

# Melody Maker

MAY 31, 1958 World's Largest Sale EVERY FRIDAY 6d.

Sinatra in  
London!

See Page 20

## ALL-NIGHT FLING...



### ... at the Flamingo

**FIVE** hundred jazz fans had an all-night fling at London's luxurious Flamingo Club last Saturday.

From midnight until 7 a.m. they danced and listened to four top modern groups and guest stars.

This is the third of the MM's picture-probes into Britain's jazz clubs. Pictures are by RON COHEN and artwork by COLIN DUNN.

The montage shows (top right) tenorist Ronnie Scott and bassist Kenny Napper; (centre, l.-r.) trombonist Keith Christie, compère Bix Curtis, pianist Dill Jones and tenorist Tubby Hayes, and (bottom l.-r.) trumpeter Bert Courtney, baritone-saxist Ronnie Ross, drummer Tony Kinsey, bassist Dave Willis and pianist Bill Le Sage—plus some of their many fans.

**The TOMMY STEELE story: By John Kennedy**

I'd never seen this kind of spontaneous reaction from

an audience before. Tommy knocked me out, too.

MM  
EXCLUSIVE

# TOMMY STEELE

—the TRUE story of his success

I've just been to see the London show, "Expresso Bongo." Its plot is pretty well known. A cunning agent signs a dim-witted coffee bar singer and turns him into a star.

There are many people who believe that the star represents Tommy Steele. Just as many take me for the dishonest agent. All of which, need I say, is the plainest nonsense.

Certainly no one who knows Tommy would call him dim-witted. But agents, by tradition, are bloodsuckers to a man. And any agent who promotes a raw discovery is by common consent a cynical, grasping exploiter.

People believe what they want to believe. They'll swallow all sorts of lurid tales and recount them with relish. I have even complained.

But the true Tommy Steele story—and my part in it—is, I think, just as interesting.

When I met Tommy first he

was back from one of his periodic sea trips. I'd dropped into the 2 1/2 coffee bar in Old Compton Street to meet someone.

**Tousled head**

The Vipers Skiffle group was playing there and every time they finished a number, a kid with a tousled head would chip in with a rock-'n-roll song and really get the other youngsters going.

When I met Tommy first he

feeling sore at the Vipers. At one time he had been one of their group, and then there had been differences. This was his way of showing he could still register without them.

He moved on to another coffee bar down the street and I followed him. There he repeated the same process. It was Steele versus the skiffle groups—and may the best man win.

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## JOHN KENNEDY

personal manager to Tommy Steele, gives his own account of the star's rise to fame since he started singing in Soho's coffee bars 20 months ago.

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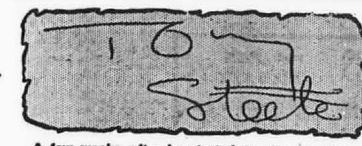
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# TOMMY STEELE



A few weeks after he started to sing in Soho, Tommy's autograph was sought by thousands of fans all over Britain.

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I told him I thought he had tremendous talent and that he ought to do something about it. Dim-witted? He was as sharp as a tack.

We sat and talked the thing over in a café—and Tommy did plenty of the talking.

them to grab a taxi and hurry round.

Then they started arriving in twos and threes, and gratefully I introduced them.

"This is Miss Vera Fitchel-Nogglesbury," I announced, or something equally impressive.

The photographers got out their cameras. The "Debs" postured, paraded and pranced. Tommy sang his rock-'n-roll numbers.

The paper did us proud. The socialites, always willing to adopt a craze, read that they liked rock-'n-roll. So they lived up to it.

On the strength of this newspaper story, the following-day chain reactions could be traced. Tommy was able to get Tommy his first club booking—in the West End.

Hugh Mendl of Decca had already come to see him work at the 2 1/2. He was so impressed that he offered Tommy a three-year contract.

"I'll tell you what," Tommy said. "I'll come to talk to you when I can't come to talk to you with the high financiers. I'd second only with Larry Parnes, who was a theatrical necessity and I invited him to help us on the business side."

I was impressed neither by big talk nor promises, nor flattery. He'd had some. Already he'd done five auditions for one West End club. Nothing.

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Even at that stage, I'd say that Tommy was a better business man than I was. I'd been around some. I was born in Burma, lived in New Zealand and Canada. I started off as a copy boy on a newspaper, had gone to sea as a deckhand, worked as a reporter and run my own newsgency in Fleet Street.

**Hard faces**

Just before I ran into Tommy Steele, I'd become a publicity agent. And I'd had some pretty hefty successes. I wasn't exactly short of a pound.

Tommy, however, had impressed me enormously, both as a person and as a performer. I could see his enormous potential.

He'd challenged me to do something about my professed faith in him. To produce the results that he demanded meant as much in professional satisfaction to me as it would to him.

I can tell you that I put in some mileage on Tommy's behalf before I got a hearing. There were doors that wouldn't open and hard, sceptical faces.

Others beside Tommy wanted to set a result before they made a move. I knew that the answer was publicity. And I knew how it could be done.

Rock-'n-roll was regarded as pretty detestable by the associated with juvenile delinquency in dozens of blow-up newspaper stories. And Tommy would be labelled as a rock-'n-roller.

**Gorgeous Debs**

So I went to a national newspaper with something I'll tell you: Rock-'n-roll makes 'em smart. They thought it.

I went to a friend of mine and together we organised a party. Photographers would be there. So would Tommy and a gorgeous bunch of Debs. I raised fifty pounds to pay expenses.

On the night, practically the whole staff of the newspaper turned up to see the fun. Around two in the morning, they became restless.

"Where are the Debs?" they demanded.

The whole stunt was falling apart. In desperation I phoned every model and chorus girl I knew about.



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The whole stunt was falling apart. In desperation I phoned every model and chorus girl I knew about.

"Lady-So-and-So has just come in." Next time it would be a duet.

Even Tommy grew somewhat anxious. "Will I die?" he asked.

"No, Tommy," I said. "If we stop tonight, we'll all go down by a plane crash."

So Tommy grinned and went out to meet his fate. You have to hand it to him. The risks he took were worth it.

No good strating if you can't hear me," he said. "And if I tell you a story instead?"

**Into tears**

So he told the big story of the tale of the soldier who was court-martialled for taking a pack of cards into church. He ran through the pack explaining how every suit reminded him of some thing of life, and so on.

I've seen him practically reduce the audience to tears telling that story.

They cheered him for his story, and his Press notices the following day hailed a new star.

**Next week**

Kicks under a restaurant table when a film deal is being made.



Tommy is popular in social circles. Here he is seen at an Old Boys' Ball at Claridge's.

Tommy—engaging personality

## ON THE BEAT

IT was an illuminating weekend. One that afforded me quite a few private chuckles as I witnessed the brouhaha surrounding Jerry Lee Lewis and Shirley Bassey.

I thought of all these teenagers as they stand around the Sunday concert stage doors shouting: "We want all!" Or (next week): "We want Joe!"

I thought of the squealing ecstasy they exhibit from the galleries of the various cinemas and theatres as their star-of-the-moment bumps and grinds around the stage—or their gasped confessions of feigned smelch that would have brought blushes to the cheeks of their pre-war counterparts.

And then I thought of all these pillars of rectitude expressing their righteous indignation at Lewis's marital affairs and Shirley's brief disappearance into Bath.

With tomatoes, eggs, catcalls and shouted abuse. And I thought to myself: "Maybe there's something in these religious discs after all." Maybe...

**Transatlantic**

"CHATTING it over on the transatlantic 'phone with Ben Crockett this week, we agreed that they might now start expressing their disgust at the so-called talent exhibited by some of these so-called artists."

And he reminded me: "Thirteen is nothing unusual for the hill-country girls to get married at. Some of them marry at nine."

**Meanwhile...**

MEANWHILE, what about the skiffle? Is it sinful? One Baptist minister in Halifax evidently thinks so. The local teenagers, he claims, are in "a really bad way."



Pat Brand

cards which state: "The point of today have turned to skiffle."

"One reason, they say, religion's piffle."

"Perhaps they are right, they've been left in the lurch."

"Come and see if that's true at the Baptist Church."

**Logical?**

DR. STROSS pointed out that when one listened to music in a hall there was no tax. But when the same music was listened to on record there was a tax of 50 per cent. That was not sensible nor logical.

**Cut to the quick**

WHICH is the quickest act in the business? I would suggest it's former Don Langley player Rex Morris and his business at the London Palladium. They're "off" almost before they're "on."

From a reasonably long and highly entertaining act at Sutton, where the comedy element of the current London Palladium show was "tried out," they've been cut to something like a minute.

Which seems a waste of a potentially excellent new comedy band.

**Not good?**

A PROPOSAL for the reduction of purchase tax on gramophone records was turned down by the Government in a House of Commons last week.

Solicitor Hylton-Foster, the Solicitor-General, maintained that records could not carry a lower tax than the instruments which reproduced the music.

And he emphasized that there was no evidence that the tax adversely affected production or sale.

I do not want to be snobbish," he added, "but the bulk of the gramophone record retail to the public in this field comes from popular discs."

"Skiffle," interjected Mr.

Gerald Nabarro (Con, Kidderminster).

**Pop**

RETOURD Sir Harry: "No doubt you are more familiar with skiffle than I am. May I just call it 'not good'?"

"Most of us when we were young were fed on pop," said Dr. Stross (Lab, Gloucester).

"Trent, Central," but we learned to eat meat when we were grown up. Therefore we should not sneer at skiffle."

Sir Harry said he was not sneering at skiffle. "I was envious of the youth of Mr Nabarro."

## This week's Selmer OSCAR



## FRANK DENIZ

West End theatre shows, night spots, TV, radio, and recording keep Frank's guitar very busy. And Frank's guitar for a long time has been a Hofner. Now that competition's a bit keener you want the best, so write for 20-page booklet H.G.34 and you'll get all the gen on Hofner.



114 CHABING CROSS ROAD LONDON E 8 W, C2

Harold Davison presents

**"A DAY WITH LADY DAY"**

THE ONLY CONCERT APPEARANCE OF AMERICA'S LADY OF THE BLUES

**BILLIE HOLIDAY**

AND THE FIRST PUBLIC APPEARANCE OF

**KENNY BAKER'S DOZEN**

ROYAL FESTIVAL HALL

SUNDAY, 8th JUNE, at 3.0 p.m.

TICKETS: 5/-, 7/6, 10/- & 15/-, available from HAROLD DAVISON LTD., 29-31 REGENT STREET, LONDON, S.W.1, and ROYAL FESTIVAL HALL BOX OFFICE (WAT. 3191) S.A.E. with postal applications, please.

WIN an **AJAX "Pipper" snare drum!**

Hi-ya fellas I NEED A NAME

Here's your chance to win a super AJAX "Pipper" Snare Drum. All you have to do—

1. Suggest a name for our "AJAX" man.
2. Tell us in not more than 20 words why you prefer "AJAX" Drums.

Competitions will be judged by a panel consisting of—

**JACK PARNELL**  
**RONNIE VERRALL (Ted Heath)**  
**KENNY CLARE (Johnny Dankworth)**  
**ALLAN GANLEY**  
**SAM NORTON (Ajax Drum Division)**  
**LEN SPALDING (Advertising Manager)**

**RULES**

1. Entries must be posted to arrive not later than first post on Monday 22nd June, 1958.
2. ENTRIES must be on the official form herewith. Additional entries will be accepted if written on plain paper bearing only the entry and the name and address of the competitor, as enclosed in the same envelope as the original entry on the official form.
3. Entries must be addressed to: FIND-A-NAME CONTEST, BOOSEY & HAWKES LTD., FREDERICK CLOSE, STANHOPE PLACE, LONDON, W.2.
4. Employees and employer's relatives at Boosey & Hawkes Ltd. and subsidiary companies are not eligible for this competition.
5. The prize will be awarded to the competitor whose entry is the winner of the judges' most vote.
6. Results will be published in "Melody Maker" dated 30th July, 1958.
7. The judges' decision is final and no correspondence can be entered into regarding the competition.

Competitor's Name \_\_\_\_\_  
Address \_\_\_\_\_

I suggest that the "AJAX" man should be called \_\_\_\_\_

I prefer "AJAX" drums because \_\_\_\_\_

**BOOSEY & HAWKES LTD.**  
FREDERICK CLOSE, STANHOPE PLACE, LONDON, W.2. TEL.: PAD. 3091



# A PURPLE PEOPLE EATER—GIMMICK DISC



**NEW YORK, Wednesday**—The latest and perhaps the craziest gimmick disc for years is an MGM platter called the "Purple People Eater," by Sheb Wooley.

The "Purple People Eater" is a weird character from outer space who lands on Earth to terrorise the populace. Nobody is quite sure whether he eats purple people or whether he is merely of a purple hue and eats all people.

The disc, however, is a hit, thanks to the fact that disc jockeys everywhere have got unusually enthused with its promotion possibilities.

### And the car . . .

Many are sponsoring listener contests in which fans send in drawings indicating their conceptions of what he looks like.

Winning drawings and clay models are being displayed prominently in record store windows.

One jock is riding around his city in a purple car singing the praises of the record.

### PIANO REFLECTIONS

Dave Lee, pianist with the Johnny Dankworth Orchestra, started a series of three Light Programme airings titled "Piano Reflections" yesterday (Thursday).

The other two will be heard on June 12 and 26.

# Mahalia to sing with Ellington

From **BURT KORALL**

**NEW YORK, Wednesday**—Mahalia Jackson will make her first appearance in front of a big band when she sings part of the "Black, Brown

### Sidemen Stars

Ted Heath sidemen Keith Christie, "Red" Price, Ronnie Verrall, Johnny Hawksworth and Stan Tracy will guest tomorrow (Saturday) at the Piccadilly Jazz Club, Manchester, and at the Temple Jazz Club, Liverpool, on Sunday.

### LATEST "HIT" ORCHS.

**THE WITCH DOCTOR**  
IT'S ALL HAPPENING  
**HAPPY GUITAR**  
LITTLE SERENADE  
AS I LOVE YOU  
**THE PANSY (MANDY)**  
Small Orchs. 3/10 Ea. Inc. Post  
Full " 4/4 " " "

### Dance Date Series

Specially Arranged for Any Combination  
**IF I SHOULD FALL**  
**IN LOVE AGAIN**  
**I LOVE TO SING**  
FOR SENTIMENTAL REASONS  
**I'LL CLOSE MY EYES**  
Sets 4/4 Each. Inc. Post

FOR THE LATEST "POPS" JOIN OUR  
**ORCHESTRAL CLUB**  
PETER MAURICE MUSIC Co. Ltd.  
21 DENMARK STREET, W.C.2  
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### Now Available!

THE BIGGEST PACKAGE OF NEWS STORIES AND PHOTOGRAPHS EVER ASSEMBLED ON THE  
**JOHNNY DANKWORTH ORCHESTRA**  
in JOHNNY DANKWORTH'S own Magazine  
**"QUARTERNOTES"**  
2

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_

### GERRY MULLIGAN

**In Hollywood**  
GERRY MULLIGAN and Art Farmer left for Hollywood, where they will team up with drummer Shelly Manne and bassist Leroy Vinnegar to record the sound-track of the United Artists picture, "I Want To Live."

### LOUIS ARMSTRONG

**Top team**  
JOE GLASER has announced that he will book Anita O'Day and Louis Armstrong as a package debuting these two strong jazz attractions together at the New York Coliseum on July 5, and following up with a booking at the Newport Jazz Festival on July 6.  
Miss O'Day is currently playing to standing-room at the Village Vanguard, and has been signed to appear on the next Timex TV "Jazz Spectacular."

# PREACHER TO TOUR WITH LEWIS?

**PROMOTER** Paddy McKiernan hopes to present George Lewis in a further British tour starting in September if Ministry of Labour permission is given.  
The veteran clarinetist will this time be accompanied by the Reverend Alvin Kershaw, the clergyman who won fame (and cash) in an American TV quiz.  
In exchange, Ken Colyer will probably undertake a further tour of U.S. college dates in October-November.

**WISBECH**—Five 21st birthday parties in eight days were played by Bert Murray and his Orchestra last week. . . . Saxist-trombonist Bill Jones will lead a quintet when regular Saturday night dancing starts at the Duke's Head Hotel in October.

**BRADFORD**—The Silhouettes Skiffle Group has ended a long run as resident interval attraction at Bradford Textile Hall. . . . Harnogate Corporation plans a skiffle contest to be run in conjunction with this summer's Water Carnival.

**BIRMINGHAM**—Gerry Nock, trumpeter with the BBC Midland

# MEET THE STARS

"Newsweek" and "Life," two of the nation's top weekly magazines, are both doing stories on the record and the artist, Sheb Wooley.

### STAR SHOW

**In the red**  
IRVING FELD'S "Biggest Show Of Stars," a tour of top rock-'n'-roll acts, has been playing in the red in the Pacific Northwest area of the United States and Canada.

Promoters feel that the rock-'n'-rollers are getting too big for their boots and are asking too much money.

The high salaries force admission prices up, which they feel has kept the crowds away.

Many of those with a hit disc, say critics, are insulting the audiences by trying to persuade them that a diamond ring on the little finger, no talent and poor wardrobe can make an act.

### DICKIE VALENTINE

**New disc**  
DICKIE VALENTINE, known here as just plain Dick Valentine, has a new disc out on London, his first in a long spell.  
The "Red River Rose" side, a

# SQUADS TAKE A BREAK

**RONNIE ALDRICH**, leader of the Squadrons, will enter Westminster Hospital when the orchestra starts its annual holiday on June 16.

Ronnie has to have a minor leg operation which will keep him out of action for about 10 days. He will be fit enough to resume leadership of the Squads when they start their summer season at the Palace Ballroom, Isle of Man, on June 29.

Singer Ken Kirkham, who recently recorded two more titles for the Columbia label, continues as a star attraction with the Squads. He has not left the band, as indicated in a recent issue of the MM.

### Vic Lewis Orchestra bound for Germany

Vic Lewis and his Orchestra are to play two one-month seasons at the NCO's Club of the U.S. Air Force Base at Ramstein, Germany.  
They start their first month tomorrow (Saturday) and return for the whole of September. They will broadcast from the club via AFM at Frankfurt.

# Treniers take over from Jerry Lee

(Week commencing June 1)  
John BARRY Seven  
Week: Empire, Nottingham  
Shirley BASSEY  
Week: Hippodrome, Birmingham  
Eddie GALVERT  
Week: Hippodrome, Brighton  
Terry DENNE  
Week: Empire, Newcastle  
Jaskie DENNIS  
Week: Empire, Nottingham  
Lennie DONEGAN  
Week: Empire, Sheffield  
Robert EARL  
Week: Empire, Liverpool

**FOUR BUDDIES**  
Season: Windmill Theatre, W.  
**FOUR JONES Boys**  
Season: Wellington Pier, Great Yarmouth  
Ronnie HARRIS  
Week: Empire, Chislewick  
Joe HENDERSON  
Week: Empire, Liverpool  
**HILLTOPPERS**  
Week: Empire, Pinobury Park  
Edmund HOOKRIDGE  
Season: North Pier, Blackpool  
Audrey JEANS  
Week: Empire, Liverpool  
Teddy JOHNSON and Peari GARR  
Week: Empire, Edinburgh

# THE PLATTERS

catchy ballad, appears to have the strongest appeal.

### Honoured . . .

**THE** travelling Platters visited Rome last week for an engagement at the Teatro Sistina. The Platters, with their feminine partner, Zola Taylor, had an unprecedented audience with the Pope, who presented each of the five with a gold medallion to commemorate their visit.

### GERALDO

**Admitted . . .**  
**THREE** important British figures, Geraldo; Bill Bowen, chief arranger for Melachrino; and Decca A&R head Frank Lee have been admitted to membership in the National Academy of Recording Arts and Sciences here.

### VIC DAMONE

**Change of pace**  
**PROMISING** new disc of the week: Vic Damone's swifty, Hawaiian-flavoured, change of pacer titled "The Only Man On The Island."

**KENTONES**  
Week: Empire, Nottingham  
**KING Brothers**  
Season: North Pier, Blackpool  
**KORDITES**  
Week: Empire, Liverpool  
**Desmond LANE**  
Week: Empire, Nottingham  
**Guy MITCHELL**  
Week: Empire, Glasgow  
**Ruby MURRAY**  
Season: Wellington Pier, Great Yarmouth  
**Joan REGAN**  
Season: North Pier, Blackpool  
**Edna SAVAGE**  
Week: Empire, Newcastle  
**Harry SEDCOMBE**  
Season: Palladium, W.  
**SOUTHLANDERS**  
Week: Empire, Edinburgh  
**Sonny TERRY and Brownie McQUEE**  
Sunday: Victoria Hall, Hanley  
Wednesday: Regency Ballroom, Bath  
Friday: Royal Star Hotel, Maidstone  
Saturday: Dorking Halls, Dorking  
**THREE KAYE Sisters**  
Week: Hippodrome, Manchester  
**THREE MONARCHS**  
Season: Prince of Wales, W.  
**TRENIERS**  
Sunday: Odeon, Liverpool  
Monday: Odeon, Manchester  
Tuesday: Gaumont, Coventry  
Wednesday: Gaumont, Worcester  
Thursday: Capitol, Cardiff  
Friday: Gaumont, Cheltenham  
Saturday: Gaumont, Wolverhampton  
**Hedley WARD Trio**  
Week: TRENIERS tour  
**Terry WAYNE**  
Week: TRENIERS tour  
**Marty WILDE**  
Week: Empire, Leeds

# THE TOP JAZZ RECORDS FROM My Fair Lady

## TED HEATH AND HIS MUSIC

I've grown accustomed to her face; The rain in Spain;  
On the street where you live; I could have danced all night; With a little bit of luck  
DPE 6484 (Decca EP 45 r.p.m. record)

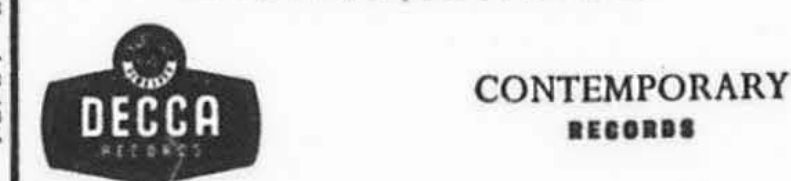
## THE TONY KINSEY QUINTET

On the street where you live; I've grown accustomed to her face; Get me to the church on time; I could have danced all night; Wouldn't it be lovely; Show me  
DFE 6461 (Decca EP 45 r.p.m. record)

Get me to the church on time; On the street where you live; I've grown accustomed to her face; Wouldn't it be lovely; Ascot gavotte; Show me; With a little bit of luck; I could have danced all night

## SHELLEY MANNE (drums)

**Andre Previn** (piano) **Leroy Vinnegar** (bass)  
LAC 12100 (Contemporary LP 33 1/2 r.p.m. record)



CONTEMPORARY RECORDS  
The Decca Record Company Ltd Decca House Albert Embankment London SE11



# Four fair ladies

**WHO** wrote the musical score for "My Fair Lady"? After the tremendous publicity he has received, I suspect that many members of the public (and even a few people in the profession) would answer: "Alan Jay Lerner, of course."

Not that it really matters—to anyone except the composer of the music, Frederick Loewe. What matters is that the show is a fabulous success here, as it was in the States.

And if the songs are not at the top of the Top Ten list, you can put that down to a teenage public which doesn't know a good song when it hears one.

The profession has certainly responded to the challenge of the "Fair Lady" score. Chappell's, the publishers, set the ball rolling by simultaneously releasing the tunes for general use and putting a block on specific performances. ("May we remind you that not more than two vocal numbers from this score may be performed in any one programme, and that as far as television is concerned performances may not be accompanied by dramatic action, dumb show, or costume or scenic accessories.")



*Steve Race*  
talks about  
four 'My Fair Lady' LPs

Philips Records issued the original cast version at an increased price. A number of correspondents have written to register protest at this, but for once my sympathies are with a commercial firm rather than with the common man. As the press officer of Philips Electrical wrote to me: "Production costs of 'My Fair Lady' and the royalties we have to pay are considerably higher than in the case of other records previously marketed by us."

"Had we charged what has come to be regarded as the 'normal' price for a 12 in. LP, we should have suffered a substantial loss. As it is, we are making only a very modest profit."

"A factor which is often unknown or forgotten is that any increase in the basic price automatically means a rise in purchase tax and dealer discounts, and a completely artificial picture of the price structure is thus created."

A fair point I think. In any case, Philips sold over 100,000 in the first two weeks, so the public in general would seem to have no complaints.



**BILLY TAYLOR.** His Trio's recording of "My Fair Lady Loves Jazz" is a delight. Quincy Jones's arrangements are gorgeous, says Steve Race.

six of the tunes to good jazz use. Trumpeter Les Condon treats the theme of "I've Grown Accustomed To Her Face" with melodic respect, in contrast with the Ted Heath soloist, who gives it the most inept Cootie Williams treatment.

Indeed, every member of Kinsey's group contributes to subtle jazz interpretation: full marks to one of our finest small bands.

In the Shelly Manne disc, Andre Previn, for so many years a taut-sounding copyist, emerges as a really relaxed pianist with a distinctive sound of his own—or as distinctive as the shadow of Oscar Peterson will permit.

Quincy Jones. This record is a delight.

Delight it certainly is, from the brilliant orchestral treatment of "With A Little Bit Of Luck" to the neat moment in "The Rain In Spain" when Quincy Jones gives Gerry Mulligan a musical version of the famous Rex Harrison line "I Think She's Got It."

About "My Fair Lady" in general I have only one regret... but you can't compose everything yourself, can you?



● Quincy Jones

### ● TED HEATH

Of the various other versions of "My Fair Lady" numbers I have received those by Ted Heath (Decca DFE6484), Tony Kinsey (DFE6461), Shelly Manne and his Friends (Contemporary LAC12100, reviewed by Edgar Jackson [3/5/58]), and the Billy Taylor Trio with Quincy Jones's Orchestra (HMV DLP1181).

I must confess I find the Ted Heath arrangements faintly worrying. Neither straight versions nor out-and-out jazz adaptations, they are just enough like the original score tunes for the arranger's little novelties to be irritating.

### ● NEW MOULD

This, I appreciate, is largely a matter of opinion, and the performances are stunning in their precision and musicianship.

But though Loewe's excellent tunes may legitimately be cast in a new mould, they may not be misread, and the arranger has the tune wrong in the last phrase of "On The Street Where You Live." The melody should rise to the 4th, not drop as in the 10th and the 26th bars. Tony Kinsey's Quintet turns

### ● GREAT BASS

He is assisted by the swinging Shelly Manne and that fabulous musician, Leroy Vinnegar: perhaps the best small group bassist on earth.

But my favourite by far is "My Fair Lady Loves Jazz," in which Quincy Jones, writing for one of those "one-of-everything" instrumentations (trumpet, horn, baritone, tuba, etc.), has written the most gorgeous settings for the Billy Taylor Trio.

No arranger or pianist should dream of being without this record. And as Alan Jay Lerner says on the sleeve—though why not Loewe, the composer?—"The job... has been handled skilfully and with excellent taste by Billy and orchestrator

## Lyttelton '13' was high spot

PERHAPS I have been spoiled by the recent influx of great jazz singers, but I found Marie Knight's farewell performance at the Royal Festival Hall on Sunday strangely unsatisfying.

As throughout her tour, Marie's programme was widely varied, from gospel songs like "I Must Tell Jesus" to pops like "Black Magic" via "St. Louis Blues" and other jazz standards.

She can make the most unlikely material swing, but her delivery and phrasing tend towards monotony. Her gospel work invites comparison with her mentor, Sister Rosetta Tharpe, but she lacks Sister's great flexibility and the emotional impact necessary for this type of song.

The Lyttelton band gets better and better. The three saxes have settled into a cohesive team, while the soloists have great individuality.

### Second appearance

Trombonist Picard, in particular, has improved beyond recognition over the past two years. No longer the poor man's Trummy Young, his ideas have kept pace with his technique.

High spot of the show was the Rendell-Lyttelton Thirteen—Lyttelton, Ronnie Simmonds and Bert Courtney (tpns.); Eddie Harvey, John Picard (tmbs.); Ronnie Ross and Tony Coe (altos); Don Rendell and Jimmy Skidmore (trns.); Joe Temperley (bari.); Ian Armit (pno.); Brian Brocklehurst (bass); and Eddie Taylor (dra.).

Making its second public appearance, the Thirteen was naturally a little ragged—particularly the trumpets—but played with a fine attack. Eddie Harvey's arrangements were simple and excellent, avoiding any obvious attempt to produce a Basie sound.

I hope the Thirteen will become a regular concert attraction.

### DON LANG BACK IN VARIETY

DON LANG was a stylish trombonist in the days when he was just a musician. Then he turned to vocal records, made a hit, and later became a "6.5 Special" star. He also dabbled in Variety.

But after his polished performance in "Let's Have Fun"—the summer show at Blackpool's Central Pier, which opened last Friday—Don can no longer be termed a "dabbler."

Josef Locke proved that he, too, still has the magic. But the high spot of the show is comedy, ably provided by Ken Dodd.

A word, too, for apache dancers Yvonne Michel and Erik, and for comedian Wally Harper. — Jerry Dawson.

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3-Page

POP special

# Jerry Lee produces boos, boredom

by BILL HALDEN



Jerry Lee with his wife

A LOT of people, predicted the sages of show business, would catch colds when American rock-'n'-roll screamer Jerry Lee Lewis toured Britain. They based their forecast on the current slump in the popularity of teenage shows, the bus strike and the nearness of summer holidays.

But not even they could have anticipated the sensation the screamer would cause. Not through his frantic work on stage, but the rather frantic state of his marital affairs.

His three-day tour must have been the shortest on record. Whether it's dealt a death blow to one-night-stand tours by American golden disc holders is another matter. But it will certainly be some time before they can recover.

## Muddled

What would have happened if the tour had gone as planned and without the front-page publicity is anybody's guess. But it's possible the gloomy predictions would have been right.



Jerry Lee—exhausting

At the Granada, Tooting, on Monday, one teenager leaving the first house told the waiting queue: "Don't bother. He's not worth it." Several people took his advice and turned away.

But the front-page publicity over the "13-year-old" wife and her two predecessors boosted the box office.

At the opening shows at

the Regal, Edmonton, there were about 2,000 fans for the first house and even more for the second. And it was the same throughout the week-end.

The reaction backstage was a little muddled.

Some rubbed their hands in glee as they directed reporters to Jerry Lee Lewis's dressing room, but others were a little worried. "You never know how teenagers are going to take something like this," one official told me.

Jerry Lee dresses himself like a tatty Liberace. His Saturday dress was a suit of shocking pink (and I do mean shocking) with sequined lapels. On Tuesday he had changed for a yellow suiting.

He seats himself at the piano and proceeds to blitz both the instrument and the mike. The piano he thumps with a vigour which is exhausting to watch. The mike he hugs with a frenzy which is frightening.

## Tedious

The result: The same wild gospel shouting which has characterised his hit discs—"Great Balls of Fire" and "Breathless."

That's good so far as it goes.

But after the initial reaction it tends to get tedious, to say the least. Quickly you realise that his actions are all rehearsed and practised, and that he treats his audience with an attitude bordering on contempt.

That, I think, explains why he met with boos and catcalls later in the week-

end. British teenagers are used to more than a few hit songs from a top-of-the-bill act.

At Edmonton he went off after 10 minutes. The curtain came down and someone started the National Anthem. But angry fans jeered and booed until the curtain went up and Lewis re-started.

## Anti-climax

Whether it was a mistake or whether Lewis thought he had given them their money's worth is anybody's guess.

To sum up: The 100,000 or so fans who might have seen him have missed very little.

## Treniers take over

THE Treniers, who moved up to the top-of-the-bill slot when Jerry Lee's tour was cancelled, have already established themselves in Britain. They have just finished a season at the London Palladium with Johnnie Ray.

They're an eight-piece vocal and instrumental act led by identical twins, Cliff and Claude Trenier.

They claim that they are the "Daddies" of rock-'n'-roll and that Bill Haley was "inspired" by them. But after seeing them in action at the Lewis concerts for 50 minutes—the whole of the first half—I can assure you these Daddies are as energetic as any teenage rock-'n'-roll sensation.

Also on the bill is the Hedley Ward Trio, whose vocal comedy provided some light relief from the consistent rock-'n'-roll.

# JIMMIE RODGERS SAYS—

I like folk music

NEW YORK, Wednesday.

I CAUGHT up with Jimmie Rodgers backstage at the Patti Page "Big Record" show. Half of Jimmie's face was covered with lather, the other half sported a spanking clean shave as a messenger rapped on the dressing room door with the warning to "step it up."

Many fans probably think of Jimmie Rodgers as part of that substantial assemblage of country and western rooted performers who have recently made their way into the pop field.

"It isn't so," Jimmie told me. "I don't think I have roots with any particular school of singing, country or

anything else. I'm from the country all right but not from the south or south-west where most of your country singers come from. I'm from the State of Washington, 135 miles east of Seattle, and that's very close to Canada and mighty far away from, say, Nashville or Texas.

"Whatever I sing, I sing because I like it, not because of any influences. And frankly, folk music is my favourite, for listening and for my own singing."

## TERRIFIC

For once, in Jimmie Rodgers, I found a popular star whose favourite is not Elvis Presley or Jerry Lee Lewis or anyone even closely related to their schools. "If you ask me, Harry Belafonte is one of the best. Maybe it's just that he's such a great folk singer, but in what he does he's terrific. I'll take the Weavers any time too. And Burl Ives is a true folk singer. Folk music is for me."

Rodgers has been singing professionally for a scant two years. "I did a lot of performing in the service and then all of a sudden, I was lucky enough to get a hit

record, "Honeycomb." And that was only last year."

Like many performers Rodgers has his own criticism of popular music. "I can't stand these fellows who don't pronounce their lyrics. What does the music mean if you can't understand the story that's being told?"

## DIFFERENT

Most certainly, much of our hit rock-'n'-roll material falls into this category, which fact again stamps Jimmie Rodgers as something pleasantly different from many current hit-makers. And the importance he places on the lyric is merely a reflection of his love for folk material, where the tale that's told is a vital part of the song.

The good-looking lad with brown wavy hair tamped his clean shaven face with a towel and checked the clock. "Ten minutes till we go on the air," he said. "I want to call my wife first if I can. You know I'm a new bridegroom and I call my wife back in California every day. I'd sure like to talk to her for a minute before the show starts."

Ren Grevatt



Rodgers—no influences

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# Naughty nylons ban on Bevs

WHEN the Beverley Sisters fly to Holland for a television show tomorrow (Saturday) they will not be able to sing "Long Black Nylons"—the number which was responsible for their visit.

## £3,000 TOUR



VINCE EAGER—the 17-year-old Grantham rock singer—is to make a £3,000 10-week tour of the Continent. Vince, who last month signed a year's contract with Decca, kicks off the tour on July 12 with a two-week season at Pepi's Strello Club, San Remo, Italy. He then moves down the coast for a similar season at Via Regio. After TV and radio dates in Rome, Milan, Paris and Brussels he starts a 10-day Scandinavian tour at the Apollo Theatre, Copenhagen, on August 28.

Although their Decca recording of the song is selling fast in the Netherlands, the station featuring the Bevs, NCRV, is afraid that the lyrics may offend viewers. Decca executive Marcel Stellman told the MM: "All Dutch radio and TV stations are politically or religiously controlled, and NCRV is a Christian station."

### Suggestive

"Officials felt that the words of the song might be regarded as slightly suggestive. But they have not actually banned it. They have simply asked the Bevs not to feature it. "It is no reflection on the number. It is just a policy and a sensitive approach. For instance, they don't allow rock-'n'-roll either." While at the Hague, the girls will appear at a big cabaret show for the Dutch National Press.

## Ronnie Keene Band fixed for Royal

TENORIST-LEADER Ronnie Keene has fixed the line-up of his 10-piece band which opens at the Royal, Tottenham, on June 3. It is: Grace Cole (tpt.), Johnny Watson (tmb.), Colin Bradford (alto), Roy Bentley (tr.), Ken Selmons (pno.), Ray Duddington (bass), Dick Howard (drs.), Vic Jacques (gtr.) and Joan Brooks (vcls.).

## SHOW REVIEWS

### Bravo, Mantovani!

MANTOVANI, whose LPs are snapped up in America faster than hot dogs on Coney Island, made his annual concert appearance at the Royal Festival Hall on Saturday. With recording sessions and world tours filling his diary, this is the only date he manages in London each year.

#### Homecoming

And as usual hundreds of people disregarded the sold-out notices and arrived in the hope of cancellations. But every seat was taken for both concerts.

For his homecoming—he has just returned from a 20,000-mile tour of the United States and Canada—Monty relied on the winning formula of a mixture

of light classics and "mood music." This went down perfectly with the 3,000 holiday crowd. So well in fact, that even the debonair Mantovani was pleasantly shaken by the volume of applause.

#### Latest disc

Naturally enough he took the opportunity of playing his latest record. And judging by the reaction to the two sides—"I Could Have Danced All Night" from "My Fair Lady" and the enchanting "This Nearly Was Mine" from "South Pacific"—he is assured of yet another hit. And well he deserves it.

Congratulations, too, to the leader of his 43-piece orchestra, Sydney Bowman—and to his trumpet soloist, Stan Newsome. —Bill Halden.

## Actress Janie

LAST Monday at Manchester Opera House, ex-Show Band singer Janie Marden took an important step forward when she appeared in the world premiere of a new review "Living For Pleasure," starring Dora Bryan.

The review is angled towards a West End audience, and its intimate atmosphere was somewhat lost in this large Manchester theatre—except when Dora Bryan was on stage.

She's neither West End nor intimate. Her sense of comedy

is universal—her facial expressions and timing would be as funny in a circus ring as at a fireside Christmas party.

At least half of the show's 29 scenes are either funny or wildly satirical, and Janie has a couple of good songs. One—a beguine, "Alone With A Love Song"—is very good.

Although Janie's voice was a little weak without the aid of a microphone, she sold her numbers well. And in her several small acting parts, Janie can hold her own with the excellent cast.—Jerry Dawson.

## Sighs for Edmund

THE real stars of "Show Time," which last Friday opened for the summer at Blackpool's North Pier, are impresario Bernard Delfont and producer Ernest Maxin.

They chose a star bill which just cannot miss. They authorised MD Paul Burnett to recruit a modern-style pit orchestra of saxes, brass, strings and rhythm—including young-looking veteran Sam Gelsley on guitar.

They then staged it in television style—even to opening-scene decor, depicting records and LP sleeves. And they used David Nixon cleverly to link the

scenes, present his spots of magic, and take part in a hilarious "Tennis" sketch with comedian Reg Varney.

Sweet and glamorous Joan Regan adds cute impressions to her usual vocal act, and even dances in a spectacular finale with Edmund Hockridge, who previously had the mums and teenage girls sighing and clapping madly.

Strictly for the teenagers was the "rocking" act by the King Brothers, cleverly introduced by a (this time) svelte Joan Regan in a Las Vegas setting.—Jerry Dawson.

# Melody Maker

# TOP TWENTY

WEEK ENDED MAY 24, 1958

This week	Last week	Title	Artist	Label
1	(1)	WHO'S SORRY NOW	Connie Francis	MGM
2	(2)	A WONDERFUL TIME UP THERE/ IT'S TOO SOON TO KNOW	Pat Boone	London
3	(3)	WEAR MY RING AROUND YOUR NECK	Elvis Presley	RCA
4	(4)	LOLLIPOP	Mudlarks	Columbia
5	(5)	TOM HARK	Elias and his Zig-Zag Five Flutes	Columbia
6	(6)	WHOLE LOTTA WOMAN	Marvin Rainwater	MGM
7	(7)	THE GRAND COOLIE DAM/ NOBODY LOVES LIKE AN IRISHMAN	Lonnie Donegan	Pye-Nixa
8	(8)	KEWPIE DOLL	Perry Como	RCA
9	(10)	TULIPS FROM AMSTERDAM/ YOU NEED HANDS	Max Bygraves	Decca
10	(11)	ON THE STREET WHERE YOU LIVE	Vic Damone	Philips
11	(18)	I MAY NEVER PASS THIS WAY AGAIN	Robert Earl	Philips
12	(15)	WITCH DOCTOR	Don Lang	HMV
13	(19)	KEWPIE DOLL	Frankie Vaughan	Philips
14	(-)	ALL I HAVE TO DO IS DREAM	Everly Brothers	London
15	(-)	WITCH DOCTOR	David Seville	London
16	(-)	TWILIGHT TIME	Platters	Mercury
17	(9)	SWINGIN' SHEPHERD BLUES	Ted Heath	Decca
18	(-)	STAIRWAY OF LOVE	Michael Holliday	Columbia
19	(14)	ON THE STREET WHERE YOU LIVE	David Whitfield	Decca
20	(12)	LOLLIPOP	Chordettes	London

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 HARTLEPOOL—Hogart's, Ltd., BOLTON—Engineering Service Co., SOUTHAMPTON—The Record Shop, GLASGOW—  
 McCormack's, Ltd., G. CRAWLEY—S. C. Withers, NEWCASTLE—F. G. Windows, Ltd., L. LIVERPOOL—Nema, Ltd., L.  
 BLACKWOOD—Glyn Lewis, Ltd., MANCHESTER—H. J. Carroll, 18, SOUTH SHIELDS—Saville Brothers, Ltd., HULL—  
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## News about the Stars

**JOE LOSS** and his Orchestra will again provide the music when ABC-TV's "Holiday Town Parade" starts a 12-week series of Saturday night programmes on June 14. The first programme comes from the Central Pier Ballroom, Morecambe, and will be followed by visits to 12 other Northern resorts.

**Don Rennie** opens a new Variety tour on Monday with a week at Dublin's Theatre Royal. He then plays weeks at Glasgow Empire (June 8), Newcastle Empire (15th), Chatham Empire (July 14) and the Theatre Royal, Cheltenham (21st).

**Marion Keene** starts a week in cabaret on June 2 at the Astor Club, W.

**Kenny Baker** has collected an all-star sextet for a date at the Marquee Club, Oxford Street, W.1, tomorrow (Saturday). It comprises: George Chisholm (tmb.), Keith Bird (tr.), Ken Moule (pno.), Lennie Bush (bass) and Phil Seaman (drs.).

**Lisa** on Monday started a cabaret season at the Bagatelle Restaurant, W. She is "doubling" the Restaurant with the Edmundo Ros Club, where she finishes her two-week season tomorrow (Saturday). On July 14 she tops the bill in a "Continental War" show at the Royal Hall, Harrogate.

**Johnny Bankworth** went back to his old school—the Sir George Monoux Grammar School, Walthamstow—on Monday to open the Borough's Carnival Week. After the ceremony Johnny borrowed an alto and sat in with a local traditional jazz group, the Bob Whetstone Stompers.

**The Polka Dots** have three broadcasts and a TV show in the next three days. "Ted Heath Show" tomorrow (Saturday) and "Evening Star" on Monday and in Radio Luxembourg's "Humphrey Lyttelton Show" on Sunday. It televises in ABC's "Top Numbers" on Sunday.

**Jackie Dennis** made two more sides for Decca on Tuesday for rush release. Titles are "The Purple People Eater"—a space-age novelty—and "You-oo."

# 24 TOP TUNES

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

- (1) I MAY NEVER PASS THIS WAY AGAIN (A) (2/6) Chappell
  - (4) WHO'S SORRY NOW (A) (2/-) Feldman
  - (3) LOLLIPOP (A) (2/-) Anglo-Pic
  - (2) SWINGIN' SHEPHERD BLUES (A) (2/-) Sherwin
  - (8) ON THE STREET WHERE YOU LIVE (A) (2/6) Chappell
  - (11) STAIRWAY OF LOVE (A) (2/-) Leeds
  - (6) TULIPS FROM AMSTERDAM (P) (2/-) Cinephonic
  - (7) MAGIC MOMENTS (A) (2/-) Chappell
  - (5) APRIL LOVE (A) (2/-) Robbins
  - (3) WHOLE LOTTA WOMAN (A) (2/-) Sheldon
  - (10) A WONDERFUL TIME UP THERE (A) (2/-) Morris
  - (13) TO BE LOVED (A) (2/-) Duches
  - (14) I COULD HAVE DANCED ALL NIGHT (A) (2/6) Chappell
  - (16) THE GRAND COOLIE DAM (A) (2/-) Essex
  - (13) CATCH A FALLING STAR (A) (2/-) Feldman
  - (-) KEWPIE DOLL (A) (2/-) Leeds
  - (20) TOM HARK (P) (2/-) Southern
  - (18) MANDY (THE PANSY) (P) (2/-) World Wide
  - (17) SUGARTIME (A) (2/-) Southern
  - (15) OH! OH! I'M FALLING IN LOVE AGAIN (A) (2/-) Sterling
  - (20) A VERY PRECIOUS LOVE (A) (2/-) Blossom
  - (22) ALL THE WAY (A) (2/-) Barton
  - (19) THE STORY OF MY LIFE (A) (2/-) Sterling
  - (-) YOU NEED HANDS (B) (2/-) Lakewiew
- A—American; B—British; P—Others  
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# Keep religion off pop discs



● Andy Williams "is not too happy recording religiosos."

**T**O paraphrase the late Field Marshal Hermann Goering, I tend to reach for my gun when I hear these religious-styled pops—"religiosos" as they are termed in Stateside trade papers.

Andy Williams told me he was not too happy at recording them. I am not surprised; the synthetic fusion of the Church and Tin Pan Alley is not my idea of good taste. And other MM writers have shared my view.

The fact remains, there is a vogue for these songs. And latest in the line is "Padre," which seems to me to plumb the depths.

But those who do not feel

## Pop discs by Laurie Henshaw

any revulsion at songs of this type—and the Hollywood-styled garnishing, which makes them sound as though they were recorded in the Sistine Chapel—will doubtless revel in the bathos of "Padre" as recorded by Toni Arden (Bruna 65745), Valerie Carr (Col. 45-DB4131) and Sarah Vaughan (Mercury 7MT212).

For the record, the Toni Arden version was tipped for the best-seller list in the States. I would not quarrel with that assessment—but Sarah runs her close.

The respective backings are "All At Once," a ballad that provides an effective setting for Toni's lyrical voice; "When The Boys Talk About The Girls," a slow romantic rocker; and "Spin Little Bottle," a novelty with a gimmick introduction featuring the sound of rolling bottles.

### ● Louis Prima

**L**OUIS PRIMA, veteran jazz trumpeter and vocalist, heavily influenced by Armstrong, offers a wild musical—and sometimes unmusical—mixture on the appropriately titled "The Call Of The Wildcat."

This 12 in. LP features the driving Prima band plus Keely Smith (vocalist wife of Louis, who recently had an LP to herself), and singing tenorist Sam Butera.

The tenor-sax contributions by Butera (whose "It's Better Than Nothing At All" on HMV POP-476 recently won my praises) make the whole thing worthwhile. Certainly the LP swings in part—though there is too much exhibitionism for my taste.

(Capitol T836)

### ● Sal Mineo

**T**WO for the drool-school in Sal Mineo's "A Couple Of Crazy Kids"/"Seven Steps To Love"—a number I offer on a plate to musical satirists Morris and Mitch.

(Fontana 45-H135)

### WATCH THIS!

**J**IMMIE RODGERS comes up with another potential hit parader in "Make Me A Miracle," which goes with a litting swing. Backing is "Secretly," which should appeal to the teen romancers. (Columbia 45-DB4130)

### ● Andre Kostelanetz

**O**NLY a few short years ago, Russian-born American Andre Kostelanetz was acknowledged the king of lush music.

But that mantle has latterly been taken over—with notable success—by Jackie Gleason and Gordon Jenkins. The Kostelanetz style is demonstrated on "Tender Is The Night," a 10 in. LP comprising "Love For Sale," "But Not For Me," "These Foolish Things," "The Thrill Is Gone," "More Than You Know," "Body And Soul," "What Is This Thing Called Love," "Alone Together," "It's All Right With Me," "In The Still Of The Night." The orchestra is noteworthy for its luxurious string tone, but the arrangements, I fear, are sadly dated by today's standards. (Fontana TFR6011)

### WATCH THIS!

**T**HE publicity blurb tells us that Phil Fernando, "the dynamic beat singer from India" has the kids applauding and screaming directly he walks on stage. Well, those who listen will find that he has a powerful and appealing voice. Phil makes a promising debut on Nixa with "Make Ready For Love"/"Blonde Bombshell." (Nixa 7N15142)

### ● Johnny Pate

**J**OHNNY PATE encores "Swingin' Shepherd Blues" with two more flute fantasies in "Pretty One" and "Muskeeta." The latter could register, but the novelty has worn off. (Parlophone 45-R4437)

### ● Fats Domino

**F**ATS DOMINO dishes out his well-ried rhythm and blues rock formula on "Sick And Tired"/"No, No." At least this man has a feeling for the blues. (London HLP628)

### ● Billy Eckstine

**B**ILLY ECKSTINE is at the peak of his form on "A Weaver Of Dreams," a 10in. LP including such worthwhile songs as "My Old Flame," "Early Autumn," "My Foolish Heart," "Someone To Watch Over Me," and "You've Got Me Crying Again."

Good to hear real singing in these days of weeping and wailing. (MGM-D151)

Toni Arden—tipped for the American best-seller lists.



### ● Cleo Laine

**C**LEO LAINE endorses her position as Britain's top singer with "Hand Me Down Love" and "They Were Right"—a Dank-worth composition. (Nixa 7N15143)

### ● Russ Conway

**R**USS CONWAY, whose mechanical piano playing must be the envy of every pub pianist, is in his usual impeccable form on "Piano Pops No. 4."

Titles are "Oh-Oh, I'm Falling In Love Again," "Who's Sorry

Now?" "Why Don't They Understand?" "Catch A Falling Star," "I May Never Pass This Way Again." (Columbia 45-DB4136)

### ● Johnny Otis

**T**HE Johnny Otis Show's idea of Hand Jive is quite different from Don Lang's—and not so effective—on "The Johnny Otis Hand Jive." "Ring-A-Ling" is basic rock. Both sides suffer without Marie Adams. (Capitol 45-CL1487)



● Sarah Vaughan

## Readers' queries

**T**O settle an argument could you give me Terry Dene's date of birth?—J. Y., Bristol. December 20, 1938.

**C**OULD you give me Gale Storm's real name?—O. R., London. Josephine Cottle.

**I** HAVEN'T heard anything of Russ Columbo since the early 1930s. Could you tell me what has happened to him?—S. L., Reigate. He was accidentally shot dead in September, 1934.

**C**OULD you give me the title of Petula Clark's first film?—L. B., Coventry. "A Medal For The General" (1943).

**I** AM told that Dinah Shore is British. Is this correct?—R. S., Harnet. She was born in Tennessee on March 1, 1917.

**H**OW many members are there of the Chordettes vocal group?—F. W., Eastcote. Four. They are Margie Lutzko, Janet Eitel, Lynn Evans and Carol Bushman.

**C**AN you tell me who has recorded "Ballet Of The Flying Saucers"?—J. C., Kirkcaldy.

This is one of the tracks of the Duke Ellington LP, "A Drum Is A Woman" (Philips BBL7179).



● Billy Eckstine — "It's good to hear some real singing."

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# CROSBY PLAYS BOBCATS TO UN

**BOB CROSBY**, younger singing brother of Bing, arrived by TWA plane at London Airport on Tuesday at noon. He is here for a star spot on ATV's "Sunday Night At The London Palladium" this weekend.

Interviewed by the *Melody Maker* immediately he had passed through the Customs, Bob said that his big ambition was to bring over his Bobcats—the Dixieland group with which he won fame in the 'thirties.

"I'm having talks with my manager, Dick Gabbe, on the project," he said. "Most of the boys in the Bobcats have split up in various jobs, but I can get them together for odd dates."

### SOS

"I send out an SOS when we want to play the truth."

"When they heard I was going to Britain—this is my first trip abroad, apart from wartime service in the Pacific—they ate their hearts out."

As a matter of fact, I had dinner in New York on Monday with Yank Lawson and Billy Butterfield. They were just dying to come to Britain. And so was Bobby Hackett, who was also in the party."

See Bob Crosby's interview with Bob Crosby on page 17.



Bob Crosby relaxing in his hotel apartment on Tuesday.

### Band of handleaders

A band of handleaders will be one of the attractions at the "Starlight Dance" promoted by the Stars Organisation for Spastics at Harringay Arena tomorrow (Saturday). Val Parnell's ATV "Saturday Spectacular" will take in part of the entertainment from 10.30 to 11.30 p.m.

## Granz pelted at JATP Rome show

ROME, Wednesday.—Something of a Roman Holiday greeted the concert by Norman Granz's Jazz At The Phil unit at the Theatre Sistiata here on Monday night.

In what must have been one of the hottest receptions of his life, Granz was pelted with coins and booed and whistled off stage. He had to be taken into protective custody by the police.

Reason: the JATP show opened 40 minutes late.

**'Bad mood'** Explained Granz, before flying to Germany on Tuesday. "The late start put the audience in a bad mood. They started shouting for Stan Getz to give an encore. I tried to explain to each performer played 20 minutes with encores coming only as the show's finale."

But the audience didn't understand my imperfect Italian, and went mad. So I tried to close the curtain. Some stormed back demanding to hear Getz, so I put him on for one number only.

"There was more trouble and the police had to interfere. Despite the trouble, I've no hard feelings. I love Italy and aim to make my home here. But the day allowed me to see how to run my concerts as finished as an impressive."

Added Granz: "I'll be back. Even if I pelt the performers they want to hear."



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### Beauty—judged by Jayne Mansfield

JAYNE MANSFIELD is to help judge the winner of this year's Solo Fair Beauty Contest at the CMAI on July 5. She is currently filming in Spain with Kenneth Coates in "The Sheriff of Fractured Jaw."

Other judges include Century-Fox production chief Bob Goldstein, Billy Butlin, film director Jack Cardiff, beauty expert Marjorie O'neil and Solo Fair President's Charles Fort. Prizes include a screen test, the British Silver Challenge Cup, a week's holiday as guests of the Scarborough Council and a complete "head to toe" wardrobe.

The Solo Fair is held from July 12-19.

**Marie Knight leaves** Gospel and blues singer Marie Knight's new home to America from London Airport on Wednesday at the end of her first six-week tour with the Humphrey Lyttelton Band.

**SIX-MONTH DATE** Singer Bob Dale leaves London tomorrow (Saturday) for South America on a six-month tour for six months at Johannesburg's award-winning Colony Restaurant.



Derek Roy with the King Brothers

### 'LADY DAY' PLUS DOZEN

A MERICAN Jazz singer Billie Holiday is due to arrive in London from New York next Friday.

For her one British concert at the Royal Festival Hall on June 8 she will be accompanied by Kenny Baker's Duo.

On the concert, Kenny (pt.) will lead Albert Hall, Stan Heywood and Ronnie Simmonds (pt.); Eddie Harvey, Ray Pranzni and a musician yet to be fixed (mb), Harry Hayes, Don Hendell, E. O. Popson, Johnny Scott and Harry Klein (sax); Billie Sage (vibes); Ralph Dollimore (pno); Jack Seymour (bass) and Danny Orag (dr.).

Resident on the programme are John Hesser, leading man of the American production of "The Boy Friend," Tony Belmont, "Don't Do It For Me," and Steve Race and his Orchestra.

### Variety dates for Sarah Vaughan

Sarah Vaughan will kick off her three-week British Variety when she opens on June 16 for a week at the Palace Manchester.

The second venue has not yet been fixed, but she will end with a week at the Empire, Glasgow, from June 30.

Sarah will be accompanied by her own pianist, Howell Bright, and a British bassist and drummer.

### Stay at home

Attractive South African organist Cherry Walker may have to cancel a summer working trip to the French and Italian Riviera if the new "Ohi Boy" shows on ABC-TV extend to a series.

The first of the programmes opens on Sunday, June 15. Cherry will have her own solo spot and also appear with the Lord Rockingham Eleven.

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# Blackpool opens its stage doors

PICTURES BY HENRY HALLAS



Joan Regan and Edmund Hoekridge

### Search for a Sound

A NEW sound—that is the aim of 34-year-old bandleader Bob Miller. Why? "Most Palais bands—including mine—are much too stereotyped," says Bob. "I want to get the most distinctive sound in British ballrooms."

Departures from the band are trumpeter George Boocook and pianist Frank Stephenson, who have both joined Eric Ingham's trombonist Frank Jones (with Ronnie and), trombonist Brian Kerahaw (Svd Dean) and tenor Terry Fahy (Chris Ourtie). The new and tender are not yet fixed.

The new band makes its bow at the Locarno on July 19. It makes a return appearance in "Six-Five Special."

**Arrangers only** "I feel that Palais bands during the past few years have become the medium of the arranger's whim. And although the individual musician has steadily improved, there has been less demand for his personal contribution to the music."

"The result is that we have to rely more and more on the skill of the arranger, but in my new band I am determined to see the balance reversed."

Departures from the band are trumpeter George Boocook and pianist Frank Stephenson, who have both joined Eric Ingham's trombonist Frank Jones (with Ronnie and), trombonist Brian Kerahaw (Svd Dean) and tenor Terry Fahy (Chris Ourtie). The new and tender are not yet fixed.

The new band makes its bow at the Locarno on July 19. It makes a return appearance in "Six-Five Special."

### BLACKPOOL'S Golden Mile

glittered with show business stars and a quarter-of-a-million holidaymakers at the weekend.

Sunday attraction at the North Pier was Derek Roy, who presented the Mazyzy Mazyzy-Orléans Records "Search For Stars" recording talent contest. Derek was aided by the King Brothers, singer Joyce Shock and Paul Burnett's Orchestra (see report on page 20).

Derek Roy and the King Brothers are caught (1) in a gusty spot on the North Pier.

Whitman also saw the opening of two more summer shows—"Show Time" at the North Pier with David Nixon, Joan Regan, Edmund Hoekridge and the King Brothers, and "Let's Have Fun" (at the Central Pier), starring Ken Dodd, Josef Locke and Don Lang.

The photos of Don Lang show him on the Central Pier with three of the girls from the show—Vanda, Felicity Hayman and Brenda Barry.

"You'll Be Lucky" at the Queen's Theatre, starring Eve Boswell and Al Reed, was sold out for the Saturday and Bank Holiday Monday. The picture shows Eve Boswell, trying a last-minute spot of dressing-room practice on the recorder, which she is now introducing in her act.



Eve Boswell and her recorder

### NEWS SPOTLIGHT

TWO extra dates have been fixed for the Chris Barber-Bronnie McShee-Sonny Terry package. Instead of playing Liverpool Empire this Sunday, the show will be at Victoria Hall, Hanley, the Liverpool date being switched to June 8. Second new date is at Oxford Town Hall on June 12.

**Winner** of the 1966 National Jazz Band Contest organised by the International Jazz Club at Bury St. Edmunds on Monday, was the Collegians Jazz Band of Norwich. The Gus Galbraith Band from Morston, Bury, came second.

Talks are under way for the Graham Stewart Seven to make a tour of Poland in place of the Seven pays a return visit to the Llangollen "Jazz Club" on June 19.

**Married** on Monday at Presbury, Aberdeenshire, was Ted Heath trumpeter Peter Duncan Campbell and former Ivy Benson tenorist June Presley.

**Starting** a Scottish tour at Perth on Monday will be the 20th Basil Kirchin Band, which last week arrived back from its American tour.

**Original** member of the Star-gazers, Freddy Dichter is leaving shortly to join the Polka Dots vocal group in place of Joe Temperley. Joe is currently playing both one with the Humphrey Lyttelton Band. The Star-gazers on Wednesday flew to Brussels for an airing from the World Fair over the Belgian National Radio.

**Bandleader** Roy Kenton opens his new Monday at 14-piece at the Coronation Ballroom, Hammarate, on July 12 for a two-month season. The band is currently playing Saturday night sessions at the Cresta Ballroom, Luton.

**Former** altoist Wally Scott will lead a 15-piece band on Monday at the Assembly Hall, Llantrisant, from June 18.



Don Lang and "Les Girls"

DON LANG is a deaky with a difference. Between shows at the Central Pier, Blackpool, Don sits with and pens carefully thinking out records for his every Sunday evening programme.

Don is not content to sit back, linked to the "pops" records which reach him by every post, and present a programme of current "pops."

To their credit, the BBC gives him a free hand.

"Naturally, I'm playing a percentage of 'pops.' Don told the M, 'but I am trying to revive those records which gave me a big kick in my early days—such as Woody Herman, Louis Prima, Duke Ellington."

"It is not easy to find each week 15 records which one can honestly say hit you hard—even from the lists of one's favourite artists. But I'm not going to play rubbish!"

To carry out his weekly chore, Don has to leave Blackpool at 1.30 each Saturday evening with the co-operation of Pier Inspector Peter Webster, travel by sleeper to London, and return North each Monday.

"But it's worth it," he says. "I really enjoy the programme."

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# Let Barber and Colyer fight it out

THE whole Chris Barber controversy seemed to sift down to one thing—who's the best, Barber or Colyer?

In New Orleans half a century ago they decided the matter in a very simple way—they had a carving contest.

## 'My Fair Lady' is a triumph for uniformity

AS well as "On The Street Where You Live" and "I Could Have Danced All Night," which I discussed last week, all the other numbers from "My Fair Lady" are constructed on some sort of fixed pattern. So it may seem surprising that Alan Lerner and Frederick Loewe have been able to introduce such a variety of songs into the score.

It is, of course, a triumph for uniformity, a point I have always stressed and which should be taken to heart by anyone just starting in the song-writing game. Only experienced writers can really afford to try something new and this is how perhaps we get many of our novelty songs.

### Experiments

The experience of the recognised writer tells him just how far he can go with his experiments. He uses the experience he has gained from his successful songs to try "something for himself."

Nine times out of ten this "unusual" song never means a thing commercially, but a writer of show material has much more chance to let his imagination have full play. Although he may decide not to wander too far off the beaten track with his refrain, he often produces a verse very much out of the ordinary.

This seems to be the case with several of the "My Fair Lady" numbers, and it particularly applies to "I Could Have Danced." Julie Andrews seems to have told us a whole story in the verse before she reaches the refrain of this exciting number.

### Old-fashioned

Stanley Holloway stops the show with "Get Me To The Church In Time" and "With A Little Bit Of Luck." Both of these songs might easily have been written in 1910, but don't think for one moment they date in any way or could be termed old-fashioned. You can imagine both of these tunes being played by the military band at the end of the pier, and I have no doubt they will be during the next few months.

Lerner and Loewe seem to make a speciality of 64-bar refrains—"Get Me To The Church" is the score's third example of this pattern. It follows a set pattern, as does "Little Bit Of Luck," but

Our present troubles could be solved if the two bands met (in the open of course) and "played it out."—Geoffrey Liggett, Chelmsford, Essex.

### Amplification

IS there a concert hall in England where they understand the meaning of amplification? I saw Count Basie at the Albert Hall and after Frank Wess had finished his solos on flute someone remembered to turn the mike on.

The JATP concert at the Davis Theatre, Croydon, was ruined for me as the piano could hardly be heard. Dill Jones played well and yet he was so faint only an audience of bats could have appreciated him. Finally, when Oscar Peterson was half-way through, someone decided it was time to turn up the piano mike.

The whole business is a fiasco. You pay 15s. for a seat, look forward to a show and then find that the electrician's mate's boy is in control of the entire amplification.—D. B. Iredale, Shepperton, Middx.

### Hank Williams

THROUGHOUT the life of rock-'n'-roll, skiffle and hillbilly folk songs I, and doubtless many more, have waited patiently for the revival of the late Hank Williams in vain.

Surely the greatest western singer ever to live deserves the recognition and popularity that today's overnight discoveries get on the strength of one or two records.—Brian Ennis, Bosham, Sussex.

### Marie Knight

FANS of Marie Knight must have been bitterly disappointed by her British tour. At Manchester she was billed as "The World's Greatest Gospel Singer" but she only sang about one Gospel Song, unless you include the "Saints" finale.—D. A. Dagge, Mirfield, Yorks.

### Jazz for Poland

ON behalf of Mr. Zdzislaw Bartoszewicz and Mr. Joseph Balcerak, of the Polish magazine "Jazz," I would like to ask British jazz enthusiasts to help Polish jazz appreciation by donating unwanted EP and LP records.

## Songsheet by Hubert W. David

"Luck" has a leaning towards the old-time comic song.

The refrain each time it is used consists of 28 bars with an extension at the end which brings the final refrain up to 44 bars. These "odd" number of bars are caused by the continuous plugging of the phrase "With a little bit." I have mentioned the value of some easy phrase which the public can remember easily. Here is a typical example.

Both "Show Me" and "The Rain In Spain" are "atmosphere" songs. But here again uniformity is still the order of the day so far as the actual pattern of the songs is concerned.

"I've Grown Accustomed To Her Face" is a real show song and reminds me so very much of the Noel Coward style. Every line has punch and point and the internal rhyming is a lesson in itself. Rex Harrison doesn't sing the song. He talks it and so the witty lines are given

much more point, especially as Harrison's diction is so good that he can be heard anywhere in the theatre.

"Wouldn't It Be Lovely" is a "picture" song, moulded into the situation. Eliza, the flower girl in Covent Garden, dreams of better days, and the resulting song works out with a 36-bar refrain. The four bars over the usual 32 represent yet another extension to the melody.

Having run through all the numbers in the show, I want you to notice that none of the songs oversteps the usually accepted standard range of notes employed. The commercial range is usually set at 10 or 11 notes, lying on the piano keyboard between the Middle C and the Octave E above.

To have achieved such uniformity of pattern with a commercial range of notes, especially in a musical show, is indeed a triumph for the writers.



Russ Tamblyn (right) and John Drew Barrymore show Mamie Van Doren the knives they used in a fight scene for MGM's "High School Confidential." Mamie, her husband Ray Anthony and Jerry Lee Lewis, have guest spots in the film.

## LETTERS

edited by BOB DAWBARN

British and American recordings are unobtainable in Poland and the need for them is very great in such a jazz-conscious country. I will be glad to forward any donations of records or answer any queries about jazz in Poland.—Ian McLean, 162, Marnham Crescent, Greenford, Middx.

### Great Bix

PEOPLE have been "knocking" Haley, Presley, Brubeck, Barber and even Louis in recent months but I thought that at least the late Bix Beiderbecke was beyond criticism.

Reader Chapman's (MM 17/5/58) ear must have a drum missing if he says Bix's playing lacks emotion.—Peter Rushforth, Skipton, Yorks.

### Sloppy Tatum

ON hearing Art Tatum's 1949 Hollywood Concert version of "How High The Moon" I was appalled at his imperfect playing. In quite a few passages his fingering was sloppy.

Tatum has been hailed as a genius and it seems that his admirers will applaud without criticism anything he plays.—P. Stevens, Hayes, Middx.

### Untidy Treniers

I HAVE seen the Treniers on film and TV and have failed on both occasions to detect, as Max Jones (MM 24/5/58) suggests "a solid layer of jazz craftsmanship."

The Treniers seem to typify the untidy efforts of the Rock Brigade with their noisy shouting and distorted sax playing. Any existing jazz talent should be put to a better use.—Andrew Fisher, Glasgow, S5.

# HOLLYWOOD Headlines

A PACK of screaming teenage girls invaded the dressing-rooms of the Beverly Hills Health Club, caught singer-film actor Sal Mineo in his pants and after asking him for autographs they stole his trousers and wallet containing nearly £20. . . . Shelley Winters sang three tunes with the Vido Musso group, the other night, at the Slate Brothers' Club.

Terry Gibbs has taken a west coast group that includes pianist Claude Williamson, back east. Howard Ramsey installed stereo recording equipment at the Lighthouse. . . . Nellie Lutcher has a feature rôle in the forthcoming "Pete Kelly's Blues" TV series. . . . New Capitol LP is titled "Billy May's Big Fat Brass." Nat "King" Cole embarked on an extensive Canadian tour. . . . Singer Andy Williams, just back from France, says: "With those new short skirts in Paris, gals look like old dolls of Betty Grable."

### Presley

The army has classified Elvis Presley as an "above average" recruit. . . . Local alto man's impression of new jazz singer Dakota Staton: "Man, like she's the wildest, man—like a neurotic Sarah Vaughan!" . . . Paul Weston has recorded an LP in three channel stereo. . . . Tommy Sands joined Actors' Studio to learn dramatics.

Mamie Van Doren reportedly claims she is not well enough to make a personal appearance tour for "High School Confidential." "Red Callender in Orbit" is the title of a new MGM LP in which Red is featured on both tuba and string bass.

### Alberghetti

Singer Anna Maria Alberghetti was selected "The most photogenically exciting woman in the world" by the Professional Photographers' Association of Southern California.

Dean Martin has a straight acting (no singing) rôle in the new "Rio Bravo" movie. . . . Stan Kenton resumes one-nighters at the Lagoon, Salt Lake City, on July 24. . . . Sherry Rogers and his

by HOWARD LUCRAFT

Giants have a new jazz LP of the tunes from "Gigi." Andre Previn and Max Steiner are the first two recipients of the Screen Composers' Association's annual awards "for outstanding achievement in the art of composing music for motion pictures." "Dance To South Pacific" is Les Brown's new (June) LP release. . . . Kay Starr seeks a divorce from her fourth husband.



Dean Martin in a scene from "The Young Lions."

## 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.

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# This world of jazz

**ON his first trip to Britain, Bob Crosby has brought with him a fund of stories about the men who made his Bobcats so famous before the war. The late Bob Zurke for instance.**

"Zurke was a bit of a freak," Bob told me. "He had no creative talent that I could reach, maybe because he had been kicked around so much, but he could certainly pick things up fast.

"When Joe Sullivan got TB we had to get another piano player fast. We had heard about Zurke and we played all Joe's numbers over to him—'Little Rock Getaway,' 'Gin Mill' and the rest. In a little while he could play them better than Joe.

## Great pianist

"WE got Meade Lux Lewis to come down and play 'Honky Tonk Train Blues' and 'Yanocy Special' for him, then we did a concert and found we had a great piano player on our hands."

Zurke apparently had quite a reputation as a drinker. "He broke his leg one day and when we got his shoes off we found he had bottle caps for toe nails," reports Bob.

Zurke was not the only "character" in the Crosby band. Another was drummer Ray Bauduc.

## The fixer

"RAY was always fixing things," reminisced Bob. "Like all drummers he was a great fixer. One day Wingy Manone came in where we were playing and he was in tears. He told us his 'horn-holding arm' was bust—he had a special attachment on his false arm so he could hold his trumpet.

"Ray said he would fix it for him and got him to take off his false arm. Wingy went off to the toilet and when he came back he nearly went crazy. Bauduc had got so fascinated with how that arm was made that he had stripped it right down—little pieces of it all over the place. Wingy kept shouting 'You've killed my career. That's my horn-holding arm you got there.'"

## Favourite

BOB was proud that his band had included his favourite clarinetist, Irving Fazola, who died in 1949. From clarinet players he moved to saxophones. Fazola's instrument was apparently an Albert System instead of the more usual Boehme.

"A strange instrument was Jimmy Dorsey's clarinet," said Bob. "He had it specially made for him and it was half Albert and half Boehme. As a matter of fact Eddie Miller made it for him. Eddie was a pretty good instrument mechanic and did a lot of repair jobs in the early days."

## Wrong man

TAILPIECE on Crosby: during my interview with Bob the telephone rang. After a little talking at cross purposes it transpired that the caller

wanted another Crosby staying at the same hotel.

"All my life I've been the wrong Crosby," cracked Bob putting down the phone. He waved towards an enormous vase: "Even the flowers have a card saying 'To Mrs. Arthur Crosby.'"

## Surprise

ANY jazz fans who happened to be watching BBC-TV on Tuesday night had a pleasant surprise. Although the "Radio Times" assured us we would be watching boxing, we were taken on a visit to the

**BOB DAWBARN** takes over "This World of Jazz" for two weeks while Max Jones is on holiday.

Brussels Fair to hear half an hour's music from the Benny Goodman Band playing in the American Pavilion.

Easily identifiable in the Goodman ranks were Zoot Sims (tr.), Taft Jordan (tpt.) and Arvell Shaw (bass).

The band kicked off with "Bugle Call Rag" and then we had "St. Louis Blues," "This Is My Lucky Day" and "The Song Is Ended" by new singer Ethel Ennis, and "One O'Clock Jump." As a finale the screens were filled by Jimmy Rushing singing "Mr. Five By Five," "I'm Coming, Virginia," "A Fine Romance" (with Miss Ennis) and "Harvard Blues."

## Fine voice

JIMMY was in fine voice and injected a fair degree of swing into the rather turgid ensemble.

Goodman himself was very disappointing. His tone seems to have become thinner—having an almost Boyd Senter harshness at times in the higher register and some of his ideas belied his reputation.

Best of the soloists was Zoot Sims who played well on "Bugle Call," "One O'Clock," "Virginia" and "Harvard." There were also some nice moments from Taft Jordan in "One O'Clock."

## Jazz in school

THE Goodman show was not the only surprise from the BBC. I quote from a BBC Press Service hand-out: "How Louis Armstrong, now aged 58 and one of the world's greatest trumpet players, began his musical career by learning the cornet, will be told in dramatized form in the 'Stories From World History' series for schools on Wednesday, June 4, at 9.55 a.m. in the Home Service."

They will make Ken Sykora Professor of Jazz at Oxford yet.

## Billie's book

IF you like jazz singers then "you never had it so good." After Ella and Sarah we shall be hearing the third of the Queens of Jazz, Billie Holiday, at the Royal Festival Hall on June 3.

To tie up with her visit, Billie's book "Lady Day" is to be published in Britain by Barrie Books Ltd. The book is a fascinating blow-by-blow account of Billie's somewhat checkered career.

Let's hope her performance on the recently issued "Ella and Billie At Newport" was really too bad to be true and is not a fair example of her singing today. Her concert could be the greatest yet—or the saddest.

## Sleepy

NEW YORK correspondent Burt Korall reports that Lester Young opened and closed on the same night at Small's Paradise Café in Harlem. Manager Odell Boyd fired him when he showed up late for work and then fell asleep on the bandstand.

I can think of a couple of musicians who sound better asleep.

## Important

ON my gramophone as I write this is a record from one of the most important sets to be issued for a long time. London have earned the gratitude of all students of jazz and issued five LPs of "The Immortal Charlie Parker." All the famous Savoy sides are here, including all the takes—false starts, wrong notes, the lot.

I have only had time for one complete run through but that was enough to convince me that both musically and historically this is a most important issue.

A bouquet, too, for sleeve-note writer Alun Morgan for a meticulous and highly informative job.

## Skifflers

BACK to TV for a moment. I am staying awake at nights wondering if I am right. That skiffle group you see through a bottle in one of the elder commercials. Can it really be Tubby Hayes playing piano and Ronnie Scott on guitar?



Billie Holiday's autobiography, "Lady Day," is a fascinating blow-by-blow account of her somewhat checkered career (see "Billie's Book").

# I am ashamed of these jazz 'fans'

I SEE the correspondence about JATP has once again brought the cannibals out. I mean, of course, the charmers whose first reaction, on hearing a top-line American group, is to turn savagely and sink their teeth into the musicians of their own country. As I came away from one of the first JATP concerts, I heard one young man say to his companion, with a fierce glee, "It's lucky they didn't put Dill Jones on after Oscar Peterson!"

The pair of them then dissolved into gruesome laughter at the idea. With a little



says **HUMPHREY LYTTELTON**

Kyle, Dave Bowman or a score of other good, but less spectacular, American pianists after Oscar Peterson.

And, since we're playing kiddies' games, isn't it a good thing they didn't, or couldn't, put Oscar Peterson on after Earl Hines, Fats Waller, Art Tatum or Erroll Garner? The thought behind this sort of criticism is that, because some people are especially worth hearing, no one else is worth hearing at all.

If this is so, if it is not worth spending breath on an instrument unless you arrive at once in the Armstrong-Gillespie-Hawkins-Ellington-Basie class, then it is not only British musicians who should give up.

## Tittering

Ninety-five per cent of the AFM card-holders in the States should pack it in right now.

Do you suppose the Jazz at the Philharmonic team were standing tittering in the wings when Dill Jones walked on to play?

You can bet that, in line with every other American artist who has come here and mingled with our own musicians, they accorded him the respect which a good player deserves.

The giggling and the jibes were provided by Dill's fellow-countrymen. If we're going to be ashamed about the local jazz scene, let's start with that, eh?



Dill Jones with George Melly and Chris Barber.

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● Bob Zurke



# Trombonists will want this Tea



● Jack Teagarden

**JACK TEAGARDEN (LP)**  
"Big T's Jazz"  
Persian Rug (d); I Gotta Right To Sing The Blues (V); (c); The Sheik Of Araby (V) (a); Body And Soul (c); Aunt Hagar's Blues (V) (b); Love Me (V) (c); Nobody Knows The Trouble I've Seen (V) (d); I'm Gonna Stomp, Mr. Henry Lee (V) (c); Somebody Loves Me (V) (a); Blue River (V) (d); Rose Of The Rio Grande (b).  
(Brunswick 12 in. LATS223-37a, 61d.)  
Teagarden (tmb., voc.) with:  
(a)—Eddie Condon Orch.; Condon (gtr. and in (all) voc.); Pee Wee Russell (clt.); Ernie Caseres (bar.); Billy Butterfield, Bobby Haskett, Max Kaminsky (tpts.); Gene Schroeder (pno.); Bob Haggart (bass); George Wettling (drs.), 14/12/44. USA. (Am. Decca.)  
(b)—Eddie Condon Orch.; Condon (gtr.); Russell (clt.); Wild Bill Davison (tpt.); Schroeder (pno.); Morris Ryman (bass); Johnny Blowers (drs.), 6/8/47. Do. (Do.)  
(c)—Jay St. John (clt.); Charlie Teagarden (tpt.); Norma Teagarden (pno.); Kasper Malone (bass); Ray Baudue (drs.), 4/11/53. Do. (Do.)  
(d)—Hank D'Amico (clt.); Johnny Windhurst (tpt.); Dick Wellstood (pno.); Malone (bass); Baudue (drs.), 18/1/55. Do. (Do.)

music surrounding him, for he has managed to get himself recorded in undistinguished company far too often. This new LP, combining four previously issued Condons with a mixed bag from two seasons by Teagarden sextets, enables us to hear the trombonist in commanding form on several tracks. On others, he plays impeccably but without the bite and spirit that makes great jazz. So far as my taste is concerned, the Condon titles emerge victorious — and that by a comfortable distance. "Aunt Hagar's" is small-band jazz of a high order; a performance likely to be regarded as a little Condon masterpiece in time to come. From the introduction and opening vocal through a succession of thrilling solos to the final ensemble, with its vocal breaks and Pee Wee coda, this is genuinely hot jazz which never flags for a second. Teagarden, Russell and Davison shine again in "Rose Of The Rio Grande," and more distinctive clarinet, trombone and vocal grace "The Sheik" and "Somebody Loves Me." "The Sheik," repeating the old-Nichols arrangement, includes a vocal exchange between Condon and Teagarden.

WHEN Jack Teagarden is highlighted on an album, the quality of the singing and trombone playing can practically be taken for granted. There is no doubt about the



● Wild Bill Davison

The rest, with a couple of exceptions, are re-makes of Teagarden favorites. "Persian Rug," first done in '39, features smooth tromboning and spots for clarinet, piano and trumpet. "Gotta Right To Sing," "Love Me" and "Blue River" have always seemed to belong to Jack T. He does nothing new for them, but brother Charlie's trumpet makes a nice foil for the singing on the first two. Technical perfection is discreetly paraded on "Body And Soul" and the instrumental parts of "Nobody Knows," but "Gonna Stomp Mr. Henry Lee" is the one that most successfully comes to life in a jazz sense. The LP should be a safe bet for trombonists, fair for enthusiasts who don't already have the Condons and original versions, and chancy for those who do.—Max Jones.

### Scholarly piano

**1957 NEWPORT JAZZ FESTIVAL (LP)**  
Eddie Costa Trio: Taking A Chance On Love (a); There'll Never Be Another You (b); I'll Remember April (b).  
Don Elliott Quartet (d): Dancing In The Dark; I Love You; 'S Wonderful.  
Mat Mathews Quartet (c): I Never Knew; Flamingo; Windmill Blues. (Columbia 12 in. 330X10106—41a, 61d.)  
(a), (b)—Costa (pno.); Ernie Furtado (bass); Al Beldini (drs.); with, in (b), Rolf Kuhn (clt.), Dick Johnson (alto), 6/7/57. Newport Jazz Festival, USA. (Am. Norman Gram.)  
(c)—Mathews (accordion); Hank Jones (pno.); Furtado (bass); Johnny Cresell (drs.), 5/7/57. Do. (Do.)  
(d)—Elliott (mellophone, vib., bongos); Bill Evans (pno.); Furtado (bass); Beldini (drs.) 6/7/57. Do. (Do.)

THIS last of the 1957 Newport Jazz Festival records awaiting review features "loose end" musicians, apparently made up on the spur of the moment into groups that had never previously played together.

It is, consequently, a very hotchpotch, haphazard affair. The musician who comes off best is pianist Eddie Costa. His "Taking A Chance" is a good example of the advanced and scholarly thinking and accomplished musicianship we have already heard from him on other records.

But when clarinetist Rolf Kuhn and altoist Dick Johnson join him in the up tempo "There'll Never Be" and an even faster "I'll Remember April," Eddie retires into the background and the result is very mediocre. Star of the Mat Mathews tracks is pianist Hank Jones in his solo in "Windmill Blues"—the only one he gets.

Mathews, a 34-year-old, Dutch-born accordionist, has been in the States for about six years. He has learned quite a lot about the modern idea during the period, but the button-keyboard accordion he plays has a buffy, harmonium-like tone which is even less suited to jazz than the more brilliant sound of the piano-accordion.

Don Elliott, playing mellophone, vibes and bongos, seems hampered by having to work with unfamiliar accompanists. Pianist Bill Evans and drummer Al Beldini seem competent men who would sound much better in less makeshift circumstances.—Edgar Jackson.

### Bing plus beat

**BING CROSSBY (LP)**  
"Bing And The Dixieland Bands"  
The Dixieland Band; Nobody's Sweetheart; Jamboree Jones; When My Dreamboat Comes Home; Walking The Floor Over You; I Want My Mama; After You've Gone; That's A-Plenty; Blue; Be Honest With Me; Ida; Goodbye, My Lover, Goodbye. (Brunswick 12 in. LATS223-37a, 61d.)

RECORD companies appear to be fascinated by the idea of Bing With A Beat. Apart from recent "beat" LPs for HMV and RCA, we have already had a 10-in. Brunswick called "Bing Crosby And The Dixieland Bands," on which were included seven of these titles.

The seven, along with a highly dispensable "Feudin' And Fightin'," were reviewed 6/6/53. "Blue," a tuneful 1922 song enlivened by Wild Bill's subtle background blowing, the easy-moving "Dreamboat" and "Walking The Floor," and "After You've Gone" come nearest to an authentic swing conception.

The first and fourth are aided by Condon's band, the other two by Crosby's Bob Cats. Bob Haggart's orchestra provides moments of interest on "Goodbye," "Dixieland Band" and "Jamboree Jones."

Crosby's casual warbling is sustained by the music of Woody Herman's Woodchoppers on "I Want My Mama," and John Scott Trotter on the remaining four. Connie Boswell joins Bing on "Plenty," and Red Nichols plays a typical cornet solo—complete with 1927 break—in "Ida."

The singing never quite makes it as jazz, but isn't hard to listen to; and for semi-commercial music you could say it had lasted well. The sleeve sports a good cover arrangement of blazer, boater, bearcat coat and other symbols of the so-called Jazz Age.—Max Jones.

## Bill Perkins 'gave music a try'

"I'd probably have gone through life as an engineer," Bill Perkins told me, "if I hadn't gone into the Service."

"I was an engineer but, on my discharge in 1946 I thought I'd change and give music a try."

Thanks to the GI Bill, Perkins studied free at the University of California at Santa Barbara and got his music degree. Then he attended the famous Westlake College of Modern Music in Hollywood.

"My first big break was with Jerry Wald," Bill told me. "He had a great band musically, if you remember."

Then Jerry Wald recommended Perkins to Woody Herman.

"I got a sudden call to rush down to the Hollywood Palladium. I made it just in time to play a coast-to-coast broadcast with Woody. I was scared stiff."

Bill was featured on the first Capitol LP by Woody Herman and the "Road Band" album.

At the end of 1953 he left Woody and joined Kenton.

"Lee Konitz, Don Bagley, Frank Rosolino and Stan Levey were on that band at first," he reminded me.

Most of these musicians left Kenton, but Perkins stayed on. As MM readers will remember, Bill was with Kenton when Stan made his British tour. Bill is still with Kenton.

He has been featured on very many great West Coast LPs. Also, he's been responsible for some accomplished Pacific Jazz albums on his own. He calls his "Grand Encounter" LP, with John Lewis, "my greatest recording experience." Declares "Perk": "I consider John Lewis the Mozart of modern jazz."

Howard Lucraft



● Bill Perkins

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# At last Maynard Ferguson shows some restraint



(bass): Art Taylor (drs.); Candido Camero (conga dr.). 23/4/56, USA. (Am. Prestige.)

even when they hit on one that is worth developing, the result gets downright monotonous.

That is the trouble here. Duke Jordan has a sowing lyrical way of exploiting his flair for melody (note, especially, "The Great Lie") and a sense of swing that always comes through his modest, unforceful playing. These features alone are enough to keep one intrigued for much longer than the not over-generous solo space he gets here.

Art Farmer seems unable to vary his general character to any great extent. But he is sufficiently individual and plays with sufficient feeling to prevent him from becoming boring.

Altoist Jackie McLean is less successful.

He seldom fails to exude a swinging liveliness. But this is mainly the outcome of a neurotic restlessness and rather fierce tone. The busyness of his melodic lines does not conceal that Mr. McLean seldom has anything very profound to say.

Worst offender, however, is the leader himself. The longer the solo, the more definite and uncomfortable becomes the feeling that the 33-year-old Gene Ammons has become stumped for an idea to

continue along the rather barren path he has chosen, and that it is just a matter of time before he reaches the end of what never was much better than a blind alley.

This, coupled with his coarse tone and rough approach, quite prevents one from realising that at heart Gene is an inspiringly swinging performer.

Art Taylor's drumming is as jerky and over-impulsive as McLean's alto work, while Candido does little more—apart from his one solo in "Great Lie"—than thump a dull, dynamic-less beat.—Edgar Jackson.

## Reissues

(† = deleted)

DAVE BRUBECK QUARTET—Mascouade Is Over; St. Louis Blues. (Prev. Pontana LP TFL5002, revd. 18/1/56.) Now also EP TFE17021.

MONTY SUNSHINE TRIO/QUARTET—Hushabye. (Prev. Nixa LP NJT502, revd. 21/7/55; 78 NJ2011, 45 45NJ2011.) Old Rugged Cross. (Prev. LP NJT508, 78 NJ2020, 45 7NJ2020.) When You And I Were Young, Maggie. (Prev. LP NJT509.) Wild Cat Blues. (Prev. LPJTL1.) revd. 20/7/55; LP NJT500.) All now also EP NJE1050.

## MAYNARD FERGUSON (LP)

"Around The Horn"  
Mrs. Pittack Regrets (a); Never You Mind (b); Pork Pie (c); Dream Boat (d); Well, Hardly Ever (e); The Roamin' Showman (e); Dancing Nittely (e); Ain't Life Grand? (f); Idyll (e); Open Sesame (g); C'Est La Blues (e); Wildman (h).

(EmArcy 12 in. EJM1275—35s. 10d.)  
(a), (b), (c), (d)—Ferguson (tpi.), (a) bass-tpi.; Herb Geller (alto); Bill Holman (tr., arr.); Georgie Auld (tr.); Bud Shank (bar.); Buddy Childers, Ray Linn (tpts.); Milt Bernhart, Bob Burgess (tmps.); Lorraine Geller (pno.); Buddy Clarke (bass); Alvin Stoller (drs.).

(e), (f), (g), (h)—Same personnel, except Ray Brown (bass) replaces Clarke.

Tr. solos: (b) Holman, all other Auld; tmp. solos: (c), (f), (g) Burgess; (h) Bernhart.

MAYNARD FERGUSON has had so many kicks from me that it is quite a treat to be able to give him a pat on the back for a change.

He never quite manages to appear as a great jazzman—though the hysteria which raged around him during his Kenton days caused even some American critics to make this claim.

But he is at last showing some restraint as regards the number and duration of those ear-torturing shrieking displays of stratospheric shrieking that have become his trade-mark. And this gives one a chance to appreciate that he can be a swinging and, believe it or not, quite tasteful player.

He is particularly good on his



● Ray Brown . . . special mention

bass-trumpet in "Mrs. Pittack"—so much so that I wish he had used it on some of the other tracks as well. For one thing, he keeps his range on it within pleasant limits.

Others, too, deserve a bouquet for this album.

Prominent among them is Bill Holman, responsible for all compositions and arrangements. His tunes make an adequate, often quite catchy, and varied set.

True, many of his treatments are so much alike that some additional writers might have been an advantage. But his scoring is always workmanlike, and he can take a bow for having nicely divided the time between sections, ensemble and solos.

It could be argued that his writing is unadventurous—almost commercial. But tendency to compromise between jazz and popular appeal is balanced up by the out-and-out jazz approach of the many fine soloists available.

As well as helping to complete a first-class band, most of them

## TOP JAZZ EPs, LPs

Week ended May 24, 1956

- (2) MY FAIR LADY (LP) Shelly Manne (Vogue)
- (5) LIKE SOMEONE IN LOVE (LP) Ella Fitzgerald (HMV-Verve)
- (1) CHRIS BARBER IN CONCERT—Vol. II (LP) (Fye-Nixa)
- (3) NEWPORT JAZZ FESTIVAL (LP) Ella Fitzgerald and Billie Holiday (Columbia-Clef)
- (7) AT THE STRATFORD SHAKESPEARE MEMORIAL (LP) Oscar Peterson (Columbia-Clef)
- (6) JAZZ ULTIMATE (LP) Bobby Hackett and Jack Teagarden (Capitol)
- (9) MILES AHEAD (LP) Miles Davis (Fontana)
- (4) NEWPORT JAZZ FESTIVAL (LP) Count Basie (Columbia-Clef)
- (—) THE ATOMIC MR. BASIE (LP) Count Basie (Columbia)
- (8) NEWPORT JAZZ FESTIVAL (LP) Oscar Peterson (Columbia-Clef)

STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART  
LONDON—James Asman's Jazz Centre, W.C.2; GLASGOW—McCormack's, Ltd., C.2; BELFAST—Atlantic Records, MANCHESTER—Hime and Addison, Ltd., and Record Rendezvous; LIVERPOOL—Beaver Radio, Ltd., 1; NEWCASTLE—J. O. Windows, Ltd., 1.

get blowing space in one or more tracks, and most of them are in good form. The only one who disappointed me is Georgie Auld. He is up to his usual standard, but that never meant a great deal to me.

I pick out for special mention, among the others, Herb Geller's wife, Lorraine, and bassist Ray Brown.

Lorraine is something of a rarity inasmuch as she is a woman who can hold her own in the best male quality. Note especially her solos in "Well, Hardly" and "Ain't Life Grand."

Ray Brown gets his mention for being such a tower of strength in the rhythm section, as well as for his brief but gripping solo at the start of "La Blues."—Edgar Jackson.

## Tedious

GENE AMMONS (LP)  
"Hi Fidelity Jam Session"  
Happy Blues; The Great Lie; Can't We Be Friends?; Madhouse. (Esquire 12 in. LP 33-947—39s. 7d.) Ammons (tr.); Jackie McLean (alto); Art Farmer (tpi.); Duke Jordan (pno.); Addison Farmer

(bass); Art Taylor (drs.); Candido Camero (conga dr.). 23/4/56, USA. (Am. Prestige.)

## Paul Chambers joins the giants of jazz

THE rôle of the jazz bass player was largely a metronomic assignment until Jimmy Blanton's flight through time and space in 1939. He alighted in the Duke Ellington airport and transformed the entire scene.

Since then scores of great men have put hundreds of fingers to work proving that Blanton was right—that the bass is capable of melodic invention and rhythmic variety unknown before his day.

Oscar Pettiford is the man generally assumed to have inherited the Blanton mantle, though Ray Brown, Red Mitchell, Percy Heath and many more have exhibited formidable prowess and extraordinary heights of inspiration.

Now, to join the handful of giants of whom one can speak in the same breath as these few, the inner jazz circle has welcomed Paul Laurence Dunbar Chambers, Junior.

Among other achievements, Chambers can claim to be the first jazzman to earn dual renown as an arco and pizzicato bass soloist. Born in Pittsburgh, April 22, 1935, he started on baritone horn and tuba. He became a string bassist around 1949, in Detroit.

## SYMPHONY

In Detroit, he did club jobs with Thad Jones, Barry Harris and others. His formal bass training got going in earnest in 1952, when he began taking lessons with a bassist in the Detroit Symphony. Paul did some "classical" work himself, with a group called the Detroit String Band that was, in effect, a rehearsal symphony orchestra.

He studied at Cass Tech. High School off and on from 1952 to 1955, playing in Cass's own symphony, and in various other student groups one of which had him playing baritone sax. By the time he had left for New York at the invitation of Paul Quinichette, he had absorbed a working knowledge of several armfuls of instruments.

## BIRDLAND

The Quinichette job was Paul's first time on the road. Since then he has worked with Benny Green's combo; at the Bohemia in New York with George Wallington's quintet; at the Embers and Birdland with Joe Roland; and on several jobs with the since-split trombone twins, Johnson and Winding.

For the past 18 months most of his working hours have been devoted to the furnishing of a solid under-structure for Miles Davis, and it was with the help of two colleagues from Miles' combo (John Coltrane and Philly Joe Jones) that his recent Blue Note LP gained much of its power and conviction, marking his debut on records as a leader.

Paul won the 1956 Down Beat critics' poll for New Star bassist by a comfortable margin. It may not be long before Pittsburgh and Detroit start a fight about which city can claim Paul Chambers as a hometown boy.

Leonard Feather



## THE MELODY MAKER ALL STARS

George Chisholm, Keith Christie, Don Lusher—trombones; Kenny Baker, Eddie Blair, Bert Courtney—trumpets; Don Rendell, Jimmy Skidmore—tenors; Harry Klein—baritone sax; Joe Harriott—alto sax; Bill Le Sage—bass; Dave Lee—piano; Allan Ganley—drums; Johnny Hawksworth—bass.

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# WHY I DROPPED JERRY LEE LEWIS

By **LESLIE GRADE**

**A**S Jerry Lee Lewis was winging his way back over the Atlantic by night plane, top British agent Leslie Grade explained why he had cancelled the rock'n'roll screamer's British tour after only three London dates.

In an exclusive statement to the MELODY MAKER, Leslie

Grade said: "If he had gone on, it might have done irreparable harm to British show business—and pop music in general."

"After all that adverse publicity I just had to make a decision—fast. Following consultations with the Rank Organisation we decided we

had no alternative but to cancel Lee's contract.

"The Treniers—who have already had a tremendous public reception—will continue with the Hedley Ward Trio.

"And in addition we have signed up the Chas. McDevitt Group and young singer Terry Wayne—two British acts."

### Replacements

At Birmingham Odeon on Tuesday, Jerry Allen and his TV Trio and singer Terry Burton stepped in for Jerry Lee Lewis while the Grade office worked for six hours non-stop to fix an alternative bill.

Says Leslie Grade's right-hand man Sydney Grace: "I wouldn't want to go through that experience again! Many acts were unavailable at such short notice."

The new package opened at Preston Public Hall on Wednesday and will carry through the advertised Lewis tour.

## Continental visitor



Line Renaud brought a Continental flavour to last weekend's "Saturday Spectacular" on ATV. The 25-year-old French singer is pictured (above) during rehearsals with her co-star David Whitfield.

## SONG WINNER COMES TO TOWN



**B**RIGHTON insurance executive Robert Grafton—winner of the MM's Max Bygraves Song Competition—travelled up to London last Thursday as the guest of the MELODY MAKER.

His journey was to watch Max record his winning number, "Coming Out Party." He is pictured (above) with Max at

the recording session at Decca's West Hampstead Studios. Mr. Grafton wrote the words while travelling to and from his London office and wrote the melody on Brighton's Palace Pier. The song was chosen from 857 entries. Decca plans to issue the record in the early autumn.

## 'SONG OF SOHO' JUDGES

**I**F you can write a song of Soho there will be a distinguished panel of judges to listen to your work. Already invited to the panel are bandleader Joe Loss, EMI A&R man Norman Newell, Bert Corri of Francis, Day and Hunter, Ltd., MM Editor Pat Brand and MM "Songsheet" columnist Hubert W. David.

### Ballads only

The winning number—which must be a ballad, and must be about London's most cosmopolitan square mile—will be selected at a public performance at Lybeth Hall, Soho Square, on July 14—the day following the official opening of this year's Soho Fair. It will be published by Francis, Day and Hunter and recorded by HMV. Full details and free entry form are obtainable from the MELODY MAKER, 189, High Holborn, London, W.C.1. Please mark envelopes "SOHO" in top left corner, and enclose s.a.e.

### FILM BREAK

Jazz accordionist Camilleri and a quartet have been signed to make a 12-minute short for Manxman Films.

## SEARCH FOR A STAR...

**T**WO local girls were the first aspirants in the "Search For Recording Stars," presented by Derek Roy on behalf of Oriole Records and the MELODY MAKER, at Blackpool's North Pier Pavilion on Sunday.

They were the 18-year-old Howlett Twins. Show manager and impresario Bunny May was so impressed that he immediately arranged for the twins to be coached in presentation.

The girls were followed by tall, handsome, 26-year-old Brian Fankland, a farming student from Leeds, with a rich baritone voice.

Two more potential disc acts were the Lennys—a skiffle group—and soprano Eve Lynn.—Jerry Dawson.

## NEXT WEEK

# TOMMY STEELE

PART 2 of his rise to fame

## SINATRA DUE IN LONDON ON TUESDAY

**H**OLLYWOOD, Thursday.—Frank Sinatra arrives in Britain on Monday—this was a press-night cable from MM correspondent Howard Lucreft.

After months of rumours, Hollywood's gilt-edged star has booked into London. A suite has been reserved at the Dorchester Hotel—"for at least four days."

Frank said that he is taking a "short vacation" and is bringing his pianist-accompanist Bill Miller with him.

It is understood from his secretary that Frank is considering appearing on British TV.

### Film premiere

After his stay in London, Sinatra goes to Paris, and then to Monaco for the premiere of his film "Kings Go Forth."

While in London he will meet his friend Vic Damone, who arrives the same day for "Sunday Night At The London Palladium" on June 8 and "Saturday Spectacular" on June 14. A country-wide tour may follow. (See also page 17.)

## TOP 'POPS' IN ROYAL VARIETY

**F**RANKIE VAUGHAN, Lonnie Donegan and David Hughes are among the top "pop" stars included in this year's Royal Variety Performance to be held at Glasgow's Alhambra Theatre on July 8.

It will be Donegan's first Royal show.

Twelve of the artists in the preliminary list issued on Wednesday are Scottish. They include singing star Kenneth McKellar and singer-comedian Jimmy Logan.

## STOP PRESS

**B**OB CROSBY is to present a British re-creation of his famous Bobcats for the BBC Light Programme.

The programme will be pre-recorded with British musicians and heard from 10.40 to 11.15 p.m. on June 12.

## Back from the USA



# Alan RANDALL

after a great reception with the **BASIL KIRCHIN BAND**

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## 'I'm fighting back' says Shirley Bassey

**S**HIRLEY BASSEY—forgotten for the past seven months in Australia—is all set to rocket back into the popularity stakes.

Although she returned to Britain only last weekend, Shirley has already been booked for top TV appearances, a string of Variety dates and recording sessions. In addition she has a film test on June 11.

Shirley gave this news to the MELODY MAKER in an exclusive interview on Tuesday night at Chiswick Empire. "I am determined to get right back on top again," she said. "I am going to work tremendously hard and make up for the seven months that I have lost."

### Palladium TV

Shirley makes her first TV appearance since her return, when she tops the bill in "Sunday Night At The Palladium" on June 15. Next week, she is due to record for Philips—her first sides for seven months.

Speaking about the fruit-pelting that greeted her on Monday, Shirley snapped: "Just one tomato and one egg were thrown by a crank. In fact, I did not even know about it until after I finished my act."

### Tour dates

After she finishes her week at Chiswick tomorrow (Saturday), Shirley opens at Birmingham Hippodrome. She then plays Finsbury Park Empire (9th) and Cardiff New (16th) before starting her summer season at Blackpool's Regal Theatre on June 28. On all these dates she is accompanied by Colin Beaton.



Shirley Bassey



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