

Melody Maker

MAY 17, 1958 World's Largest Sale EVERY FRIDAY 6d.

Spotlight on Barber

See Pages 4 & 5

Lunch with the...



Alma Cogan and Johnnie Ray



Mantovani and Laurie London

EIGHT top disc stars—whose record sales are numbered in millions—were invited out to lunch last Wednesday.

They were guests of honour at the Variety Club of Great Britain's luncheon at the Dorchester Hotel.

The stars — Mantovani, Stanley Black, Johnnie Ray, Anne Shelton, Alma Cogan, Petula Clark, Laurie London and Russ Hamilton — are pictured before the luncheon. The club's "King for the Day" was George Elrick, who introduced the stars.

See also Pat Brand's "On The Beat" on page 4.

THE NEW (OLD) LOOK

THIS week the MELODY MAKER presents its up-to-the-minute show business coverage in a new-old look.

NEW because the centre pages are now devoted to a grand double-spread of names that make the news. **OLD** because the MM has reverted to its original policy — introduced as long ago as

1950—of blazing its extensive news coverage across the two centre pages. This is in addition to the news featured on the front page and pages 2, 8 and 20.

Included in this week's centre pages are Bob Crosby, Alma Cogan, Gary Miller, Lonnie Donegan and the Mudlarks.

SKIFFLE ON THE SKIDS

THE skids are under the skiffle craze. Two top professional groups have already folded. Others are dropping the word "skiffle" which a few months ago guaranteed their success.

Bob Cort, after a brief, but spectacular, life in Variety, pantomime, radio and TV, has returned to his old job with an adver-

Stars back to 'civies'

tising agency. He will only play occasional Sunday concerts.

Newly-wed Dickie Bishop has disbanded his Side-kicks for "economic reasons" and is now "a solo folk singer."

Sign of the times

The Vipers, who have packed theatres throughout Britain and recently dropped the words "Skiffle

Group" from their title, last week came near to breaking up. Offers of more Variety work and a film changed the mind of leader Walt Whyton.

The weatherbeaten sign-board outside London's Mecca of Skiffle now reads just "The Cellar"—that other word has been erased.

Proprietor Russell Quayle, who also leads the resident City Ramblers, told the MM: "The

Back Page, Col. 4

... recording 'millionaires'



George Elrick greets Pet Clark and Russ Hamilton

Helicopter lift for 6.5 stars

LONNIE DONEGAN and a battery of song stars may get an air-lift by helicopter this summer. "Six-Five Special" producer Dennis Main Wilson is planning to fly Lonnie and other top names from Blackpool to the Villa Marina, Isle of Man, for a holiday edition on August 16.

Commented Dennis Main Wilson: "Plane trips take too long, and provided we can get the OK from the Ministry of Transport and Civil Aviation, we shall fly the stars by helicopter."

Donegan's comment: "I have never flown by helicopter before—but the idea sounds great." This Saturday, Bob Miller and his Band, from the Locarno, Streatham, will debut on "Six-Five."



Anne Shelton and Stanley Black

CHARGE OF THE ROCK BRIGADE

NEW YORK, Wednesday—Disc jockey Alan Freed, who popularized the modern concept of the term "rock and roll," via his radio shows on WINS here, is in plenty of hot water.

The trouble started after a Boston performance of Freed's touring rock-'n'-roll troupe.

According to newspaper accounts, a wild melee of riot proportions ensued outside the hall following the performance.

During the disturbance 15 people were injured, others were mugged and robbed, and one sailor was stabbed in the chest. During the week, the stories seemed to grow and grow.

The upshot was that performances scheduled for New Haven, Conn.; Troy, N.Y.; and Newark, New Jersey, were all cancelled by local city authorities.

Freed indicted

Freed has been indicted by the Suffolk County Grand Jury in Boston on charges of "Incit-

MEET THE STARS with REN GREVATT

ing to Riot," and has been ordered to surrender himself to the authorities there to answer the charges.

Principles

Freed has also submitted his resignation to station WINS, for "having failed to stand behind my policies and principles" in this matter.

A spokesman for Freed said that discussions were already being held with various other stations regarding the jockey's services. It appeared, however, that the Boston matter would have to come first in any planning by Freed.

ROCK-'N'-ROLL

On the way out?

IS rock-'n'-roll on the way out? Comments are flying fast this week, with extra impetus occasioned by the unfortunate events involving Alan Freed in Boston.

A trend towards a less savage type of rock-'n'-roll has already been noted. The pop charts

carry ballads, many of them revivals of standards, with only a suggestion of a rock-'n'-roll rhythm backing.

On the other hand, Freed says this will help make it bigger than ever. "You can't tell people what they can hear and what they can't hear," he asserted. "In fact, the more you try to suppress it from the kids, the more they will want it."

World Fair debut for World Band

THE International Youth Band assembled for this year's Newport Jazz Festival will also play at the Brussels World Fair. American impresario George Wein has fixed the band, and singer Sarah Vaughan, for a jazz week at the Fair's U.S. Pavilion towards the end of July.

The band, which includes Britain's Ronnie Ross on baritone, assembles in Brussels on June 17 before leaving for pre-festival rehearsals in New York.

In all, 15 European countries are represented in the band, for which some 350 musicians were auditioned. It will be rehearsed and directed by Marshall Brown, who staggered the critics at last year's festival with the Farmington High School Band.

The group will be featured at Newport during the first week in July and is expected to make other American concert appearances.

DISC BID BY COLUMBIA PICTURES

HOLLYWOOD'S powerful Columbia Picture Corporation is planning to crash into the disc market.

Operations start on July 1, with world-wide distribution. Stars under contract to Columbia pictures will be spotlighted on the recordings.

The company will also feature sound-track music from their films.

In charge of the disc section is Jonie Taps, a long-term music executive and producer at Columbia's Hollywood studios.

Eddie Mendoza may tour Germany

Butlin's bandleader Eddie Mendoza is discussing a tour of jazz clubs in Germany and Austria and theatre and television bookings in Australia for next winter.

Currently at Saltdean's Ocean Hotel, Eddie opens at Cliftonville's Grand Hotel on May 24. He is succeeded at the Ocean for the second summer by guitarist-vocalist-leader Don Darby.

DATES WITH THE STARS

Jerry Lee Lewis begins his tour

(Week commencing May 18)
Tony BRENT
Week: Empire, Edinburgh
Terry DENE
Week: Theatre Royal, Hanley
FOUR BUDDIES
Season: Windmill Theatre, W.
Merton **FRASER'S Harmonica Rascals**
Week: Hippodrome, Birmingham
Max GELDRAY
Week: Empire, Liverpool
Peter GROVES Trio
Week: Odeon, Leeds

Russ HAMILTON
Week: Empire, Glasgow
Rennie HARRIS
Week: Hippodrome, Manchester
Fraser HAYES Four
Week: Empire, Chislewick
MILTOPPERS
Week: Hippodrome, Bristol
Rennie HILTON
Week: Empire, Sheffield
Michael HOLLIDAY
Week: Empire, Chislewick

Song successes

Two numbers written by Australian jazz violinist Don Harper have now been published by Southern Music. They are "Easy Goin'" and "Hi Diddle Fiddle."

Another composition, "Bird-cage Walk," has been accepted by the music publishing firm of Peter Maurice.

JAZZ AT THE PHILHARMONIC

Sunday: Gaumont State, Kilburn
KENTONES
Week: Odeon, Leeds
Marie KNIGHT
Sunday: Regal, Colchester
Thursday: Majestic Ballroom, Coventry

KORDITES

Week: Winter Gardens, Morecambe

LANA Sisters

Week: Empire, Glasgow
Deemond LANE
Week: Hippodrome, Bristol

Jerry Lee LEWIS

Saturday: Regal, Edmonton
Guy MITCHELL
Week: Empire, Liverpool

Edna SAVAGE

Week: Theatre Royal, Hanley
Harry GECOMBE
Season: Palladium, W.

Tommy STEELE

Week: Odeon, Leeds
TANNER Sisters
Week: Gaumont, Shrewsbury

Sonny TERRY and Brownie McGhee

Friday: Civic Hall, Croydon
Saturday: Colston Hall, Bristol

THREE KAYE Sisters

Week: Empire, Sunderland
THREE MONARCHS
Season: Prince of Wales, W.

TRENNERS

Saturday: Regal, Edmonton
Hedley WARD Trio
Saturday: Regal, Edmonton

JAZZ on the AIR

(Times: EST/CET)

SATURDAY, MAY 17:

12.10-1.45 p.m. A 1: Eddie South, Dakota Station, Ella-Sy, Hawk, Oliver.
1.30-1.35 A 1 2: Rosetta Tharpe.
2.0-2.25 O 2: Dutch Swing College Band.
2.15-2.45 Z: Swing Serenade.
2.45-3.0 C 1: N.O. Syncopators.
3.0 app.-3.30 B-210m.: The Real Jazz.
3.25-3.45 O 1: Ella and Duke.
3.50-3.55 DL: Top Jazz Discs.
3.55-4.0 T: (1) Bing and Louis, May, Hawk, B.G., Kenton. (2) Kenton, Cole, Herb Mann, Missouri, Johnny Frigo and Dick Marx, Levy, Jeffrey, etc.
4.0-4.35 J: Bandstand USA; Operation Entertainment.
4.35 app.-5.30 W: Jazz Time.
5.0-5.30 B: Waller by Panassié.
5.30-5.45 O 2: 12.10-2.0 a.m. I: Schneeblog, Sauter, Pops, etc.
5.45-5.55 P 1: Jazz Discs.
5.55-6.0 Y: America's Pop Music.
6.0-6.15 Y: Jazz Gallery.
6.15-6.30 a.m. J: D-J Shows.
6.30-6.45 E-Q: Saturday Night Club.
6.45-7.0 H-Q: Hollywood-New York.

SUNDAY, MAY 18:

1.15-2.15 p.m. A 1 2: Champs-Elyées Jazz from Cannes.
2.45-3.15 A 1 2: Lee Morgan; Curtis Fuller.
3.20-3.30 A 1 2: Jazz News.
3.30-3.45 S: Jazz for Travellers (short break at app. 11.0).
3.45-3.55 P 1: Jazz Microgrooves.

MONDAY, MAY 19:

1.0-1.45 p.m. DL: Chris Barber.
1.45-2.0 T: (1) Popular. (2) Jazz.
2.0-2.30 F 2: Golden Gate Quartet.
2.30-2.45 E: Jazz Programme.
2.45-2.55 S: For Jazz Fans.
2.55-3.0 app.-11.30 K: Jam Session.
3.0-3.15 a.m. J: D-J Shows.

TUESDAY, MAY 20:

4.5-4.30 p.m. P 1: Carlos de Radzitzky.
7.25-7.50 O 1: Ella with Ellington.
8.0-8.10 T: (1) Popular. (2) Jazz.
8.10-8.20 J: Modern Jazz 1958.
8.20-8.30 B-250m.: The Real Jazz.
8.30-8.45 S: For Jazz Fans.
8.45-8.55 H: Jazz Programme.
WEDNESDAY, MAY 21:
8.15-8.45 p.m. DL: Jazz Session.
8.5-9.0 T: (1) Popular. (2) Jazz.
9.0-9.30 A 1: Cannon Jazz Festival.
9.30-9.55 B: Life of Django.
9.55-10.30 P 3: Jazz for Everyone.
10.30-11.0 S: For Jazz Fans.
10.30-11.5 Q: German Jazz Festival.
10.30-11.0 app. K: Jazz in New York.
10.30-11.0 F 4: Lunceford, Chu Berry, Christian, Louis, Garner, Grano River Band.
10.30-11.12 Z: Jazz à la Carte.
10.40-11.30 DL: Dankworth.
11.10-1.10 a.m. I: Hollywood Melody.

THURSDAY, MAY 22:

8.0-10.0 p.m. T: (1) Popular. (2) Jazz.
8.5-10.0 P 1: Belgian Jazz.
9.30-10.0 F 2: Jazz in 30 Lessons.
10.10-11.0 S: For Jazz Fans.
10.30-11.0 P 4: Tatum-Carter.
10.40-11.25 DL: Jazz Club.
11.0-12.0 P: Erwin Lehn.

FRIDAY, MAY 23:

4.30-4.55 Z: Dankworth, Blue Note Jazzmen, Zenith Six.
5.25-5.45 L: Jazz.
5.45-5.55 T: (1) Popular. (2) Jazz.
5.55-6.05 O 2: Stars Of Jazz.
6.0-6.15 C 2: Jazz Music.
6.15-6.30 S: For Jazz Fans.
6.30-6.45 P 2: The Living Jazz.
6.45-6.55 N: Jazz Programme.
Programmes subject to change.
The 5.5-5.55 VOA Transmission is re-

peated nightly between 11.0 and 1.0 a.m.

KEY TO STATIONS AND WAVELENGTHS IN METRES

A: RTF France 1: 1-1222, 48.39, 3-193
B: RTF France 2: 260, 318, 318, 359, 379, 445, 498.
C: Hiverum: 1-402, 2-298.
D: BBC: 2-464, L-1500, 247.
E: NRJ/WDR: 360, 198, 48.34.
F: Belgian Radio: 1-484, 2-354, 3-267, 4-198.
H: RIAS Berlin: 303.
I: SWF B-Baden: 295, 363, 195, 41.29.
J: APN: 244, 271, 547, 451.
K: SBC Stockholm: 1571, 255, 245, 396, 506 49 band.
L: NR Oslo: 1376, 337, 228, 477, 19, 26 or 31 bands.
M: Monte Carlo: 265.
N: SDR Stuttgart: 522, 49.75.
O: HR Frankfurt: 504.
P: Europe 1: 1622.
Q: VOA: 8.0 p.m.: 13, 16, 19, 31, 41 bands. 11.0 p.m.: 19, 25, 31 bands plus 1794 from midnight.
W: Luxembourg: 208.
Y: SBC Lugano: 568.6.
Z: SBC Geneva/Lausanne: 393, 31 band.

F. W. Street

EX-SIX-FIVE COMPERES TO JUDGE TALENT FINALS

JO DOUGLAS, Pete Murray and the Ray Ellington Quartet will be at the Regal Cinema, Workop, on Sunday to judge the final of the Star Cinemas "6.5 Special" Rhythm Contest.

Prizes include a film test, a recording test, a trip to London and £20 in cash.

LUTON.—Booked to appear at the Delta Jazz Club are the Art Cummins Parkside Jazzmen (May 21) and the Gus Galbraith Jazzmen (28th). Supporting bands at each session are the Leaside Six and the Delta City Jazzmen.

BRIGHTON.—Mary Hargreaves and Douglas Addey, entr'acte pianists at the Theatre Royal for seven years, have married.

WORTHING.—Guest stars at the Pier Pavilion include Shirley Abicair (July 13) and Marion Ryan (27th).

ISLE OF WIGHT.—Duettists Ken Lyon and Frank Harlow will "double" Brambles Chine and Gurnard Pines Holiday Camps once a month starting in June.

HASTINGS.—Piermaster V. J. Mellin has started a Monday teenage series at the Pier Ballroom with the Frank Barker Jazzet and guest soloists and bands.

HUNSTANTON.—Graham Walker's Rhythm Quintet is resident for the summer at the Kit-Kat Ballroom. At the Casino

NEWSBOX... by Jerry Dawson

Ballroom the newly formed Arthur Neal Quintet, from King's Lynn, has its first residency.

SHEFFIELD.—The music store of Phillip Cann, Dixon Lane, is now providing music at lunch hours for office workers.

SOUTHAMPTON.—The Concord Modern Jazz Club has "capacity" crowds at its spacious Bassett Hotel premises every Friday. Recent guests have included Vic Ash, Tommy Whittle, Joe Harriott, Kathy Stobart, Harry Klein and Dizzy Reece.

LEICESTER.—Guitarists Roddie Fraser and John Adlington have left the Black Cat Skiffle Group.

BOLTON.—Drummer Freddy Taylor starts tomorrow (Saturday) with Al Podesta at St. Clare Holiday Camp, Ryde, IOW, for the summer.

BIRMINGHAM.—The 4,500-strong Midland Jazz Club's first late-night session since its move to a new clubroom at Digbeth Institute, Birmingham, is to be held on Whit Monday. A new group, the Tony Ford Jazz Six, makes its debut at the Night-

BARBER BAND IS A PACK-OUT

THE Chris Barber Band's current German tour was described this week as "absolutely fantastic" by promoter Carl Lyrman, of the German Jazz Federation.

"I can't believe it," he said. "At the very first concert there were some 500 fans queuing for autographs."

At Hanover's Niedersachsenhalle on Friday police had to be called in to deal with the fans.

During the sell-out tour, Barber played to over 8,000 fans at one concert in Berlin and another 6,000 in Hamburg.

On Tuesday the band was joined at Frankfurt for the rest of the tour by American blues singers Brownie McGhee and Sonny Terry.

The band returns home next week and resumes its British tour with McGhee and Terry at the Civic Hall, Croydon, next Friday.

hawk Club at the Golden Cross Aston Cross, tomorrow (Saturday).

BRADFORD.—Duggie Mason Magistrates clerk and leader of the Modernaires, is to take up the post of Deputy Chief Clerk to Wakefield Magistrates next week.

DUBLIN.—Ex-Skyrockets trumpeter Chic Smith will be taking his orchestra to the Astoria Ballroom, Bundoran, for the fourth summer season in succession. . . . Bandleader Ray Allen has been chosen to fill the resident band spot at Red Island Holiday Camp, Skerries, Co. Dublin, for the summer season.

ALHAMBRA GETS A REPRIEVE

THE Alhambra Theatre, Bradford, is safe for another year. Although it is currently "on the market," next Christmas the theatre will house the pantomime "Dick Whittington," starring Ronnie Hilton.

Alhambra owner Mrs. Gwladys Stanley Laidler told the MM: "Something absolutely revolutionary will happen to Variety in Bradford soon. At the moment I am negotiating with a company and if everything materialises a completely new idea of the theatre will be brought to Bradford and the North."

She refused to divulge any further details.

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Singer, artist, cowboy—that's Guy Mitchell



"WHEN I was a kid back in the coal mining areas in Colorado we didn't have any juvenile delinquency. My dad was the boss in our family and we had respect for authority. Today it's not the same."

Guy Mitchell was giving me his views on a topic close to everybody's lips in the States this week—teenage violence and its supposed ties to rock-'n'-roll.

Fast circles

"It's not the music that makes the trouble," he told me. "Any kid of 14 can go out and make himself a dollar these days. Young kids have the money to move fast in circles they're not grown up enough to handle properly."

"The money can get them into trouble, and it does. But it's not only the money, it's the way we live today. The kids get to rule the family because they're never told what they can do and what they can't."

"Take a rock-'n'-roll show. The average kid in the audience is probably behaving better while he's sitting down listening to the music than he has for the past 24 hours."

'I'm the boss'

"I'm the boss in my family. When I invite somebody to dinner they can't believe it when I don't bother to call my wife. But I tell them it's all right. We've got a well-stocked ice box, so what difference does it make?" Mitchell's gorgeous blonde Danish wife, Else, nodded assent.

The Mitchells were spending

REN GREVATT

in New York, cables this exclusive interview with Guy Mitchell, who arrived in Britain on Wednesday for TV and a Variety tour.

the weekend in New York before their flight to London for an extended tour.

Guy was looking forward to seeing Dickie Valentine and his wife and many other British friends.

"I've been there every year for seven years now. I feel I know the British people very well. If they like me, it's because I like them. And, believe me, they've been wonderful to me always."

"After we've finished our tour in England, we're going to visit Else's home in Denmark and then, we hope, the Brussels World Fair."

Real work

"I'll be watching the big rodeo there. There'll be 100 American cowboys putting on a rodeo there and our friend Casey Tibbs, who's been world champion cowboy for four years, will be there too."

Mitchell showed me the huge, bright cowboy belt buckle he was wearing, a gift from Tibbs. "I like cowboying. I used to do it for \$5 a day plus room and board, and I worked from before sunrise until after sunset. That was real work, but the kids don't have to work like that any more."

Mitchell thinks rock-'n'-roll has passed its zenith. "Too much of any one thing is bad—music, art, food or anything else. Lots of the rock-'n'-rollers you hear are not musicians in any sense of the word. They

are restricted to one style.

"An artist who is really good may be an expert at surrealism and cube forms but he can also do a mighty fine portrait. I hope I can be versatile like that in the painting I do and my music."

"If you can't do that, the idiom you're using may last a lot longer than you do. Rock-'n'-roll has lasted a lot longer than most of its artists. It doesn't make Sinatras and Crosbys and Comos."

Night club work is not for Mitchell either.

"Before I got married I used to do a lot of clubs. But it's no good for a married man. You stay up late and you're always tired."

RONNIE KEENE with his SONOLA



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BENNY GOODMAN IN EUROPE

I DON'T know whether the famous Henderson arrangement of "King Porter Stomp" has dated—I have been listening to it for more than 20 years. And it gave me a thrill to hear it performed by the present-day Goodman Band at its Copenhagen concert last week.

The band, en route for the Brussels World Fair, played concerts in each of the Scandinavian capitals. It is an impressive group with Zoot Sims and Seldon Powell the mainstays of the saxophone section and Taft Jordan a very great asset in the brass department.

But the arrangements made little room for reed soloists other than Goodman. His tone during the years has grown rather thin (undoubtedly a result of his ever-increasing preoccupation with the classics) and his playing has become routine, if quite pleasant routine.

Still, the few solos allowed Sims and Powell made one wish that the clarinet had been a little more reticent.

Roland Hanna proved a very sensitive pianist, but Billy Bauer, on guitar, seemed rather lost in this setting. He was allowed

exactly one solo! Bassist Arvell Shaw and heavy-handed but effective Roy Burns made up the rest of the rhythm group.

Spice was added by Ethel Ennis—a sweet-voiced, sweet-looking embryonic Ella—and Jimmy Rushing, making his first appearance here. He scored solidly with the crowded house.

The old Goodman book was heavily featured throughout the evening, and the band performed the well-known arrangements with creditable precision. (After all, it was brought together for the tour and never existed as a band in the States.) But the fire and sparkle of the old Goodman recordings were missing.

For me it was pleasant, however. But I cannot help feeling that I got to hear the Goodman Band 20 years too late.



Benny Goodman

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CALLERS WELCOME — OPEN ALL DAY SATURDAY

ON THE BEAT

THE most expensive choir in Britain stood up and sang for its lunch on Wednesday. And was listened to by most of the big names in the British recording industry.

There was Mantovani, conducting. At the piano was Stanley Black. And grouped round the microphone were—Petula Clark, Alma Cogan, Russ Hamilton, Laurie London, Johnnie Ray and Anne Shelton. Appropriately, the song was "There's No Business Like Show Business."

£1,000 a week

FOR the occasion was the Annual Disc Luncheon of the Variety Club of Great Britain. And certainly there's no business like show business when it comes to raising funds for charity.

Formed in 1949 to help sick and needy children, the Club has so far raised £300,000. Last year it distributed a record average of £1,000 a week. And the stars present on Wednesday were being thanked



for the help they render the Club in this direction.

'The Heart'

ESPECIALLY sympathetic to their aims (aptly summarised in the Club motto: "The Heart of Show Business") was Johnnie Ray, whose own work for the partially deaf is international.

"Four months ago I underwent ear surgery," he said. "But there's no improvement yet. They said it might take effect after two months. Or after four months. Or after six months. . . ."

Johnnie still wears his hearing-aid on stage.

Variety LP

AND the record executives? The 600 Club members were expressing their appreciation of the companies' co-operation towards the making of an LP—to be called "Hall Variety"—illustrating the history of Show Business that will be sold to raise further funds for charity.

With them were representatives of the ever-growing juke-box industry—the Phonographic Operators' Association—who recently raised £1,000

from a "Juke Box Week" organised on behalf of Variety. Yes, there's no business like show business.

Quote 1

"If I were the only girl in the world and you were the only boy—all right. Otherwise, leave me alone."—Alma Cogan at the Variety Club luncheon.

Broad hint?

I DON'T know whether it was a subtle hint to Guy Mitchell to revive the number "I Had A Hat When I Came In (And I'll Have A Hat When I Go Out)."

But the fact remains that Guy had a hat when he came into TV House on his arrival from New York on Wednesday—a white Stetson to match his Champion Broncho Riding belt—but he didn't have a hat when he went out.

And where it went is still a mystery.

No Business Like . . .

I HEARD of a bandleader the other day whose pianist asked if he might borrow the rest of the boys for an audition. Further inquiries elicited the information that the audition was for the leader's own job.

"And," complained the bandleader to me bitterly, "he's not even a very good pianist!" P.S. He's now left the band.

Quote 2

"WITH songs like 'Tequila' and 'Lollipop' we have a new breed of lyric-writer whose billing should read: 'Word by . . .'"—American lyricist Al Stillman.

After You've Gone

FEW of us are under any illusions as to how much we'll be missed when we shuffle off this mortal coil. As witness:

The scene was a bar in Charing Cross Road. Four pluggers were talking. A fifth was about to order a round when the name of a fellow-plugger (call him Joe Catalogue) cropped up. "Catalogue?" he said. "Haven't seen him lately. What's he doing?"

"Haven't you heard?" quipped one of the four. "He died last week."

"Really?" said the other seriously. "I didn't know. Now . . . what was it? Four light ales, a Scotch—and what was yours?"

It so happens that "Catalogue" is one of the most popular guys in the Alley. But that's how it goes. . . .

Eh?

HOW is the London bus strike affecting musicians? I met pianist Eddie Thompson and his guide dog, Max, in the street and asked them.

Said Eddie: "If it goes on any longer I shall have to take Max into Beeson's for a new set of pads."

THE GREAT BARBER CONTROVERSY—

What makes Chris Barber a sell-out?

FOR the past two weeks, German jazz promoters have been dusting off their "House Full" notices. In Berlin, over 8,000 jazz fans packed a concert hall; at Hamburg the figure was 6,000; in Hanover, police had to quell a riot at the close of one of the most successful shows the city has ever seen.

Believe it or not, the big attraction in each case was British—Chris Barber's Jazz Band. The story has been the same in most parts of Europe. Chris, his five musicians and singer Ottilie Patterson have been acclaimed in Denmark, Belgium and Sweden, whilst the readers of a Dutch jazz magazine hailed the band as the world's best traditional group.

The biggest draw

Home in Britain, traditional jazz club promoters and jazz concert organisers are going through a hard time—but not if Barber is on the bill.

Says GEORGE WEBB, of Jazzshows Ltd.: "In our field, Barber is without a doubt the biggest draw today. His name on a poster virtually means that you have a sell-out on your hands. Why? The band appeals to people who want to be entertained—not sit and analyse what is going on."

Says Manchester promoter PADDY McKIERNAN: "At the present time, from a promoter's point of view, Chris Barber's band is a far better commercial proposition than any other British band."

Barber's success has been both fantastic and puzzling. Why should the public go for the Barber sound which has been consistently sniped at by critics and musicians?



BARBER . . . by Disley

Listen to jazz writer JEFF ALDAM. "The reason for the band's enormous popularity is that they offer a simple New Orleans formula from which the worst of the rough edges have been removed. It is harmonically very simple and easy to digest."

He adds: "It is not my favourite listening—but then none of the revivalists are. I don't like plonking banjos and I can't be satisfied with the same three or four harmonies varied interminably in the George Lewis manner."

Bewildered

More vitriolic was VIC BELLEBY. Asked his reaction to Barber's music he replied: "Bewilderment. How any musician can stand playing such repetitive, monotonous music night after night, without

BOB DAWBARN

investigates the fantastic success story of the Chris Barber band—the band which, though constantly being sniped at by critics and jazz enthusiasts, packs concert halls all over Europe

development or change, I don't know. They are first class musicians and they make a pleasant, living sound which presents no problems to the listener and can easily be construed as New Orleans jazz, to which it bears only the slightest relationship."

A third critic, SINCLAIR TRAILL, also stressed the "simplicity" angle. "Nobody has to strain his brains," he told me. "People are not going to find anything subtle in the Barber Band."

Theory

"It is not my particular taste in jazz but if I have to listen to that sort of jazz, I would rather hear Chris than anybody else. Chris and Monty are first class musicians and they know the traditional stuff backwards."

What do other musicians think? After a recent Barber session, one well-known jazzman thought it reminded him of the engine room of a very old ship.

Musicians were, perhaps naturally, less anxious to have their views quoted than the critics. Clarinettist-leader WALLY FAWKES was one who had a theory.

"The band is popular," said Wally, "because it sounds home-made."

Support for Barber comes from fellow bandleader ERIC DELANEY, who recently told colleague Tony Brown: "The Barber Band deserves to do well. Lovely beat and exciting. And it plays good tempo."

2,000 fans

What of the fans—the people after all who are responsible for the success or failure of a band. Some 2,000 of them pay 5s. a year for the privilege of belonging to the Chris Barber Fan Club—a good figure for a jazz band, I am assured.

Recently the MM printed a letter from a Manchester reader criticising the Barber Band as a "corny mess." Then the fun started. The postmen around London, W.C.1, now walk bow-legged after carrying

THE RANK ORGANISATION IN ASSOCIATION with LEW & LESLIE GRADE presents
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SOUTHEND Odeon.....Friday, June 27
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GUILDFORD Odeon.....Sunday, June 29

IS HIS MUSIC CORNY OR COMMERCIAL, JAZZ OR JUNK?



Says Sandy Brown: "As entertainers, the band puts on a top class, well-rehearsed, professional show."



Chris Barber has over 2,000 members of his fan club. They pay 5s. a year for this privilege. One fan says Chris has captured the 'real authentic New Orleans sound.'

THE BARBER STORY

BORN, Donald Christopher Barber, London April 17, 1930.
FIRST instruments, violin and soprano sax.
STUDIED trombone and bass at Guildhall School of Music.
FORMED first band in 1949.
EARLY Barber groups were modelled on his idol, King Oliver, with two trumpets—at one time Diskie Hawden (now with Dankworth) and Ben Cohen.
HELPED form the band which Ken Colyer took over on his return from New Orleans in 1953.
TOOK over Colyer Band, with Pat Hales on trumpet, in 1954.
FEATURED with band were skiffle groups led by, in turn, Lonnie Donegan, Johnny Dunean and Dick Sheph.
OTTILIE Patterson joined in 1955.
PRESENT personnel—Chris Barber (tmb.), Pat Hales (tp.), Monty Sunshine (alt.), Eddie Smith (bjo.), Dick Smith (bass), Graham Burbidge (drs.).

and unfortunately dictate, the band's playing, are confusing entertainment with musical artistry.

"Harmonically, the changes are too seldom for my liking, jerky and unnatural when they do eventually arrive and often quite wrong. Much of the blame for this lies with the fans who labour under the delusions that (a) the band plays New Orleans jazz and (b) that the piano has no place in this music.

"The fact is that Eddie Smith uses a type of banjo tuning to which a number of chords and inversions are denied, and until a piano is added, the harmonies will continue to be cumbersome.

Ridiculous

"Rhythmically the band is ridiculous. It seems to stagger along between beats. This is partly due to Chris himself who plays in front of the beat continuously, making the front line sound agitated and unrelaxed even on slow numbers. The nearest American equivalent would be Red Nichols's Five Pennies, of early vintage, who suffered from the same trouble.

"By the abysmal standards set by other British 'earth' bands, Chris's boys sound almost polished, and this is one reason for the popularity of the band.

"Another is, as entertainers the band puts on a top class, well-rehearsed, professional show. They work hard when playing and look as if they enjoy doing it."

There is just one point I should like to add. As a jazz lover I find it gratifying to think that a jazz band is among the biggest commercial successes in Britain today. I am old enough to find that very surprising.

MM readers say—

THE Barber Band is the best in the country.—F. Gavey, Dereham, Norfolk.

TO say that the Chris Barber Band is the best in the world is outrageous.—D. J. Bishop, Thetford, Norfolk.

IT is not possible to be a supporter of British traditional jazz without agreeing Barber is the greatest.—Caroline Williams, Leicester.

KEN COLYER is the greatest exponent of New Orleans jazz this country has ever produced.—J. Dwyer, London, N1.

SURELY the Barber Band is the most authentic jazz band which Britain has produced.—Donald Hockley, Westcliff-on-Sea.

THERE should be less of this taut, commercialised "jazz" as played by Barber and Co.—R. A. Lygo, Radcliffe-on-Trent.

THE Band is always tasteful, swinging, plays with a beat and is always in tune.—L. Edward Page, Birmingham.

IN the last year or so, monotony has come into their playing... the result is the most unadulterated corn to be found in any band.—Joe Hewitt, Glasgow.

BARBER plays the best New Orleans music in Europe.—J. F. Wild, London, N.W.5.

SINCE the "New Orleans Joys" LP for Decca they have played no worthy jazz.—C. K. Lee, Didsbury, Manchester.

MONTY SUNSHINE gives a wonderful blend and is an inspiration to the band.—Michael Maguire, London, W.2.

THE band has deteriorated since Barber made changes in its make-up.—W. R. Cole, Swansea.

TAKE away Chris and what is left would put up a very bare show.—E. Barnfield, Birmingham.

BARBER will become a jazz "great."—Joan Varney, Liverpool.

YOUR taste must be poor if you think Barber has the world's best band.—S. T. Anstey, Bristol.

WHERE is the "uncanny skill and innate feeling" of the Barber Band? Inane feeling would be a better description.—R. C. Jackson, Sheffield.

ANY one of its LPs is a testimony to the band's superiority as the top jazz band in the country.—A. D. Hopkins, Windsor, Berks.

THE only time the Barber boys have ever played good jazz was when they played for Ken Colyer.—Alex Richards, London.

the resulting mail to the MELODY MAKER office.

But, once again, controversy was the outcome.

Reader D. CRANE, of Barnstaple, leapt to the defence of Barber, "the only band in Britain that has captured the real authentic New Orleans sound."

Smooth

DAVID DONOHUE, of Ashton-under-Lyne, however, considered it was music "made smooth and easy, so that even small-minded teenage girls will go for it."

"Chris Barber's Band can compete with ANY American group," wrote TERRY DASH, of Harlow, Cambs., but JAKE EWELL, of Bristol, referred to the band's "dreary and repetitious book and fiendish, clanging rhythm section."

Even the modernists put pen to paper. One, B. M. LEWIS, of Hackney, declared he would "rather listen to Bill Haley than Barber's worn-out sound." Strong words!

GEOFFREY LIGGETT, of Chelmsford, feared that the band would "ruin the Sonny Terry and Brownie McGhee concerts."

BROWNIE MCGHEE didn't think so. "They play better together than any band I have heard," he told me. "Another thing—they can play anything you ask them to."

Still without a genuine clue, I telephoned Chris in Dusseldorf, where he and the band were staying at Government House.

Willing

Despite the early hour—it was 10.30 a.m. on Sunday morning—Chris was only too willing to talk.

"I have no idea why the band is so popular," he admitted, "except that we work hard. Anyway, I like it. We get the sound we want, more or less, but of course nobody is ever satisfied with his own work."

One charge rarely levelled against Barber is that he copies instead of producing an original noise.

"The band gets its individual sound because the players have strong, individual sounds of their own," said Chris. "When we started we did copy and I am not against copying on principle. For example, I like Sandy Brown when he is playing

Johnny Dodds and I like him when he is being Sandy Brown."

I told Chris that one reader, MR. M. C. BURDGE, of Moreton-in-Marsh, Glos., had doubted the band's ability to play "authentic" or "pure New Orleans jazz."

"We are not trying to play true this or pure that," retorted Chris. "All of us in the band have wide tastes in jazz. For example, I like Gerry Mulligan, Basie, the MJQ and Charlie Parker. There is an awful tendency among amateur musicians—if they like someone they think they must try to play like them."

MR. EWELL'S "fiendish, clanging rhythm section," brought us to the vexed subject of banjos.

Changes

"Do I really prefer banjo to guitar?" repeated Chris. "With Basie no, with us yes. I happen to like the instrument."

Switching my attack, I commented on the few changes in personnel and asked if the musicians did not get fed up with each other's playing after being together so long.

"You can get bored with someone's playing in a week," agreed Chris. "Naturally we do occasionally get fed up but it is always only a passing phase."

Any promoter will tell you that Barber is a first-class businessman as well as a bandleader. He is also a realist. One thing that worries him is the smallness of Britain.

"Making the rounds of one-nighters we find we tend to play in any one area too often," he says. "We felt that more interest was needed and so we brought in first Sister Rosetta Tharpe and now Brownie McGhee and Sonny Terry."

"They are our own ventures, financially speaking, and they cannot repay the outlay in cash."

Before I rang off, Chris made a suggestion.

"Why not ring Sandy Brown," he advised. "I know his views on the band and he is at least constructive."

For the last view of Barber, then, over to SANDY BROWN, who recently depped with the band while Monty Sunshine was ill.

Unruffled

Says Sandy: "They are a great bunch of fellows whose natural good humour is unruffled by the constant stream of abuse heaped upon their musical policy by nearly every other musician in the business."

"Their many fans who defend,

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Intimate review

I WELL remember the first record I ever reviewed—my first-ever buckshee 78 rpm review pressing.

Through an oversight it was sent to the wrong address, and somewhat shamefacedly I went along to pick it up. "Hardly worth the journey," remarked the blasé senior critic to whose house it had been delivered. "You're right," I agreed cheerfully.

But I lied. It was worth the journey. I would have gone 1,000 miles by carrier pigeon to pick up that record, with its impressive label "Factory Sample: Not for Sale."

Back home I sat spellbound, listening to my free record. After 20 or 30 playings I figured I was about ready to review it, and repaired to the typewriter. (LPs hadn't been invented in those days, but typewriters had.)

Grew to flood

Some hours later I emerged with 2,000 words and set about cutting my review down to the inch or two required. Before putting it in the post I played the record through again a couple of dozen times, just in case I had missed anything. Then I went to bed, reasonably pleased with the day's work.

I need hardly add that as the number of records grew, rising to a flood of packages delivered at all hours of the day, my reviewing technique changed. After a while I found it possible to review certain records after only one playing.

There were even occasions—but don't tell anybody—when I managed to play a record and review it simultaneously. Once . . . but that's another story. Let's just say that my own

experiences have taught me to be an avid reader of other people's record reviews, which I tend to read—as it were—between the grooves.

Sometimes I agree with them. Sometimes I don't. Just occasionally I come across a review with a familiar ring about it. This sort of thing:

PEG-TOP WILLIAMS AND HIS JUG BAND (EP)
Filthy Lyric Blues; Blues for Harry Pollitt; Lo Hear the Gentle Lark; At the Hop.
(Hot Time EP2349—9s. 2id.)

by
STEVE RACE

PEG-TOP WILLIAMS was born in Burkeville, Georgia, on April 14, 1902. Brought up in the local dog pound, he ran away at an early age and for 20 years led Sweet-Tooth Frobisher all over the South. In 1929 he went to New York and became a millionaire shipowner. In 1937, he was discovered by the noted jazz critic Wilby Crim, and returned to music, playing for three weeks at the Cafe Society Midtown. He died in penury in the fall of 1938.

The EP under review was recorded sometime between 1902 and 1938, and is no better or worse than most similar music of the period.

That interesting, informative review tells you quite a lot about Peg-Top Williams. It also tells you something about the reviewer—he hasn't heard the record. As a matter of fact, it didn't turn up in time, and in the absence of anything to review, our critic friend had to bask something.

Or occasionally one reads something like this:

WEST-COASTERS VOL. 1: THE ART OF AG BLOSH (LP)
Bo-Bo; Fugue on My Heart Strings; Masochism; Bobojob; Kenton-Schmenton; Never Say Die; Mahmoud II; Ribot.
(Tedium XYZ9748—9s. 4d.)

THE empiric approach to jazz, especially on the part of the experimental jazz ideologists of the West Coast, has given rise to a certain dichotomy between the beat and that innovative urge which in the hands of certain progressives has rendered it almost nihilistic.

The problem is in no way resolved by Ag Blosh (as yet little known in this country) whose innovations are as far removed from those of his less progressive contemporaries as those of any other antitheticals: perhaps even

more so—or less so, according to taste.

Certainly this record can only be recommended to those who like this sort of thing, or at any rate to those who are prepared to study it with the attention it may or may not deserve.

In this instance not only has the reviewer never heard the record, he has never even heard of Ag Blosh. He does not know whether Ag Blosh is a man or woman; whether "Ag" is short for Agatha or Agamemnon. He is in some doubt whether Ag Blosh's music can be called jazz at all, but has wisely left himself room for second thoughts.

And so it goes on, the artful art of record reviewing, which is bound to culminate someday in a record accidentally being reviewed before it is made. I hope to goodness it won't be me. . . .



Bandleader Ray Anthony has his first screen dramatic role in MGM's "High School Confidential." Here he is with the star of the picture, Russ Tamblyn (remember him in "Seven Brides"?)

HOLLYWOOD headlines

THE Dot Record Company is hoping to do a Bing and Bob Crosby duet LP, mainly of spiritual type ballads. . . . Pat Boone's singing brother, Nick Todd, is in khaki. . . . Julie London sings and looks very pretty in the "Saddle The Wind" picture. . . . Frank Sinatra, sun-tanned from his Palm Springs holiday, came in last week to cut his new "For Only The Lonely" LP and will soon plane to Florida for the new movie "Hole In The Head." . . . June Christy follows the Four Freshmen into Gene Norman's "Crescendo." . . . Film actress Elizabeth Scott made her recording debut with a vocal album for Vik label. . . . Ray Anthony joined his missus, Mamie Van Doren, and Russ Tamblyn in the new "High School Confidential" movie. . . . The new George Shearing-Dakota Station LP is titled "In The Night." . . . Famed ex-Kentonite Vido Musso, with his tenor and quartet, is back in action, locally, at the swank Slate Brothers club. . . . Says Rosemary Clooney, on leaving Columbia: "No row with Mitch Miller, but I just want to do some freelance LPs and then I'll settle down with the label making the best offer." . . . Gary Crosby was released from the army on May 13 and his first gig was a guest spot on Pat Boone's TV show. . . . Columnist Ollie M. James comments that some of the dresses on the latest LP covers are so low that you're afraid to pull out the record. . . . Preview ads for Presley's "King Creole"

by **HOWARD LUCRAFT**

read "'Blackboard Jungle' with Music." . . . RCA Victor's "Frankie And Tommy" LP is a reissue of all the original Sinatra-Dorsey things. . . .

Edmundo Ros's "Saunabad" is being called another "Third Man Theme." . . . Jane Withers's husband, ex-Four Freshman Ken Erroll, has a quartet in Las Vegas and commutes each week-end in his own plane. . . . World Pacific has done a poetry and jazz LP with Bob Dorough, Fred Katz, Jack Montrose and others.

Famous old-time jazz violinist Stuff Smith is introducing a new tune at the Dover House called "I Married A Monster From Outer Space." . . .

Accents

Why don't British vocalists sing lyrics in English? Frankie Vaughan (very good on this week's "Big Record" TV programme) sings "Noo" and Laurie London's dialect is a mile or two west of London, too. . . . The new "Four Freshmen In Person" LP was recorded before an audience at Compton (California) Junior College. . . .

Miguelito Valdez, whose Sunset Strip band now plays a mixture of rock-'n'-roll and cha cha cha (ouch!) jokes: "Old Rock 'n' Cha's Got Me." Your Hollywood correspondent's suggestion for the swiftest LP ever—"Barney Kessel with the Count Basie band." . . . The new Hampton Hawes Trio is, currently, at "Jazz Cabaret" . . .

They say that Elvis is phoning New York showgirl Sande Preston, from camp. . . . Frank Sinatra will premiere his "Kings Go Forth" film in Monaco for Princess Grace's charities.

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Keep a note of songs for your reference library

SONGSHEET

by
HUBERT W. DAVID

A GOOD current example of an ABAB song formation is "Who's Sorry Now," which Feldmans have revived with the Connie Francis recording. You will notice that with the ABAB formation the second half of the 32-bar refrain follows the same pattern as the first half.

Bars 1-8 set the main theme of the melody and bars 9-16 follow on with a natural sequence so that we can return once again to our main theme at bar 17. From then on the process is repeated.

Bars 25-32 may sometimes vary but when this occurs you

Songwriters

This coupon entitles you to free advice on any one song or lyrics you may have written. On an answer to a songwriting query. MS must bear name and address of the sender, and must be accompanied by s.a.e. Post to Songwriters' Advice Bureau, "Melody Maker," 150, High Holborn, London, W.C.1.

The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until May 31, 1958, for readers in Britain; until June 30, 1958, for foreign and Colonial subscribers.

will find that the metre has been purposely broken, so that some sort of build-up can be given to the last few bars of the melody.

I have been looking over some comic song albums which date from 1910, and I am struck by the similarity of some of the formations to those of today's pop songs.

Good story

Top song in the States at the moment is "Witch Doctor." This has roared to the top through the David Seville recording on the London label. The song will be published here by Bourne Music, and directing its destiny will be Mark Pasquin who recently moved over from Mills Music to take the professional chair at Bourne. Mark tells me he has also got records of the number by two British artists—Don Lang and Jimmy Lloyd.

"Witch Doctor" is a neat little song written in nonsensical vein. Yet it has a good "story" running right through it. This is conveyed by using three short verses, the nonsense chorus and an interlude—and you'll be hearing plenty of this number in the next few weeks.

Little change

A song I spotted in one of the comic song albums was "Wallah Wallah Wallaperoo," which had five short verses, a

nonsense chorus and a patter interlude, with a "story" running right through it. So it seems the make-up of songs through the generations has changed very little.

It is chiefly the presentation which makes the songs sound different. If "Wallah Wallah Wallaperoo" was played and sung by Don Lang and his Frantic Five, most would hail it as a new song in the modern idiom.

I could take half a dozen numbers from the current Hit Parade, and provide a parallel from the old time music

Songwriters' Guild

THE second provincial meeting of the Songwriters' Guild will be held on Wednesday, May 21, at 7.15 p.m. at the Woodman Inn, Easy Row, Birmingham, 1. All are welcome to take their manuscripts and lyrics. Collaboration can be arranged. Inquiries to local secretary, Harry Bannister, 144 Leabrook Road, Tipton, Staffs.

all the songs which grace the Parade.

The general public does not want to know how a song ticks over or why it clicks—it is sufficient to be able to appreciate it purely as something they are hearing. But songwriters must learn to understand why it appeals to the public.

It is chiefly the metre of a song which establishes its worth. There are all sorts of ways of devising new metres, but have you ever thought of working on those already in use?

Take any good successful song and try to forget the actual melody. Try writing another melody in exactly the same metre. This is how many song hits have been written. In this way you arrive easily at a good main theme for your melody which should automatically give you the type of song formation you are going to use.

Patterns

Many well-known songwriters of my acquaintance possess amazing collections of songs, published in the last 50 years, and they regard these as their "reference library." You should always keep by you copies of songs which have been successful so that you can acquire a stock of good "patterns" on which to work out your future song material.

albums. As a budding songwriter you need to keep abreast of the different song formations which are used, and you can do no better than keep analysing

3-Page
POP
SPECIAL

POOR LITA!

she's down to her last two cars!

LITA ROZA looked regal and rich. She was wearing a navy-blue suit, flapper shoes, white pearls and two large diamond rings ("They're worth £1,100").

"One from each husband?"

"You kidding?"

"Where did you get them from then?"

"I bought them myself. After all, I've got to make some provision for my old age, which isn't far off."

"How old are you, then?"

"I'm not going to tell you because I look much younger than I am."

She started to take a jewelled cigarette case out of her bag. I stopped her and offered her mine.

"OK, thanks. That will save me some money."

"Are you hard up, Lita?"

"Yes. I'm down to my last two cars (Riley Pathfinder and a Ford convertible), my last two minks, my 60 pairs of shoes and my wardrobe full of clothes."

She gave a loud, hearty laugh and I changed the subject.

"What of rock-'n'-roll, Lita?"

"I was once quoted as saying that I would wait until the ballad came back, but I have waited so long I've made a rock-'n'-roll record myself on Nixa—'You're The Greatest' and 'I Need Somebody.'"

Challenge

"Can the words be understood?"

"Well, the reviews said I sounded like a female Elvis, except that the words could be understood. It was a challenge to my versatility. Maybe it might do more good if I looked like Elvis."

"Right now you'd be in the Army."

"Is that bad with all those men around?"

"What sort of men do you like?"

BY MAURICE BURMAN

"Just men, men, men. Why—is there any other sort?"

"Lita, let's talk about records. You have had many hit records and good ones by any standard. 'Man In The Raincoat' was one. Do you think you are ever going to have another?"

"I don't know. I'd like to think that I am going to have several, but the fact that I haven't had one since 1956 has made no difference at all to my ability to work and keep working and made no difference to the amount of money I can earn. Fortunately, I made my reputation before the need for a hit record to establish one as a star arose."

"What did you earn when you started with Ted Heath?"

"£15 a week, rising to a maximum of £50."

"What do you earn now?"

"What do I earn now—"

what do you earn now?"

"Lita, you mustn't ask me personal questions."

"I earn my money in TV, cabaret, radio and records. But I would like to act. Either in a film or play. The people who are in the position to exploit talent over here don't seem to want to put money in the venture."

Talent

"It surprises me that Frankie Vaughan has gone as far as he has with his film career. It could have happened to him a long time ago because he was just as good then."

"There is a great deal of talent in this country that could be used. Doris Day and Frank Sinatra were band singers. The film companies were not aware that they had acting talent until somebody decided to see what could be done with them. And we have seen the results. Over here we can't even get a screen test."

She arose to go. Turning, she smiled and said, "Of course, I keep my cap and apron starched in case I have to go back to the Home and Colonial, where I started."

Forces' Favourite

LITA ROZA returned from her three-and-a-half-week tour of service camps in Cyprus on Wednesday.

With Lita on her package show, made under the auspices of Combined Services Entertainment, were comedian Don Arrol, violinist Jack Morgan, ventriloquist Peter Raynor, pianist Les Sands and singer Eileen Bradley.

This is Lita's third tour for the Forces.



Lita—we never get a screen test in this country.



The Gin that has stood the test of time

For nearly two hundred years, Gordon's Gin has been made to the same secret recipe under the most rigorous quality-control. Today, Gordon's London Dry Gin is the gin all over the world. It has stood the test of time. Ask for Gordon's by name; most people do nowadays, to be sure of getting it.

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—RIGHT FOR EVERY MOOD!

Mr. "Penny Whistle Jive," Spokes Mashiyane... Hit theme songs from 'Rooney' and 'Innocent Sinners'... Tommy Kinsman giving the famous 'My Fair Lady' melodies his special Mayfair gloss... yes, there's something for everyone in these recent Oriole records.

- ★ CB 1441 JIKA SPOKES
Spokes Mashiyane and Ben Nkosi
THE BOYS OF JO'BURG
Spokes Mashiyane and France Pilane
- ★ CB 1440 SOMEODY ELSE IS TAKING MY PLACE
YOU BROUGHT A NEW KIND OF LOVE TO ME
Maxine Daniels, acc. by Dennis Boyce & his Orchestra
- ★ CB 1437 ROONEY (from the film 'Rooney')
Joseph McNally, acc. dir. by Ken Jones
INNOCENT SINNERS (from the film 'Innocent Sinners')
Ken Jones & his Music
- ★ CB 1436 SYNCOPATED SADIE
RAGTIME ROCK
Irving Fields Trio & Orchestra
- ★ CB 1435 STAY AS SWEET AS YOU ARE
HOW ABOUT YOU
Phil Tate & his Orchestra
- ★ CB 1439 PROUD AS A PEACOCK
FLORENTINE MELODY
Eric Spear & his Orchestra
- MG 10021 (10 in. L.P.) Perfect for Dancing No. 5:
MY FAIR LADY & OTHER FAIR LADIES
Tommy Kinsman & his Orchestra
- ★ 78 and 45 r.p.m.

ORIOLE

Two Tommys —for the price of one!

TOMMY STEELE'S "Happy Guitar" and "Princess," from "The Duke Wore Jeans" have both made the Hit Parade. Here are two more contenders for best-selling honours from the same film—"It's All Happening" and "What Do You Do."

Steele addicts will need no reminder that the first number was featured in the sequence where Tommy, the Duke, met Tommy the Cockney for the first time. Personally, I thought it one of the brightest songs in the picture.

But a close contender was the speciality where the two Tommys did a duet—on "What Do You Do." And the record label appropriately bills "Tommy Steele and Tommy Steele."

Here we have the Cockney joining voice with the Duke—and let it be said that Mr. Steele simulates the ducal accent in right royal fashion. This novel number alone bears out the contention of many seasoned show-business personalities that Tommy Steele "has a lot of talent."

But then, Tommy's loyal followers have been saying that all along!
(Decca F11026)

▶ Harry James

BACK in the early 'forties, Harry James caused a stir with his technical showpieces "The Flight Of The Bumble Bee" and "Trumpet Rhapsody" (Pts. 1 and 2).

Though the former was dismissed by many as in bad taste, it nevertheless proved a tour de force in trumpet playing.

Now, both titles—with the swifty James version of "Circibiribin," which dates from 1939—have been released as an EP.

Understandably, the recording does not match up to today's advanced technical standards, but this is a welcome memento of a man who could play his instrument. Which is something in these days of mediocre talent and three-chord guitarists!

Trumpet students will go for these.
(Fontana TFE17019)

▶ Paul Weston and Jo Stafford

IN the MM dated February 1, columnist Steve Race reviewed "The Piano Artistry Of Jonathan Edwards," which he described as "the most delicious spoof ever perpetrated in the sacred name of Keyboard Wizardry."

But there was a "singer" on the disc, too—"Darlene Edwards."

In case you missed the disc, Philips have now put out a sequel.

POP DISCS by Laurie Henshaw

I won't spoil the game by revealing the nature of the spoof—beyond revealing that Jonathan and Darlene are in reality Paul Weston and his wife Jo Stafford.

As the sleeve note says: "Play this at any record party and you will be a sensation—especially if you have a reputation for love of good music."

And the note adds: "Funniest of all, maybe—some people just won't know."

Well, will you? Spin it and see...
(Philips BBE12179)

▶ Ted Heath

THE original styling of "Swingin' Shepherd Blues" swung Ted Heath into the Hit Parade. His equally beaty and novel version of "Tom Hark" may well bring off a possible "double."

And the backing also gets full marks, for "Cha Cha Baby," is a catchy piece played at an ideal tempo for some fancy footwork by the L-A dancers.
(Decca F11025)



Reviewer Laurie Henshaw was nearly buried by the recent deluge of "My Fair Lady" discs. Eddie Fisher (pictured above with wife Debbie Reynolds) was featured on one (see below).

▶ Frank Sinatra

NO need to recommend an EP from Sinatra's memorable "Songs For Swingin' Lovers." Just get in the queue for "Pennies From Heaven," "Love Is Here To Stay," "I've Got You Under My Skin," "I Thought About You"—my particular choice from the quartet.
(Capitol EAP4-633)

▶ My Fair Lady

SUBMERGED by an avalanche of "My Fair Lady" discs, I came up clutching two.

Artists on the RCA EP RCX112 are Eddie Fisher ("On The Street Where You Live"), Julius La Rosa ("I've Grown Accustomed To Her Face," "Get Me To The Church On Time") and Dinah Shore ("I Could Have Danced All Night").

And Vic Damone sings "On The Street Where You Live"—backed by "Arrivederci, Roma" on Philips 45-PB819. Take your pick.

Waits For Me." This one could click.
And another salty song, "Salute To Windjammer" provides the encore.
(Philips 45-PB823)

▶ Kendal Sisters

THE Kendal Sisters' "Yes, Yea" seems a natural for the best-seller list. This groovy effort should send the jivers into a whirl of excitement.

"Won't You Be My Baby" is no match for the first side—but that should be enough to put the Kendals on top.
(London HLM8622)

WATCH THIS!

I FIRST heard Cyril Stapleton's "Teenage Lullaby" during the interval in a local cinema. A good many members of the audience soon started to whistle this catchy tune, which was composed jointly by Cyril himself and light music arranger Len Stevens.

The ingenious arrangement by the duo features piano and electric guitar in unison (giving the sound of a jangle piano), bass clarinet, and choral effects.

If this number doesn't make the Hit Parade, then I shall be able to understand why music publishers sometimes spend sleepless nights. Backing is a bright Samba—also by Cyril—entitled "Fiddle-delfia."
(Decca F11013)

▶ Gene Vincent

GENE VINCENT, the boy who almost out-Preseleys Elvis, goes into a vocal St. Vitas' Dance on "Baby Blue." This unrestrained effort should register with the Presleyites.

The ballad "True To You" restores some sanity to the proceedings.
(Capitol 45-CL14863)

▶ Ed Townsend

ED TOWNSEND, a coloured singer who now makes his debut on Capitol, has a better-

than average voice and a pleasant style. His listenable "For Your Love"—which he composed—is a pleasant ballad, and gets the "full treatment" complete with choir.

The backing, another Townsend composition, "Over And Over Again," palls by comparison, but it is delivered with a beat.
(Capitol 45-CL14867)

▶ Ralph Marterie

"TROMBONE BLUES" showcases the Marterie trombone section in a rocking setting of the 12-bar blues. O.K. for jivers.

And so is "Night Stroll." Both are packaged with plenty of beat.
(Mercury 7MT213)

▶ Beverley Blair

THE somewhat brassy voice of Beverley Blair finds an effective outlet on the tuneful "With Love We Live," whose introductory phrases faintly recall "Love Me Forever." Recommended.
"Tony" is a bar-room styled ballad.
(Mercury 7MT209)

▶ Joni James

"NEVER TILL NOW," a lulling waltz, is pleasantly sung by America's Joni James. The song comes from the film "Haintree County."

Joni bounces effectively through the rhythmical "Love Works Miracles" on the reverse.
(45-MGM-978)

▶ Four-in-One

NIXA have been packing a series of hits in EP form. Number four of the releases features Petula Clark ("Baby Lover"), Gary Miller ("Lollipop"), Joe "Mr. Piano" Henderson ("Mandy"), and Marion Ryan ("Oh! Oh! I'm Falling In Love Again").

A certainty for the pop paraders.
(Nixa NEP24078)

Tomorrow's hits

WATCH out for these forthcoming attractions on the pop scene. Any one—or all—may click into the Top Twenty Hit Parade.

ELIAS AND HIS ZIG-ZAG JIVE FLUTES follow up their best-selling "Tom Hark" with "Vuka Magg Wabeni" (which may get an English translation on the label) and "Zeph Boogie." (Col. DB1146).
Released: June 6.

"TOBERO," by Italian singer Renato Carosone, is riding upwards on the U.S. sales charts. (Parlo. R4433). Backing is "Il Piccola Montenera."
Released: June 6.

"THE BOOK OF LOVE" by The Monotones (London HLM 8625). This beat ballad is another winner in the States. Backing is "You Never Loved Me."
Released: Today (Friday).

"SADDLE THE WIND," from the film of the same title, by Julie London (HLU 8602). Backing is the oldie "It Had To Be You."
Released: Today (Friday).



JULIE LONDON

Readers' queries

WHO sang "Be-Bop-a-Lula" in the film "The Girl Can't Help It"?—D. R., Leigh.
Gene Vincent (Capitol CL-14599).

WHAT is the title of the background music of the film "Baby Face Nelson"?—D. H., Smarlen.
This music is untitled and unrecorded. It was specially composed for the film by Harold Spina and Van Alexander.

IS "The Theme From The Threepenny Opera" known by any other title?—T. S., BAOR.
"Moritz" and the vocal version "Mack The Knife" are the other titles.

HAS Sister Rosetta Tharpe recorded "If I Am Just A Viper"?—M. R., Croydon.
No. You may be thinking of Rosetta Howard's "If You're A Viper" recorded with the Harlem

Hamsats (Brunswick 03467, now deleted).

WHO sang "Going Steady (With A Dream)" at the beginning and end of the film "Going Steady"?—J. T., London.
Molly Bee (Capitol CL14849).

IS there a recording available of "Teenie Weenie Jeanie"?—C. W., Wallasey.
Yes, by Chuck and Gary (HMV POP466).

COULD you give me details of Jackie Gleason's recording "To A Sleeping Beauty"?—D. C., Shaftesbury.
This is available on Capitol EAPL-871.

IS it possible to obtain a record of Frank Sinatra's "Lonely Town"?—N. D., Brandon.
This recording is one of the tracks on Frank Sinatra's LP "Where Are You" (Capitol LCT 6152).

▶ Dakota Staton

GEORGE SHEARING has gone on record as saying "Dakota is dynamic! To hear her sing for the first time is to joyously discover one of the finest jazz singers of our day."

Well, I hesitate to question Shearing's judgment—but on the strength of two titles, I would hardly endorse the phrase "one of the finest jazz singers."

But Dakota does swing on "The Party's Over," which has a hip-twitching beat.

Backing is a vocal setting of that delicious Bronislaw Kaper composition "Invitation." The addition of a lyric adds little of value.
(Capitol 45-CL14870)

▶ Terry Gilkyson and Frank Miller

TERRY GILKYSON and Frank Miller—"The Easy Riders"—offer a seafaring-styled number from "Windjammer" in "Karl



Hawkins—he is still a jazz great

IN common with most jazz enthusiasts, I enjoyed the opening JATP show and came away with the feeling that it had not contained one musical passenger.

To say, as Steve Race did in his review (MM 10/5/58) that Eldridge and Hawkins are now hardly better than curtain raisers is little short of an insult to a couple of great players.

As many members of the audience will testify, the emotional effect of "his one-time harmonic resources" is still considerable.—*Bix Curtis, London, NW10.*

Stop latecomers

THANK you for the excellent reports on the JATP concerts in last week's MM. I was, however, appalled by the unappreciative people who came in late and stood in the gangways for minutes.—*David G. Wilson, Bourne End, Bucks.*

Agreed. It is time all jazz concerts came into line with the Royal Festival Hall and refused to allow late-comers to disturb the rest of the audience.

Peterson was tops

I AM still recovering from the magnificent JATP! Ella was great, but I think the limelight was stolen by the Oscar Peterson Trio.—*Kevin Brownrigg, Winton, Bournemouth.*

Max Bennett

JATP has a fine new bassist in Max Bennett. Could we

have a picture please?—*Janet Rigden, London, W6.*
Your wish is granted.

Greatest ever

HAVING just heard the fantastic JATP Unit blowing the greatest jazz ever to bend my ear, I am of the considered opinion that until European jazzmen learn to blow with such volume without impairing tone, and swing with such natural drive as displayed by the *Granz Gents* and *Lady*, they may as well stop trying and stick to dance music.—*Alan J. Brown, Chairman, Newcastle Jazz Club.*

THE GOLDEN AGE

THANKS to reader Brian Levy (MM 10/5/58) we Old Timers need no longer conceal the truth about what made the Golden Age of Jazz golden. It was, of course, harmonicas.

One has only to recall the sensational debut in the mid-twenties of that greatest of all jazz harmonica players, *Louis Armstrong*. Alas! Commercial considerations forced him later to appear under the name of *Larry Adler*, which may have deceived some people. To us old 'uns, however, the initials were a dead give-away.

Then came *Duke Ellington*. And with what grief in those far-off days did we learn of his decision to call his outfit *Borrah Minnevitich* and his *Harmonica Rascals*; it never seemed quite the same afterwards.

I now feel able to reveal the greatest and best-kept secret of all Golden Age harmonica lore. *Jelly Roll Morton* is not dead. He never was. He just changed his name to *Morton Fraser* and



Here, for Janet Rigden, is JATP bassist Max Bennett.

his *Harmonica Gang*.—*Gray Clarke, London, S.E.26.*

FESTIVAL HALL

MR. BEAN'S explanation of the poor quality amplification we suffered when *June Christy* sang at the Royal Festival Hall (MM 3/5/58) was totally inadequate.

I, and many others who know something of microphones, amplifiers and such, agree that most probably the microphone was at fault.

For Mr. Bean to suggest that *June Christy* does not know how to use a microphone is preposterous.

Before she sang, impending disaster was made apparent, since an announcement by *Ted Heath* was accompanied by a hearty "Blurrp" from the speaker system. Also during the interval an attendant thought it necessary to fiddle with the microphone and its cable.

If the Festival Hall is to be the finest concert hall in Britain, regular maintenance of its equipment is necessary.—*Jan Lindsay, Basingstoke, Hants.*

WE LIKE BING

WHY is it that whenever a *Bing Crosby* record is reviewed in the MM it is invariably greeted with the comment that it is OK for the Mums and Dads or the "greybeards"? I know for a fact that many younger people are also interested in the discs of the "Ol' Groaner."—*Ted Laker, Southsea, Hants.*

Comments *Laurie Henshaw*: "I'm glad to hear it. Judging by the current Hit Parade they are only interested in the teenage stars."

'THE GREAT BIX'

I AM sick and tired of hearing the fallacious and commonly coined title "The Great Bix" and such ridiculous acclamations as "Beiderbecke, the greatest of all white jazzmen."

I have never been able to understand how leading critics can make these remarks. Surely his unemotional toot-toot style, which lacks all vibrato, cannot be compared with such as *Muggsy Spanier*, *Wild Bill Davison*, *Billy Butterfield*, *Wingy Manone*, *Red Nichols* or, if you are the sort of person who only believes in post-humous fame, *Benny Strickler*.—*Don Chapman, Hong Kong Signal Regt., BFPO 1.*

'MY FAIR LADY'

AT last the much publicised "My Fair Lady" has opened and the publishers have released the songs—at 6d. above normal sheet music prices.

Not so long ago the British "Lady At The Wheel" opened without any fuss and with the songs available at normal prices. The songs from both shows have good lyrics but the British music is much more tuneful.

What a pity that British songs do not get the same ballyhoo and exploitation. One would have thought British songwriters were sufficiently handicapped by the present influx of American rock-'n-roll "songs" without the discrimination to which I refer.

I don't blame the publishers—their difficulties are not less than those of British songwriters.—*H. Bannister, Tipton, Staffs.*

For EP release

CONGRATULATIONS to *Shelly Manne* and his *Friends* for their excellent work on the melodies from "My Fair Lady." This gem of a record is marred only by excessive tape noise and the fact that two tracks seem to have got lost in the re-mastering process.

Could it be that *Vogue-Contemporary* are saving "Without You" and "Rain In Spain" for EP release, thus also jumping on the bandwagon *Philips* built when they upped their price on Columbia's "original cast" release.—*G. Etchells, Warrington, Lancs.*

MODERN v TRAD

MOST of the writers in the MM seem to think the war between modernists and traditionalists is a bad thing. Surely not! Anything that can keep alive such a healthy interest in jazz must be a good thing.—*Miss Celia Neve, London, E.14.*

GREAT GUITAR

WHEN is some enterprising record company going to issue some recordings of that wonderful artist *Johnny Smith*, the greatest guitarist ever to grace the jazz scene?—*Goudie Cox, Staines, Middlesex.*

Try the banjo for a change

APART from jazz-band rhythm section men—and pioneers like *John Hasted*, who favour the five-string folk variety—the banjo has few adherents in Britain today. More's the pity, for its percussive, incisive sound has something to offer the musician who wants a change from the inevitable guitar.

Plectrum banjoists, of the trad. or Kentucky Minstrel variety, are the people for whom "Chords for Banjo and Tenor-Banjo," by *Roy Burnham* (Clifford Essex, 4s. 6d.), are primarily intended.

But finger-style performers who wish to follow in the wake of *Peggy Seeger*, *Guy Carawan* and *Derrol Adams* can learn something, too, from this almost exhaustive list of 1,152 three- and four-note chords. Though in practice they will probably continue merely to shove the capo up a fret and re-time their thumb-strings to play in a new key.—*Fred Dallas.*

How about a gigsters' guide to good food

THERE'S a useful little book called "The Good Food Guide" (Cassells, 7s. 6d.) which lists nearly 700 places in Great Britain "where you can rely on a good meal at a reasonable price."

In such unpromising places as *Buxton*, *Bolton*, *Burton-on-Trent* and *Stockton-on-Tees* little havens are listed where it is possible to eat not only with safety but with some enjoyment.

President and founder of



the club is *Raymond Postgate*. And there is a large unofficial team of guinea-pigs who have written in approving of meals which they have had. It's cosy to see the name of *Ernest Borneman* among them.

Inflated

Mind you, the book is not infallible. Some places become so inflated on being mentioned that within a matter of months service and cooking go heavily to pot.

We came badly unstuck in an Indian restaurant in *Birmingham*, where a chicken chop suey was put before *Marie Knight* which would only have been recognised as a meal at all by a starving camel.

Blacklist

I think some enterprising touring musician should produce a sister compendium of more general scope, blacklisting places—and people—the itinerant musician should avoid.

The transport café affectionately known as "Fifty Thousand Pies Can't Be Wrong" would have a place of honour.

And I nominate the *Birmingham* hotel bedroom situated right next door to the pantry.

Crosstalk

At 6 a.m. two chambermaids straight from a repertory theatre version of a fifth-rate domestic comedy start up a crosstalk act with crockery accompaniment which lasts until you drag yourself out at noon.

Then there's the hotel in *Nottingham* which appears to have its own built-in church bells, guaranteed to arouse pious thoughts in the tired gigster at 7.45 a.m.

If one listed all the poisonous food, the book would reach the proportions of the "Encyclopaedia Britannica."

Waterlogged

Attention should be concentrated on the pretentious—the places which scatter French terms throughout the menu, but carefully omit the particular French term which indicates that all the vegetables will be waterlogged.

Well, there's a rough guide, anyway. Now let some benefactor get weaving.

I must be off to arrange a fresh delivery of bicarb. We're on tour again in the morning.

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This world of jazz

WHENEVER I have had the good fortune to hear Sonny Terry and Brownie McGhee playing at concerts and parties, or on television or radio, I have thought what a well-balanced musical team they make.

After years of playing together, each can guess what the other is going to do. "I know when Sonny's going to make a turn, I can feel it," McGhee explains. "We understand each other's time."

This obvious sympathy is a major attraction of their music-making. And their presentation gains excitement from the variety of tone combinations they offer.

In some tunes Brownie leads a vocal duet while the guitar

supports; in some he sings solo with guitar and harmonica support; others are Terry vocals with guitar or mixed accompaniment; others again have Terry leading with McGhee singing response phrases and, of course, playing.

Then there are instrumental solos and duets, also the songs each man does on his own. No one who has heard these folk

It is heartening to see these fine, unsophisticated blues performers getting so much attention and appreciation here.

Ella's harp

LARRY ADLER, another unquestionable virtuoso of the mouth organ, has often revealed his admiration for jazz and for Ella Fitzgerald.

Last Sunday he turned up at the Davis Theatre, Croydon, and presented the excellent Ella with a harmonica which was brought on-stage for her by Norman Granz.

Although she didn't look too keen on it, Ella blew the thing as an extra diversion during "Lady Be Good."

This was not Ella's debut as a "harpist." She introduced the instrument into her act at Carnegie Hall a couple of years ago.

Non-raver

PAUL DESMOND'S presence in London last week was overlooked by most musicians and jazz writers and all fans. It is not to be wondered at. For, as musicians go, Desmond is easy to miss.

Slight in build, studious in appearance, and very respectable in demeanour, he is a far cry from the jazz giants of old who roared through town like a forest fire. Desmond is definitely a non-raver.

You would search the usual West End jazz clubs, night clubs, hotels and apartments in vain for a trace of Brubeck's hornman. He was holed-up in a quiet hotel off Welbeck Street.

When he telephoned he suggested a four o'clock rendezvous in a French coffee-house. The evening was reserved for "Expresso Bongo" and food; the morning had been spent in the Tower of London region, the previous evening at "Lysistrata."

5 a.m. flowers

I ASKED Desmond about his sick-leave. He said: "We've been half around the world. In East Pakistan I went into hospital with kidney trouble, but came out still not too chipper, so I had five working days off."

What impressed him particularly about the tour?

"I think the best part for us was Poland," said Paul. "We weren't prepared at all for the reception we got. We were met at Cracow by girls with flowers at 5 a.m., and a three-piece band."

"Trumpet, trombone and E flat clarinet," he added in his meticulous way, and then, anticipating the question: "We

by **MAX JONES**

artists will need reminding that they produce a lot of different tones from the guitar—picked with thumb and two fingers—and mouth organ.

Disc dates

ON Tuesday, Terry and McGhee flew to Frankfurt to do the first of six German concerts with Chris Barber. They'll be back for the Clio Hall, Croydon, next Friday.

Before leaving, they completed their third record session for Denis Preston—a good one which captured "Just A Dream," "Change The Lock," "Climbin' On Top Of The Hill," "Cornbread, Peas And Molasses," and a few more.

The tunes recorded at an earlier date included "Southern Train," "Auto-Mechanic Blues," "Wholesale And Retail," and a "Sonny's Blues" which had Terry accompanied by pianist Dave Lee.

"We made that one up as we went along," Sonny said. "Then I did my 'Fox Chase' with Brownie talking. You know, he asks me how many dogs I have, and I say: 'I got eight here.'"

"You can hear all of them, too, if you listen close," Brownie added. "Sonny was as hot as a six-shooter that day. He blew one of his harps right out. And Dave and I played a blues together on one piano."

Custard pie

WITH the Barber band, the visitors cut another seven songs for Nixa—among them some spirituals, "Betty And Dupree," and a "Custard Pie" using just guitar, banjo and harmonica.

These will be released soon on a LP titled "Brownie, Sonny And Chris." After that we can expect an EP, "The Bluest," and a 12 in. album by the duo, plus Dave Lee here and there.

Preston says that "Fox Chase" will come out as a single, with high hopes all round for its success. Then, when B and S return from the German tour, they have some more recording to do.



• Mary Lou Williams



Paul Desmond... easy to miss.

were always getting in at 5 a.m., you know, on sleeper trains—a comfortable way to travel."

Lazy

WHEN he'd finished telling me about the few people in each place who would suddenly dazzle you with the extent of their jazz knowledge, I asked why he had remained so long with one group.

"Partly because I'm lazy," he replied, "and because Dave and I—although we have occasional musical disagreements—are pretty much agreed on what we want to do."

"If the time comes when I think I can do more with musicians of my own choosing, I'll leave. So much depends on the musicians. It is essential to have a feeling and rapport with the people you play with. But it is hard to find good musicians, and almost impossible to get them to travel."

Mary Lou

THE last time I laid eyes on Mary Lou Williams was in the spring of 1954, when I went to Paris to get a series of articles from her.

At the end of the year Mary returned to the USA and shortly disappeared from the jazz scene. I heard nothing more from her directly, but was told by mutual friends that she devoted most of her time to religion and "good works."

This might have been all very well for a person of less ability. In Mary's case I viewed it as wilful neglect of creative talent, and was not sorry to learn that she had agreed to

play at last year's Newport Festival.

Her performance, with the Gillespie band, of three of the "signs" from "Zodiac Suite"—written and recorded by her originally in 1945—and "Carioca," can be heard on Col-Clef LP 33CX10111. The consensus of critical opinion is that absence has not impaired her considerable gifts.

Rest home

BEFORE the Newport records came out, today's Mary Lou had been praised to me by Marian McPartland and Erroll Garner.

A chance result of my meeting with Garner was that Mary resumed correspondence after a hiatus lasting nearly four years.

A letter arrived from Hamilton Terrace, New York, beginning simply "Hi—" and continuing: "Saw Erroll and he said you'd asked after me. What's happening? I'm back at work after time off for Lent."

Mary then gets on to her convalescent home—a project I have seen mentioned in the U.S. Press. "I'm working on a concert deal for Carnegie Hall, with a 60-piece symphony, in order to buy a rest home for musicians," she says.

"In the beginning things were difficult, but now I have 'King' Cole and Sammy Davis on the committee, and hope to approach Lena Horne soon."

"I opened at the Composer Room on April 27 for six weeks, alternating with Billy Taylor. Garner comes in to see us quite frequently."



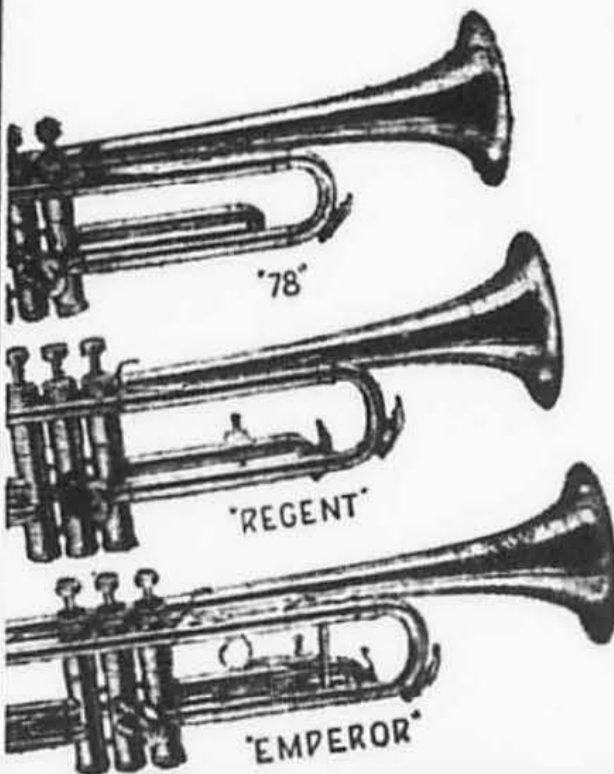
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Tommy Steele makes promising D-J debut

YOUNG Tommy Steele opened and closed his first disc-jockey programme (Light: 10.40 p.m., 11/5/58) with rock-'n'-roll. Naturally.

He also played a good proportion of rock during the programme. I expected that, too.

We heard plenty of guitar in other numbers—Les Paul, for example—and this wasn't surprising, either.

He played good records, too—Louie, Heath, the Hi-Lo's, Roberta Sherwood, Nellie Lutcher and Hank Williams. This, too, was expected, for Steele is wise in his generation.

But what I didn't expect was that while all the rock records were played to their frustrating finish, the good stuff was nipped off after one chorus and sometimes before that.

After all, if you are going to play in its entirety "At

The Hop" by Danny and the Juniors—which anyway sounds the same at the end as it does at the beginning, not to mention the middle—surely you can do the same thing for Louis (or "Gravel-gob," as Tommy called him) singing "Honeysuckle Rose."

Cockney

Steele's personality was good. He is likeable, fresh, warm—perhaps a little too warm—in his praise of other artists, and has nice touches of London humour. But he is inclined, I think, to force the Cockney accent. When he forgot, he spoke like an ordinary Cockney.

But he did fool me with one record. Without saying anything he played a few bars of "Sidora" (?) by a band which I thought American. It was Lou Preager.

Tommy is on every Sunday. Have a listen—it's worth it. —Maurice Burman.

THE AMAZING MR. HAMILTON

CHICO HAMILTON TRIO (LP)
 Blues On The Rocks (d); Street Of Drums (a); We'll Be Together Again (a); Skinned Strings (b); Nuttys (a); Poreh Light (c); Broadway (a); Autumn Landscape (a); Uganda (a); Lollypop (a).
 (Vogue 12 in. LAE12077—38s. 3d.)
 (a)—Hamilton (drs.); Howard Roberts (gtr.); George Duvivier (bass). Probably early Summer, 1954. USA. (Am. Pacific Jazz.)
 (b)—Hamilton (drs.); Duvivier (bass). 8 2/55. Do. (Do.)
 (c)—(d)—Personnel as for (b) plus Jim Hall (gtr.). Do. (Do.)
 Note: (d) included also in Vogue LP LAE12063 ("The Blues")

THIS is an amazing record. And if at first you can't quite say why, have a look at the sleeve note by Will MacFarland. "Trio records as a group," he so rightly says, "suffer from the Star System. The star grabs the lion's share of the solo room and what you end up with is a solo album with rhythm accompaniment."

In this set, adds Mr. MacFarland, "no one accompanies anyone. The key is *interplay*. While there's plenty of co-operative support, everybody's a free agent of equal status."

And there you have it in a nutshell.

Consider the players individually—and you find in both

guitarists an unusual technical skill, a blithely resilient swing, an intriguing inventiveness, and—perhaps most important of all in the circumstances—a lyrical approach that produces a never failing tunefulness.

In Duvivier you find a bass player who is not only a superb musician, but who has the wisdom to use his musicianship to greatest effect.

In Chico Hamilton you have a man who has discovered how to get an amazing range of tone, character and even melodic effect out of his drums. How, too, to play them with such feeling, subtlety, wit and imagination that he almost makes them talk.

But even more impressive than this individual skill is the way the players work together. They fuse their separate entities into a composite whole which entirely eliminates the harmonic limitations and gives ballads and faster numbers alike a fullness not always found in groups double the size.

The material—mostly originals by Hamilton and/or Duvivier—is excellent.

Hanging from Duvivier's "Blues On The Rocks," through the Hamilton-Duvivier "Uganda"—which MacFarland aptly describes as "a heavily dramatic tribal ballet"—to "Skinned Strings," a bass and drums duet that brings back to mind the Hagart-Bauduc "Big Noise From Winnetka," the programme is as enticingly varied as one could wish.—Edgar Jackson.

have equal ability; they are equally well matched.

Despite Kamuca's rather smoother tone and "cooler" solo style, he makes the perfect partner for Perkins when they are heard together. The incisive, more excitable Pepper—who scored three of the tracks—is an ideal foil for Perkins.

Those less familiar with the modern sound may find some of the improvising, a little difficult to take in, especially such passages as the contrapuntal introduction to "Just Friends" by the two unaccompanied saxes.

But they can hardly fail to be intrigued by it. For one thing, it has the freshness of spontaneous imagination given an unfettered hand.

Of the two good backing teams, that on the earlier session is the better—but only because of the superior strength of Hampton Hawes and Red Mitchell as soloists.

Mitchell has a good solo in "Limehouse Blues," but an even better one in the quite lovely version of "Sweet And Lovely." Hawes is excellent in all he does.

A guide to the soloists on each track is included by "Down Beat's" John Tynan in his copious sleeve note.

A necessary aid, this, as regards Perkins and Kamuca. For, despite the differences in their tones and styles, there are times when they sound very much alike.—Edgar Jackson.

Intriguing

BILL PERKINS (LP)

"Just Friends"
 Just Friends (a); A Foggy Day (b); All Of Me (a); Diane-A-Flow (b); Limehouse Blues (a); What Is This Thing Called Love? (b); Solid De Silva (a); Sweet And Lovely (a); Zenobia (b).
 (Vogue 12 in. LAE12058—38s. 3d.)

(a)—Perkins (tr., bass-cl., flute); Richie Kamuca (tr.); Hampton Hawes (pno.); Red Mitchell (bass); Mel Lewis (drs.). 29/10/56. USA. (Am. Pacific Jazz.)

(b)—Perkins (tr.); Art Pepper (alto); Jimmy Rowles (pno.); Ben Tuerker (bass); Lewis (drs.). 11/12/56. Do. (Do.)

(Erroneously spelled Desylva on label, De Sylva on sleeve.)

BILL PERKINS deserves the honour of having this set put out under his name.

"Solid De Silva," a tribute to U.S. jazz disc jockey Walt De Silva, is Bill's tune. He selected the other eight numbers, arranged five of them, chose his associates and directed the proceedings.

But in all other respects the Friends are equally deserving. All

Intelligent

JOHNNY WINDHURST (EP)

"Easy Over"
 Lover Come Back To Me; Georgia On My Mind.
 (Esquire EP186—13s. 7½d.)

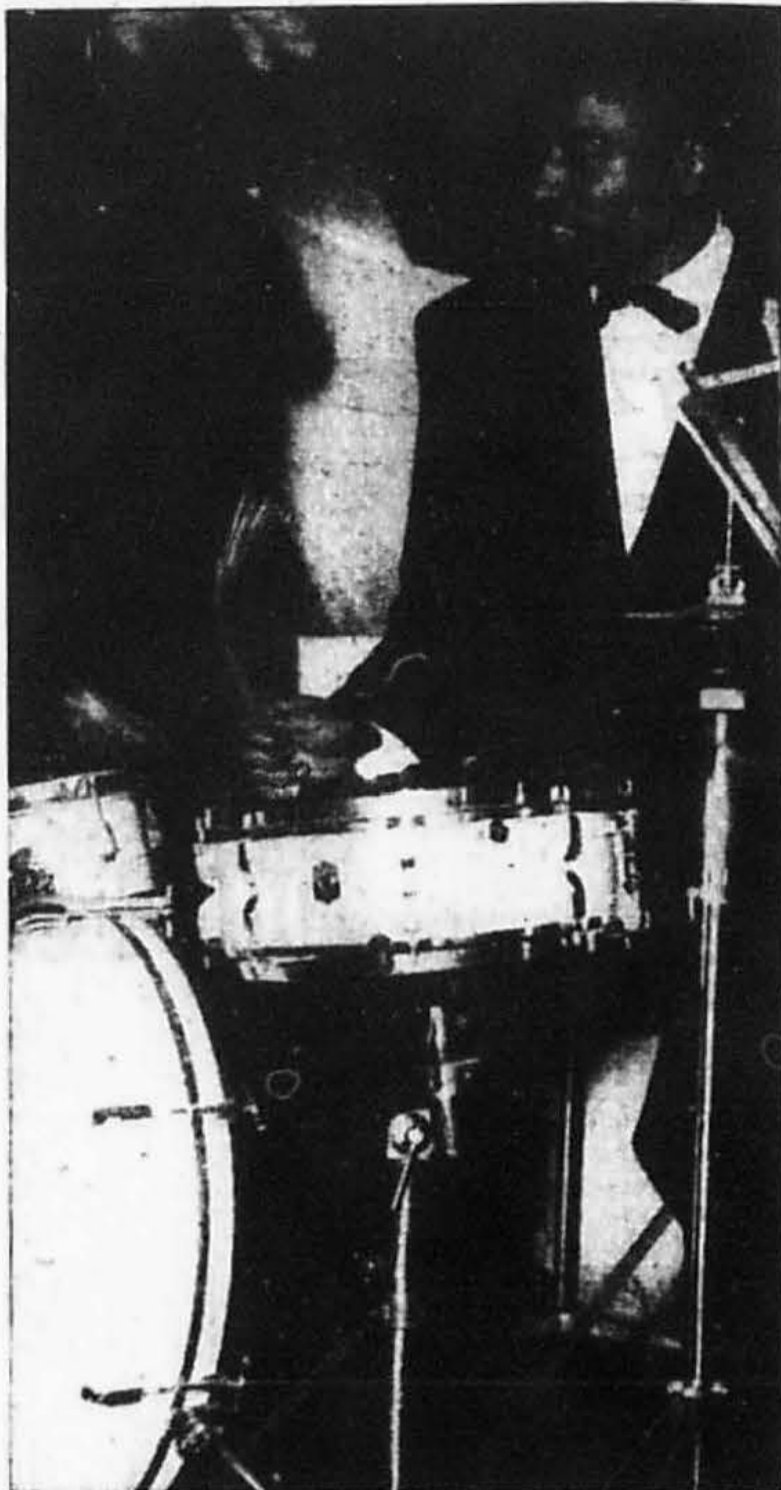
Windhurst (tr.); Jim Andrews (pno.); Buel Neidlinger (bass); Walter Gifford (drs.). 22/4/55. Boston. (Am. Transition.)

THE catalogues seem to be thick with trumpet-and-rhythm records these days. "Easy-Over" is the third EP released by Esquire from Windhurst's "Jazz At Columbus Avenue" album, and it is recommended on the strength of his intelligent, swinging trumpet.

Of the three releases, my own favourite is EP186—coupling "Memphis Blues" and "Strut Miss Lizzie." This one is a little less satisfactory, but the opening trumpet chorus of "Lover" shows how admirably Windhurst re-works a melody at fast tempo, and "Georgia" features a great deal of eloquent slow playing.

When improvising on a pretty tune, Windhurst keeps a tight rein on the emotions. There is no tendency towards lushness, and this discipline helps to make all his work interesting to jazz-fans.

A "Down Beat" reviewer described Windhurst as "a spare, lyrical, Condon-tough trumpeter,



● Chico Hamilton . . . subtlety, wit, imagination

out of Hackett but with his own voice."

The words fit him well; in the quiet playing on "Lover," a Bill Davidson influence can be observed, and through all the fast tunes in the set the obvious Bix-Hackett strain is tempered with a phraseology and attack belonging to what used to be called Chicago style.

As on the previous EPs, recording quality is indifferent and the contributions of the other musicians are nothing out of the ordinary. But Windhurst's talent certainly makes the disc worth your consideration.—Max Jones.

Cocktail party

BUD SHANK QUARTET (LP)

"Jazz At Cal-Tech"
 When Lights Are Low; Old Devil

Moon; The Nearness Of You; How Long Has This Been Going On?; Tea For Two; Lullaby Of Birdland; Somebody Loves Me; Moonlight In Vermont; The King.

(Vogue 12 in. LAE12095—38s. 3d.)

Shank (alto, flute); Bob Cooper (tr., oboe); Claude Williamson (pno.); Don Prell (bass); Chuck Flores (drs.). 19/7/56. California Institute of Technology, Pasadena, during a public concert. (Am. Pacific Jazz.)

THIS is very disappointing. Only Cooper in "How Long" and "Tea," and occasionally Williamson, have anything worth while to say. The foot-tappers seldom stamp, they mostly pat; the ballads are mainly slushy.

Seems the group thought it was at a cocktail party. Good gracious, perhaps it was!—Edgar Jackson.



● Howard Roberts

...with Chico Hamilton

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I got my first pro job at 14, says Shorty Rogers

WHEN Shorty Rogers makes stage announcements his unique slow drawl always provokes a smile. But folk always laugh with, not against, this lovable little guy with the quiet yet ebullent talent.

"Lots of people think I'm from the south because of my accent," admits Shorty. "However, I'm from Massachusetts. My family moved to New York City when I was 10."

Shorty got his first horn at the age of 14 and his first professional job later the same year—at the Catskill Mountains, a very famous young people's

vacation land in upper New York State.

"It was a highly paid gig," Shorty grins. "I got five dollars a week!"

A few years later Will Bradley hired him after hearing him play at a high school dance.

"Shelly Manne was already on the Will Bradley band. This started our life-long friendship."

Then Mr. Milton "Shorty" Rogers went to Red Norvo's group, playing on New York's once-renowned (jazzwise) 52nd Street.

"I didn't know then that one day Red would become my brother-in-law," says Shorty, with a laugh.

Followed a three-year stretch in a World War II army band. On his discharge he went straight into Woody Herman's outfit.

By a very strange coincidence, Shorty tells me, "I took Conte Candoli's chair in Woody's band as Conte was drafted—and he took my place in the very same army band."

On and off, Shorty spent about five years with Herman. Then he joined the Kenton Innovations Orchestra and later the Light-house All-Stars, in Hermosa Beach.

"Then, one day, all of us in Howard Rumsey's band—Russ Freeman, Shelly, Gluffe and I—all left together and took a job at the Haig and that's how the Shorty Rogers Giants was born."

How about the oft-repeated statement: "West Coast jazz is everyone playing like Shorty Rogers?"

Says Shorty: "It's a great compliment but, actually, none of us has made a premeditated attempt to do anything different. We listen to everything out of the east. We admire and learn from the guys in the east. A better description would really be 'West Coast branch of jazz.'"



● Shorty Rogers



● George Duvivier

...with Chico Hamilton.

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VICTOR FELDMAN (LP)
"Transatlantic Alliance"
Four (b); The Cypsy (a); Get Up
(a); Stomp (a); Wall (g); Ballad
Medley: Together (f); Darn That
Dream (c); I Surrender, Dear (d);
I've Lost Your Love (e); Walling
Wall (g).
(Tempo 12 in. TAP19—38s. 3d.)
(a)—Feldman (pno.); Dizzy Reece
(tpt.); Lloyd Thompson (bass); Phil
Seamen (drs.). 25/12/56, London.
(Vogue.)
(b)—Feldman (pno.); Ronnie Scott
(tr.); Tubby Hayes (bar.); Reece
(tpt.); Lennie Bush (bass); Tony
Crombie (drs.). 31/57, Do. (Do.)
(c), (d), (e), (f)—Feldman (pno.);
Bush (bass); Benny Goodman (drs.);
with soloists in (c) Hayes (bar.); (d)
Scott (tr.); (e) Reece (tpt.); (f)
Feldman, Do. Do. (Do.)
(g)—Feldman (vib.); Jimmy
Deuchar (tpt.); Terry Shannon
(pno.); Ken Napper (bass); Seamen
(drs.). Do. Do. (Do.)
Note: (g) available also on EP
EXASS.

And not because of the recording. I would be the last to deny that as a modern-style soloist Seamen is one of our best drummers. But that is the nearest to a bouquet he'll get from me until he learns that when acting as team men the best drummers play for the side, not just for themselves.—Edgar Jackson.

Comeback
DIXIELAND ALL-STARS (LP)
"Dixiecats"
That's A-Plenty; Tin Roof Blues; Royal Garden Blues; Way Down Yonder In New Orleans; Beale Street Blues; Muskrat Rambles; Basin Street Blues; Wolverine Blues; I've Found A New Baby.
(Columbia 12 in. 33SX1080—35s. 10d.)
Buster Bailey (clt.); Boonie Richman (sax.); Red Allen (tpt.); Tyree Glenn (tr.); Willie Smith (pno.); Milt Ninton, Arvell Shaw (alternating on bass); Zutty Singleton (drs.). 8 and 15/5/57, USA. (Am. Roulette.)

RED ALLEN is making a bit of a come back on records, it seems. Judged by "Ride, Red, Ride In Hi-Fi," the Newport LP and this one, he is a very inconsistent player today, liable to blow an imaginative, modern-sounding solo one minute and to scream brutally the next. "Dixiecats," a set of over-tired jazz tunes brightly swung by old hands Bailey, Hinton, Smith and Zutty in company with the younger Boonie Richman and, on some tracks, Arvell Shaw, finds Allen in pretty fair form. His solos on "Basin Street,"

"Tin Roof," "Beale Street" and "Royal Garden" contain some exceptional ideas, though he is inclined to spoil them with disagreeable growling or tasteless blasting just when things are going quietly. Trombonist Glenn and tenorist Richman, who may "dep" with Allen at the Metropole sometimes, both play particularly well here. "The Lion" rumbles out a weird solo on "Basin Street," and is good on "Tin Roof" and "Wolverine," and Bailey has graceful choruses on "Basin" and "Beale Street." This Roulette session has a better, more relaxed feeling than any of the previous Allens with a Metropole "flavour." The sleeve has a whimsical picture of three pussy cats, and the note tells us, among other strange things, that Richman "uses lanky, rather staccato phrases."—Max Jones.

Boring
MEADE "LUX" LEWIS (LP)
"Out Of The Roaring Twenties"
Ain't She Sweet; Meade's Deed; Bill Bailey, Won't You Please Come Home; My Monday Date; I Want A Little Girl; I Ain't Got Nobody; Lux Flakes; Deed I Do.
(HMV DLP176—27s. 10d.)
Lewis (pno.) with unidentified drs. and bass. Date untraced, circa 1956. USA. (Am. ABC-Paramount.)

Vic Feldman's piano has resourcefulness, imagination and taste. He is seen here with Ronnie Scott (tr.), Lennie Bush (bass) and Tony Kinsey.

MEADE "LUX" LEWIS's recent releases have not been encouraging for admirers of his Solo Art, Blue Note and earlier records. "Yancey's Last Ride," issued on 33CX10094 last year, was disappointing except for three or four items, and the present LP is considerably less distinguished. Two blues pieces, "Meade's Deed" and the slow, Yanceyish "Lux Flakes," are played with conviction, a good beat and some attention to dynamics. The latter, basically "How Long," is reminiscent of the Yancey of "East St. Louis" and "Death Letter." It is the best track on the record, but even here Lewis hits too hard at times. And it was, I think, a mistake to use bass and drums. The rest are neither blues nor

boogie. On most of them, Lewis slogs away at a "treated" piano to produce mechanical-sounding, often careless versions of popular tunes.—Max Jones.



● Meade "Lux" Lewis

ALL this was recorded around Christmas 1956, while Victor Feldman was on a visit home here from America. We have already had other records from the sessions on Vogue's "Dizzy Reece: Progress Report" (TAP9), "Victor Feldman: The Big Band/Ninetet" (TAP12) and "Swingin' The Blues" (TAP21).

Victor's resourcefulness, imagination and taste—and all the other qualities which mark him as a true jazz artist—are again notable. But his modesty—added to recording that prevents his solos from being as well forward as they should be—makes it necessary to pay particular attention if you want to get the full impact of his playing.

Others on the record fare more fortunately. Dizzy Reece, always a spectacular player, is presented more prominently and thus comes out in higher relief.

If you have ever listened to a certain Mr. Gillespie, you won't have to think twice about how Dizzy got that nickname. Perhaps that is a double-edged compliment, because it suggests lack of originality. But there are those who say it is better to be a first-class copyist than a second-rate originator, and you must admit Dizzy follows the Gillespie footsteps worthily. Just as Jimmy Deuchar takes many of his cues from the late Pats Navarro.

Tubby Hayes goes one better. He has all the Reece technique and rather more ideas of his own. The softer-voiced, more subtle Ronnie Scott doesn't disgrace himself either. Like Victor, the bass players don't get the best of deals from the recording, but the one who, I am afraid, must get a rap on the knuckles is Phil Seamen.

CAPSULE REVIEWS

STAN GETZ (EP)
"Cool Sounds"
Of These I Sing; A Handful Of Stars; Love Is Here To Stay; Serenade In Blue.
(Columbia-Clef SEB10089—11s. 10d.)

STAN GETZ does not quite attain the heights he has been reaching with the JATP. But he still lives up to his reputation as the most immaculate of all the modern "cool" tenorists when it comes to exploiting ballads and other familiar standards. With him in these August 1955 recordings are drummer Shelly Manne, bassist Leroy Vinnegar and pianist Lou Levy, now with Getz in the JATP show. Levy's

more biting approach makes him at once the ideal accompanist and solo foil to Getz.—E. J.

THE BARNSTORMERS SPASM BAND
(Parlo. 45-R4416)
Won't You Come Home, Bill Bailey?; Whistling Rufus

THE Barnstormers remind me of nothing so much as Spike Jones guying Pee Wee Hunt. However, as the music is intended to resemble that of the spasm bands—who, it is said, helped to create jazz—maybe the historians will go for it.—J. N. S.

ARTIE SHAW AND HIS ORCHESTRA (LP)
"Any Old Time"
It Had To Be You; All I Remember Is You; Any Old Time; St. James Infirmary; Comes Love; I'll Never Be The Same; Marinella; Keepin' Myself For You; I Can't Believe That You're In Love With Me; These Foolish Things; Love Me A Little; Chantex-Les Bas; Concerto For Clarinet.
(RCA 12 in. RD27065—37s. 6d.)

ALL but five of these, from 1935-45, have been issued before, though not on long-play. The sound of Shaw's band was generally pleasant, and recording is as good as can be expected. The title song, beautifully done by Billie Holiday, and "St. James," featuring Lips Page, have real quality. There are good drummers right through.—M. J.

TOP JAZZ EPs, LPs

- (Week ended May 10)
- (1) NEWPORT JAZZ FESTIVAL (LP)
Ella Fitzgerald and Billie Holiday (Columbia-Clef)
 - (5) MY FAIR LADY (LP)
Shelly Manne (Vogue)
 - (6) CHRIS BARBER IN CONCERT—Vol. II (LP) (Pre-Nixa)
 - (3) JAZZ ULTIMATE (LP)
Bobby Hackett and Jack Teagarden (Capitol)
 - (10) NEWPORT JAZZ FESTIVAL (LP)
Count Basie (Columbia-Clef)
 - (2) AT THE STRATFORD SHAKESPEARE MEMORIAL (LP)
Oscar Peterson (Columbia-Clef)
 - (—) THE ATOMIC MR. BASIE (LP)
Count Basie (Columbia)
 - (4) LIKE SOMEONE IN LOVE (LP)
Ella Fitzgerald (HMV-Verve)
 - (—) NEWPORT JAZZ FESTIVAL (LP)
Oscar Peterson (Columbia-Clef)
 - (8) JAZZ AT THE BLACK HAWK (LP)
Dave Brubeck (Vogue)
- STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART
- LONDON—Ro'o For Records, E.10; GLASGOW—McCormack's, Ltd., C.2; BELFAST—Atlantic Records; MANCHESTER—Hime and Addison, Ltd., and Record Rendezvous; BIRMINGHAM—The Diskery, 5; LIVERPOOL—Beaver Radio, Ltd., 1; CARDIFF—City Radio (Cardiff), Ltd.

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Sonnyside Taking A Chance On Love
Bud's Blues Afternoon In Paris
Sunset Elora
Strike Up The Band Teapot
Fine And Dandy Blue Mode

32-050 PHIL AND QUILL—Phil Woods and Gene Quill Quintet
Crepe De Funk A Night At St. Nick's
Lazy Like Black Cherry Fritters
Nothing But Soul Alotology

32-051 BACK COUNTRY SUITE—Mose Allison Trio
Back Country Suite Blueberry Hill One Room Country
(Ten movements) You Won't Let Me Go Shack
I Thought About You In Salah

32-052 CONCEPTION—featuring Lee Konitz, Miles Davis, Stan Getz, Gerry Mulligan
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Hi, Beck My Old Flame
Yesterday Intoit
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Duet for Saxophone and Guitar I May Be Wrong
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JAZZ CLUB CALENDAR

CLUB "M."... SATURDAY ALL-NIGHT SESSION... SUNDAY... MONDAY... TUESDAY... WEDNESDAY... THURSDAY... FRIDAY... SATURDAY... SUNDAY... HARRINGAY JAZZ CLUB... MICK MULLIGAN JAZZ BAND... TONY KINSEY QUARTET... JOHN BURNETT TRIO... HARRINGAY JAZZ CLUB... MICK MULLIGAN JAZZ BAND... TONY KINSEY QUARTET... JOHN BURNETT TRIO... HARRINGAY JAZZ CLUB... MICK MULLIGAN JAZZ BAND... TONY KINSEY QUARTET... JOHN BURNETT TRIO...

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ALL ROADS LEAD TO JAZZ CITY OPEN THIS WEEKEND

SUN., MAY 25, at 3 p.m. ROYAL FESTIVAL HALL BRITAIN'S KING OF JAZZ HUMPHREY LYTTTELTON AND HIS BAND with MARIE KNIGHT THE RENDELL-LYTTTELTON THIRTEEN

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TV 'QUOTA' FOR TOMMY STEELE

TOMMY STEELE is singing those television blues! Although he pulled in an 11 million audience for his "Golden Year" show in October, his last TV appearance was four and a half months ago. And he may not make another this year.

Reason: He and his managers have decided too much TV is a bad thing. Says his manager, John Kennedy: "Tommy is likely to make only one more TV appearance this year." Says Steele's booking agent, Ian Bevan: "Television creates certain artists and eats others if you allow it. This is not going to happen with Tommy."

Planning

"For Steele we have to go into weeks of planning and intensive rehearsals for each show. And if you don't spend time on these details, an artist will not last five minutes." "I guarantee that I could pick up the 'phone and get him on any show that I wanted." He resumes in Variety on Monday with a week at Leeds Odeon.

DISC DEAL WITH ITALIAN FIRM

MILAN, Wednesday.—From the end of June, discs for the entire European market of Norman Granz's Verve and Clef labels will be pressed in Milan. Granz has signed a contract for the pressings and distribution with the Milan firm, Saar SpA. His previous agreement with Britain's EMI has not been renewed.

NEXT WEEK NAT KING COLE

talks about the forthcoming film

'ST. LOUIS BLUES'

ALSO:
Exclusive interview with
**JERRY LEE
LEWIS**

Matinee trip for Billie Holiday

AMERICAN jazz singer Billie Holiday is to make a single British concert appearance next month. Backed by the Kenny Baker Dozen, she will give an afternoon performance at the Royal Festival Hall on June 8.

Billie will fly into London from America on June 7 and after the concert will open for a season at the Olympia, Paris.

and Sarah Vaughan to return in June

SARAH VAUGHAN, now making a smash hit at Stockholm's China Theatre, will be back in Britain next month for two weeks in Variety.

She opens for the week commencing on June 23 at the Coventry Theatre, and will probably follow with a week at Glasgow.

MANIACS GROUP FOR PALLADIUM

A new quintet, Rex Morris and his Maniacs, will be featured in the new Palladium revue "Large As Life," which opens on Friday next (23rd).

Rex, known to "Six-Five Special" fans as the tenorist with Don Lang, will lead Vic Mason (gtr.), Bill Sutcliffe (bass), Laurie Morgan (drs.) and Lee Graham (vols. and bjo.). The group was formed by agent Ruby Bard and is jointly managed by Ruby and Ray Lamar.

Topping the Palladium bill are Harry Secombe, Terry Thomas, Adele Leigh and Eric Sykes.

COLIN HICKS ESCAPES IN CAR EXPLOSION

MILAN, Wednesday.—Colin Hicks, his Cabin Boys and manager John Edwards had a fantastic escape when their car blew up last Thursday.

Colin and his musicians—Ronnie Mills (pno.), Tony Eagleton (gtr.), Brian Gregg (bass) and Jimmy Nicol (drs.)—were being driven by Edwards from Paris to Milan for the opening of their tour with the Platters.

"We were some 40 miles from Paris when the car literally exploded," Edwards told the MM. "We discovered later the petrol pump had blown up and fired the petrol tank. Colin was thrown out of the car, I had my left hand injured and the rest of the boys were bruised." The car was a complete wreck.

Platters tour

Ronnie Mills was taken to a nearby hospital, but was released after slight treatment. But Colin opened in Milan on Saturday. He has a 12-day tour in a package which includes the Platters and American folk singer Jack Elliot.

After Colin had finished his six-number act, the noisy audience would not let the show continue until he had sung an encore. Six policemen were needed to escort him to a taxi after the show.

Cine-Variety date

Clarinet-singer Carl Barriteau will be one of the stars in the summer show at the Galety Cinema, Scarborough, which opens on July 5 for nine weeks. The package show will be presented each night after the usual cinema performance.

Guy Mitchell flies in



Guy Mitchell planned into London on Wednesday for TV dates and a short Variety tour. This weekend he tops the bill in "Sunday Night At The Prince Of Wales"—the Palladium is closed to prepare for the summer show "Large As Life." On Monday he kicks off his Variety tour with a week at Liverpool Empire and follows with weeks at Birmingham Hippodrome and Glasgow Empire.

NAT GONELLA IS BACK ON RECORD

NAT GONELLA—Britain's top jazz trumpet star before the war—on Saturday recorded for the first time in 13 years.

London record shop proprietor Doug Dobell recorded Nat for his independent 77 label at the Cottage Club, W.C. Nat was featured on trumpet and vocals with a group from the Alex Welsh Band—Archie Semple (cit.), Roy Crimmins (tmb.), Fred Hunt (pno.), Bill Read (bass) and Johnny Richardson (drs.). On one track Nat sang a duet with Beryl Bryden.

The group was called Nat Gonella's Georgia Jazz Band and the LP will be titled "Jazz At The Cottage, Volume 1."

Nat is booked by South Essex Rhythm Club at The Greyhound, Chadwell Heath, on Monday.

Winning number

The song that won the **MELBOY MAKER'S** Max Bygraves Song Competition will be recorded by Max for Decca next Saturday, May 24.

The song, entitled "Come To Our Coming Out Party," was composed by 61-year-old insurance executive Robert Grafton, who jotted it down while traveling to Brighton by train.

Mr. Grafton was judged the winner from 857 entries.

Johnnie Ray will return in August

JOHNNIE RAY, who ends his season at the London Palladium tomorrow (Saturday), will be back in August to make a British film. And the possible co-stars are Max Bygraves and actress Peggy Mount.

Montague Lyon, casting director of the Lew and Leslie Grade Agency, told the MM: "Johnnie Ray and Peggy Mount have both read the film script, and they are very anxious to do the film. It's tailor-made for Johnnie."

The story was written by Alex Gottlieb, a prominent scriptwriter in the States.

When Johnnie returns for the film he will probably do TV dates and make a few concert appearances.

He is due to leave London Airport for the States this Sunday.

MARTY WILDE TO START NEW TOUR

Marty Wilde starts a new provincial tour with his Wild Cats early next month.

The tour opens at Leeds Empire on June 2 and further Variety dates set are at Manchester Hippodrome (16th), Newcastle Empire (23rd) and Edinburgh Empire (30th).

Other weeks are being lined up for Marty.

SKIFFLE SHOCK

From Front Page

club presents most types of jazz as well as skiffle but I do think people are getting harder to please. I believe that skiffle—in the sense of just guitars and vocalising—is definitely out."

Don Kingswell, of the Cy Laurie Agency, which has handled a number of skiffle groups including Cort, reported that the Soho Skiffle Group is now just the Soho Group. "Skiffle is all finished," added Don.

Songwriters relax while in London

American songwriter Harry Tobias was in Town this week on a business and pleasure trip that will take in the Continent.

Lyricist of some 2,000 songs, Harry numbers among his hits "Sweet and Lovely," "Love Is All," "At Your Command," "Put Your Loving Arms Around Me" and "Sail Along Silvery Moon."

Joe. Geo. Gilbert, veteran British songwriter who has been resident in the States for some years past, is also currently in Town on a two-month visit.

His many hits include "When You Played The Organ," "Just Like Darby And Joan," "Amy," "Adeline" and "Let Us Be Sweethearts All Over Again."

SUNDAY TV STAR

Juanita Hall, who portrays "Bloody Mary" in the film of "South Pacific," stars on ATV's "Sunday Night At The London Palladium" on June 8 and on "Saturday Spectacular" on June 14.

STOP PRESS

HOLLYWOOD, Thursday.—After 18 years, J. C. Petrillo retires as head of the AFM on June 2. "Doctors have advised me to take things easy," he said. "It's a job for a vigorous, younger man with bright new ideas."

Petrillo retires in the middle of a lawsuit against the AFM by Hollywood musicians and also a rise of the anti-Petrillo Musicians' Guild.

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American blues stars Sonny Terry (L) and Brownie McGhee were caught by MM cameraman Bill Francis during a lunchtime session at the Fleet Street Jazz Club on Friday. Sonny and Brownie were the stars of the club's last meeting before closing down for the summer. On Tuesday they flew to Frankfurt to join Chris Barber.

Two-star concert

The Eric Delaney Band and pianist Bill McGuffie star in a concert at the Victoria Hall, Hanley, tonight (Friday).

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