

Melody Maker

FRANKIE VAUGHAN

May 30, 1959

FOR THE BEST IN JAZZ

Every Friday 6d.

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NEXT STOP BRITAIN?



Johnny Hodges is named by one of the American stars in line for a British tour with a performance from the Newport Jazz Festival. This picture was taken during a concert by the Bulletin Trio in Stockholm last month.

Lena Horne date with Savoy & TV

AMERICAN jazz singer Lena Horne will probably star in ATV's "Sunday Night At The London Palladium" when she comes to Britain in September.

Lena has been booked by one-month cabaret season at London's Savoy Hotel, commencing on September 21.

Asked if Lena would bring her own accompanist, the Savoy Hotel entertainments department replied:

"At this stage, we've no idea, but it is safe to assume that she will be accompanied on piano by her husband, Lesmie Hixson."

'JUKEBOX JURY' SITS ON MONDAY

"Jukebox Jury," the new panel show dealing with up-to-date disc releases, makes its debut on BBC-TV on Monday at 10 pm.

With David Jacobs as chairman, the jury for the first three programmes will be Pete Murray, Gary Miller, Alma Cohen and Susan Stranks.

Double Your Money with Hughie Green

TV personality Hughie Green has his first disc next week. He is to record "Sing Along" and "Double Your Money" for Columbia.

On June 29, Hughie starts a 12-week season at the Regal, Great Yarmouth.

Preager discovery

Bandleader Lou Preager, resident at Hamersmith Palace, has signed singer Ken Barrie. He replaces Don Cameron, who leaves after two years.

Ken was discovered on Lou's "Palace Party" series on All-TV last year.

STOP PRESS

Benny Hill returns to the Royal Albert Hall, reported lined up for the Palace Theatre, where John Chamberlain's "The World of Paul Snicker" is now running.

TWO-WAY JAZZ IS BOOMING

1959 has all the signs of being a record year for Anglo-American band exchanges.

Already British fans have seen four American jazz shows. And four more are scheduled for the autumn.

This total of eight is three more than last year and a record number since the exchange scheme started in 1956.

Visitors so far this year have been: Louis Armstrong (in exchange for Johnnie Gray), Count Basie (Vic Lewis), Woody Herman (Chris Barber) and Jazz at the Phil (Johnny Dankworth in July).

AUTUMN TOURS

And this is the American talent roster for the autumn:

- The Newport Jazz Stars.
- To open at the Royal Festival Hall on September 19, the bill will be drawn from the Dizzy Gillespie Quintet, Dave Brubeck Quartet, Chico Hamilton Quintet, Buck Clayton All-Stars, Sarah Vaughan Trio, Miles Davis and Sonny Rollins.
- The Modern Jazz Quartet. The second British

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'HOME COOKING' FOR MONICA



Glamorous Swedish singer Monica Zetterlund and her British agent Pete King enjoy a plate of soup during a hot press reception in London on Sunday.

MECCA TO SPEND £1m. ON HALLS

MECCA Dancing is to expand its giant chain of ballrooms.

This week Mecca announced a million-pound plan to build eight new dance halls at Derby, Blackburn, Birmingham, Stourage, Bradford, Newcastle, Coventry and Hull.

The halls at Derby and Blackburn will be completed at the end of this year.

The firm owns 27 ballrooms in England, Scotland and Northern Ireland.

A £104,507 increase in trading profit for 1958 was announced at Mecca's annual general meeting on Tuesday.

Profit, after tax and minority interests, was £277,189.

DANKWORTH RECORD AT NEWPORT

TOP Rank Records of America will record Johnny Dankworth's concert at the Newport Jazz Festival.

The afternoon of Friday, July 3, has been tentatively set as the time for the

Dankworth Orchestra's appearance as the first British group ever to play

the world's major jazz festival.

Top Rank were this week given permission from the American Federation of Musicians for the recording.

On the Third

The BBC is to cover the first performance of "Improvisations for Jazz Band and Symphonic Orchestra" by Dankworth and "straight" composer Maynas today.

As part of a series of "Music Of The 20th Century" at the Royal Festival Hall, the programme will be heard in the Third Programme on Tuesday, performed by the combined Dankworth and London Philharmonic orchestras.

On Sunday, Johnny guests on ATV's "Music Shop."

First EMI LP from Shirley Bassey

Shirley Bassey cut four tracks for a 12-inch Columbia LP on Wednesday, her first assignment since returning to the label last month.

The new LP, "The Man That Got Away" - "Wonderful" - "Easy" - "Agora" in Paris. She was accompanied by the Great Love Orchestra.

THE GENTS MARCH SEDATELY OFF TO THE 'CITY'



The Dixie Bandstand, where Dick Charlesworth seasons as the New Orleans Bar. They are due back on Monday.

Stop Press USA

GERRY MULLIGAN GOING FILMING

HOLLYWOOD, Wednesday.—Gerry Mulligan is scheduled to appear in the movie, "The Subterraneans," which is filming for the film. He'll coast this summer. Other musicians who are on the film are Andre Previn and Shelly Manne.

Billy May backs Petula Clark

From HOWARD LUCKRAFT

HOLLYWOOD, Wednesday.—Petula Clark recorded here with the orchestras of Billy May and Pete King. . . . Guitarist Howard Roberts married drummer Jill Schwartz. . . . Peggy Lee will record LP's with both the George Shearing Quintet and Dinah Shore. . . . Billie Holiday was too ill to make her scheduled opening at the Jazz Saville club with the Dave Pell Octet.

A natural
ANDREW PREVIN will be the soloist at the 15th Los Angeles Music Festival. . . . The "Archives Five Plus Two" were a natural booking for the Los Angeles County Convention Hall at the Hollywood Palladium.

Wanted—Brightie
LEONARD FEATHER will be in Hollywood last week for two days to record the Sonny Hollins group. There are strong negotiations to bring Brightie Hadden to Las Vegas for a "Paris By Night" show to run for eight weeks. . . . It is reported that Harry Belafonte took 1,500 dollars in a few minutes at the dice tables in Las Vegas.

On the Strip
THE Sunset Strip's newest club, the Cooler (the old Moroccan), opened last week with singer Andy Williams. . . . The new New Terry Giblin band, led by "King" Terry Giblin, opened at the formal opening of Rio de Janeiro's new opera house. . . . Louisa Prima gave Betty Smith a sporty mink coat with white wool collar at Moore's Day.

New trend?
BING CROSBY wired his birth son Philip, following the birth of their daughter. . . . It's a trend? . . . Billie Holiday is hoping for a girl next October. . . . Fred Lee appears in Jack Heger's forthcoming "Hollywood Green" Theatre season. Debbie Reynolds, Fred Astaire and Lilli Palmer are doing the film version of "The Pleasure of His Company."

The long walk
JOAN DAWSON, a charter member of the Doris Day London Fan Club, hitchhiked 6,000 miles to meet up with Doris last week.

Jammy Davis, Jr. in 'Free and Easy'

NEW YORK, Wednesday.—Sammy Davis, Jr. was signed this week by producer Stanley Chase to star in the forthcoming Harold Arlen—Johnny Mercer musical, "Free and Easy," which will open on Broadway next January.

From BURT KORALL

Soon to be seen in the movie version of "Porgy and Bess," Davis will take on an extensive tour of Europe this autumn. Davis will join the company for the end of its European run, prior to its Broadway opening night. . . . The musical will be directed by Robert Breen, director and producer of the "Jury and Bess" company which won two Grammys. It toured the world a few years back.

MAYNARD FERGUSON

TV schedule
TRUMPETER Maynard Ferguson and his Orchestra have been booked for appearances on New York's WNTA-TV's "The Sound of Music" in Canada, and Canada's "Times Square Show" in Toronto, next week.

DUKE ELLINGTON

'Anatomy of Murder'
DUKE ELLINGTON will leave for Michigan for Hollywood recording to begin work on the film, "Anatomy of Murder." . . . The Ellington band, which is fulfilling commitments with Harry Carney and Johnny Hodges, will be touring with John Ellington in California in a week or two. . . . Columbia A&M man Irving Townsend has been out to the coast in a fortnight to wax the

SAL MINEO

Realistic...
SAL MINEO told columnist Louis Feroce that he is not going to agree to do "The Duke Krupa Story" which Columbia tells him they are willing to let him play a married man in the picture. . . . "You've got to have more than just a namby-pamby story and nobody can ever say that," the Krupa's wife was womanish, said Sal.

ERROLL GARNER

Steppin' out
ERROLL GARNER, ever enjoying new vistas and changing fields, previously named to the jazz musician, opens at the Town House in Pittsburgh on June 15, the first of a series of engagements in big "name" clubs that usually book only stand-up acts. . . . In all these engagements, he promises relative to performance or repertoire. . . . These rooms were tough nuts to crack, but he was booked because they wanted him, and the Garner they want is the only Duke of Garner—the uncensored, the one who is promoting artist explained Garner manager, Martha Glaser.

DATES WITH THE STARS

- (Week commencing May 31)
- Paul ANSEL
- Week: Hippodrome, Manhattan
- Shirley BASSEY
- Season: Prince of Wales, W. Va.
- Eve BROWNE
- Season: Alhambra, Glasgow
- MA BRYSON
- Season: London Palladium
- MURRAY CLOSE
- Week: Opera House, Belfast
- Week: Hippodrome, Bristol
- Lorna DOUGLAS
- Season: Hippodrome, Bristol
- Renie HILTON
- Season: Queen's Theatre
- Wendy HOFFMAN
- Season: Hippodrome, Bristol
- Edmond HODGKIN
- Week: North Pier, Blackpool
- MIKE KELLY
- Week: Empire, Glasgow
- KAYE SWEET
- Week: Empire, Liverpool
- KING KENNY
- Week: Empire, Edinburgh
- KING RAYMOND
- Week: (Thursday), West End, Pier, Great T. South
- MOON ZETLAND
- Season: North Pier, Blackpool
- DAME SUTCHES
- Week: Metropolitan, W. End
- Jean REGAN
- Week: (Thursday), West End, Pier, Great T. South
- Maurice ROCCO
- Week: Hippodrome, Edinburgh
- TANNER SISTERS
- Week: Theatre Royal, Hayley
- Three MONARCHS
- Season: North Pier, Blackpool
- DAVID WHITEFIELD
- Week: Hippodrome, Brighton

BABSON QUETENS BANTERY NOISES

From REN GREVATT

NEW YORK, Wednesday.—Monty Babson made his New York debut last Thursday at the new Basin Street East club. . . . He was spinning out a pleasant series of ballads, including his "Money Cannot Buy, and some swinging scat efforts. . . . He was backed in fine, clean style by trumpet man Emmett Berry and his quintet. . . . The thing that Money Cannot Buy, and piano Babson still lacks assurance, but he makes it up with sincerity and fine new ideas.

He was successful in collecting a money order, which is the New York club rule. . . . The mark of a performer.

CONNIE FRANCIS

Plus charm
CONNIE FRANCIS's name is being used as a merchandising and many new products. . . . She is one of the few recent four disc artists to be accorded this recognition.

TAB HUNTER

In Australia
TAB HUNTER, movie and recording star on Warner Bros. Records, flew to Australia this week for a 3-day visit.

Stop Press International

FOUR of the five singers who will represent Britain at the European Cup Singing Competition in Belgium from July 24 to 30 have now been chosen.

They are Al Baron, Craig Douglas, Maria Pavlou and Leslie Jones. For their last choice, the organizers are seeking a male singer with a strong voice. . . . All the singers have to meet terms from France, Italy, Belgium, Holland and West Germany, at the Casino, Cascaes, Zoule.

Prizes include a cup and money totaling more than \$1,500.

COPENHAGEN—The Clara Ward Singers, on Monday after their month in Stockholm, from the 1958-59 season, the Gospel group plays Oslo and Copenhagen. . . . The group will be touring the Home for the Whole of August. They are expected to make a second British tour in September.

PARIS—Louis Armstrong's two concerts at the Olympia (monroes, 18 Saturday) will net him 3,500 dollars, his highest gross to date on an act in France.

NEW YORK—MM correspondent Bill Korall is co-author with Leon Corral and Mort Natowitz of a new book, "The Jazz Word," published in the autumn by Schenectady Book. The volume will be an anthology of the best in recent jazz writing.

SAN FRANCISCO—Former Ed Duke Entertainment director Herb Jetties has married singer Lela Young. The couple are currently appearing together in a night club act.

TORONTO—Dance "Epps" is town to boost "The Big Dipper" and the group of Red Nichols, says that after a three-week trip to Australia, he'll return to Europe to record his songs from the movie in French, Italian and German.

NEW YORK—Houlette Records plan to issue the record of Billy Korall, arranged for the release of the British tour this summer. . . . Mr. Korall's new record was variety at Glasgow Empire on August 11.

TORONTO—George Wein, music festival arranger, presents for the Toronto Jazz Festival, will feature four or five Canadian groups as well as Mr. Armstrong's group. . . . last night of the four-day festival.

PARIS—Yolande, the jazz singer from Cayton, currently appearing at the Casino Club for a moderate period.

NEW YORK—Latest compact to issue an LP as a tribute to the late Walter Young is Epic. It's "Lester Young Memorial Album," which is a two-disc set consisting of the recordings of Young with the Count Basie Band between 1936 and 1950.

PARIS—Sonny Stitt cut his six engagements at the Blue Note from 15 days to eight and has moved to New York. He gave "family" a party at the home of Jeremy Lubbock to take over the Blue Note piano on June 8.

MARINE—French singing star Irene Hilda will sing with her husband, bandleader Bernard Hilda, at the Casino at the Hilton Hotel. . . . Marine is currently at Liverpool Empire as part of the "Blue Note" group.

ROMA—Geri Allen have been made to wear Willie Harris for a tour of Italy this week. . . . Willie's recent variety stint with the Max Baucus Trio led. . . . Marie was impressed by the tour and she suggested the tour.

DUNELLORE—Drummer Johnny Cole has left the group led by the late Max Baucus to replace Tony Scriven in the Graham Stewart Seven.

BOSTON—Bix Beiderbecke's concert is among the exhibits at a jazz festival in being held this month in the Liberty Public Library. The exhibition is co-sponsored by the Liberty and the Newport Jazz Festival, and includes books, records, films and recordings.

NEW YORK—Singer Peggy Lee's band is due back home this week. . . . She will be joined by the band's other members for a double bill at the Society Restaurant on Saturday.

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- A.12.3. 147
- 15 watts output, lightweight 1 1/2" speaker, AC/DC, a lap, heavy portable, head-one, 45. 10. 9.
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- A.4. AMPLIFIER
- 4 watts output, 4" speaker, 23. 10. 9.
- A.4. AMPLIFIER
- 4 watts output, 4" speaker, 23. 10. 9.
- A.4. AMPLIFIER
- 4 watts output, 4" speaker, 23. 10. 9.
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- 23. 10. 9.
- Model 147. PICK-UP
- 23. 10. 9.
- Model 148. PICK-UP WITH CONTROL UNIT
- 23. 10. 9.
- Model 147. DOUBLE PICK-UP ASSEMBLY WITH MIXER CONTROL UNIT
- 23. 10. 9.

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At heart I'm a mainstreamer

DENIS PRESTON, the newly-bearded boss of Record Supervision, has been described as Britain's Norman Granz.

I feel he is more of a combined Mitch Miller and John Hammond.

His guiding hand led Chris Barber and Lonnie Donegan to disc stardom, and without him British jazzmen would be very poorly represented in the record catalogues.

During the war years he was one of Britain's best-known jazz critics and a prolific broadcaster. He formed Record Supervision some five years ago.

In the chaos of his unfinished Lansdown Studios at Holland Park this week, Preston took time out from his many activities to answer my questions:

Does jazz make up the largest proportion of your issues?
I don't know what you mean by jazz. Jazz is only jazz if it doesn't sell. If it sells it is called "commercial". At Record Supervision we don't make hits, we make records—and whatever we record we do with equal seriousness.

We don't copy
We don't copy American records and we prefer to imitate trends rather than follow them. Having successfully launched Lonnie Donegan, we left it to the other companies to cash in.

Why don't you record rock-n-roll?
From the outset it was an overcrowded market—without counting British artists. We prefer to go for off-beat material that the major companies don't record.

What was your first recording?
The first, in the sense that I conceived it and carried it off through, was with George Shearing, for Decca, in 1949. I also did Josh White for London, but my first real success was with calypso in 1950. It covered up an entirely new market.

Chris Barber
Who is your top seller?
The answer is obvious—Chris Barber. I have just come back from the States, where there are two British records in the Hit Parade—both ours—Barber's "Petite Fleur" and "Sing Little Birdie," by Pearl Carr and Teddy Johnson.

How did you start in the music business?
I was a straight violinist. On a recent session one of the string section reminded me

DENIS PRESTON tells Bob Dawbarn

that we used to play string quartets together 27 years ago. I became interested in jazz about 1931.

What do you listen to for your own pleasure?
Almost anything by Duke Ellington. I am really a mainstreamer at heart. Recording mainstream has not been a commercial success, but it has been great fun and very satisfying.

When Stanley Dance did his mainstream sessions in the States it aroused a good amount of interest. But over here none of the critics, except Dance, showed any interest at all in what we were doing.

At the time they needed the encouragement, the musicians don't get it.

How much do you supervise your artists?
I have never believed in imposing on an artist. He knows best what he can do. When you get detached people like Barber, it would be madness to say, "We don't want this" or "Try and play like that."

Great team
The mainstream sessions were my own idea—rather like the old schoolboy game of putting together the all-time greatest cricket team. I tried to get musicians like Bruce Turner, Kenny Baker and Dil Jones, who really enjoy playing in that idiom.

Do you do much stereo recording?
All our sessions are stereo as well as monaural.

Do enough people have the equipment to make it worthwhile?
I haven't the figures for Britain, but in the States I should say that stereo accounts for 50 per cent. of the album business.

Are 78 rpm discs finished?
Yes. They should have finished five years ago.

I read recently that the two artists you would most like to have under contract are Victor Silvester and Jimmy Shand. Why?

Each month we read about the drop in record sales, and the business is going to go down a lot further. What is happening is that the big pop sellers, which account for an enormous amount of unit sales, are dropping.

Doesn't date
In this business there is a top and a bottom but very little middle. At Record Supervision we have always thought in terms of standard repertoire that will stay in the catalogues. Jazz, for example, doesn't date. Calypso and flamenco are other examples. People like Silvester and Shand rarely have best-sellers, but every record sells pretty



One of Denis Preston's first recording sessions was with Josh White, for the London label.

well the same amount throughout the world. He has sold over a million records a year for more years than I care to remember.

You get a tremendous interest in a pop record for only a short period. I wonder how many people today are interested in buying Donegan's "Cumberland Gap" or Tommy Steele's "Rock with the Caveman."

You need big stars to give the business a boost, but the steady sellers are the real backbone of it. I should say that at least 70 per cent. of our catalogue is still valuable—as was proved by "Petite Fleur."

Do you think that the people who go to jazz clubs are also the record buyers?

No. I think they are two entirely different sets of people.

Have you had any failures that were particularly disappointing?

We don't have complete failures. In terms of disappointment, I should say the album we made with Annie Ross deserves a better fate than it got from the British public. If they don't buy Annie, then they don't deserve good artists.

Polls and sales

A band like Alex Welsh's should be a much bigger record attraction than it is. Alex is certainly no failure, but I don't think he enjoys the full success he merits.

With all due respect to the Melrose Messes, popularity polls in no way reflect record sales.

How much is this new studio costing?

I just opened my second poppy bank.

Will you answer any questions about money?

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SMOKE GETS IN YOUR EYES

IF I DIDN'T CARE

DISNEY

TALL PAUL

round the jazz clubs

Cool cats in a hot cellar



ON May 15 I visited the Ken Colyer Jazz Club for the first time.

I do not complain. It's a strange experience. Is this the stronghold of "good-time" jazz? Are these the gay, pleasure-loving souls who scorn the modernists for turning their backs on the audience?

I suppose they are. Yet anyone who comes to the Colyer Club expecting a rollicking, Mardi Gras atmosphere is in for a surprise.

Instead he will find a studious, immobile audience listening to an almost equally immobile band. Lennie Tristano himself never worked in surroundings of greater sobriety.

I merely comment on the scene. Ultra-traditionalists present, evring me with icy

suspicion, may have assumed that I was preparing a caustic piece about mouldy fogs and corny old-fashioned jazz.

I suspect even Ken Colyer himself thought so, as he conversed guardedly over a bottle of something fizzy at the local.

Not a bit of it. I enjoy the Ken Colyer Jazzmen, and quite often feature their records on the air.

Ken himself, who looks exactly like the sailor on a Player's packet, is a warm, talented musician (though not a sufficiently emphatic lead) and his front-line men, Ian Wheeler and Mac Duncan, are equally able players.

● Integration

Quite often the band achieves that Dowling front-line interaction which is both the key to Colyer's jazz approach and the reason for his rejection of the "soloist-all-round" principle.

I am frankly not so keen on the rhythm section. Drummer Colin Dowden seems to play for himself rather than for the ensemble, and the tenor almost always takes an abrupt upward turn at the start of each piano solo.

Without John Bastable's solid banjo, the Colyer rhythm section would be well down my list.

The band as a whole does not strike me as being unduly "period-conscious."

Not afraid to play newish tunes (e.g. "Check to Check" with the right chords, "Over the Rainbow" with the wrong ones) Ken Colyer's Jazzmen are, with one exception, merely a group of players who feel music in a particular idiom.

● Moderation

They have a right to that idiom, since it is one which I enjoy in moderate doses.

The exception mentioned above is pianist Ray Hoxley. He alone seems to be playing consciously in a period style.

The fault is not his; it is simply that the problem has never been faced by the strict traditional movement.

That curious, cliché-ridden chord-camping which passes here for a New Orleans piano chord bears no relationship to the glowing love melody which is the priceless heritage of early jazz.

Hoxley named the way out; Jess Stacy later hit on a style which I should have thought might have been acceptable to the purists, and been the answer to a revivalist's band confronted with revivalism's dearest tradition.

No one would claim that the early marching bands played Harold Arlen tunes, or used the kind of drum kit Colin Dowden plays.

● Rewarding

Why, then, must the able Ray Hoxley be condemned to such archaic strumming? No doubt he has the taste and ability to fashion a style of his own.

I hope his colleagues and the Colyer club audience will encourage him to do so: the result might be most rewarding.

It would be unfair to write about the Colyer band without mentioning its attention to tone and dynamics.

Ken himself is a colourist with music, using the intelligence to vary not only the sound of his trumpet but the balance of his front line.

If only the whole rhythm section would listen attentively to what they would notice a wide volume range, and might even find a way of contributing to the dynamics which at present they nullify with their strong-arm tactics.

● Popularity

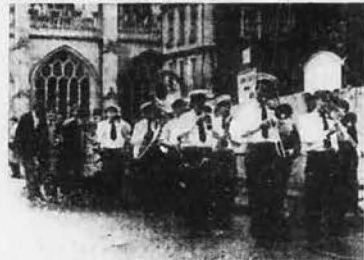
Although to the casual visitor the Colyer club audience seems to take its pleasures sadly, there can be no doubt as to the popularity of the resident band.

A good 75 per cent. of those present were listening intently, and I found a young man in the corner who meticulously wrote down every note-tile in a large round volume, such as James Boswell noted every cough and belch when he was in the company of an earlier London celebrity.

He, at any rate, was having a good time.

It is sad to think that so many modernists make the fun of the Ken Colyer Jazzmen, just as so many purists are too hard-hearted to enjoy much excellent modern jazz.

STEVE RACE visits the Ken Colyer Club



Ken Colyer and the Omega Marching Band pass Bath Abbey during their parade through the city to mark the opening of last year's Bath Festival of Jazz, sponsored by the Regency Ballroom.

16 PAGE
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Ruby scores at Chiswick

A STRONG bill at the Chiswick Empire last Monday was put very much in the shade by the quiet Irish charm of Softly Softly girl Ruby Murray.

There were two Rubys on parade: one, the shy, almost spot of her act was an up-tempo medley of oldies that had recently found their way into the Top Twenty.

Naturally, she featured her latest recording "Good-bye Jimmy Goodbye" — a number reminiscent of her very happy after-savouring Irish songs. But for me the high spot of her act was an up-tempo medley of oldies that had recently found their way into the Top Twenty.

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● Ruby Murray

any music act that delighted the audience and proved them the best of the supporting acts.

Francis and Zander also scored with their amusing comedy dancing. — Norman Heath.



Ken Colyer's band is always popular on riverboat shuffles.

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LIKE all guitarists, Bert Weedon is an enthusiast. He'll "talk guitar" until the cows come home.

Names like Johnny Smith, Barney Kessel, Teddy Bunn—"Tal Farlow and Django Reinhardt"—my God—"roll off his tongue. Which is understandable. For he has never lost sight of his single-minded objective: to be the biggest "commercial" success on guitar in Britain today.

BERT WEEDON
tells
Laurie Henshaw

Strict tempo
His "Guitar Boogie" on Top Rank has had the factories working overtime. And now Hank have put out a series of strict tempo recordings by Bert, who fronts a seven-piece outfit with a guitar sound tailored for dancing.

"It was A&R man Dick Row's idea," grows Bert. "The kids always seem to want to get up and dance when they hear a guitar beat. So we are giving them something with a teenage sound"—Top Rank's answer to Victor Silvester, you might say.

And these novel discs are already moving into ballroom king Silvester's territory—they have been welcomed by the Victor Silvester Dancing Schools, run as an adjunct to Rank cinema.

Square meal

Though Bert can talk jazz guitar with the best, he shrewdly realized early in his career that the jazz field was limited. So he concentrated on developing a technique that would provide him with a square meal all the year round.

"When I came on the scene, good night readers were at a premium. But the training given me by my classical teacher stood me in good stead.

"Like all kids I wanted to back the blues—but he insisted I should learn to read and develop my technique. Now, even though I may do as much as eight hours session work a day, I still practice—keep my fingers in from all the time."

Such strength of purpose paid off. Today Bert is one of the highest paid musicians in the business. He has played with every name band, and accompanied artists ranging from Tommy Steele to Gligli.

It was his three-weekly airings with Cyril Stapleton and the BBC Show Band that put him on the solo map. Bert had a twinge of regret at having to take over the guitar chair from colleague Joe Isaacs.

"He is such a sweet guy," he says. "But we are all the



Bert Weedon has reached his goal—he is a big success!

best of friends. In fact, I have been using him on some of my sessions.

While he was with the Show Band, Bert played for Rosemary Clooney. "I saw that she heard one of my best solos," he gushes.

"She said I would make a fortune in the States, and wanted me to go back with her."

"But there's so many great players out there. I would much rather be a big fish in a small pond here than a very small fish in their big pond."

He sums up his career attitude thus: "I consider I have done on guitar what Eddie Calvert has done on trumpet."

"I may not be the idol of the fast-minuted few, but I would far rather be liked by the many—the millions of radio, TV and record enthusiasts."

"That outlook may add up to 'commercialism.' But that much-abused word does entertain millions. Which, after all, is the main purpose of show business."

Bobby Darin has a sure winner

I LIKE thousands of other televiewers. I was most impressed by Bobby Darin's recent appearance on "The Perry Como Show."

This youngster has a pleasant voice and, visually, "moves" in a highly professional manner—which is more than can be said of many of his contemporaries.

Dream Lover, which Bobby featured on the Como programme, is already a hit in the States. I predict it will go right to the top here, too.

Backing: **Bullmoose.**
(London HL8267)

Lloyd Price

"I'm afraid Lloyd Price's Personality" is not another "Where Were You On Wedding Day," but Price actually may go for it.

Lloyd scores it up on **Hate You Ever Had For Him?**

(HMV 45-POP26)

Jelen Merrill

A NEP from Helen Merrill's "The Neurons Of You"—it's worth getting. Apart from the title song, it features her "The Minkids" (one of the best discs), where The Sun Comes Out and All The Yams.

(Mercury YEP506)

Jonny James

SONNY JAMES'S Talk Of The S' School is a titling ballad that should score with the white brigade.

Backing: **The Table.**
(Capitol 45-CL1507)

Gordon MacRae

GORDON MACRAE attains his usual high standard on "The Stranger," an attractive song by Joe Lubin who wrote "The Corbin Years" and "Adam Ross."

Backing: **Palace Of Laces.**
(Capitol 45-CL1506/1)

XXXXXXXXXXXXXXXXXXXXXXXXXXXX

Watch these!

A DISC that has moved well in the States is "A Teacher on Love" by Don and the Dons.

These are four 30-year-olds who enjoy the same names: Don, Alvaro, Manfredo, Angelo, D'Alco, Fred Milano and Don. All were born in the Bronx, and all graduated from Theodore Roosevelt High School.

Their drop-out delivery is not for me—but the majority lasts longer in this release. (London HL831)

"The haunting 'Julia' is an ideal vehicle for the vocal trumpet of Edna Galtret. The skilful accompaniment by Harold Parmer adds the finishing touch to a disc that could easily make the best-sellers."

XXXXXXXXXXXXXXXXXXXXXXXXXXXX

pop discs
by
LAURIE HENSHAW

Jimmy Lytell

(CLARINETTIST Jimmy Lytell, a name familiar to jazz collectors, makes an unexpected commercial with a rockabilly version of a Blues "Sprende," a material some recorded by Bill Crosser back in the '40s.)

Could you see that Chris Barber's "Petio Fleur" is reviving interest in the music of Chris Barber. Had Chris featured the liquid-Lytell clarinet in a beat specialty that revives interest of some early A&R Show efforts. All in all, it makes a pleasant listening.

(London HL8513)

Doris Day

DORIS DAY projects two LP songs from the film "It Happened to Jane" in her most boisterous fashion. The title song, based on "Be Prepared," which should go down well with the Beatles, the "Giddy" and "Broomies."

(Philips 45-PR912)

Chris Connor

BETTER THAN AVERAGE Chris Connor on "I Won't Cry Anymore," which features a relaxed accompaniment.

But "Half-Blooded I Love Him" is not the best material for Chris. (London HL8368)

Kaye Sisters

THE Kaye Sisters delve into the Tin Pan Alley archives, and come up with "I'll Be With My Shadow," which provides a fitting rock beat. As always, the girls achieve a unique vocal blend.

Backing: Goodlier, Jimmy, Goodlier.
(Philips 45-PR15)

Dorsey's Big Four

MEMBER members of the "Tommy Dorsey Band" receive four TD originals: "Marie," "I'm a Lonely Lady," and "Getting Sentimental Over You" (the leadership of trombonist Bobby Dorsey).

Bertie re-voices the Dorsey trombone, and the interesting effect. But, though listenable, these tracks do not quite match the earlier '58 efforts by the Dorseyites. (Capitol 45-04310)

(Top Rank JNR992)

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records

Harpisichord

ERROLL GARNER (LP)
 "Five Impressions—Vol. 1—
 The Song from Moulin Rouge (1); I Love Paris (2); French Soul (3); Don't Look for Me (4); Lones (5); Farewell to Paris (6); Last Night in Being (7); Cote d'Azur (8).
 (Philips 12 in. BRL 7215—25c. 6c.)

(1) — Garner (solo); Edward Lathen (bass); Kelli Marston (dr.). March and April, 1958, New York.

(2) — Same except Garner (orchestrated).

I HAVE yet to hear a really good Erroll Garner record, but one of the tracks on this one are rather unsatisfactory and it just isn't in the same class as his two recent albums—"Last Trapper Piano" and "Concert by the Sea." The latter is a masterpiece, as certainly so George Malcolm. The heavier action of the arrangement seems to have upset his usually easy touch and much of the music is very messy.

At times he obtains the tone of a hardy-gurdy—particularly on the tracks on this one—rather than the "Cote d'Azur," which may have been a visit to Django Reinhardt's "L'Amour" is, however, the more successful of the two tracks, chiefly because he steers clear of the thumping bass which marks "L'Amour."

Of the piano tracks, "L'Amour" is not quite material, though it gets workable treatment. — Bob Katzman.

Basie

COUNT BASIE ORCHESTRA (LP)
 "Swingin' the Blues (1); Slow Blues (2); Blues in Honey (3); Shine On Harvest Moon (4); I Never Knew (5); Backstage at Bud's (6); And The Blues (7); Shoutin' Blues (8); Bye, Bye Baby (9); After You've Gone (10).
 (Columbia 12 in. CDH115—25c. 21c.)

(1) Basie (solo); Kenneth Berry (bass); George Wall (dr.); Paul Conners (tr.); Count Basie (piano); Walter Page (bass); Jo Jones (dr.); 25 at. New York, 1957.

(2) — Same personnel.

(3) — Ed Lewis, Perry, Sonny Young, Harry Edmond, Gene Wright, Bill Denny, Matthew, Ed Holton, Bill Hester, Bill Hester, Gene Tate, Preston Lee, Rudy Rutherford, Washington, Jo Jones, Ann Moore (voc.).

(4) — 25 at. (Dr.).

(5) — Same personnel, but basses out; W. Wall and C. O. Price replace Rutherford and Washington.

(6) — Ruffalo (voc.); B. H. H. Do (voc.).

(7) — Same personnel, but basses replaced with 25 at. (Dr.).

(8) — Gene Wright, Jimmy Nottingham, Gerald Wilkin, Wink Math, Lester, Gene, Matthews, Bill Parker, E. R. Conners, Washington, Eric Reed; Basie (piano); Bush Baker (dr.).

(9) — Same personnel, but Lester out. 25 at. (Dr.).

(10) — Same personnel. Ramsey Hasting (voc.) added. 12 in. 7c.

THESE recordings are from a period when Basie's contribution was to a great extent being overlooked in Britain.

Not all of the tracks are rewarding, today—Check to Check and He Ain't with You—could have been replaced with advantage. Some of the good ones are very good.

High on the list comes the 1947 session "Swingin' the Blues" by the sextet, notable for its clarity and power—than "After You've Gone," Gohaves and Berry and the stars very cute.

"Backstage," a faster piece, introduces a rather notable, plus Matthew's contribution and the marching "St. Louis Boogie" is notable for Berry and Basie.

By the same group, but with Ronald Washington's baritone added, are the "Good-bye" "Sugar" and "After You've Gone"—bravely tough and Basie's "Shoutin' Blues" potential good— "I Never Knew" and "Shine On." Jimmy Hasting is the leader's populating piano.

Jimmy Hasting does a remarkable best with the unambitious "Bye, Bye Baby" and "After You've Gone" at slow tempo.

"Shoutin' Blues" reminds us that, no matter what changes come, jazz orchestras always had thrilling sound—Max Jones.

"They" beating the heat out of jazz

WHEN Jazz at the Phil left Britain, most of the musicians returned home. But Sonny Stitt went to Paris to play at the Blue Note, and Gene Krupa's Quartet joined a second JATP Continental tour.

From Harald Grot, in Denmark, I have a report of what he calls Copenhagen's second helping of Gzan.

The Jimmy Giffure Trio opened the programme. In spite of an indisputably high degree of musicianship, its music seemed to me to get nowhere," writes Grot.

These musicians appear to aim at taking the heat out of jazz, and I—for one—cannot see the purpose. Giffure's clarinet and tenor playing left me cold; bassist Buddy Clark was not impressive; only Jim Hall's thoroughly enjoyable music brought life to the music.

"The Krupa Quartet, already heard in Britain, came next. It was touchy with the audience, and mine was apparently a minority opinion."

Muscular Mulligan

ACCORDING to Harald Grot, it was Gerry Mulligan's Quartet which saved the Danish day.

"The Quartet rounded off the programme," writes Grot, "and its clever music sounded muscular yet refined. Art Farmer is I think second only to Miles Davis in his line, and his trumpet was absolute."

Bill Crow was a light-fingered bassist and Dave Bailey an imaginative drummer with an edgy touch—or so it sounded to me after Krupa.

Mulligan blew his unwieldy horn with great conviction. His arrangements for the group were witty and extremely effective; he also played Monkish piano in two numbers, one of them announced as "an untitled

● Jimmy Giffure



original which we call "The Spring In Us." Among other originals was Art Farmer's "Blueport." On this, he and Mulligan played a succession of chime choruses during which Mulligan repeatedly took up Farmer's breaks and elaborated on them.

Polite applause

IN Paris, too, Mulligan's reception was very warm. Giffure's no more than tepid.

Henry Kahn writes that at the St. Germain concert, just week the fans accepted the Giffure Trio with polite applause, nothing more.

At least no one booid," he says. "I think they were in a

MAX JONES reports

fix about whether it was jazz or not. It may be, but if Gzan had not put it on I would never have thought so.

"The trio produces no beat, other than that which the bass can get over the mike, and it resembles a chamber music trio more than a jazz combo. Mind you, I enjoyed what they played."

Thus Messrs. Grot and Kahn. I have heard this sort of a similar trio only on records, and have found Giffure's music light and rather formal, very much concerned with blues melody and so far as the clarinet goes—rockabilly-toned.

A further clue to the question of the weakened beat may be drawn from something Herb Ellis said about his "Ellis Plays Giffure" album.

"You know right away it's Mulligan's music," Ellis said. "His trademarks are there. But knowing I like a constant rhythm in back of me, which he doesn't adhere to all the time in his own groups, he wrote it that way."

Krupa barracked

GENE KRUPA got a terrific hand when he walked on to the stage, with Kalle, Blue and Eddie Wasserman. Blue had the proverbial red rag effect.

"The fans led off, and after that they even barracked Gene in his drum solo."

"Backstage," Krupa said, "For the second show I shall forget the flute. And Gzan agreed that the flute was realizable."

"But it was not. The quartet's second appearance produced the same violent reaction. No one could say why My View is that somebody had to take a drumming and since Giffure was above the crowd's heads they led the Krupa unit off."

Why did they not boo Mulligan? Well, Mulligan's music is now accepted modern jazz. It is not revolutionary again, and has had to be admitted that traditional jazz is after all the only jazz they understand.

"In any event, Mulligan and his men received a tremendous ovation. But I don't believe that the French fans have really improved."

By way of a postscript Henry tells me that, despite fan behaviour, business in Paris was good.

J.J.'s cabaret card

A LAW suit that recently came before the courts in New York may have far-reaching consequences.

It concerns the right of the New York city police to issue a certificate of competency to cabaret cards which enable performers to work in New York night clubs.

I hear from Leonard Feather that a long and bitter battle between New York musicians and the police department came to a head when J. Johnson, challenging this right, sued to secure a card.

Says Feather: "Johnson, who for several years had frankly enjoyed his position, for a temporary card won his case of the case when the police commissioner agreed to issue a permanent card to him.

"Johnson's lawyer brings in the case says many entertainers have been victimized because the police can refuse a card to anybody who has ever been arrested."

"Billie Holiday, Stan Getz, Allen Eager and dozens of other top musicians have had difficulty with cabaret cards in recent years. The system has been attacked in the music press—and even in daily newspapers—as a vicious, arbitrary and unfair."



Gerry Mulligan—"his Quartet, blowing with great conviction, saved the day," says Harald Grot.

Billie too?

AMONG writers who lecture Steve Allen and John Hammond, the

Allen said he has never hesitated to employ entertainers with police records on his national television show, writes Feather. "He feels that no purpose is served by denying them the right to work."

Hammond testified that the noted classical pianist, Friedrich Guida, "had to suffer the embarrassment of going before the police department for a cabaret card before he appeared at Birdland with his group."

I last referred to this matter of the police card in an interview with Billie Holiday, when she railed against the injustice of the system.

I hope to hear soon that Lady Day has been awarded a card.

She lately played a week at the Stuyvesant in Boston, and I am told she sounded so great.



Billie Holiday

NEW Reginald Kell.

Clarinet Mouthpiece

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NEWSBOY

By Jerry Dawson

FORMER Joe Loss husband-and-wife team, vocalist Elizabeth Batey and saxist Harry Bence, are to play the summer in Variety at the new luxury Pavilion, Dunoon.

Harry will feature the trio which he formed "on Benny Goodman lines" two years ago and to go to India and which he has featured since last December at the George Hotel, Edinburgh.

HITS, MRS.—Alastair Jedd of Glasgow's Vernon Jazz Band has been given up leadership of the band—on trumpet. Formerly, he was the band's leader. Former quartet leader, Kenneth Davison, is now MD at Glasgow. Alastair is now MD at the Pavilion. Dundee has taken a pull.

STACY—Pianist-entertainer Norman Peacock has been seen this year at the New Sunningdale, Clarendon, supporting him this summer is drummer Billy Scott. . . .

THEY'LL BE IN SCOTLAND

CY LAUREN'S Band will take the high road to Scotland for three weeks. The band will appear for two weeks at Green's Playhouse, Glasgow, starting on May 31 and then set out on a week's tour taking in Dundee, Perth, Aberdeen, Inverness and Cumbernauld.

HELEN, London vocal and instrumentalist, opens on June 13 at the Royal Albert Hall. The album she will release is "The Sound of Helen". She is now in the RAF, has been in the RAF for three years and is now in the RAF in Newcastle. With her are Ronnie Stevenson (drums), Mike Carr (bass) and a quartet of his own.

WOLK MUSIC—The Sonja Swappers Folk Song Group has started its summer season at La Boheme coffee house, London. The group consists of four members: Sonja Swappers, John Miller, John Miller and John Miller. They are appearing on TV on Tuesday nights.

RESIDENT—Newport Jazz Club has started its summer season at the Drill Hall with the new quartet of the Newport Jazz Band. The quartet consists of: The Arthur Wainwright, the Newport Jazz Band, the Newport Jazz Band, the Newport Jazz Band.

CHANGES—Tommy O'Brien is to leave the Royal Albert Hall in June to summer at the Royal Albert Hall. He is to be replaced by the Four Deacons in June. The Four Deacons are to tour the Irish provinces.

HOME TOWN

The Five Dallas Boys return to their home town for the first time this week-end. They are appearing at the De Montfort Hall, Leicester, on June 1 and 2. The band consists of: The Five Dallas Boys, the Five Dallas Boys, the Five Dallas Boys.

FRANK and his band move from the Pavilion to the new Sunningdale. Vocalist Betty Jacobson has taken over from Patricia Price. The band consists of: Betty Jacobson, Patricia Price, the Five Dallas Boys, the Five Dallas Boys.

CREW—Billie Jean King will be the guest star at the opening of the Modern Jazz Club at the White Hart, Portsmouth, on June 6. The band consists of: Billie Jean King, the Five Dallas Boys, the Five Dallas Boys.

TV MILLIONS WATCH BRITAIN'S TOP MUSIC STARS RECEIVE THEIR 'IVORS' FROM...



Joe Henderson (l.), whose "The Colonel's Tune" was the outstanding jazz composition, and Vera Lynn (r.) at the awards ceremony.



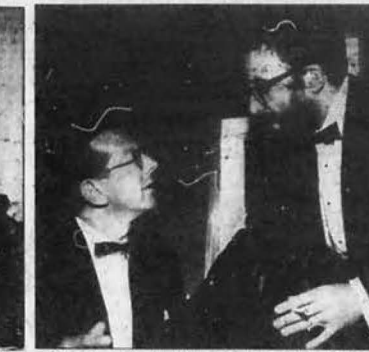
"Iron" winners Joe Henderson (l.) and Vera Lynn (r.) with Peter Sellers (l.) and Marianne Faithfull (r.) at the awards ceremony.



Frankie Vaughan (l.) and the King Brothers (r.) at the awards ceremony.



Billy Cotton, who gave "outstanding services to British pop music," is pictured with his orchestra leader Eric Robinson and Marianne Faithfull.



Peter Sellers (r.) sang "I'm So Ashamed" which was judged the best novelty song performed since his famous "Break the Banker's Bank" record. Ken Hare.

LOU LONNIE FOR REVUE (COMPLETE WITH JAZZ)

NEGOTIATIONS are under way for Lou Lonnie to appear in a big Christmas show in the North-West.

Instead of his usual pantomime role, Lonnie will appear in a brand-new modern-style revue.

Meanwhile, at Newcastle Empire on Monday, Lonnie was the jazz festival.

JAZZ FESTIVAL

The Jazz Federation of Musicians has announced that it will hold a jazz festival at the Royal Albert Hall on July 13 for Val Guest Productions.

COURIER LEAVES FOR LEAVES

BASSETT Groff, Chris this week-end will be leaving for the Continent to spend three weeks working at the Royal Albert Hall.

AND LP DATE WITH PETERSON

ROBERT FARNON will be appearing on the radio with his new LP "Bongo" on the radio.

'With a smile and a song'—Edna Savage, June Marlow, Jackie Jackson, and the White Hart, Portsmouth, on June 6.

THESE DANCING YEARS

COMPLETING a £350,000 two-year scheme to convert cinemas into ballrooms, the Arts Organisation plans seven more dance-halls in the next 18 months.

Cinema switch—John Barry and Adam Faith will be appearing in a new film.

'DRUMBEAT' STARS SIGNED BY BBC

'DRUMBEAT' stars John Barry and Adam Faith will be appearing in a new film.

'JAZZ BALL' TO AID SCIF

'JAZZ BALL' is being held at the Co-op, Hill, Peckham, on June 6, to raise funds for the Stars' Campaign for International Friendship School of Economics' Chairman.

STEWART FOR POLAND?

THE Graham Stewart last 24 days. The Polish offer is for 14 days.

MM 'EXTRA'

JOYCE, wife of MM Features Editor Cliff Richard, gave birth to a daughter, who is called Mary, on June 28.

Vaughan to speed 1960 in U.S. And King Brothers

FRANKIE VAUGHAN will spend most of next year in America.

'COPACABANA' Pranke starts in the new TV show with Terence Brown and Tony Bennett.

'SHOP-WINDOW'—Frankie and the King Brothers did their shop-window season at the London Palladium.

PALLADIUM TV FOR ANTHONY NEWLEY

ANTHONY NEWLEY starts in ATV's "Sunday Night At The London Palladium" on June 14.

BEATON ORK FOR NEW 'MERMAID'

PIANIST Colin Beckson is directing the new Mermaid Theatre production of "The Mermaid" on June 6.

CLIFF RICHARD SET FOR MORE SHOWS

CLIFF RICHARD set for more shows. He is to appear at the Royal Albert Hall on June 6.

CLIFF RICHARD set for more shows. He is to appear at the Royal Albert Hall on June 6.

BILLY BUTLIN

MONDAY was Prize Day for Britain's top songmen. Millions of BBC televisioners saw them receive 'Ivor Novello Awards' for penning the best British compositions of 1958.

'SONGWRITER' Guild secretary Vic Knight told the M.M.: "We must praise 'Ivor' and producer Frankie Evans for putting on a tremendous live and original show for the presentation."

'BEST SONG'—The award was given to "The Sound of Helen" by Helen.

'Swing Song'

SWING Jimmy Lloyd and the Light Programme will be appearing on June 11, and 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

Ivor Novello Awards

1955-1st BIG CITY SUITE By RALPH DOLLIMORE

1956-1st ITINERARY OF AN ORCHESTRA

By JOHNNY DANKWORTH

2nd EXPERIMENTS WITH MICE

By JOHNNY DANKWORTH

1957-1st OVERDRIVE

By TOMMY WATT

1958-1st THE COLONEL'S TUNE

By JOHNNY DANKWORTH

RECORDS MAGAZINE There's a new colour picture of Tommy Steele on the cover of the June issue. 16 pages of pictures and features! Details of all Decca group stars and more releases! The best of the new records. **DECCA RECORD COMPANY LTD.**

RECORDS MAGAZINE There's a new colour picture of Bobby Darin on the cover of the June issue. 16 pages of pictures and features! Details of all Decca group stars and more releases! The best of the new records. **DECCA MUSIC ALBERT EMBANKMENT LONDON E8 7JL**

RECORDS MAGAZINE There's a new colour picture of Cliff Richard on the cover of the June issue. 16 pages of pictures and features! Details of all Decca group stars and more releases! The best of the new records. **DECCA MUSIC ALBERT EMBANKMENT LONDON E8 7JL**

Britannia Regalia

HAS no one in this country the foresight of the Americans?

Listed in the London telephone directory alone are 40 colleges or schools of music. Not one of these is devoted solely to jazz instruction.

Young musicians with an interest in jazz—some hoping to turn professional—need at least three years' training. This time could be spent learning the fundamentals of jazz and developing their own style.

As one such student, I find I have no time to devote to jazz, my real interest. I'm sure jazzmen with a classical education regard the benefit they derived from it. But this is not an argument against jazz education for the basis of classical music could still be taught, while the main



Each week the 'Melody Maker' awards free LPs for lively letters. Keep them short and send them to Mailbag, Melody Maker, 4 Arne Street, W.C.2

interest centered around jazz—G. E. Hale, N.W.2.

Up goes price
COULD jazz club owners please explain why the admission price goes up for a Curtis Barthel show and remains normal for Ken Colyer?—Miss F. James, St. Albans.

Why no Bechet?
I AM amazed that the BBC's "Just Jazz" programme

failed to mention the death of Sidney Bechet—the world's greatest soprano saxist.

Even if the programme was pre-recorded, I am sure you would not have cost much to insert an appreciation to Sidney.—J.N.L. Clayton, Swell, Surrey.

Sacred swing
SO the Rev. Geoffrey Beaumont and singer Gary Mula are trying to modernize the songs and sermons of the Church.

The only feelings they arouse in me are ones of acute embarrassment. Rosetta Tharpe and Mahalia Jackson, the other hands in jazz, great emotion into their religious songs.

Could it be that the art of singing sacred songs with feeling is a gift peculiar to Negroes?—D. Smith, N.C.

Missed again!
ELLA FITZGERALD has been missed again. This week without singing a note on the BBC!

Barry artists such as the Armstrong and Basie could be given at least one broadcast each week. This would be a country—in place of one of the many symphony concerts, say.

Or does the BBC only use jazz personalities for the Desert Island Discs programme?—D. G. Leach, Ipswich.

LP WINNER.

How to boost disc sales

Sleeve notes are often unnecessary. Please explain why the admission price goes up for a Curtis Barthel show and remains normal for Ken Colyer?—Miss F. James, St. Albans.

Why no Bechet?
I AM amazed that the BBC's "Just Jazz" programme

failed to mention the death of Sidney Bechet—the world's greatest soprano saxist.

LP WINNER.

MUCH has recently been written about the drop in record sales.

It is written about the drop in record sales. I hope the companies themselves are not blaming it on the public.

They have had it their own way for a long time. They have been far too reluctant to meet public demand and have shown a mean attitude to the public.

For instance: Some companies charge for their records, which are, after all, only advertising devices.

All have persistently ignored demands for more records, more LPs and cardboard covers for LP covers are flimsy.

A 12 in. LP is capable of playing for over 30 minutes.

It is in the public's interest that they should do more for their customers.

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The Great Gershwin's

by HUBERT W. DAVID

IN assessing the value of George Gershwin's contribution to the world of music, it is only fair to say that his fame in particular his older brother Ira—played a great part in George's fabulously successful career.

From their school days, Ira was always at George's elbow to give a helping hand and offer a friendly word of advice. Ira was the more serious of the two. He gained a valuable scholarship and his mother had him lined up to be a school teacher.

George was a dancer combined with his older brother—his only aptitude was a natural flair for music. But contrary to what has been written many times, the Gershwin's life was no particularly interesting story.

Their mother was the dominant character of the family and in later years she was most likely to blow up accounts which rated George's early boyhood as poverty stricken.

As she said: "My husband would always take care of the family, and there was always enough left over for music lessons." Gershwin's mother was a mild-mannered woman, who realized that no married job could ever provide for his wife and four children, for there were sister Frances and brother Ira to look after as well as George and Ira.

Morris Gershin was in turn printer and stationer, real-estate owner, Turkish bath proprietor and a magazine publisher with a profitable bookmaking business at Belmont Race Track, and a 20-acre farm in Spring Valley, New York, there in his adolescence!

George's musical career was continually influenced by incidental things which to other people might have been no more than a drop in the ocean.

Harlem obsession
One momentous occasion was a trip on roller skates down to Harlem where he sat transfixed on the curb outside the Baron Wilkins Club tapping up the exciting rhythms of Jim Europe and his band.

"His great attraction for Negro spirituals, raga and blues was to be found in the early days when he got round to thinking of 'Porgy and Bess'.

He wrote his first song, "Since I Found You," in 1913 and at the age of 17 he was in the music publishing firm of Remick and Co. to become the youngest song-plunger in New York's Tin Pan Alley.

family moved into "The House on 14th Street." This was a five-story building near Riverside Drive. The whole of the ground floor was taken up by a large billiard room which became the meeting place for all the young folk in the district.

Great songs
Ira Gershwin, meanwhile, had married Leonore Strunsky, and they took over the fourth floor of the house while the top floor was George's sanctum.

It was from this house that the first great songs began to flow from the joint pens of Ira and George. The Gershwins' music was in the air.

Up to that time they had been picking up bread and butter money from George White's yearly revue, "Skandale." Funny enough, they wrote only one real Tin Pan Alley hit. This was "Swanee," a world-beater in 1919. Most of their work was for Broadway musicals.

Experiments
In 1924, George had been experimenting with a theme he had found in a Jewish folk-notebook—a violin album that he had bought in his district by day and by his bedside at night.

This was a clarinet gipsyland, which he thought might provide the opening for a more extensive work he had in mind. It eventually developed as the immortal "Rhapsody in Blue."

It is difficult to describe how this sensational work was first presented by the Paul Whiteman orchestra.

Songwriters

This column invites you to try advice on any one song or lyric you may have written. Do not send in more than one song.

You must bear name and address of the sender, and must send to Songwriters' Bureau, 40 Arne Street, London, W.C.2.

The Editor will accept no MSS or picture recordings unless they are sent in a stamped and addressed envelope, and will not be held responsible for MSS or picture recordings unless they are sent in a stamped and addressed envelope.

But the turning point in George's musical life was in September, 1926, when the



AM compiling a history and discography of the Jack Hylton orchestra during the 18 years of his life. I would be grateful if readers could send me any information, recording data, photographs, newspaper cuttings, etc. on Jack Hylton.—A. P. Smith, Wynnen Road, Balloch, near Alexandria, Dunbartonshire, Scotland.

Short films
LITTLE while ago the Pathefrères were filmed singing "Smoke Gets in Your Eyes." This is an excellent idea which could be extended to other recording stars.

These short films could be shown on TV record shows, and perhaps some could be arranged to make a half-hour show. It is an idea which could prove popular as we rarely see our favourites except in photographs.—Miss L. Norton, S.E.1.

Twitty for TV
SO Conway Twitty prefers to SO play to the millions on TV rather than the hundreds in the concert hall!

Could it be that, like so many other artists, he prefers a live TV audience to the embarrassment of a half-empty theatre?

He would do well to note the crowds that flock to see entertainers like Sinatra, Armstrong and Fitzgerald—nevertheless it is a young folk in the district.

Mainstream
ISN'T it about time someone exploded the myth that there's no such thing as mainstream jazz?

Some people are getting a little bored listening to monotonous out-of-date jazz on the one hand, and brooding, 44-striking works of art on the other.

Vire is a Brand, Dickenson, Clifton and Hill.—R. J. Howes, Sutton Coldfield.

Great film

I HAVE just finished reading "The Music of George Gershwin" by "Really the Blues."

It is a great achievement—and to make a three-hour film from it would also be a great achievement.

It would be difficult to put into one film all that Mezz has had to say. But, because of the larger public it would reach, it would be a film really worth making, and would help to promote further understanding of jazz, and greater tolerance towards coloured people.—Rodney Morris, Baiton, Lancs.

Objets d'Art

MR. C. M. WILLIAMSON writes that specimens in spheres of art, other than music often fetch immense prices, as why should not high cost of records?

May I just say that if other "artistic specimens" were produced on such a large scale, they would be much cheaper—no indeed long-playing records should be.—M. D. Sagar, N.14

Playing time

CANNOT something be done about the alarming difference in the playing time of 12-in. LPs? Even in the same collection I have records which

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differ by as much as 10 minutes. Would it not be possible to force record companies to provide a certain length of listening time for each type of record they release?—C. Daresford, Burg, Lancs.

ZZZ...
LOOKING over the week's programmes, I have become convinced that the only people to get their fill of BBC jazz are housewives, schoolchildren or holiday and inasmuch as to hear daytime programmes, the average jazz fan must be ill or out of work—or lose his sleep.

Surely the BBC realizes that these excellent programmes are wasted when aired at 11 a.m. lunch time or 1.30 p.m.—Eddy Prosser, S.E.1.

Mr. G. again

I AM anxious to exchange further opinions with some of the people who aired such strong views about the interest of the "weaker set" in jazz.

Any correspondence in this connection would be most welcome.—G. L. Gillett, 320, Stokes Poges Lane, Slough, Bucks.

Rhythm only

I AM learning the trombone, and sometimes practise by playing to records. This is not very satisfactory, especially if the record already contains a trombone part.

Couldnt some record company issue a few LPs of rhythm section only, for practice work. Discs should cover trad, mainstream and modern, pitch should be consistent throughout, and the sleeve notes give lyrics and chord sequences.—R. V. Conifer, Fitzrovia, W.1.

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JOAN REGAN TALKS TO MAURICE BURMAN ON PAGE 15

TV PARADE

Edited by TONY BROWN

TV CAN BE A MONSTER

says

FRANKIE VAUGHAN

TOMORROW night Frankie Vaughan rather reluctantly spearheads this week-end's TV assault on millions of TV homes with another "Saturday Spectacular."

"Let's face it," he told me in his London Palladium dressing-room last week-end, "television is a monster—a monster you can never satisfy. It eats up material and talent as no other medium can do.

"If I wanted to, I could be on television often. But if people see me on TV too often they are certainly not going to drag themselves out to see me in Variety or even in films.

"And anyway, so far as TV is concerned, what happens? Hardly any time is allowed for rehearsal.

"I am given a producer and writers that don't know my work. It is difficult to give what I would call a real performance.

"And remember that TV has tremendous impact. You are only as good as your last TV show. That makes it even more important that you must be good.



● Frankie Vaughan — not enough TV rehearsal time

CAMERA ANGLES

BILLIE ANTHONY, Anne D. Shireline, the King King, Kenny Baker and Don Lane star in ATN's "Jack Jackson Show" on June 3.

SINGER Love Mann has been booked for the last ABC-TV "Oh, Boy!" show tomorrow (Saturday).

JOHNNY DANKWORTH and his Orchestra star in this Sunday's ATV "Stage Show" with tenor-saxist Kathleen Stobart, Dixie Williams, the Jazz Collective, Scottish soul-brother Jim Martin and "Phone Call" and a new singing group.

INNOVATION in ABC-TV's "Sally's Extra" is a unusual musical sessions" written by Russell Bushman. Boys TV for Adults Only's "Rendezvous" and Alice Graham.

RICE CONWAY has written theme music for new ABC-TV comedy series "The Adventures Of Brigadier Wellington-Smith." The march theme sets a Golf Club orchestral recording on Columbia.

ATV are planning new half-hour late show to replace "The Jack Jackson Show" on June 24.

Why reluctant? Because Frankie is far from sure about television.

"I told me in his London Palladium dressing-room last week-end, "television is a monster—a monster you can never satisfy. It eats up material and talent as no other medium can do.

"If I wanted to, I could be on television often. But if people see me on TV too often they are certainly not going to drag themselves out to see me in Variety or even in films.

"And anyway, so far as TV is concerned, what happens? Hardly any time is allowed for rehearsal.

"I am given a producer and writers that don't know my work. It is difficult to give what I would call a real performance.

"And remember that TV has tremendous impact. You are only as good as your last TV show. That makes it even more important that you must be good.

► 'COMO IS PAID ENOUGH'

"Take next week's show. Well, I have the King Brothers and the Kaye Sisters with me. They are also in this show and we have managed to do some rehearsing.

"But that shouldn't be really necessary. As it happens I think the show should turn out very well as we have had more time than usual.

"Everybody quotes Perry Como. But people forget that Como is paid enough to have his own staff. His writers know his personality inside and out, the technicians know what he wants and so on.

"And the money he is paid makes sure that he devotes all his time to TV to the exclusion of theatre work, films, radio and so on. Just TV and his records.

"Don't get me wrong, television is perhaps the greatest medium for developing new talent. But I think when that talent has been developed, then is the time to be careful.

"Programmes like the disc mime programmes are great for young talent but I don't think I would go on one or something like Drumbeat."

► U.S. OFFERS

"I find the only way to tame TV is to ration out your appearance.

After that "Saturday Spectacular" my next programme is a "Close Up" which is scheduled for some time in June or July. It includes shots from my films.

Just for the record, it isn't only British TV which worries Frankie. Already he has turned down several offers from American TV shows for appearances when he is in the States next month.

"Television is so powerful," says Frankie, "that it must be treated with a lot of respect."

—Bill Hadden

She sings, too!



TWENTY-TWO-YEAR-OLD strawberry blonde Wera Nery flew into Britain this week from Italy for a single TV appearance in the Jack Hilton presentation, "Focus On Youth," on Thursday. "She sings better than most pop singers," says agent Adrian Dantic, "and has a more extensive range." "If this shapely Neapolitan sounds half as good as she looks, there will be clamorous demands for her quick return."

Trad band tops the TV poll!

THE unprecedented feat of the Second City Jazzmen, prominent Birmingham trad group, is to reach the £1,000 Finals of ABC-TV's "Big Fat Fats." They topped the poll in the Semi-Final by 400 viewer-votes.

Reaction of the band: "amusement."

"In the contest we have played solely jazz — without commercial influence," says guitarist-leader Stan Keeley. "We never expected there would be so many jazz fans among the general public."

Numbers played in the three

(tmb), Brian Porter (bass), Pete Vassil (pno.), and Len Cotton (dca.).

But there is no doubt that the band's 6,000-strong Midlands Jazz Club proved a powerful voting force. It remains to be seen whether the Second City Jazzmen can climax their successful run when they face a judging panel in the Final of "Big Fat Fats" on Sunday.

Judges are Morris Parmanor, Jack Good, Dick Richards, Jimmy Jewel, Ben Warriss and a viewer.

"Big Fat Fats" is beamed only to Midlands and the North.

Jazz, folk stars in 'Chelsea'

JAZZ and folk music will be featured in the last of Granada-TV's current "Chelsea At Nine" series which will be screened on June 10.

Tele-recording the show on Sunday will be American singer Abbey Lincoln, the Johnny Dankworth Orchestra, comedian Orson Bean and The Weavers — the American folk group. (See page 16.)

Due in London from New York this week-end, Abbey Lincoln opens for two weeks at the Astor Club on Monday.

A spokesman for Granada told the MM: "Chelsea At Nine" will be replaced by another variety show but it is as yet untitled.

Artists already signed for the new show include American singers Josh White and Ruth Okoy.



BILL (Mr. 'Inkspot') KENNY SAYS—

Better to be a TV guest

WHEN six-foot singer Bill Kenny talks about American television, his explosive comments ricochet round the room.

"It's a rat race," declares hard-hitting "Mr. Inkspot," whose astronomical range reaches altissimo E above high C.

"Your existence depends on obscure listening figures. Whether the public likes you or not, if your rating isn't up to expectations, out you go."

The networks employ firms who assess audience-reaction, but Bill doubts the veracity of their findings.

He has never met a soul who has been approached by these always detectives. Competition is fierce, with countless stations battling for supremacy. There are, for instance, seven channels in and around New York.

"It becomes a case of dog eats dog," says Bill. "That is why few of the top entertainers have their own programmes. Better to do a guest spot and let someone else do the worrying."

Discussing television's capacity for gobbling up material, Bill continued bluntly: "It's a monster."

Best jokes pinched

"An artist can tour the world with the same act, but one appearance on television wipes it out in a few minutes."

"Comedians suffer the most. Their best jokes are pinched by millions of amateur comics."

Bill ends with a stinging observation. But he assures me that it is true.

"Television is quickly losing its appeal. Sets stand idle in corners. The craze is over."

"People are tired of enduring what the stations have rammed down their throats. They are once more going out to seek entertainment of their own choice."



Bill finds television tough after theatre work. He doesn't care for the cold eye of the camera.

"Mind you," he recalls, "I helped to pioneer TV. I went on during its infancy."

"We were as much in demand for our coloured skins as our performance. We photographed far better than white artists."

Another difficulty artists faced in the early days of TV was working within a strictly confined area of about 30 ft. by 6 ft.

"A move of the arms, legs, or head, and you were out of camera range. Of course, all these technical problems have now been ironed out."—Chris Hayes.

● Kenny—epitaphic comments

POINTS FROM LETTERS

THREE cheers for the wonderful television page! Bruce of a full TV set series featuring Johnny Dankworth. And your criticisms to *FM* for ignoring the initiative. It may well be a whole network, into getting state letters what they have been getting—Miss A. Peet, East Ham.

PLEASE to TWU for the projected "Leo Danforth" — doesn't this, may bring a measure of normal sanity to TV. But for the moment, we must content ourselves with slow radio.—Peter C. J. Leigh, Bolton.

I AM surprised at the inclusion of "The Bob Hope Show" in the *MM*. There is very little jazz on the radio and the little pages are devoted to the main to popular *MM* feature. Chatterton.

Far more so than the MELODY MAKER has consistently covered the best in both jazz and pop. Television is a great force in popular music and will become increasingly powerful. It cannot be ignored.

TOO MUCH ROCK ON TV? NONSENSE!

WHAT'S your impression of TV music? Too many hit parade songs? Too much rock and roll? Not enough good standards?

That's what I thought before I took a closer look. I've been asked many times to give a complete listing of a week's TV music. It's here in black and white.

The much rock? The surprising fact is that it practically doesn't exist, so far as TV music is concerned. And the good old standards, set by the music business, are being "Gone with the Wind" and "The Way You Look Tonight." Thirty-seven per cent. of TV and 27 per cent. on the BBC.

Surprising

They outweigh the current pop—which is surprising, however you see it. Plus, indeed, get almost equal attention from the rival net-

works—37 per cent. from ITV and 20 per cent. from the BBC.

And what happened in the shake-ups? Like shifts, it is set on the BBC, and ITV, too, seem very little of either.

Novelty

Light music of "The Blue Danube" variety sets the pattern of 20 per cent. of TV air-time—understandable, when you reflect that it is in demand as background music for plays and documentaries.

Novelty music? Roughly 15 per cent. on both channels. Children's programmes and the "Billy Cotton Show" account for most of it.

The jazz picture is sad—5 more per cent. on ITV and 5 per cent. on the BBC.

This doesn't mean that the BBC is doubling out five times more jazz than its commercial rival, but simply that on the one week examined, Johnny Dankworth's band was featured by the Corporation and played eight times.

Jazz band

The meagrely, of the ratio in a show, particularly since a Birmingham jazz band has been voted the *Final 4* of "Big Fat Mama" (see page 13).

Can a music that amazes so many people, with so many disc-



SECRETS BEHIND—

Problem—to tell a life story in a TV studio

ITV has been discussing with AR-TV director John Phillips the problems of staging, in a studio, musical biographies.

The first of his four twenty-minute programmes, "The Story Of A Star," will be screened on June 2. Subject is Dennis Lotis.

Phillips has avoided the use of film—though Dennis has been seen in the cinema. "I feel that would be cheating," says Phillips. "I hope to get over it by having narration, recorded music and sound effects between vocal numbers—a sort of montage."

The only film inserts will be shots of London and New York to establish atmosphere.

Talent contest picture

Phillips is even reluctant to use still photographs. In the Lotis programme, there will be only one historic picture of Dennis taken when he won a talent contest back in his native South Africa.

The series was dreamed up by John Phillips—but probably scheduled at the wrong time.

"There were many people I would have liked to have had in the series," says Phillips. "I wanted—either top recording artists or musical comedy stars."

Heath in the Lotis programme, but Ted is on holiday in Venice. And so many others are away working in holiday shows.

Among Lotis exploits to be recalled are his experiment and his spell as a bus conductor in Durban.

Second subject is the statuette-coloured Yana. Has her life been colourful enough to warrant inclusion?

"You'd be surprised," comments Phillips. "She's had a pretty full and interesting life. And anyway, we are going to have an extract from the stage musical in which she starred, "Cinderella."

Kim adds that he is doing resident spots, with the Dill Jones Trio, which could add substance to his claim.

Kim NOVELL, who you might have seen in "The Carroll Lewis Show" last Tuesday, is a lad of rare assurance. He bills himself as Britain's No. 1 Modern Jazz Voice—because I and other people believe I am.

Says Kim with disarmingly naïveté: "I don't mind singing popa either. After all, Ella is probably the greatest pop singer of them all."

Kim adds that he is doing resident spots, with the Dill Jones Trio, which could add substance to his claim.

LOOK out for the "Bob Hope Show" on BBC-TV, June 7. Hope offers a new take that he exploited to such killing effect in an earlier edition.

Hope guests are Ginger Rogers, Jerry Colonna, Jack Benny and the original "Funk Shoelaces" girl, Dottie Stevens. Musical chores are in the hands of Les Brown and his Band Of Renown.

When MM photographer Ken Carr's looked into the "Late Extra" studio last week, he gazed with some astonishment at the workman unrecognising a manufacturer's nameplate from the piano played by Carole Carr.

Accidental advertising, regrettable on the BBC, is a major disaster on ITV. The tycoon who lashed out thousands to plug their products can't bear the thought of anyone getting a free look-in.

It happened to be watching while Carole Carr sang her song, "How Do You End A Love Affair?" She projected it with the right degree of understatement. Result: it came over with true sincerity.

Nice to see a real professional on the screen after so many primitive human Melody and lyric were of the same high standard, too. What's more impressive, Melody wrote the number herself.

It seems that in many producers, there have no jazz themselves, just can't bring themselves to believe that they are no longer in a slender minority.

Support

A look around at any Baxie or Ellington audience would confirm that there is a demand for it, support from the 38-40 group.

It seems that in many producers, there have no jazz themselves, just can't bring themselves to believe that they are no longer in a slender minority.

—KEN COOPER

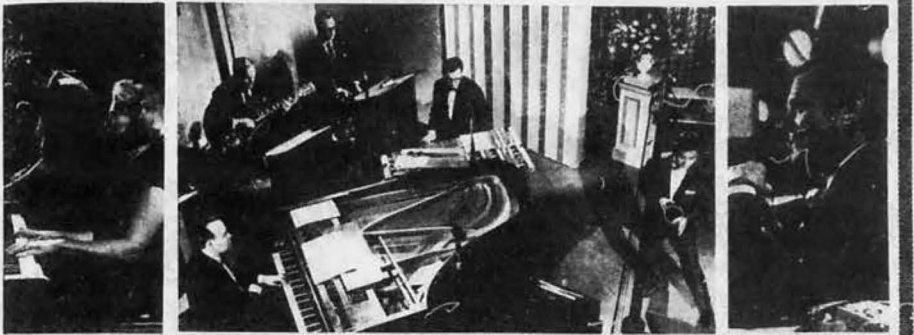
This is his life!



Dennis Lotis pictured with Marion Ryan and Dickie Valentine. (r). The Lotis life story is on TV on June 2

—THE SUCCESS OF "LATE EXTRA"

TV PARADE



Don Cohen pictures show (left to right) Steve Race, Jovian Peter Croft and his Production Assistant, Carol Carr. Croft is here doing while a studio hand removes a tell-tale name-plate from the piano. The floor group accompanying the vocalist from Manila, Tony Estrada. The weary profile is of singing actor Eddie Constantine, practically unknown in his native America and fitted in Paris.

Mixed temperaments and nationalities

LET a half-dozen personalities of mixed temperaments and nationalities into a TV studio just before midnight. Many have just finished an exciting day's work. Others have recently stepped off a train or plane. Add a touch of spontaneity—never knowing exactly who will turn up, or what they will do when they get there. Sounds like a director's nightmare, a recipe for disaster. That's almost what it is, when Associated-Rediffusion first put on "Late Extra" last year.

Only emergency measures saved the show from early demise. It now emerges every Thursday night as one of the smoothest, brightest items in current TV fare.

ATMOSPHERE

It isn't the only programme to bring together such widely contrasting celebrities as Marlene, Bessie, Duke, and Ashby. But it does produce more of them in enjoyable packages. And it comes how avoids the obvious in presentation.

Savants unborn and celebrities vixen. Eartha Kitt, curled up on a chair lounge, talks; Larry Adler announces; Norman Wisdom and the Duke of Edinburgh sit it up.

What does "Late Extra" have that other TV features lack? The main answer would be "atmosphere." Interviewers are subtle. The studio assemblage, in black ties and hair curlers, give a party air of elegant gaiety.

But the talented team responsible for "Late Extra" will tell you that an integral and important part of the atmosphere is music.

The ubiquitous Steve Bassie—who also takes a hand in interviewing—leads a star-man ensemble.

MOOD

It sets the mood at the start and maintains a discreet and distinctive thread, accompanying artists and providing a musical background for interviews.

Does this result in a lack of spontaneity or a limited range of artists? It doesn't appear so. Among those who have signed a contract Marlene at the bar are Donna Latta, Humphrey Lyttelton, Chick Valentine, Lita Roza, Sham Walton,

by DAVID COURT

Marion Ryan, Cleo Laine and Johnny Dankworth. To these established names, "Late Extra" has added its new discoveries. Cuban singer Wladimir, and the Ray Sisters went straight from the show to a BBC series.

Tony Estrada's effective appearance last week brought inquiries from three leading agents: a step towards dignification over here the leading hysteria that his singing evokes in his native Manila.

ADULT

The "L.E." attitude towards musicians is ambivalent. It may be interested in them as personalities, or in their music, or it fits the general mood and pattern. Rock wouldn't fit. But a vocalist who plays the sax under an assumed name with the London Symphony Orchestra might conceivably rub shows one Thursday night with Trevor Howard, Duke Woot or Sir Charles Wheatley.

And until he does "Late Extra" will continue its quest above-the-average musical moments for discriminating viewers in the south.

For reasons that exist, this is apparently considered too sophisticated to provide any merriment, west and east!

Miss Regan is so practical!

IT was one of those rare occasions, a beautiful day which provided a perfect setting for Joan Regan. Golden hair glistening, coolly beautiful, she wore a white cotton dress with pink roses, pink gloves, white bag and dark glasses.

"I'm very short-sighted, so the glasses serve a double purpose. Without them I can't recognise anybody. If I go to a function without them I smile and nod to anybody who looks my way."

"Of course it has been darned hard getting to the top," she said, "and staying there. I've worked in summer shows to get to know the ropes and played in sketches too."

"I worked with Edgar Bergen in Ireland. He liked my singing but wanted to kiss me out because I hadn't a clue about acting."

"I moved in the wrong places and spoilt his laughs."

DRESS HINT

"Show business is hard. My last hit record, 'Praise of God,' was three years ago, but I think my new song, 'May You Always Be Going Along Nicely,' We got on to television."

"I don't like to rehearse too much for TV. I mean, making facial expressions and body movements. You can overdo things."

"But I do think one must dress always to suit the song. For example, when I did 'Little Things Mean A Lot' I wore a very simple dress."

"After all, it would have been silly wearing diamonds and necklaces and singing 'Don't have to buy me diamonds and pearls, champagne, sables or such.'"

GOOD HOUSE

"Do you care for such bad, with animals by Duke Turpin or Daby Turpin Ltd, and live-action shots by Cavalier Films."

Words of the jingle were written by author John Cromder, whose play, 'Bedtime for Jonah,' is expected in the West End shortly. Tony Osborne contributed the music and orchestration.

FAST PACE

"The fast pace of the commercial demanded a busy, frantic, jazzy, jazzy, jazzy. I've aimed at a semi-rock effect with a Latin American flavour, using the piccolo, two clarinets, bass clarinet, and rhythm section, plus xylophone, bongos and maracas."

says MAURICE BURMAN



Joan Regan—show business is hard.

"What would you wear if you sang 'I've Got Plenty of Nothing'?"

"I would wear," she said, "a strapless evening gown and the camera could take me head and shoulders."

London-born Joan Regan of Irish parents is married to Harry Cliff, box-office manager, London Palladium. And while Joan was being interviewed, Mr. Cliff was wheeling the baby in the park.

TWO BOYS

She smiled fondly as she spoke about her family. "I have also got two young boys and I don't think they're mad about my singing. I take them with me when I do a summer season and last year, when they came to see one show, one turned to the other when I came on and said: 'Let's go to the men's room and I'll be back in ten minutes. We'll be back in ten minutes.'"

IN AMERICA

Joan lived in America for some time but did not sing there. She made her name here and went back to the States. She worked in many TV programmes, including the "Eddie Fisher Show."

"I used to live near the Warner Brothers Studio and I used to see them every day. I didn't dream I'd ever work there."

"When I did the show with Eddie I arrived early with my music and rushed in to get rehearsed. But the musicians were having a cold game."

"OK," they said, "take it easy, Ed, and went on playing."

SO FRIENDLY

"They take things so easily on American television. Everybody is so friendly. I was singing 'Praise of God' there and he too wanted to know what I was wearing in the show."

"On the show I did a duet with him and when we finished he suddenly turned to me and

said: 'Let's do a duet on 'Davy Crockett.' Well, I only knew the tune roughly and didn't know the lyrics at all, so I said so."

TOOK BABY

"Don't worry," he said, "we are using an actress. But as I am a very short-sighted, I couldn't see the words, so I made them up. Eddie roared with laughter and probably because it was all so different; the number went over very big."

She rose to go. "Must get back to the park," she said and added: "Do you know, two weeks after my baby was born last year I was appearing in Blackpool. So I took the baby along with me."

As I said, Miss Regan is glamorous and practical.

The story behind the jingle

Tony's frantic backing—rock with an L-A flavour

EVERY advertiser endeavours to make an indelible mark on the viewer's mind by driving home the name of his product as dominantly as possible. Some firms favour a quickly repetitive approach, like John Hall Pains, who boost their

by CHRIS HAYES

Brolac 28 times in 60 seconds.

Their commercial revolves around a young couple known as John and Jane, who display inexhaustible energy with a point brush.

COMPLICATED

It demonstrates advance film technique by combining live-action with people with curious avocations. Complicated and expensive process.

The film was designed by the

creative staff of LPE Television Ltd, with animation by Duke Turpin or Daby Turpin Ltd, and live-action shots by Cavalier Films.

Words of the jingle were written by author John Cromder, whose play, 'Bedtime for Jonah,' is expected in the West End shortly. Tony Osborne contributed the music and orchestration.

FAST PACE

"The fast pace of the commercial demanded a busy, frantic, jazzy, jazzy, jazzy. I've aimed at a semi-rock effect with a Latin American flavour, using the piccolo, two clarinets, bass clarinet, and rhythm section, plus xylophone, bongos and maracas."



MOODY!

WHEN he was commissioned by an American company to write music for a crime series, Phil Spector...
 He tried and made...
 in sharp contrast to some of his light-hearted...
 American Capitol had the...
 of their deal with EMI...
 Phil's Mahan...
 return trip...
 He landed up in EMI's...
 return of mood music...
 one-and-a-half...
 suitable to the general...
 But as he has a study of...
 it can't be done. ATV...
 part of it by...
 I can happen tomorrow...
 IF IT'S A POPULAR SCIENCE...
 SERIES



"I've just been listening to 'Kisses Sweeter Than Wine' on the radio—in German," said Rudy Lee Hayes, oldest member of the Weavers, the famous folksing group.

The Weavers arrive for radio and TV

by FRED DALLAS

"People all over the world seem to be taking our songs and making them their own. I suppose that's what you call the folk process," he added.

Eight hours earlier, four weary Weavers had tumbled out of a Boeing jet liner at London Airport—two hours behind schedule and very, very tired.

Newest member

Despite their forthcoming radio appearance on a Saturday Club broadcast and a "Nine 'TV show on Tuesday, London had, then, only one thing of interest to them—sleep.

When I visited their hotel with the Leader of Topic Records, to welcome them on behalf of Britain's growing band of folksong enthusiasts, they were just coming round.

We were met by the newest and youngest member of the

group, 25-year-old guitarist and banjo-picker Erik Darling, and his dark-eyed and frantically beautiful wife, Joan.

Erik has the toughest role in the group for he has taken the place previously occupied by the legendary Pete Seeger, multi-instrumentalist and all-round folk genius.

"I've not really replaced Pete," he explained. "Nobody could do that. In fact, since last summer, when I joined, the group has been completely reformed.

Co-operative

"That's because we're not just four individuals singing together. We're a co-operative group, all our arrangements are worked out between the four of us. If you change one member, the arrangements must change."

Erik is the only member of the group who's been in Britain

before—in 1955—as a member of the Tarriers folk trio. "The Tarriers are still going," he said, "and working better than when I was with them. They have a strong jazz influence now and they really swing.

Not an act

"The Kingston Trio? Basically they're just a bunch of college kids having a ball. They're not trying to be serious folk singers. To them it's just an act.

"I like to quote Lee Hayes' remark to someone who once complimented us on having a good act. 'This isn't an act, said Lee Hayes. "This is the real thing."

Next to revive was the group's only female singer, dark-haired Ronnie Gilbert. "I'm going to

The Rabin Band has the answer to Mr Davidson

BANDLEADERS complaining about lack of air time scratched their heads when BBC dance-band chief Jim Davidson told the "Melody Maker" recently: "Hands have nothing new to offer. Their sounds are completely out-of-date."

Neglected leaders wondered what kind of offering tough-talking Jim requires. Which bands do impress him?

says CHRIS HAYES

The answer is Ted Heath, Johnny Dankworth, Billy Cotton, Edmund Ross and the Oscar Rabin Band.

The Rabin Band may seem a strange choice, but the solution can be found in the bright, modern outlook of its enterprising young leader, David Side.

With Bernard Rabin, who has been the band's mentor since the death of his father, David offered the BBC a slick

radio programme calculated to combat television's tearaway "Oh Boy!"

It was snapped up by Jim Davidson, who has declared: "We're prepared to pay well for the right approach.

"Go Man, Go" went on as an experiment in January for three months, was extended for another three months, and has now been booked until the end of September. An audience has been added to heighten the atmosphere.

Why has the show clicked? Bernard Rabin supplies the simple unobscured explanation.

"We're different," he maintains. "We saw the reds, which other bands ignored.

"Our experience at Westminster Palace, our and during our radio series. "Dancing Time" showed us that we could see that the national sound was no use any more.

"We had a classy band, with impeccable arrangements, but it didn't mean a thing to the kids, who wanted something fresh, lively, varied, invigorating.

"So we aimed at building a complete show within the band, featuring a full-blooded noise when required, but chiefly spot-lighting small instrumental groups with extensive possibilities.

"We've a rock unit, a jazz group, a string quartet, a vocal team, and three singing groups with extensive vocal abilities.

"We show off the playing of individual musicians, a growing guitar of Don Stanford, the rocking tenor of Rex Morris and the haunting baritone of Don Honeywell.

"We were all interested to hear about the number of folk groups that have sprung up in Britain—the Wanderers and the Tritons in London, and the Stars in Scotland.

"There's various groups in the States who copy us," said Fred Hefferman, lean-faced behind the group. "Some of them get on record.

"We're not angry, only a bit hurt, because I ever heard of their own to contribute. But if our British groups feel they like to emulate us, but pick British material and treat it in their own individual way, that's fine.

I mentioned the widely held belief that British folk music wasn't suitable for the busy, rhythmic, exciting style of the Weavers.

"That's just ridiculous," protested Ronnie. "Your Ewan MacColl—he's just about the most terrible and ever heard of. We're just trying to get round to working on some of his songs."

"We hear exciting things are happening in British folk music," said Hefferman. "There's a concert with Irish singer, Seamus Ennis, on Friday with MacColl, Peggy Seeger, and Isla Cameron on Saturday. We want to fit those in."

Not that folk singers are the only people the Weavers dig. "I like the Patersons really, knock me out," said Ronnie. "And a spot census revealed Friday's concert as a highlight for Ian, Erik Dymally, Cole, and King—modern jazz singer Diabhan Carroll.

THE ESSENTIAL BEHAN

JAMES JOYCE (EP)
Domine Behan with Robin Hall (EP)
Singer: Joy; Music: McGuire, Finnegan & W. (Collector 261-134.)

McDUFFERTY (EP)
Behan and Hall
Daisy Bitty; Robin Lano; McCafferty; Bunch of Mountains; Van Dueman's Land; Weaving of The Green (Collector 261-134.)

SONGS OF THE STREETS (EP)
Behan and Hall
Limerick Rake; The Boston Burglar; Cat In Queen My Passage; Charley's Ball; Rocks of Eban (Collector 261-134.)

There are a number of folk singers doing the rounds today whose records are necessary before any collection can be regarded as representative, let alone complete.

London fans are fortunate in having in their midst one of the finest—Domine Behan.

About Behan you could write a book. One day, no doubt, somebody will. In the meantime, the beauty of this energetic and vital character is available on these three EPs, forgetting the earlier 10-in. Topic LPs.

The more alive a personality is, the more difficult it becomes to capture it completely on record. And anyone who has seen Domine in action will know that much of his appeal is transient.

In fact, some enterprising producer could make a name for himself by turning Behan into a TV star. He could well go to Irish life while Emyln Williams has done for the work of Dickens and Dylan Thomas.

All credit, then, to Collector Records for setting across on wax so much of the essential Behan. These five tracks offer a very fair cross-section of the Dubliner's most popular songs.

Outstanding are the beautiful "Rocks Of Eban," a moving "McCafferty" and the once-over-looked "Finnegan's Wake." Robin Hall does his usual sensitive and intelligent job with guitar accompaniment.

Incidentally, to the serious collector, the records are worth the money for Behan's sleeve notes.

THE WEE MAGIC STANE (LP)
Behan and Hall
Daisy Bitty; Robin Lano; McCafferty; Bunch of Mountains; Van Dueman's Land; Weaving of The Green (Collector 261-134.)

Three Crow; If You Marry Me; Duke Street Jail; You Came Home; The Green of A Hill; The World Must Be Coming To An End; Johnny's Song (Collector 261-134.)

ROBIN HALL is another folk singer who has been making his mark on London during the past 12 months. On this record, he and Jimmy McGregor have a high old time with songs from their native Glasgow.

The result is a robust, unpretentious—and highly musical—collection which detracts in no way from the value of the lyrics. There is none of the "content is everything and the form is nothing" nonsense.

Both lads are professionals in the sense that, when words of reference, they can turn in a pleasant, musical performance which detracts in no way from the value of the lyrics. There is none of the "content is everything and the form is nothing" nonsense.

JEANNIE MCGROBERTSON (EP)
Robin Hall and Jeannie
Two Brothers; Daisy Fan; My Boy's (Collector 261-134.)

ABOUT Jeannie Robertson there is little to say except that if anyone still doubts that

she ranks with the world's finest balladeers let him hear her "Two Brothers" on this record.

I believe this, in time, will outshine even her monumental "Bon David."

The other two tracks are great songs by any standard, but it is the "Brothers" track which will keep this record live as long as there are folk enthusiasts.



• Domine Behan

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I believe this, in time, will outshine even her monumental "Bon David."

The other two tracks are great songs by any standard, but it is the "Brothers" track which will keep this record live as long as there are folk enthusiasts.

Jeff Smith

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Saturday, May 30
FAIRWEATHER-BROWN DILL JONES QUARTET

Sunday, May 31
MICKY ASHMAN'S JAZZMEN GRAHAM STEWART'S SEVEN
featuring **JOHNIE PARKER TRIO**

Monday, June 1
TERRY LIGHTFOOT'S NEW ORLEANS JAZZMEN

Tuesday, June 2
GRAHAM STEWART'S SEVEN
featuring **JOHNIE PARKER TRIO**

Wednesday, June 3
HUMPHREY LYTTLETON AND HIS BAND

Thursday, June 4
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See Club Calendar edn., col. 2.

CLUB CALENDAR

FRIDAY—contd.
STORYVILLE JAZZMEN • Northampton Road, W.1.
WOLVES' MATES! The Famous South London Jazz Band, 100 North Woodley Barking Road, Barking, 10.15.

SATURDAY
A RAVE! At 8.15: **BOB WALLIS and Dave Clark** at **BRITAIN'S TELEVISION CLUB!** 8.15 to 10.15. **ARMSTRONG GUN**, Woodstock Avenue, W.1.
THANKS, DAVE KELLS! Elizabeth Road, W.1.

BALLADS AND BLUES: **PEGGY SEGGER, EWAN BUCHAN and HENRY MERRIAM**—A.O.C.T., 2, Soho Square, W.1.
BAR-BASQUE SALING BRAD. 10.15. **WALTER BROWN BEAT BAND.**
BECKENHAM TERRY'S BIRTHDAY CELEBRATION! **KID SHILLITO JAZZBAND**—Harvey Park Road.

CROYDON JAZZ CLUB! **WIMPIE BARNUM HORN BEAT BAND.** By **LAUREL CLUB**, Great Windmill Lane, E. 7.30-11. **Gussy Murray** Jazzmen.
PANAMA TIZEMAN, 50, Marryat Court, W.1.
RICKMANSWORTH O.K! The South London Strangers, **PAN.**—Oldfords Hall, Members, Evening, 8.15-10.15.

ROYAL FOREST HOPE! **Clarendon! Murray's Orchestra**, 100, The Grove, W.1.
STORYVILLE JAZZMEN, Oldbourne Road, W.1.
THAMES HOTEL, Hampton Court! **HELDY HELL JAZZBAND!** 8.15-10.15.
WOOD GREEN! The Inseparable, **MULLIGAN and MELLY!**

SUNDAY
ACTION "WHITE HART" High Street, ALMA JAZZMEN, 7.15. High Street, members expected tonight.
AFTERNOON 5.15 p.m. By **LAUREL CLUB**, Great Windmill Lane, E. 7.30-11. **Gussy Murray** Jazzmen.
AT THE BRITANNIA, Edmonton! **KENNY BALE JAZZMEN.**

SIX CURTIS' MUSIC MAKERS' CLUB. 100, White Horse Lane, W.1.
WILKINSON TONY KIMMAY QUARTET. Ronnie John Quartet, Mar. 12, 10.00-12.00.
BLUE LAGOON Sunday Jazz Club. 100, White Horse Lane, W.1.
THE MUSIC MAKERS and Mrs. Landon Apperford. 100, White Horse Lane, W.1. 10.15-12.00.
CARNARY STREET, W.1.

COOK'S FERRY (EM) 100, White Horse Lane, W.1.
NEW ORLEANS JAZZMEN.
M. G. GIBB of LONDON! 100, White Horse Lane, W.1.
MICKY ASHMAN DELTA JAZZMEN with the "Crazy" Trio. 100, White Horse Lane, W.1.
"OLD TIGER'S HEAD!" See: The "Crazy" Trio, 100, White Horse Lane, W.1.
COCK GUN! 7 p.m. Admission Free.
QUEEN VICTORIA, North Chesham! 7.15-10.15.
SEVEN STARS JAZZ CLUB! 100, White Horse Lane, W.1.
STORYVILLE JAZZMEN.

STEREOPHONIC SOUND goes to MELLANDON! 100, White Horse Lane, W.1. 10.15-12.00.
STORYVILLE JAZZMEN. 100, White Horse Lane, W.1.
WOOD GREEN, ALEX, WELSH!

MONDAY
"A BALL." "Haltway Hotel" 120 yards WEST HAMPSIDE TUBE! Central Jazz Club, 100, White Horse Lane, W.1.
BY LAUREL CLUB, STORYVILLE JAZZMEN.
DORIS RECORD RECITAL CLUB! 100, White Horse Lane, W.1.
MICKY ASHMAN DELTA JAZZMEN! 100, White Horse Lane, W.1.
MODERN JAZZ! 100, White Horse Lane, W.1.
TIGER'S HEAD! See: The "Crazy" Trio, 100, White Horse Lane, W.1.

ST. LOUIS Jazz Club, 211 Park, Northampton Road, W.1.
STORYVILLE JAZZMEN. 100, White Horse Lane, W.1.
FOLKSONG CONCERT! 100, White Horse Lane, W.1.
GUNTS BROWNE! The Wanders, 100, White Horse Lane, W.1.
ROYAL FOREST HOPE! 100, White Horse Lane, W.1.
NORTH CHESHAM! 100, White Horse Lane, W.1.
HAMPFORD COURT, Thames Hotel! 100, White Horse Lane, W.1.
AT THE BRITANNIA, Edmonton! 100, White Horse Lane, W.1.
ROYAL FOREST HOPE! 100, White Horse Lane, W.1.
ST. LOUIS Jazz Club, 211 Park, Northampton Road, W.1.
STORYVILLE JAZZMEN. 100, White Horse Lane, W.1.

TUESDAY
A Social Club. 100, White Horse Lane, W.1.
"Flamingo" 100, White Horse Lane, W.1.
BARNET Assembly Hall, 100, White Horse Lane, W.1.
High Street, 100, White Horse Lane, W.1.
COMMODORE CLUB, Kingston! 100, White Horse Lane, W.1.
NEIL MILKETT JAZZBAND. 100, White Horse Lane, W.1.
BY LAUREL CLUB, Cy Laurie Band. 100, White Horse Lane, W.1.
EPSON! PANAMA JAZZMEN! "Haltway Hotel" Upper High Street, W.1.
HARGOVE JAZZ CLUB! British Legion, 100, White Horse Lane, W.1.
AKER BILK'S PARAMOUNT JAZZBAND! 100, White Horse Lane, W.1.
MORDEN: KEN COLYER'S JAZZMEN! 100, White Horse Lane, W.1.
OFFERING TONIGHT! 100, White Horse Lane, W.1.
STORYVILLE JAZZMEN, Bromley! 100, White Horse Lane, W.1.
TOTTENHAM COURT ROAD! 100, White Horse Lane, W.1.
WOOD GREEN! 100, White Horse Lane, W.1.

WEDNESDAY
CATFORD. "TIGER'S HEAD!" 100, White Horse Lane, W.1.
BY LAUREL CLUB, Cy Laurie Band. 100, White Horse Lane, W.1.
DAGENHAM JAZZ CLUB. Royal Oak, 100, White Horse Lane, W.1.
PARAMOUNT JAZZBAND. 100, White Horse Lane, W.1.
DICK "GRASSYWORKS!" 100, White Horse Lane, W.1.
MICK DANIELS Delta Jazzmen. 100, White Horse Lane, W.1.
PORTSMOUTH-SOUTHSEA! 100, White Horse Lane, W.1.
PURLEY! "GRAHAM STEWART SEVEN." 100, White Horse Lane, W.1.

THURSDAY
BLUES and RAGTIME! "ROUNDHOUSE!" **WALTER BROWN BEAT BAND.** By **LAUREL CLUB, Cy Laurie Band.** 100, White Horse Lane, W.1.
GUILDFOOT, Wooden Bridge Road! **KEVIN AKER BILK.** 100, White Horse Lane, W.1.
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THE MONIE JAZZBAND! "The Madhouse," 100, White Horse Lane, W.1.
KYXID JUNCTION! "Lord Palmerston," 100, White Horse Lane, W.1.
WATFORD JAZZ CLUB! 100, White Horse Lane, W.1.
WOOD GREEN! 100, White Horse Lane, W.1.

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CIVIS HALL CROYDON, FRIDAY JUNE 2, 8 p.m.
KID SHILLITO JAZZBAND
FRIDAY JUNE 2, 8 p.m.
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MAY 30, 1959

EVERY FRIDAY 6d.

Barber band goes record breaking

HAMBURG, Wednesday.—The Chris Barber band on Monday drew the biggest crowd ever to attend a concert in Hamburg. Over 12,000 fans gave the British group a tremendous reception.

NEXT WEEK

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Special May Supplement

MONICA RETURNS FOR FESTIVAL

SWEDISH jazz singer Monica Zetterlund flew into London on Sunday for TV, club and Bath Festival appearances.

Her first date was on BBC "Jazz Club" yesterday (Thursday) and her first public appearance is tomorrow (Saturday) when she is booked with the Johnny Dankworth Orchestra at the Winter Gardens, Eastbourne.

On Sunday she plays London's newest jazz club, The Blue Lagoon, Carnaby Street. We before her three Bath Festival appearances on June 3, 5 and 11. Telecasts will see Monica in A-R's "Late Extra" on June 4 and with other artists from the Festival over TVW on June 2.

Bookings for the band's concert at Bremen on Friday have been so heavy that a second concert has been organised for the same evening to meet the demand for tickets. This means that the band will play four hours almost non-stop.

'Rave' reviews

German critics have given Chris "rave" reviews and the band's "Pettie Fleur" disc has sold over 800,000 copies in West Germany.

The tour ends at Bremen tomorrow and the band, with singer Ottile Patterson, is due back in London on Monday or Tuesday.

Its first date back home will be a concert at Croydon's Civic Hall on June 10.

In Herts

The Barber band also heads the bill of name bands booked by Hertfordshire Jazz Clubs in June.

Barber is booked for Barnet on June 20 and the "Lorraine" day plays St. Albans.

Other groups at Barnet are Terry Lightfoot (June 21), Kid Shiltale (21st), Alec White (16th) and the Fairweather-Brown All-Stars (23rd).

Booked for St. Albans are Lightfoot (3rd), Fairweather-Brown (10th), Shiltale (15th) and Mick Mulligan (24th).

At Welwyn Garden City will be the Dauphin Street Six, with Claude Boncompagni (1st), Dick Charlesworth (2nd), Alex Welch (15th) and (22nd) and Ian Bell and Dixie Dilly (22nd).

MANTOVANI TO RETURN TO STATES

MANTOVANI is to make a fifth tour of America and Canada in September of 1960.

Just back from his fourth tour, covering 63 concerts and 14,000 miles in 10 weeks, Monty is now enjoying a well-earned holiday.

"Next time," said his manager, George Krick, "we shall go for only eight weeks and start out schedule."

Another big tour for Monty being negotiated by George Krick would take him to Germany and perhaps Scandinavia this autumn.

Having this time, for instance, played Western Canada, we shall next time go to Eastern Canada, including Montreal, Quebec, Toronto and Ottawa.

Another big tour for Monty being negotiated by George Krick would take him to Germany and perhaps Scandinavia this autumn.

Guitars will be worn



Dick Dale and Sherry Band photographed at the Met.

GUITARS were the stars at the Metropolitan Theatre, Edgware Road, this week during the "Rock 'n' Roll" package show.

Pictured (top) singer Sherry Band, shown backstage with guitarist and MM artist Don Daley, who led his string Quintet on stage.

Topping the bill was Johnny Duncan, pictured (left) during a quick rehearsal with new guitarist Joe Moritt, who has taken over from Dennis Wright in the Blue Grass Boys.

Also billed were The Albertas—complete with amplified pretty-fairies—Lovers, Terry White and June Arnott and the Club Patrons Lovelies.

RABIN BIG BEAT WINS LISTENERS

THE Oscar Rabin Band's big new programme, "Go, Man, Go," scheduled to end a six-month run at the Met, has been extended until the end of September.

Listening figures have been consistently high, said producer Joe Harper. It has proved to be exceptionally popular.

The programme, which is strongly featured in "Go, Man, Go," has been booked by Jimmy Grant for "Saturday Club" tomorrow (Saturday) and June 6. It will be followed by a new programme, comprising two rocking legends played by leader David Lee and Les Morris.

Valerie Shane at the two storks

Next week will see Valerie Shane hurrying from Stork to Stork in plays cabaret at the Stork Room, W., and doubling the week-end at the Stork. She is currently doubling the Tropics with the Jack O' Clubs, commencing on June 8 and the Astor on June 20, with the Embassy Club to follow.

She is currently doubling the Tropics with the Jack O' Clubs, commencing on June 8 and the Astor on June 20, with the Embassy Club to follow.

Under new Philips recording, featuring her on "Make Love To Me" backed with "Shades-Of-Me," is released this week-end.

Opening night

Australian swing violinist Don Harper and his quartet open at Quasim's Restaurant, W., on Monday in place of the Jimmy Power Group. Don leads Don Laughlin's (pno.), Don Lawson (dr.) and Dave Willis (bass).

Don will appear at the Met with the Felix King Band, which opens there this same night.



Johnny Duncan (r.) and his new guitarist Joe Moritt.

BARRY CRYER IN 'THE NAVY LARK'

BARRY CRYER, 24-year-old beat-singer and comedian, will play the part of a sailor in the film adaptation of radion's "The Navy Lark."

Barry's role as a boxer's second in Frank Vaughan's picture, "The Heart Of A Man," led to the new offer from Rankin-Bass.

Radio writer

"The Navy Lark," written by radio ace Laurier Wynan, assisted by Sid Colin, starts at the Dockland Settlement Ball at the Savoy Hotel, on October 21.

Will, MD at the Metro and Les Ambassadors Clubs for the past two months, has solo TV dates on "On Boy" tomorrow (Saturday) and "Music Show" on June 10.

With Will (bass, vcl) his group is completed by Kenny Clayton (pno.), Derek Lister (dr.), Norman St. Pierre (tr.) and Dick Downer (tar.).

U.S. TOURS

From Page 1
tour for the poll-topping combo will open in London on November 10.

• Duke Ellington and his Orchestra. In New York, Associated Booking Corporation are negotiating for Ted Heath this in October exchange.

• Kid Ory and his All-Stars, who leaving Britain last week for the States, are just 22 featuring Ronnie Blaine and Les Phillips.

Another seven roles for Barry will be in a film starring American actor Anthony Quinn, starring at Pinewood on June 15 and as yet untitle.

Other packages mentioned for future British tours, but still unconfirmed, are a Mercury Records package (including Sarah Vaughan and the Quincy Jones Band, the Maynard Ferguson group and Ray McKinley and the Glenn Miller Band).

From Britain will go Chris Barber, 16, exchange for the Modern Jazz Quartet, and Humphrey Lyttelton may make his first American trip for the Newport package.

JAZZ FESTIVAL WILL BE AIR-CONDITIONED
Chicago, Wednesday.—Playboy Magazine's Jazz Festival, on August 7, 8 and 9, has been moved from Chicago's Soldier Field to the air-conditioned Chicago Stadium.



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