars of the show will be Rex Harrison, Julie Andrews, Stanley Holloway, Robert Coote and Zena Dore. "My Fair Lady" is a musical adaptation of Bernard Shaw's controversial play, "Pygmalion." Alan Jay Lerner wrote the book and lyrics and Frederick Loewe composed the music.

## DETAILS

## TV NETWORKS IN SILVESTER BID

**THREE** television networks are jostling for the services of strict-tempo king Victor Silvester when his current three-year contract with the BBO ends on April 7.

Two commercial stations are bidding to tempt the quick-quick maestro from the BBC. The BBO are retaliating with a two-year renewal of "Television Dancing Club," supplemented by a continued guarantee of 102 broadcasts a year.

When the Rank Organisation launched its 15th Victor Silvester Dance Studio at the Regent, Brighton, last week, it was revealed that there is a three-year target of 180-200 studios throughout the country. Next on the list are Liverpool, Edinburgh, Bromley, Coventry and Cosham (Hants).

There are at least two hit songs which we shall undoubtedly record, but everything is top secret until May 1, when the discs can be released," he said.

Only talkative official was Johnny Franz, of Philips, who will issue the original cast LP, which has sold over two million copies in the States and has grossed more than the theatre receipts for the show.

## Black market

"It's the greatest thing the disc industry has ever known," he claimed excitedly. "Black market copies have been reaching the country for months at about £10 a time. We shall not be recording any of the numbers by British artists, as we have the release of the big-selling U.S. singles."

These include Vic Damone's "On The Street Where You Live," Rosemary Clooney's "I Could Have Danced All Night" and Jo Stafford's "With A Little Bit Of Luck." Equally jubilant about his firm's prospects is Teddie Holmes, of Chappells.

## Phenomenal

"We expect phenomenal sales of sheet-music, orchestrations and records," he predicted. "We are giving the show the greatest coverage ever accorded any musical, British or American."

But record dealers aren't so happy about the ten-bob price-increase Philips have slapped on the LP, raising it from the customary £1 17s. 6d. to £2 8s. 9d.

## Imposition

A prominent dealer told the MM: "It's an imposition and they're likely to catch a cold over it. Apart from customers refusing to be exploited, it is possible that the flood of black market copies has to some extent narrowed the market."

Production costs are greater because this is a very special release—probably the greatest show record of the past ten years. "But we shall be selling at our usual prices an orchestral LP by the Percy Faith Orchestra and an EP by Vic Damone, Rosemary Clooney, Jo Stafford and the Sammy Kaye Orchestra."

## Top box office

Box-office optimism runs high at Drury Lane Theatre, where all top-priced stalls are sold until November and bookings in every section extend until next April. "Reservations are extremely heavy and we expect a prodigious run," a spokesman said. "Seat prices are our normal range of 6s. to 25s."

**FOOTNOTE:** A dispute between Connoiseur Records, Ltd., and Chappell's, regarding ownership of the copyright of the music of "My Fair Lady" is due to come before the High Court in Dublin shortly.

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**LONDON RELEASE BEGINS NEXT WEEK**  
 PRINCIPAL CITIES AND TOWNS FROM APRIL 13TH

## Birdland package set for Britain

From BURT KORALL

**NEW YORK, Wednesday**—The stampead of American jazz units and musicians to European shores continues. In September, "The Birdland All Stars" will fly over to Britain for a series of appearances.

Jack Green, of the Willard Alexander organisation, has told me that Miles Davis, Buddy DeFranco, Kenny Clarke, Phineas Newborn and Oscar Pettiford have been set to make the trip, with more to be added to the group.

Harold Davison will handle the package in Britain. In addition, Shorty Rogers and his Giants are scheduled for a European trek.

The group will arrive on the Continent in October. Bill Holman will be on tenor, and Pete Jolly piano and accordion. Bassist Ralph Pena and drummer-vibist Larry Bunker have been approached to make the jaunt, but have not as yet committed themselves.

The Rogers unit will make appearances in Belgium, France and Germany. England is tentatively on the agenda, but final arrangements depend on the exchange situation.

## Basie: No break up

**IT'S** been said in the Press that the Basie band is to break up, and that "the Count" would open with a small group at the new Morris Levy enterprise, The Roundtable Club, when the nitery is ready to open. The Willard Alexander office has assured me that there was nothing to this rumour. Basie will continue to be booked with the big band.

Joe Bushkin and his group will be the first attraction at The Roundtable. The club will open some time in April.

**JOTTINGS:** The Reese Markewich V returns to Café Bohemia for the Eastern season. This is their third booking in nine months. Most of the men in the group are college students. Critic Ralph Gleason has been named to the advisory board of the Newport Jazz Festival.

## Dates with the Stars

(Week commencing March 16)

- PAUL ANKA**  
 Sunday: City Hall, Hull  
 Monday: Globe, Stockton  
 Tuesday: King's Hall, Belle Vue, Manchester  
 Wednesday: Philharmonic Hall, Liverpool  
 Thursday: Victoria Hall, Hanley  
 Saturday: Davis Theatre, Croydon
- BEVERLY SISTERS**  
 Week: New Theatre, Oxford
- THE CRICKETS**  
 Sunday: De Montfort Hall, Leicester  
 Monday: Gaumont, Doncaster  
 Tuesday: Ritz, Wigan  
 Wednesday: Regal, Hull  
 Thursday: Philharmonic Hall, Liverpool  
 Friday: Granada, Walthamstow  
 Saturday: Gaumont, Salisbury
- JIM DALE**  
 Week: Gaumont Bradford  
 LORRAE DESMOND  
 Week: Paul ANKA tour
- PETER GROVES Trio**  
 Week: Paul ANKA tour
- MICHAEL HOLLIDAY**  
 Week: Palace, Leicester
- DAVID HUGHES**  
 Week: Empire, Finsbury Park
- KENTONES**  
 Week: Paul ANKA tour
- MARIO LANZA**  
 Tuesday: St. Georges Hall, Bradford  
 Friday: Town Hall, Birmingham
- GARY MILLER**  
 Week: CRICKETS tour
- TANNER SISTERS**  
 Week: CRICKETS tour
- DICKIE VALENTINE**  
 Week: Ritz, Huddersfield

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**DIZZY GILLESPIE · STAN GETZ**  
**SONNY STITT · ROY ELDRIDGE**  
**COLEMAN HAWKINS**  
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# Backroom Boys of Jazz

ALTHOUGH this article was inspired by Dave Brubeck's visit, I don't intend to drag on the interminable argument about his music. As Humph said last week:

"Complete stalemate has been reached."

As on all jazz subjects, come to think of it.

The fact is that though Dave's visit

may be the subject of this article, it isn't, so to speak, the object. The object is to pay tribute to two gentlemen concerned in the tour from a purely administrative point of view.

Their names are Harold Pendleton and Desmond Kayton. Between them they run the National Jazz Federation, which in turn—and in association with Harold Davison—ran the Brubeck tour.

Harold Pendleton will be familiar to many readers. Elegantly tailored, hair greying in the most distinguished fashion, it was he who introduced the quartet on stage.

Desmond Kayton is less well known. While Pendleton is introducing the band, Kayton is breathing down the neck of the house electrician, checking with the box-office manager, or shuddering at the amplification system. From all these duties he emerges unruined, with precisely seven-eighths of an inch of cuff showing at each wrist.

Yes, they're an extraordinary couple, Pendleton and Kayton. I think it's time the jazz world learnt a little about them.

## Emergencies

Consider, for example, the way they deal with emergencies. With four minutes to go, we are all chatting in Dave's dressing-room. A harassed face appears round the door.

"Mr. Pendleton?"

Harold's head inclines a fraction of an inch.

"Mr. Pendleton, there are three men at the stage door and they all claim to be the London correspondent of the 'Milwaukee Daily Tribune.' I think there's going to be a fight."

A slight frown of irritation crosses the Pendleton brow, but in a flash he has the solution in hand. "Desmond," he says

quietly. "Go and see to it, will you?"

Or take another instance, Desmond Kayton has saved two seats for the second house in case of emergencies. One of them is the piano stool in the orchestra pit, the other an upturned orange box just outside the ladies' powder room (gallery). A messenger from the foyer rushes up to him.

"Mr. Kayton, the Earl of Rutford has arrived with 24 guests and says you promised him a row of orchestra stalls. What shall we do with him?"

Even to that question, Desmond Kayton has a ready answer. "Better see Mr. Pendleton," he says.

I always maintain there is great pleasure to be had from seeing a man who knows his job doing his job. Pendleton and Kayton at one of their Press receptions, for instance.

## Puppeteers

Forty journalists and critics from the national Press have been invited, with 40 of the most important people in the jazz business. Comes the great day and there are no absentees: all 278 turn up and avidly set about the free whisky.

Pendleton and Kayton mingle with the crowd. "So glad you could come"

"Hello Jim. How's the wife?" "I enjoy your column every week"

"Come in, Myra—meet the gang"

"Waiter, throw out this drunken bum."

A little late, according to precedent, the Star arrives. He must be given six or seven uninterrupted minutes with each reporter, 10 if the circulation is above a million.

If reticent, he must be made to open up; if garrulous, to shut up. And at 5.14 precisely he must be whisked off to open a record store in Peckham.

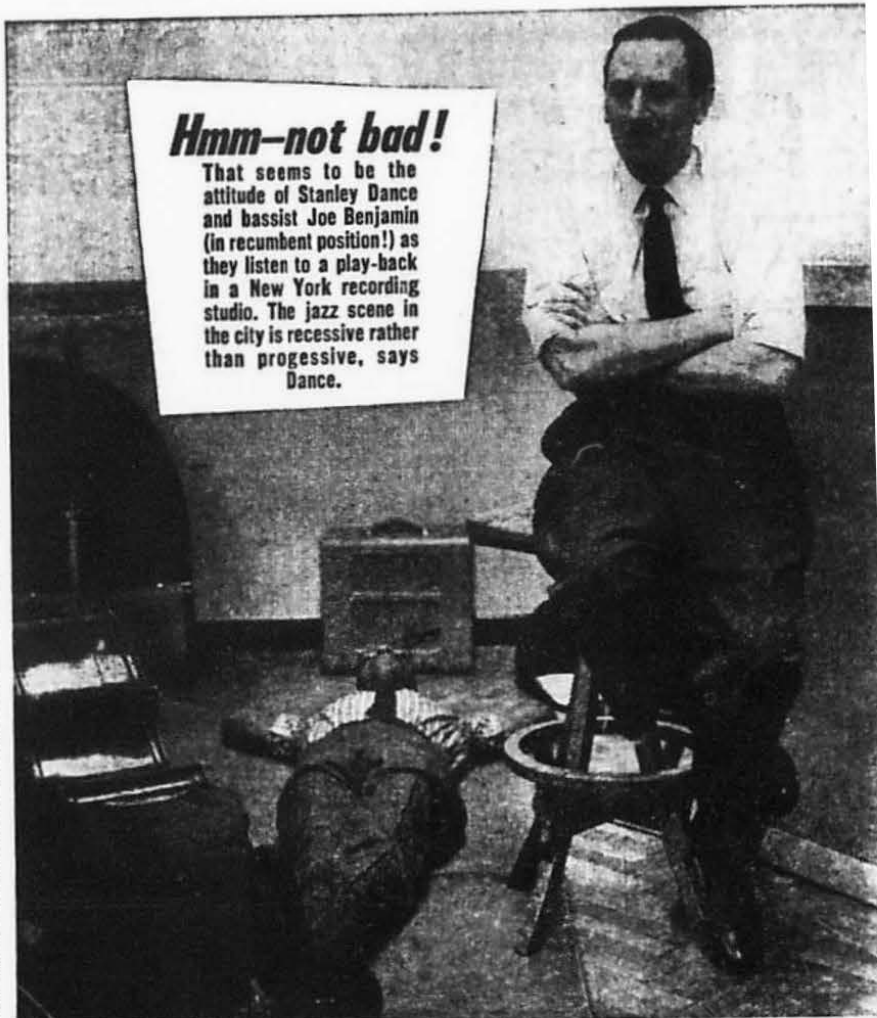
Expert, unseen puppeteers, Pendleton and Kayton quietly attend to all these points while holding a pink gin and a cheese straw and seeming to discuss anthropology with Ernest Borneman, or the Mille Miglia with Max Jones.

All these things are part of the daily life of Messrs. P. and K., and the Brubeck concerts gave me a valuable opportunity to observe them at work. Perhaps this little bit of publicity, well-intentioned and entirely unsolicited, will act as some sort of encouragement to them. They are efficient, hard-working, tactful—and they have a sense of humour.

At least, I think they have. I'll know tomorrow at the second Broonzy Benefit.

## Hmm—not bad!

That seems to be the attitude of Stanley Dance and bassist Joe Benjamin (in recumbent position!) as they listen to a play-back in a New York recording studio. The jazz scene in the city is recessive rather than progressive, says Dance.



# New York isn't what it was

If you shut an eye to decrepit postal services and harsh laws against tobacco smokers, New York can seem a progressive kind of town. Nowhere else, surely, are hot cross buns to be bought six weeks before Good Friday.

Yet the jazz scene is recessive rather than progressive. The claim that jazz is more popular than ever seemed to me, after six weeks, to be completely false. The people who believe that are either very young or of short memories.

When I first went to New York 21 years ago I heard

says **STANLEY DANCE** who has just returned from a disc-making session for Decca

a dozen big bands of quality in less than a month. This time, in a month and a half, I heard only two, both of them organised solely for recording — one by Sy Oliver at Decca, one to accompany Jimmy Rushing at Columbia.

Then, there were jazz records on nearly every juke box. Today, you have a hard time finding one with any jazz — downtown, at least.

All the scattered venues downtown, like the Metropole, Birdland, Ryan's, Condon's, the Composer and the Embers, don't amount to what you could find on 52nd Street alone in 1937.

## Ludicrous

Uptown, the decline is just as obvious. The bands of Cootie Williams and Dick Vance at the Savoy are down to eight pieces each and their repertoires are loaded with rock-'n'-roll and distressing pops, so that comparison with the days of Chick Webb and Teddy Hill is ludicrous.

At the Apollo, good singers like Joe Turner and John Lee Hooker can be heard, but the bands are usually makeshift groups dominated by honking tenors, and they are only momentarily redeemed when an artist such as Dicky Wells is permitted a brief solo.

Elsewhere in Harlem you might catch the Lockjaw Davis Trio at Basie's, Skip Hall next door at Wells', or J. J. Johnson at Small's, but not much more.

Except at weekends. Then you can hear Buddy Tate's admirable seven-piece band at the Celebrity Club, or at the Palm Garden downtown. And sometimes this is expanded to a dozen pieces, with men like

Buck Clayton and Dicky Wells, to play the vast Rockland Palace.

There is, to be sure, a great deal of recording going on night and day. For instance, I was never able to employ bassists Milt Hinton and George Duvivier, so far in advance were they booked, and Milt sometimes makes three sessions a day!

## Circuses

The enormous number of jazz LPs on the market suggests that jazz is extremely popular. Yet the making of these records, and the presentation of circuses like the Newport Festival, do not in total provide the opportunities and steady work of yesterday.

In any case, the emphasis in jazz recording is on novelty rather than quality. One record supervisor asked Yankin Bruynoghe and me how Europe would like Pee Wee Russell with strings. We told him.

## But . . .

This kind of attitude partly accounts for the fact that the men you expect to be making many jazz records are often confined to the rock-'n'-roll mines.

There is still an abundance of talent, of course. Leaders on the sessions I have recently been responsible for were fairly obvious choices—Dicky Wells, Buddy Tate, Buster Bailey, Coleman Hawkins, Rex Stewart, Budd Johnson, Cozy Cole and Earl Hines.

It was a great pleasure not only to introduce new names in the mainstream idiom like Bert Keyes and Herbie Lovelle, but also to reintroduce unjustly neglected veterans like Herman Autrey and Skip Hall.

But for so many great musicians in New York, the jazz life now consists of weekend jobs—and recording.

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3-Page

**POP**  
special

# I don't try to be sexy!



Says Marion Ryan—'some women do get the needle. I've had letters complaining that, on TV, I'm mauling someone's husband about.'

**says MARION RYAN**

**MARION RYAN** stretched out her pretty arm. "Look what Ray Ellington and the boys bought me." I saw a tiny gold replica of her hit record "Love Me Forever" which hung from her gold bracelet and dangled merrily against the gold sovereigns and the 1887 £2-pieces.

"How do you feel being one of the only two British girls in the Hit Parade?"

"I'm thrilled beyond words. It seemed the most elusive thing to achieve. Of course the song had a lot to do with it. In these days of la-las, yi-yis and ya-yas, unless you have these things, you don't stand a chance."

"You've forgotten to mention Frankie Vaughan's mm-mm, mm-mm."

**MASCOT**

She stroked her strawberry blonde hair (the bangle jingled happily) and looked at me with her pretty blue eyes.

"Maurice, I feel you have been a sort of mascot to me. Soon after I started taking lessons with you I was offered the Ted Heath job. Then I signed with Granada TV and that was my biggest break to date." "Looking at you today, Marion—now you are in the star class—you seem much more serious and mature."



by Maurice Burman

"The greatest way of growing up is to come into show business. I was 21 when I came in, which is pretty old to start. But in this business a girl is grown up when she is 18, whereas I was still very much a little girl from Yorkshire."

**FAN CLUB**

"Now I have more responsibilities and have grown up very much over the last two years. In Yorkshire I was earning £4 and when Ray Ellington offered me £10 a week to join his band, I thought it was a fortune."

"What are you earning now?" "About £200 a week." "What do you do with it all?" "I spend an awful lot on clothes, which is a necessity in this business. Then there are publicity, pictures

and my fan club. And I am buying my mother a house, which is my greatest ambition of all."

**OFFERS**

She was wearing a suede coat, yellow sweater, black skirt, and sat very demurely on the edge of the armchair. The bangle lay quiescent.

"What else has happened since your hit record?" "Over 200 letters a week. Three offers of summer seasons and hints at my own television show. But as nothing has been signed, I can't say. Oh, and I have made a new record. It's called 'Oh! Oh! I'm Falling In Love Again.'"

"And are you?" "It's been a funny sort of day." "Is that what the other side of the record is called?"

"No, I don't want to answer your question. The other side is called 'Always And Forever.' And that, of course, starts off with ah-ah."

She bubbled into laughter. "Marion, do you find on television that some women take exception to your, shall we say, personality?"

"Well, I certainly don't mean to be sexy, but if it comes out that way, it isn't my fault. Some women do get the needle. I have had letters from them complaining that on TV I am mauling someone's husband about."

"In the show men come up to guess the tunes, and when I come towards them, they sometimes back away. So I grab them to get them to stand in view. I try to be cute but not sexy."

"This point gets me very mad because the last thing I want to do is to steal anybody's husband on television." Her bangles

jangled in righteous indignation.

"And yet," she continued, "women do ask for a picture of me to give to their husbands on their birthdays as a surprise. Also children write in: 'Can I have a picture for my Daddy—Mummy knows,' which is rather sweet."

"What about the future?" "Well, I don't just want to be a singer. I want to be a dancer and actress and I want to make a film. I am sure I could do it."

I'm sure, too. And without the la-las and yi-yis, because she's got m-m, m-m.



**SHOWBILL**

NEW! EVEN MORE EXCITING THAN 'MA!'

**THE JOHNNY OTIS SHOW**

Vocals by MARIE ADAMS

**'ALL I WANT IS YOUR LOVE'**

b/w 'THE LIGHT STILL SHINES IN MY WINDOW'

Still climbing up the hit parade

**FRANK SINATRA**  
**'WITCHCRAFT'**

b/w 'Tell Her You Love Her'

**TOMMY SANDS**

—the sensational American teenage idol

**'SING BOY SING'**

b/w 'Crazy 'Cause I Love You'

(BOTH FROM THE SOUND TRACK)

**Gene Vincent**  
**'WALKIN' HOME FROM SCHOOL'**

b/w 'I GOT A BABY'

**Readers' queries**

**WHEN** and where was Slim Whitman born? —L. V. Oldham.  
January 20th, 1924, in Tampa, Florida.

**WHY** do we never hear of Ruth Haag, who was featured on Harry James' "I Can't Begin To Tell You." (Columbia DB 2646)? —N. B. Worthing.

Betty Grable was the singer who used the name Ruth Haag on this disc.

**WHO** was the composer of "Mambo Jambo"? —L. G. London.  
Perez Prado.

**WHO** did Eric DeLaney play with immediately before he formed his own band and has he ever played with Ted Heath? —M. J. Barlingdon.  
He has never been with Ted Heath.

**WHEN** was "Jealousy" written? —A. C. Middleburgh.  
In 1926, by Jacob Gade. The lyric was added in 1941 by Winifred May.

**HAS** Harry James recorded "Circus Days"? —A. C. Avelly.  
Yes. (Columbia DC 557, now deleted.)

**Capitol Artistes—Capitol Entertainment**



# AN OSCAR FOR EYDIE



**HAS** anyone a spare gold ingot on hand? If so please send it COD to me to fashion an Oscar for a girl who has a cherished niche in my collection—Eydie Gorme.

This month HMV have given Eydie an LP to herself (CLP1156). And for that they, too, deserve an Award of Merit.

Here's a feast of 12 delicious tracks. It's 24 carat right through from "I'll Take Romance" to "Gypsy In My Soul."

In between we get "This Is No Laughing Matter," "Fine And Dandy," "Day By Day," "The Gentleman Is A Dope," (an education in technical command), "Too Close For Comfort," "Guess Who I Saw Today," "Be Careful, It's My Heart," "Saturday Night," "First Impression," "How Long Has This Been Going On?"

Gorme is great—and a special mention for Don Costa's imaginative accompaniments.

## ▶ Ted Heath

**NO** use counting sheep to Ted Heath's "Swinging Shepherd Blues" (Decca F11000); this version is guaranteed to keep listeners on their toes.

This is played with Ted's customary precision and drive. Instead of the familiar melodic motif being stated on flute, we hear Ronnie Chamberlain's soprano and Henry Mackenzie's clarinet. Makes a change.

## ▶ Gogi Grant

**I** GO for Gogi—but not so much on "Johnny's Dream" and "Bonjour Tristesse" (RCA1047).

First side is one of those in the use of hymnal-sounding ballads; reverse is somewhat mournful. But Gogi sings with her usual technical command and tonal purity.

## ▶ Diamonds

**THE** "Little Darlin'" million record stars—as they are billed on Mercury EP MEP923—offer "Shoo Ya Blues," "You Are The Limit," "My Dog Likes Your Dog," "Oh, How I Wish."

## ▶ Lita Roza

**ONE-TIME** Heath alumna Lita Roza makes a compelling job of "You're The Greatest" (Nixa TN15133), the song recently introduced by America's Billy Scott.

Lita sings this with conviction and intensity to a mild r-n-r beat.

There is excellent support



## NEW RECORDS

by Laurie Henshaw

from Bill Shepherd and the Beryl Stott Group.

Strongly recommended. The somewhat peculiar backing, "I Need Somebody"—which sounds like Minnehaha on a rock kick—is also delivered with drive. This one could click, too.

## ▶ Kaye Sisters

**THE** popular Kaye Sisters have an EP to themselves on Philips BBE12166. Titles: "Dark Moon"; "Love Me Forever"; "Alone"; "Shake Me I Rattle."

## ▶ Hit Parade

**A** NOTHER bumper package from Nixa on "Nixa Hit Parade, No. 3" (NEP 24071). You get Gary Miller's "The

Story Of My Life" (some say this was the best of the batch); Marion Ryan's "Love Me Forever"/Lonnie Donegan's "Jack O' Diamonds"; Edmund Hoekridge's "I'll Buy You A Star."

A well-contrasted selection that should be welcomed by many.

## ▶ Billy & Lillie

**"L A DEE DAH,"** a song like a mickey-take on r-n-r, gets a jivey work-out from America's Billy and Lillie and Billy Ford's Thunderbirds on London HLU8564.

"The Monster" is a song jibe at rock-n-roll—at least, that's what it sounds like to me.

## ▶ Johnny Faire

**JOHNNY FAIRE,** another Presley stylist, says he'll rock-n-roll. "Till The Law Says Stop" (London HLU 8569). Obviously, my admonition wouldn't be much use.

Some more of his tortured vocalising on "Bertha Lou."

## ▶ Larry Hovis

**A** LAD with the improbable name of Larry Hovis—described by MM Hollywood Headliner Howard Lucraft as "the best of the latest teenage vocal sensations"—makes his debut here with "We Could Have Lots Of Fun" and "Do I Love You" (Cap. 45-CL14843). First side is the one that gets.

## ▶ Ray Anthony

**THERE'S** better-than-average Ray Anthony on "In Time" and "With You In Mind" (Cap. 45-CL14842). This last one, credited to Marion McPartland (and the title of her last Capitol LP), has the mournful, appealing quality of Benny Goodman's signature tune, "Goodbye."

## ▶ Reg Owen

**REG OWEN** and his Orchestra give us 30 Berlin songs in "The Best Of Irving Berlin" (RCA RD 27059). Some may query the selection, but there should be unanimity about the interpretations, which measure up to the standard one associates with arranger Owen.

## ▶ Skinny Ennis

**HOW** many readers will remember Skinny Ennis, I wonder? This American leader was resident MD on the Bob Hope show some years ago, and he sang in a delightfully "breathy" fashion. Choice samples of the Ennis brand of music are on MGM EP634. The titles, all evergreens, are "Got A Date With An Angel," "You're Getting To Be A Habit With Me," "Did You Ever See A Dream Walking?" "It's Only A Paper Moon."

Listen to the clipped precision of the brass section, the impeccable sax section, the arrangements in general, the arrangement a British band that could measure commercially up to this one, even today.

## ▶ Marty Wilde

**THE** wildcats fall to live up to their name on Marty Wilde's "Oh-Oh, I'm Falling In Love Again" and "Sing, Boy, Sing" (Phillips 45-PB804). And

soloist Marty tends to be overwhelmed in parts on the latter side.

## ▶ King Brothers

**THERE'S** plenty of beat in the King Brothers' "6-5 Jive," for which we must also hand a bouquet—again—to accompanist Geoff Love. This is the best King Brothers effort I've heard to date.

It could click (Parlo. 45-R4410).

There's also a good swing to "Hand Me Down My Walking Cane."

## WATCH THIS!

**THE** Ames Brothers' "A Very Precious Love" gets big orchestral treatment from Hugo Winterhalter plus a danceable beat. I like the song, and the recording is technically first-rate. Definitely worth several spins (RCA1049). "In Love" goes with a swing that should appeal to the jivers. A good value coupling for the price.

## BBC should play this disc every day!

**GOOD** art is something which reflects the social conditions of people in its own generation. The criticism levelled against our music it that it is concerned only with sex and love and distorts the picture of our times.

And this cannot be denied even if one takes into consideration the rare compositions like "Buddy Can You Spare A Dime" and "Strange Fruit" of the last 20 years.

Rightly or wrongly the music business is concerned with making money and no consideration is paid to art or reflection on life. Therefore, Nixa and the Cromwell Music Co. are to be congratulated on issuing "Talking Atomic Blues," by Guy Carawan.

### Splitting hairs

This record, artistically played and sung in a folk and blues manner, deals with banning the Bomb, and the sentiments contained in this song are in sympathy with the use of the large majority of people in this island, if not in the whole world.

Yet so far it has not been broadcast either by Radio Luxembourg or the BBC. Splitting atoms while the diplomats were splitting hairs, Radio Luxembourg say it has not been banned and that they may play it. The BBC, however, say that while it is not banned, special permission must be sought by any DJ who wants to broadcast it in order to check that it is played in "the right context"—whatever that may mean.

### Play it

In fact, if the BBC is really concerned with the wishes of its listeners, the record ought to be played every day by all DJs; featured on "Family Favourites"; heard on "Woman's Hour"; broadcast by bands; sung by singers; played on "6.5 Special"; and, in fact, given the maximum amount of publicity—instead of trying to shoot it away meekly, without actually banning it.—MAURICE BURMAN.

## Another Great Record!

# RUSS HAMILTON

## I HAD A DREAM

from the film "6-5 Special"

Published by ROBBINS MUSIC

backed with

## LITTLE ONE

CB 1404

WATCH OUT FOR RUSS'S FIRST LP!

Already a Big Hit in the U.S.A.

78



45 R.P.M.

315 OXFORD STREET, LONDON, W.1

## WATCH HIM!

**A** FIFTEEN-YEAR-OLD, Jackie Dennis, already familiar to Six-Five specialists, delivers "La Dee Dah" on Decca F10092.

If you can accept the stretched-on-the-rack type of singing, then this should be highly acceptable.

Personally, I would don track shoes and beat a Chataway to escape this style of singing.

But I must in fairness admit that Jackie Dennis has the makings of stardom, and on the

reverse is an effective, slow-beat treatment of "You're The Greatest."

## TOMORROW'S HITS

**A** FORTNIGHT ago, pop reviewer Laurie Henshaw tipped Marvin Rainwater's "Whole Lotta Woman" as "certain to be a top seller."

This week the disc enters the MM best-sellers' list.

Now watch out for these:

"SWEET LITTLE SIXTEEN" by Chuck Berry (London) and "ARE YOU SINCERE?" by Andy Williams (London).

Both are already hits in the

States. They are due for release here on March 28.

And have you got: "WHO'S SORRY NOW?" by Connie Francis (MGM973)? This slow ballad treatment of the standard is another one to spin.

Stateside snipet: The MM's Ren Grevatt tips Ricky Nelson's "My Bucket's Got A Hole In It" and Handsome Bill Balcom's "Corrido Rock." Watch out for them on the London label.





# AN OPEN LETTER TO JOHNNY DANKWORTH



Johnny Dankworth—is he causing a stalemate?

**THIS** is intended as an open letter to Johnny Dankworth: Having once been an honoured guest in our complex country and had the opportunity of meeting local musicians and fans, can you, Johnny, deep down in your heart, admit there is justification for your constant accusations with regard to racial discrimination?

Do you realise that the type of person who frequents a jazz concert is not a racist, and by classifying all and sundry along with the deeds and ideologies of a pernicious government you do them all a great injustice?

Tony Scott said on his recent tour of South Africa: "Jazz should be devoid of politics." So, Johnny, by stating that you won't consider a tour of South Africa due to racial discrimination, you cause a stalemate.—George Hayden, Johannesburg, South Africa.

## PRINCIPLES

**JOHNNY DANKWORTH** is no "Angry Young Man" acting a rôle. He merely has principles that support such fine things as racial equality, and he is not afraid to uphold them in print or in unselfish action. We desperately need people like this.—Bob Burns, London.

The issue seems to be: Should a musician's principles influence his professional life?

## Letters

edited by  
**BOB DAWBARN**

### FIVE KINDS

**I** SHOULD like to quote from a book called "Jazzing For The Trombone," by Fortunato Sordillo. For those keen on technicalities, he says: "There are five kinds of jazz: namely, Short, Medium, Long, Compound and Double Compound." This book would surely make the progressives sit up and take notice.—John P. Kerrigan, Liverpool, 9.

### WHERE ELSE?

**IF** "Six-Five Special" did not exist, what would we get in its place? I suggest it would not be dance music or jazz. Where else can we see Kenny Baker, Johnny Dankworth, Ronnie Scott, etc.? If you succeed in getting rid of this show will not the music profession lose as well as the skiffers?—R. Ezbury, Wigan.

I wonder what happened to that excellent BBC-TV "Jazz Session" which came off after four programmes!

### PROTEST

**I** WOULD like to lodge a strong protest against the BBC for their presentation of jazz on last Saturday's "Six-Five Special." The Terry Light-

foot group were given appalling sound control—the microphone picking up only the trumpet and bass clearly. The Jazz Couriers were equally insulted, and the lighting was so dim for them that no matter how I fiddled with my set I couldn't see them. It is, after all, a television show.—SAC A. J. Keane, RAF, West Raynham, Norfolk.

### FAULT

**R**E the letter from J. Robertson (MM 1/3/58). He says vibrato is "a main part of jazz."

In my opinion it is the biggest fault with a lot of trad musicians. About half of them seem to think if they wobble enough it will hide their incapability to play their instruments.—J. Campbell, Glasgow.

### NUTSHELL

**T**HE controversy over rock-'n'-roll and the fortunes made from it can be summed up by the Yorkshire saying "Where there's muck there's brass."—Roy Herbert, London, S.W.2.

# SONGSHEET

By **Hubert W. DAVID**

**M**ANY years ago, every song was written for an individual artist. The actual idea most likely came after a keen study of the artist's mannerisms and method of delivery.

Financially, this did not get the songwriter very far. For, having sold his song to this one artist for x number of pounds, he had nothing else to come. There were no records, no multiple performing fees, no film fees and, until a much later date, no chance of publication.

When such firms as Francis, Day and Hunter, Reeder and Walsh, Von Tilzer, B. Feldman and Co., and Star Music came

into being, this opened up a new possible source of income. Since those days it is amazing what progress has been made in the revenue derived from Popular Music.

### Concerts

Comic songs at the turn of the century eventually gave way to the concert ballad, and authors and composers of the calibre of J. H. Squire, Edward Lockton, Haydn Wood and W. Sanderson were in their heyday. A song performed at a Queen's Hall concert by a leading tenor or baritone would be sure to find its way into every home for the then popular "musical evening." This was the start of the "Black and White" standard ballad.

As the years have rolled by, it has been evident that a singer with pure diction could "make" the popular song of the day. Between the two world wars famous "pop" singers such as Talbot O'Farrell and Florrie Ford let the public know what their songs were all about.

### Bandleaders

Then came the era of the dance band. From that moment on the "big name" vocalist was out. If you were not a vocalist with a dance band then you had literally had it! The pulling power throughout the land was gauged on the name of the band leader, and it was his name that went to the top of the bill.

Jack Hylton, Jack Payne, Henry Hall, Maurice Winnick and a string of lesser lights presented the current "pops" in masterly manner with scenic backgrounds—and the boys in the band became tumblers.

dancers and comedians as well as musicians.

With the big-name bands fading as attractions after the last war, it was again the turn of the individual vocalist, and the clear-cut "microphone" voice became the new sales agent for the pop songs.

Whatever the trend of the song business, the presentation must be approached with a wary eye for this immediate audience appreciation. A gimmick helps, and this has probably always been so, even long before the word came into common use.

### Presentation

What greater gimmick could there be than veteran Variety star Albert Whelan's stage entrance. He whistled the melody of "Die Lustige Brüder" while peeling off hat, coat and gloves ready for his performance—and thus created the first ever known signature tune.

Presentation is more than half the battle for any song, and an artist's whole career can be hinged on the successful presentation of some particular number suited to his talents.

### Songwriters

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

MS must bear name and address of the sender, and must be accompanied by s.a.s. Post to Songwriters' Advice Bureau, "Melody Maker," 122, High Holborn, London, W.C.1.

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# OUT NOW

## McDevitt album—for skiffers and fans

**P**ERHAPS the most consistent of all the skiffle groups which made the difficult transition from amateur to professional status is Chas. McDevitt's. Since his famous recording of "Freight Train," McDevitt has turned out a series of hits.

So fans, as well as skiffers, will want the "Chas. McDevitt Skiffle Album," published by Lawrence Wright, and on sale at music shops.

The album contains six McDevitt specialities scored for voice, guitar, piano, violin, uke, mandoline, banjo, harmonica and bass.

### PICTURES

It also offers a number of pictures of the group—with both Nancy Whiskey and Shirley Douglas, who replaced Nancy. A meaty foreword by Chas. deals with the history of skiffle and has a breakdown of the numbers with hints on how to get the best effects.

Well laid out and printed, it is an excellent three-shillings-worth.—Jeff Smith.

## Deejay with a difference

Jamboree Jazz Time, Radio Luxembourg.

**HARRY ALDIS**  
9.30 p.m. 8/3/58.

**B**ARRY is different from most professional disc-jockeys—he plays good modern jazz piano.

Australian-born, he won a five-year scholarship to Sydney Conservatoire. He is one of the three deejays who live in Luxembourg itself and he also plays in a night club.

On this programme, on which he always plays modern jazz, plus one traditional item, we heard artists like Rugolo, Bob Cooper and Garner. And his commentary, being slightly technical, was of great interest to jazz fans.—Maurice Burman.

# This world of jazz by MAX JONES

**MAYBE** charity concerts make people suspicious. That, apart from the cold weather, is the only explanation I can think of for the empty front stalls at Big Bill's benefit.

According to the theatre manager's estimate, the audience numbered 1,800. And they were generous enough to raise a collection of £128. Still, in justice, it ought to have been a capacity crowd.

I fancy, without all the evidence, that a net figure in the region of £550 should end up in the Broonzy account—a fine effort on the part of everybody there. But those empty seats might have realised enough to double the sum.

There is time, though, to strike a blow yet for the admirable Broonzy. The Colyer-Barber-Donegan N.J.P. concert goes on at the Dominion this night. And donations continue to be accepted by the Benefit Fund.

Hear the comment of John Stock (Harlow, Essex), who says of his one-guinea cheque: "Not what I would like to give for a great artist like Broonzy, but all I can manage at the moment." The Fund remains open for a few days.

## Tiresome

**ROSETTA THARPE** wanted very much to sing at Bill's show but was afraid to do so because her work permit expired at midnight on Friday. What a tiresome number of rules and regulations bind entertainers these days.

Somebody said we couldn't play a record of Broonzy's voice because it was Sunday. Coloured backdrops were out, too. The hypocrisy of the thing is staggering. While you

are writing to your MP about H Bombs and the Rent Act, it would be worth taking a slam at the silly Sunday Observance laws.

## Knockout

**ON** Tuesday morning, Rosetta and Russell Morrison left London for Denmark. They'll be back for the Sister's second British tour, beginning March 29 at the Royal Festival Hall, then plans call for a journey to Australia.

One of the first sights the Morrisons will see in Copenhagen is the plaid woodman's jacket of guitarist Disley, now bandleading in that city. Diz and group have been playing the local clubs and "having a ball"; they begin touring with Rosetta today.

"The tour includes Henrik Johansen's band and, on some dates, Graham Stewart," says Disley.

"There are two good trad bands here—Johansen's and

knockout and very cheap, but boot is a bit dear unless you buy beer in a shop."

## Export

**GRAHAM STEWART**, second British export to Denmark, writes: "We played concerts and dances in seven towns before our eight-day stint in Copenhagen. We work with Sister Tharpe at a concert in the famous KB Hall here on Sunday to finish up."

"Last-minute replacements in the band were pianist Ron Smith, depping for Alan Root, who couldn't make the trip, and Johnny Barton (from Steve Lane's band) for banjoist Jim Forey, who was taken ill with stomach trouble."

## Solved

**"REINHARDT**, Reinhardt. I'm a most indifferent guy . . ." Jimmy Rushing shouted over Dickie Wells and the Basie band 16 years ago. "But I love my Vincent baby, and that's no Harvard lie."

I never found out then who Reinhardt was, or what he felt indifferent about. And I was no wiser last September, when Rushing included this verse of George Frazier's "Harvard Blues" in his "Good Morning Blues" renderings with Humphrey Lyttelton.

After one performance I asked Jimmy, but he couldn't help. "Frazier and a guy called Miller 'bout the only people who could clear that up," he said firmly. And on the sleeve of the recent "Blues By Basie" release (Phillips BBL7190), George Miller—Harvard '41—obliges.

Reinhardt is a legendary undergrad of 19th century vintage, Miller says, who is supposed to have stood under his own window at night and shouted out his name in order to create the impression that he was the most socially desir-



● Jimmy Rushing

Adrian Bentzon's—and a real earth one, Papa Bue's, which is very popular; also some good modern players. No skiffle to speak of, thank heavens, though people keep coming up and asking for it. I pretend not to understand." On domestic affairs, Diz reports: "Got a great modern pad with central heating and all that. The scuff is a



Mitch (L.) and Wingy

able member of the student body."

The indifference goes back to the thirties, apparently, when sports writers claimed that neither the undergrads nor the football team "really cared." The Vincent refers to "a very high-level Junior League Club." Says Miller: "These dolls were more or less the exclusive domain of the college's snob element."

Now Reinhardt rides again. Rushing tells me that last month he began a new U.S. Columbia album by recording "I'm Coming, Virginia," "Mr. Five By Five" (arranged Jimmy Mundy), "June Night" (arranged Nat Pierce) and "Rosalie" (arranged Buck Clayton), and followed up with eight more songs, including "Harvard Blues."

## From Wingy

THE following letter is from veteran trumpeter Wingy Manone (pictured with Columbia Records chief Mitch Miller).

Hello, MELODY MAKER friends—I am down at Sarasota, Florida, in a spot where all top people come to. This is the first time any Dixieland band ever played these parts. We really are a sensation here. These people are rich and middle-aged folks and I would never of believed it until we opened.

Mitch Miller was in to see us every night here and I decided to have a picture made with him. My kid, Junior, is now playing drums with me in the band, Jimmy Manone.

Good luck to all my friends in England.—Wingy Manone.

# JAZZ ON THE AIR

(Times: GMT/CET plus 1)

## SATURDAY, MARCH 15:

- 11.30-12.0 A 1: Joe Williams, Braff, Kamuca, Rollins, Diz, Parker.
- 12.0-12.35 p.m. A 1 2: Missionary Quintet, Rev. Kelsey, Cleophus Robinson, etc. (news break 12.15).
- 2.28-3.45 P 2: Pete Rugolo Ork.
- 4.18-4.45 Z: Swing Serenade.
- 6.0 app. 6.30 B-215m: Kings of Jazz.
- 6.30-7.0 DL: Just Jazz.
- 7.0-8.0 T: (1) Reddie, Louis, Flanagan. (2) Sharkey, Kessel, Herman, Miles D., Hawk, Montrose, Louis, Chico Hamilton. (The 7.0-8.0 transmission is repeated nightly between 10.0-12.0.)
- 8.0-8.55 J: Quintette, Hackett; Operation Entertainment.
- 9.0-9.38 B: Eddie Davis.
- 9.30-10.0 W: Jazz Time.
- 9.50-11.0; 11.10-1.0 a.m. I: Schneckel Combo, Top Pops, Eddie Sauter Ork.
- 10.0-10.30 app. Q: Erroll Garner.
- 10.0-10.55 P 1: Carlos de Radaitzky.
- 10.5-11.0 J: America's Pop Music.
- 10.10-10.30 Y: Jazz Gallery.
- 11.0-12.0 J: D-J Shows.
- 11.30 app. 12.1 Q: Jimmy Smith Trio.
- 1.0-2.0 a.m. H-Q: Hollywood-New York.

- 7.0-9.0 T: (1) Miller, Thornhill, Cole, May, Blossom Dearie. (2) Louis, Duke, Mulligan, Lunceford, Hines, Krupa, Alham, Miles Davis.
- 9.0-9.30 J: Modern Jazz 1958.
- 9.5-9.35 B-258m: The Real Jazz.
- 10.0-10.0 S: For Jazz Fans.
- 9.30-10.0 N: Jazz Programme.
- 9.30-10.15 I: Jazz—Made in Austria.

- 8.30-9.0 P 1: White Notes . . . Black Musicians.
- 9.0-9.30 P 3: Panassié.
- 9.10-10.0 S: For Jazz Fans.
- 9.15-10.0 M: Charlie Parker.
- 9.30-10.0 P 4: The Living Jazz.
- 10.0-11.0 P: Jam Sessions.
- 10.40-11.15 DL: Jazz Club.

## FRIDAY, MARCH 21:

- 2.15-2.45 p.m. I: Koller-Zoller Combo.
- 4.20-4.50 L: Goodman Jazz.
- 7.0-9.0 T: (1) Cain, Ginton, Miller, T.D., James. (2) Miles D., T. Lunceford, Basie, Knocky P., Monk, Curlie Fuller, Hodges, Alham, Farlow.
- 7.40-8.0 Z: Jazz à la Carte.
- 9.0-9.25 J: Chamber Jazz Sextet.
- 9.10-10.0 S: For Jazz Fans.
- 9.10-10.0 N: Jazz Programme.
- 9.15-9.45 P 2: Jack Sels Quartet.
- 10.15-11.0 C 2: Jazz Programme.
- 10.40-11.15 DL: Baker's Dozen. Programmes subject to change.

## KEY TO STATIONS AND WAVELENGTHS IN METRES

- A: RTP Paris-Inter: 1—1629, 48.39, 2—193.
- B: RTP Parisien: 260, 218, 318, 359, 379, 445, 498.
- C: Hilversum: 1—402, 2—298.
- D: BBC: E—464, L—1500, 247.
- F: Belgian Radio: 1—484, 2—324, 3—267, 4—198.
- H: RIAS Berlin: 303.
- I: SWF B-Baden: 295, 363, 195, 41.29.
- J: APN: 344, 271, 547, 54.84.
- K: SBC Stockholm: 1571, 255, 245, 266, 506, 49 band.
- L: NR Oslo: 1376, 337, 228, 477, 19, 25 or 31 bands.
- M: Copenhagen: 263, 210.
- N: Monte Carlo: 205.
- P: SDR Stuttgart: 522, 49.75.
- Q: HR Frankfurt: 506.
- S: Europe I: 1622.
- T: VOA: 7.0 p.m.: 13, 16, 19, 31, 41 bands, 10.0 p.m.: 19, 25, 31 bands plus 1734 from 11.0.
- W: Luxembourg: 208.
- Y: SBC Lugano: 568.6.
- Z: SBC Geneva/Lausanne: 393, 31 band.

## SUNDAY, MARCH 16:

- 2.2-3.15 p.m. A 1 2: Jimmy Giuffrè.
  - 3.20-3.30 A 1 2: Jazz News.
  - 4.15-4.40 I: Eddie Sauter Ork.
  - 7.0-9.0 T: (1) T.D., Rogers, M., Lo's, M. McPartland. (2) Bechet, Spanier, B.G., Freeman, Smith-Getz, Bob Crosby, Duke, Manone.
  - 9.10-9.55 S: Jazz for Travellers (announcement break at app. 10.0.)
  - 9.15-9.30 W: Ella and Louis.
  - 9.30-11.0 P: Jazz and Dances.
  - 9.45-10.0 J: Cool Jazz.
  - 10.0-10.55 P 1: Jazz Microgrooves.
- MONDAY, MARCH 17:**
- 7.0-9.0 p.m. T: (1) Brown, Shaw, Bing, T.D., J.D., Miller. (2) Jazz Trumpet, La Porta, Bechet, Herman, Billy Taylor, Manne, Lunceford, Farlow-Costa.
  - 9.10-9.45 P 3: Homage to B.G.
  - 9.30-10.0 S: For Jazz Fans.
  - 9.30-10.30 app. K: Jam Session.
  - 9.10-10.0 J: D-J Shows (nightly).
  - 10.15-10.45 C 2: Donaueschingen Jazz Festival.
- TUESDAY, MARCH 18:**
- 4.30-5.0 p.m. C 1: Jazz Session.
  - 5.0-5.15 J: Billy Maxted Jazz Band.



● Louis

## WEDNESDAY, MARCH 19:

- 4.10-4.30 p.m. P 1: Ray Anthony.
- 5.30-5.55 P 1: Modern Jazz 1958.
- 7.0-9.0 T: (1) An Hour With T.D. (2) La Porta, S. Vaughan, Diz, Parker, Silver-Farmer, Seldon Powell, Dutch Swing College, Manne, Kenton, Auld.
- 8.30-8.55 S: Life of Django.
- 8.30-9.30 P 3: Jazz For Everyone.
- 9.10-10.0 S: For Jazz Fans.
- 9.11-9.45 P 4: Jazz Atmosphere.
- 9.20-10.0 Q: The Jazz Club.
- 9.50-10.12 Z: Jazz Actualities.
- 10.0-11.0 I: Rhythm Rendezvous.
- 10.40-11.30 DL: Dankworth.
- 11.10-12.0 I: Eddie Sauter Ork., German All Stars 1958.

## THURSDAY, MARCH 20:

- 6.30-7.0 p.m. DE: Jazz Session.
- 7.0-9.0 T: (1) Buddy Clarke, Sinatra, Mathis, B.G. (2) An Hour with Jimmy Lunceford.
- 8.0-8.30 W: Harry James Show.

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 Featuring the distinctive trumpet of JOHNNY WINDHURST.

Miss Lea sings:  
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 Thursday's Child  
 I've got a pocket full of dreams

My Honey's Lovin' Arms  
 I had myself a True Love  
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 I feel at home with you  
 Baltimore Oriole  
 Blue Skies

★ ★ ★ ★ ★

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 Sugar  
 China Boy

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# REWARDING SET OF RARE

# ELLINGTONS

Ellington—his latest LP repays close listening.

**DUKE ELLINGTON AND HIS ORCHESTRA (LP)**  
 "A Blues Serenade—1937-1939 Period."  
 New East St. Louis Toodle-Do! (a); Portrait Of A Lion (b); Gyps Without A Song (c); The Gal From Joe's (c); Braggin' In Brass (d); Solid, Old Man (h); Smorgasbord And Schnapps (g); Cotton Club Stomp (i); Prologue To Black And Tan Fantasy (b); A Blues Serenade (f).  
 (HMV DLP1172—27s. 10d.)

THESE late-'thirties Ellingtons, made when the band recorded for Irving Mills, are not well known to local collectors.

Recording was exceedingly low—particularly when compared with the Victor series that began in 1940—and I would hesitate to name any of these as truly great examples of Duke's music. Nevertheless almost every track repays close listening, and together they make up a rewarding set of rare masters.

All but one of these are originals by Ellington and his bandmen, and three are remakes of compositions first recorded in the 'twenties. "Blues Serenade," the work of Frank Signorelli, Jimmy Lytell, and others, shows how the orchestra handled romantic material of "foreign" origin. It could have been left in honourable retirement.

"East St. Louis," an Ellington theme tune, responds to reorchestration. Cootie grows resolute through the muddy recording. Bigard moves deftly over thick brass and Jenkins' chimes effectively colour the mournful ending.

"Prologue" follows earlier versions to the extent that Hardwicke reproduces his solo while Cootie's is patterned on the Rubber Milly creation. This piece should have been attached to "New Black And Tan," which has been left off the LP.

The lightest-sounding tracks—"Portrait Of A Lion," "Solid, Old Man," "Gal From Joe's" and "Smorgasbord"—possess something of the airy melodic touch and effervescent swing which distinguished the remarkable 1940 performances.

Hodges and a trumpet (probably Rex Stewart) have solos on the first; Nanton and Duke himself are briefly featured on the second; Tricky Sam and Bigard enliven the attractive Swedish-titled number; and the wonderful Hodges alto floats over reeds and muted brass in "Gal."

Trumpet and trombone sections show their class in "Braggin'," an express "Tiger Rag," and Rex displays his imagination in a splendidly rhythmic solo. Cootie and Hodges give the sugary taste of "Gypsy," and Cootie again provides the solo interest in "Cotton Club," on

which Hodges wields the soprano.—Max Jones.

## Likeable Roy

**ROY ELDRIDGE AND HIS CENTRAL PLAZA DIXIELANDERS (EP)**  
 "Dixieland Blues" (What Did I Do To Be So) Black And Blue; Tin Roof Blues. (Columbia Clef—S&S1005—11s. 10d.)  
 (Eldridge (tpt.); Eddie Barfield (alt.); Benny Morton (tmb.); Dick Wellstood (pno.); Walter Page (bass); Jo Jones (drs.). Late 1939. USA. (Am. Norman Gram.)

THESE two long, sometimes listless improvisations are not Dixieland in the full mean-

ing of the act but are broadly traditional performances in which Eldridge is less florid than he has sometimes been.

Lack of creative fire is evident here and there, but doubtless the choice of "Black And Blue" at this sleepy tempo inspired little enthusiasm.

The rhythm section does routine, unobtrusive work on the "Tin Roof Blues" but Eldridge presents the song artistically in the first ensemble, and returns with an imposing final chorus whose explosive middle-eight revives the back line.

Separating these choruses are clarinet and trombone solos which, though well formed, seem unnecessarily drawn-out in this context.

"Tin Roof Blues" I find more acceptable. The opening sets the nice feeling Eldridge talks about in the note. Then Barfield's three choruses—simple, shapely phrases played mostly around the "middle" of the instrument—produce real melody and warmth. It is saxophonist's clarinet, reminding me at times of both Sedric and Mezzrow.

After the clarinet, Wellstood and Morton while away a couple of minutes inoffensively before Eldridge enters, softly but with plenty of edge on his tone, to build an authoritative solo in his most thoughtful manner.

On this likeable but hardly stirring session the solo honours go to Eldridge and Barfield, with Benny Morton close behind.—Max Jones.

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(EmArcy 12 in. EML1209—35s. 10d.)  
 Gibbs (vib. pno.); Terry Pollard (pno.); Herman Wright (bass); Nils-Bertil Dahlander (drs.). Probably Spring 1955. USA.

THIS was the 34-year-old Terry Gibbs' first LP for American EmArcy, and it is one of his best records.

True it opens with an over-long up tempo version of Charlie Christian's "Seven Come Eleven." (You may remember the tune from the Benny Goodman Sextet recording, in which Christian was the guitarist, that was released here first on Parlophone 122923 and later on Columbia DB5081.)

True, too, that Mr. Gibbs takes up nearly three of the seven minutes stabbing out six piano choruses. In this he follows in the footsteps of his vices colleague, Lionel Hampton.

It might have been better had Terry trod some of Lionel's other paths. His most ardent admirers could hardly claim that he possesses Hampton's imagination or swing. He romps more than rocks.

But he works through this well varied album with an easy sprightliness that helps the faster tunes, and a grace and impeccable taste to add to the charm of the ballads.

Among these is his own "Lonely Dream" a tune which with good lyrics could easily become a hit.

The other Terry—26-year-old pianist Miss Terry Pollard—is an unending joy.

A scintillating modernist who has obviously headed Bud Powell's piano work as well as Terry Gibbs' fluency with the mallets, she contributes the sort of solos that make me want to hear much more of her.

Always competent, Swedish drummer Nils-Bertil Dahlander has improved since he began his career in America as Bert Daler. Herman Wright shows up as a musicianly and inspiring bass player, and to make everything even more enjoyable the recording is some of the best I have heard from American EmArcy.—Edgar Jackson.

## Sonny's ease

**SONNY ROLLINS (LP)**  
 "Perspectives"  
 The Stopper (c); Almost Like Being In Love (c); No Moe (c); In A Sentimental Mood (c); Scoops (b); With A Song In My Heart (b); Hawk's Fadeaway (b); Time On My Hands (b); This Love Of Mine (b); Shadrach (b); On A Slow Boat To China (b); Mambo Bounce (b); I Know (a).  
 (Esquire 12 in. 32-035—39s. 7½d.)

"Worktime"  
 There's No Business Like Show Business; Paradox; Raincheck; There Are Such Things; It's All Right With Me. All (d).  
 (Esquire 12 in. 32-038—39s. 7½d.)

(a)—Rollins (tr.); Miles Davis (pno.); Percy Heath (bass); Roy Haynes (drs.). 17-1-51. USA. (Am. Prestige.)

(b)—Rollins (tr.); Kenny Drew (pno.); Heath (bass); Art Blakey (drs.). 17-12-51. Do. (Do.)

(c)—Rollins (tr.); with what later became known as The Modern Jazz Quartet: John Lewis (pno.); Mill Jackson (vib.); Heath (bass); Kenny Clarke (drs.). 7-10-53. Do. (Do.)

(d)—Rollins (tr.); Ray Bryant (pno.); George Morrow (bass); Max Roach (drs.). 2-12-55. Do. (Do.)  
 Previous releases: (c) Esquire EP94.

BETWEEN these two LPs cover just on six years (January 1952 to December 1955)

# JAZZ DISCS

(a)—Ellington (pno.); Barney Bigard (clt., tr.); Johnny Hodges (sax., sop.); Otto Hardwicke (alto sax., bass-sax.); Harry Carney (bari., clt.); Wallace Jones, Charles "Cootie" Williams (tpts.); Rex Stewart (ent.); Lawrence Brown, Joe Nanton, Juan Tizol (tmb.); Fred Guy (gtr.); Hayes Alvis, Billy Taylor (basses); William "Sonny" Greer (drs.). 2-7-57. USA. (Am. Irving Mills "Master")

(b), (c), (d)—Same personnel, plus Harold Baker (tpt.). (b) 12/1/38; (c) 2/2/38; (d) 3/3/38. Do. (Do.)

(e), (f), (g), (h), (i)—Personnel as for (b), minus Alvis (bass). (e) 20/6/38; (f) 4/8/39; (g) 20/3/39; (h) 21/7/39; (i) 6/8/39. Do. (Do.)

This name differs slightly from that on label, but is correct.

# More from Newport

**NEWPORT JAZZ FESTIVAL (LP)**  
 Ella Fitzgerald (a); This Can't Be Love; I Got It Bad And That Ain't Good; Body And Soul; April In Paris; I've Got A Crush On You; Airmail Special; I Can't Give You Anything But Love, Billie Holiday (b); Nice Work If You Can Get It; Willow, Weep For Me; My Man; Lover Come Back To Me; Lady Sings The Blues; What A Little Moonlight Can Do.  
 (Columbia Clef 12 in. 33CX10100—41s. 8½d.)

(a)—Ella Fitzgerald (voc.) acc. by Doc Abbey (pno.); Wendell Marshall (bass); Jo Jones (drs.). 4-7-57. Newport Jazz Festival. (Am. Norman Gram.)

(b)—Billie Holiday (voc.) acc. by Mal Waldron (pno.); Joe Benjamin (bass); Jo Jones (drs.). 6-7-57. Do. (Do.)

TWO women, who, as Bill Simon's sleeve note points out, have dominated "the vocal segment" of the jazz scene for 20 years share this LP.

It should be a corker but is not. Billie Holiday's half is likely to disappoint anyone. For me, a confirmed Lady Day addict, it is a melancholy experience. She sings six songs, all recorded by her at least once before, and not one can be said to satisfy.

Simon reports that her appearance "had an even more dramatic aura than usual" and mentions alterations as well. Clearly something was wrong; and we can guess from the unresponsive voice that Billie was pretty sick. Pianist Mal Waldron, assisted by Benjamin and Jones, provides useful accompaniment, and there are moments when the Holiday "soul" fights its way through. But it is soul without much body to support it, and we get only intermittent glimpses of her unique expressiveness.

Ella's side does not succeed in presenting her at her very best. This is Ella's well-settled act, I imagine, with a couple of less familiar items added. She is hampered at the beginning by microphone troubles, has difficulty establishing the mood and tempo of one or two songs, and actually sounds uncomfortable on a few notes.

But Ella is enough of an artist to triumph over small failings. By the time she has ranged with skill and showmanship from the lively opener, "This Can't Be Love," to the final novelty version of "Can't Give You Anything But Love," the only possible verdict is "a highly professional and entertaining act."

"I Got It Bad" is less polished

and confident than the usual Fitzgerald. After that she gets to grips with the "mike" in time for her "more properly a virtuoso" Body And Soul, the Davis-Basie arrangement of "April In Paris," an admirable "Crush On You" and the fast and scatty "Airmail Special."

"April" opens a little shakily, and here she goes off the mike. "Airmail," injected with quotations from "The Music Goes Round," calypso and one thing and another, demonstrates Ella's humour and technical control—nothing more.

Demonstrations of imitative powers and general high spirits come with the closing "I Can't Give," a birthday tribute to Louis. Ella does a knockout job on Rose Murphy and Armstrong here to round off a fairly representative set.

The record would grace any collection that does not already boast Ella interpretations of most of these tunes.—Max Jones.

## Lewis is best

**NEWPORT JAZZ FESTIVAL (LP)**  
 George Lewis Band (a); Basin Street Blues; Bourbon Street Parade; Tin Roof Blues; Royal Garden Blues; That's A Plenty; Turk Murphy Band (b); St. James Infirmary; Weary Blues; Down By The Riverside.  
 (Columbia Clef 12 in. 33CX10099—41s. 8½d.)

(a)—Lewis (clt.); Jack Willis (tpt.); Bob Thomas (tmb.); Joe Robichaux (pno.); Alcide Pavasera (bass); Joe Watkins (drs.). 4-7-57. Newport Jazz Festival. (Am. Norman Gram.)

(b)—Murphy (tmb.); Bill Napier (clt.); Larry Conner (tpt.); Pete Clute (pno.); Dick Lammi (bjo.); Al Conger (tub.); That Vandon (drs.). 6-7-1957. Do. (Do.)

COMPARISONS are odious, but one is forced to compare these two groups—one playing with an authentic New Orleans sound; the other with a "white revival" flavour which is all too familiar over here.

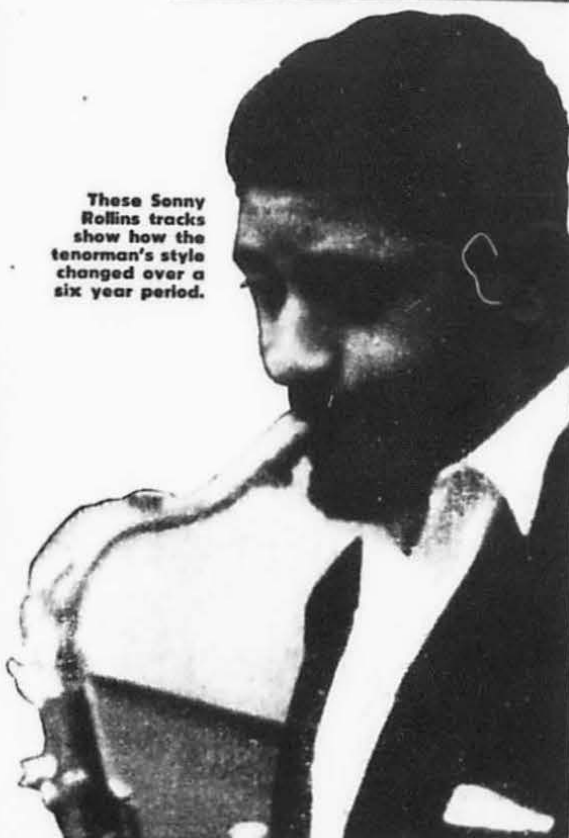
Though both performances are poor, the Lewis tracks are of much more value. The rhythm section is laughable in comparison to some of today's technically developed units, but it does swing on occasion and engender a feeling of excitement that is missing on the Murphy sides.



Roy Eldridge shows on his new EP that he can build an authoritative solo in a thoughtful manner.

# The most influential sax since Parker?

These Sonny Rollins tracks show how the tenorman's style changed over a six year period.



In the career of Sonny Rollins. They thus provide a comprehensive and interesting insight into the work of a man who, though not yet 30, has been described as the most influential saxist since Charlie Parker.

The 1955 set (Esquire 32-038) shows how the influence of Coleman Hawkins and Ben Webster on Rollins' tone—evident in the 1951 tracks on 32-035—was giving place to the harder and fiercer sound that helps to identify Rollins today. And how the earlier lack of relaxation that sometimes gave the impression of "relentless" was being replaced by an ease that revealed signs of his present improvisational maturity.

But even the 1951 recordings show the qualities that helped to set Rollins on the road to success—the forcefulness of expression, the relentless swing.

## Good piano

Though there is some good piano and vibes, the group that subsequently became known as the Modern Jazz Quartet consists itself by adopting mainly the subsidiary rôle of an accompanying unit, and probably the best items on this disc are those which have Kenny Drew.

As well as providing excellent solos, Kenny pushes the whole group along, sometimes in the role of rather too busy drummer from Art Blakey.

Miles Davis is the pianist on the remaining track in this set—and merely proves what a great trumpet man he is.

Which is the better of the two sets? This earlier one, I think, only because it has more variety, though, on the other, Gillespie, well enough backed by pianist Ray Bryant and drummer Max Roach, is also in fine fettle. Edgar Jackson.

## Getz squeaks

DIZZY GILLESPIE—STAN GETZ—SONNY STITT (LP)  
"For Musicians Only"

Be Bop; Wee (previously known as Allen's Alley); Dark Eyes; Lover, Come Back To Me.  
(Columbia Clef 12 in. 33CX10085—4fs. 8id.)

Stitt (alto); Getz (tr.); Gillespie (tp.); John Lewis (pno.); Herb Ellis (gtr.); Ray Brown (bass); Stan Levey (drs.). 18/10/56. Hollywood. (Am. Normans Grams.)

†Erroneously titled on label and sleeve: "We (My Honey And Me)."

JUST why this album is called "For Musicians Only" is a puzzle.

If the implication is meant to be that it is so perfect that even musicians will be impressed, that, too, is highly debatable. For instance, Getz squeaks more than once (note "Dark Eyes"); there are times (e.g. the intro to the same number) when Diz plays out of tune; and any musician satisfied with some of the balances (the barely audible Dizzy and Stan behind Stitt; in "Wee" and the general weakness of the piano) must be very easy to please.

## Tough going

There are other criticisms one could make, too. Only four tunes on a 12 in. LP may not worry musicians interested mainly in studying what star soloists do in the way of developing their ideas. But others may find listening to just three men improvising for 124 minutes over 30 choruses on the same chord sequence (as in "Be Bop") rather tough going—especially when three of the four marathons are run at the frantic pace of over 80 bars to the minute; even the fourth one, "Dark Eyes," goes at over 60.

Still, the album has its merits. It has some of the finest solo alto even Sonny Stitt has yet put on tape, and there are more than occasional outbursts of great Gillespie and Getz.

All this goes a very long way to make up for the less desirable aspects and a sleeve note that makes such confusing statements as: "The effect here is to display two basic musical schools of thought, each, however, intertwined in the rudiments of jazz, swing and improvisation."—Edgar Jackson.

## Relaxed Buddy

BUDDY COLLETTE (LP)  
"Man Of Many Parts"

Cycle (a); Makin' Whoopie (b); Ruby (a); St. Andrew's Place Blues (c); Cheryl Ann (c); Sunset Drive (b); Jazz City Blues (b); Stanpy's Tune (a); Frenesi (b); Santa Monica (a); Jungle Pipe (c); Zan (c).

(Contemporary 12 in. LAC12090—3fs. 3d.)

(a)—Collette (alto, tr., cl., flutes); William Green (alto); Jewel Grant (bar.); Gerald Wilson (tp.); David

Wells (bass-tp.; tmb.); Ernie Freeman (pno.); Red Callender (bass); Max Aibright (drs.). 13/2/56. Los Angeles. (Am. Contemporary.)

(b)—Collette (do.); Gerald Wiggins (pno.); Gene Wright (bass); Bill Richmond (drs.). 24/2/56. Do. (Do.)

(c)—Collette (do.); Freeman (pno.); Barney Kessel (gtr.); Joe Comford (bass); Larry Bunker (drs.). 17/4/56. Do. (Do.)

ON this LP 36-year-old William Marcell—otherwise known as Buddy—Collette plays alto, tenor, clarinet and flute, and for it he composed eight of the 12 tunes and arranged the lot.

In his sleeve note Lyle "Spud" Murphy, himself a noted saxist and ex-Goodman arranger, says Buddy's writing has "clarity and sonority" and that he "puts into his scores only what is necessary to the presentation of his ideas, consequently is never guilty of over-arranging."

## More effective

It is an important claim, especially in these days when so many jazz writers still fail to realise that the simpler the music often the more effective and artistic it is. But Buddy lives up to it, even though he has yet to prove that he can consistently write good melodies.

I also agree with Mr. Murphy's statement that playing so many different instruments does not prevent Buddy from producing their natural tone on all of them.

But perhaps the most readily recognisable and most pleasing qualities of this set are its invariably relaxed and easy-on-the-ear character, the warm-toned, coaxing way in which Buddy plays all four of his instruments, and the variety they and the different sizes and constitutions of the groups produce.

I like Buddy best on flute—not because I think he plays this instrument better than he does his others, but because he seems

to have a more pleasing tone on it than any other jazz flautist. As an improviser he is unassuming but tuneful, with quite an impressive flair for melody in ballads such as the seductive "Ruby" and his own "Cheryl Ann," named after his three-year-old daughter.

The other musicians mainly supply backgrounds for their

leader, but pianist Ernie Freeman; Dave Wells, who plays both bass-trumpet and trombone; and famous guitarist Barney Kessel, all provide attractive solo interludes.

In fact, Kessel's spot in "St. Andrew's Place Blues" is one of the not too frequent occasions on which this disc really swings.—Edgar Jackson.

## TOP JAZZ EPs, LPs

- (1) JAZZ GOES TO JUNIOR COLLEGE (LP) ... Dave Brubeck (Fontana)
- (2) JAZZ AT THE BLACK SAWK (LP) ... Dave Brubeck (Vogue)
- (5) SUCH SWEET THUNDER (LP) ... Duke Ellington (Philips)
- (3) AGAIN AND LOUIS AGAIN—Vol. I (LP) Ella Fitzgerald and Louis Armstrong (HMV-Verve)
- (8) CHRIS BARBER PLAYS—Vol. IV. (LP) Pre-Nixa
- (10) ELLA AND LOUIS AGAIN—Vol. II (LP) Ella Fitzgerald and Louis Armstrong (HMV-Verve)
- (—) BUCK CLAYTON SPECIAL (LP) (Philips)
- (—) BASIE WAS HERE (EP) ... Count Basie (Columbia-Clef)
- (4) AT THE STRATFORD SHAKESPEARE MEMORIAL (LP) ... Oscar Peterson (Columbia-Clef)
- (6) TO SWING OR NOT TO SWING (LP) Barney Kessel (Vogue)



The best items on the Sonny Rollins LP are probably those which include pianist Kenny Drew.

## CAPSULE REVIEWS

MPTON-KRUPA-WILSON TRIO (EP)  
"Strollin' Along"  
"Man I Love; Body And Soul."  
Columbia Clef SR 61008—1fs. 10d.)

EDDY WILSON, Gene Krupa and, in "Man I Love," Ed Hampton, recorded both tunes as members of Benny Goodman's, at the time, nation-creating mid-1930 Trio Quartet. Now, with the help of assistant Red Callender, they re-echo Goodman's pattern. Everything is very polished, and pretty, but not by enterprising or inspiring.

RALPH SUTTON (LP)  
"A Salute To Fats"  
"I Misbehavin'; Oriental Tones; Interbug Waltz; Keepin' Out Of Trouble; Ain't Cha Glad?; Sugar's Drag; Blue Turning Grey; Sugar's Craw; Take It From Me; Clothesline Ballet."  
Fontana TFR6002—2fs. 2(d.)

SUTTON have made up a creditable album, of Sutton and Walter tunes, from two Columbia LPs (33S1018, 1025). Sutton interprets the pieces with impressive drive and technique, the prettier solos surprising delicacy. Brilliant piano music.—M. J.

BILLIE HOLIDAY (EP)  
"Lady Day"  
"I'd For You; Me, Myself And I; Billie's Blues; I Must Have That Man."  
Fontana TFE17010—12s. 10(d.)

Her vintage Holiday reissues (1936 and '7) make a pleasant contrast with the Newport reviewed on page 14. "I'd For You" by Teddy Wilson's band, the additional virtues of Billie, Carney and Wilson solos and Jonah Jones accompaniment. "Must Have," also by Wilson, has a classic Holiday and a half-chorus of Lester

The others were made by Billie's band. The blues is very young Lady, singing her own good lyrics with compelling force and feeling to a Dixielandish Shaw-Berigan backing. The unbeatable Holiday-Young-Clayton combination make great music of Me.—M. J.

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# The star-studded Charity show



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• Beryl Bryden



• George Melly



• Betty Smith



• Alan Lomax

SEE PAGE 1

• Wilfrid Thomas

**NEXT WEEK  
FOCUS**

**on  
JOHNNY  
DANKWORTH**

**NEXT WEEK**

**NEW-BEAT BAND  
FOR HARRY GOLD**

Harry Gold is to return to bandleading after a lay-off of two years. He is forming a new group—Harry Gold and his New Beat Band—which will open for a 15-week season at Scarborough on June 7. Harry's brother, Laurie Gold, will continue to lead the Pieces of Eight, which he took over from Harry at the end of 1955.

## PAT BOONE HEADS U.S. STAR LIFT

PAT BOONE takes a 48-hour pass from Hollywood this Easter.

The teenage heart-throb—now appearing in "April Love"—flies to London on Good Friday for two con-

certs on the Saturday (April 5). Actual venues were being fixed at prestime.

The following day, Pat stars in "Sunday Night At The London Palladium." Cool singer June Christy will be on the same bill.

On Monday, Pat leaves for a holiday on the Continent.

### Sarah Vaughan tour

Pat's flying visit heralds a galaxy of transatlantic stars due to brighten the British show business scene in the next few weeks.

Sarah Vaughan "makes history" when she stars with Ted Heath and his Music on the stage of the Odeon, Leicester Square, for two concerts each day on Saturday and Sunday, April 12 and 13. This is the first time that one-night stands have been staged at the Odeon.

She will do another week of one-night appearances on the Rank circuit. ATV is also in line.

### Hibbler and Gracie

Blind Negro singer Al Hibbler starts a six-week Variety tour at the Empire, Liverpool, on March 24. He then plays Manchester and Glasgow. Other dates are being fixed. A Sunday concert with Ted Heath takes place at

the Davis, Croydon, on March 30. Charlie Gracie opens his return British tour at the Colston Hall, Bristol, on Easter Sunday (April 6).

He plays weeks at Liverpool (7th), Birmingham (14th), Glasgow (28th) and Newcastle (May 5). A Sunday concert takes place at the Regal, Hull, on April 13. Other dates are being fixed. As previously reported, Jerry Lee Lewis starts an extensive British tour on May 24.

### Peter Lowe leaving the Heath band

Peter Lowe, who took over as vocalist with the Ted Heath Orchestra when his brother, Dennis Lotis, left to go solo, is leaving Ted to return to South Africa.

He plays his last date with the band when it appears with June Christy at the Royal Festival Hall on Easter Sunday.

### Frank Sinatra to Wed Lauren Bacall

New York, Wednesday.—Frank Sinatra is now almost certain to wed Lauren Bacall in California this Spring. Sinatra can be seen on BBC-TV on March 26 when "The Dinah Shore Show" starts a monthly series.

**GRISHA FARFEL**  
switches to  
**Selmer**  
**STERLING**

### Steele returning to Scandinavia

Three star British acts will accompany Tommy Steele on his two-week tour of Scandinavia from April 14.

With Tommy will be the Kentones, Desmond Lang and the John Barry Seven. On his return, Tommy is to make a 12-week British tour for impresario Harold Fielding. The tour opens on April 28 and will be a mixture of weekly Variety and one-night-stand concerts. Details have not yet been worked out.

### The 10.15 Special is wired for rock

A Skiffle Special will steam out of Paddington Station on March 22 at 10.15 a.m. The musical day-trip will take fans to Bristol and back, stopping off for a session at Bristol's Locarno Ballroom. And there will be music all the way.

A brand-new train, specially wired for sound, has been laid on and the inclusive charge is £1.

### The BBC approves

The Bruce Turner Band has passed its BBC audition at the second attempt. Its previous failure stirred up controversy in the M.M.

Bruce and the band have their first airing in the Light Programme's "Jazz Club" on April 14.

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Information: See advertisement pages 16, 17, 18 and 19



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