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

1 TEND. AL THE

April 30, 1960

FIRST AND FOREMOST

Every Friday 6d.

Page

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

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

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

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



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

Back Page, Col. 2



A NOTEUNTIL AFTER THE FASHION PARADE!

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

Shots taken will be included in a "Points North" programme televised later in May.

So if you want to be "in the picture," make sure of your tickets NOW. (See full story on page 10.)

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

INSIDE-

- Johnny Mathis (p. 3)
 Wham!! (p. 5)
 Ted Heath (p. 6)
- Johnny Preston (pp. 6 and 7) • Pat Boone (p. 7)
- Freddy Cannon (p. 10)
- Jimmy Clanton (p. 11)

Name makes News

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

OP BBC producer Russell Turner is setting out

on a nation-wide talent hunt for two new singers to star in his forthcoming **BBC-TV** series.

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

Jerry Keller joins **Gene Vincent show**

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

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

'A Must'

"With a chance like this he can't go wrong. He must make it. I also want a girl singer to co-star with him."

The new series is still untitled. "It will definitely be a teenage type programme and

Swing Thursdays

André Rico and his Music and Azie Lawrence's Caribbean Serenaders will be resident for a series of "Swing Thursday" sessions at the Empire Rooms, Tottenham Court Road, starting on May 5. Guest stars will be featured each week.

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

TREAD SOFTLY, **STRANGERS**

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

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

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

Steve Race returns -with slipped disc

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

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

On Wednesday he appeared in AR-TV's "Late Extra" both as accompanist and guest—he was interviewed by Fanny Craddock. Yesterday (Thursday) he was scheduled to be examined by his doctor.

Zoot Sims out on mail order label

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

catalogue.

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

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

SHOWCASES FOR NEW BANDS





Two new bands made their début in London at the weekend. Pictured left is Harry Gold's opening session of a four-month season at the Ronnie Scott Club on Saturday. Pictured Hammersmith Palais. With Harry (bass sax) (f.) are the co-leaders Harry Klein and Vic Ash.

Music is the best thing 'New Cranks' revue

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

Tuesday.

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

NEW DRESS

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

For, throughout an evening

of thirty-two pieces in swift succession, the music by David the music by David and way the boys in succession, the music by David and Carole Shelley, bringing and carole S

Wham!!' needs more variety

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

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

VARIETY

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

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

'Happy Fella' tries-but misses

Tries—but misses
Tille London Coliseum's latest
venture into the world of
lavish American musicals, "The
Most Happy Fella," is bright,
colourful and as full of life as
beilts a springtime offering. But
it still left me stone cold.
The exact reason is hard to
pinpoint but it could stem from
a revolting sentimentality which
should never have reached the
musical stage—the show is based
on the film, "They Knew What
They Wanted"— Frank Loesser's unfortunate operatic treatment, and the cramming of over
40 musical items into less than
three hours.

OVATION

OVATION

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

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

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

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

Norman Heath.

one forget the unfortunate mushiness of the leading role.—Norman Heath.

STORES SUPPLYING INFORMATION OF MM REGORD CHARTS of Records, E. 19, 1900, 111, 1801

Melody Maker charts service

Week ended April 23, 1960.

(1) MY OLD MAN'S A DUSTMAN Lonnie Donegan. Pye 6.

7. (7) SOMEONE ELSE'S BABY/BIG TIME
Adam Faith. Parlophone
8. (11) SWEET NUTHIN'S Brenda Lee. Brunswick
9. (—) STANDING ON THE CORNER
King Brothers. Parlophone

10. (9) FINGS AIN'T WOT THEY USED T'BE Max Bygraves. Decca 11. (—) SHAZAM Duane Eddy. London

12. (8) BEATNIK FLY . Johnny and the Hurricanes. London
13. (15) FOOTSTEPS . Steve Lawrence. HMV
14. (--) WHAT IN THE WORLD'S COME OVER YOU?

Jack Scott. Top Rank
15. (17) WILD ONE . Bobby Rydell. Columbia
16. (10) THEME FROM "A SUMMER PLACE"

Percy Faith. Philips
17. (14) CLEMENTINE Bobby Darin London

Bobby Darin. London 17. (14) CLEMENTINE 18. (19) HEART OF A TEENAGE GIRL

Craig Douglas, Top Rank

19. (13) HE'LL HAVE TO GO Jim Reeves. RCA 20. (16) OOH-LA-LA/TEASE ME .. Keith Kelly. Parlophone

		BEAUTY AND THE BEAT (LP) George Shearing and Peggy Lee. Capitol
2.	(1)	SEVEN AGES OF ACKER (LP) Acker Bilk. Columbia
3	(4)	COME WITH THE WIND (LP) Dave Brubeck. Forward
4.	(2)	KIND OF BLUE (LP) Miles Davis. Fontana
6	(6)	CHAIRMAN OF THE BOARD (LP) Count Basic. Columbia
6	(3)	CHRIC BARRER IN REPLIN (LP)
7	(10)	THIS IS JA77 (LP) Ken Colver. Columbia
8.	(7)	HAVE TRUMPET-WILL EXCITE (LP) Dizzy Gillespie. Introduction
		THE PARTY OF THE PARTY PROPERTY (LD)

9. (-) EVERYBODY LOVES SATURDAY NIGHT (LP)

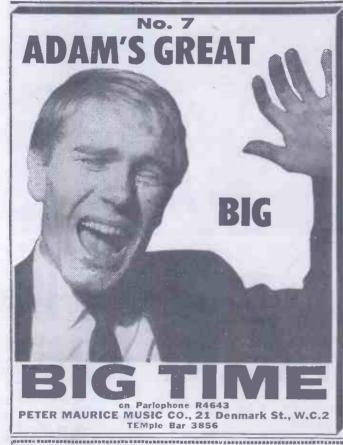
Bob Wallis. Top Rank

10. (-) BREAKFAST DANCE AND BARBECUE (LP) Count Basic. Columbia

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

-77	_	TOTAL CASE OF THE PROPERTY OF THE PARTY OF T
1.	(1)	STRICTLY ELVIS RCA
2.	(4)	EMILE Emile Ford. Pye
3,	(3)	EXPRESSO BONGO
		STRICTLY FOR GROWN-UPS Paddy Roberts. Decca
5.	(6)	NINA AND FREDERIK, NO. 1
6.	(7)	CLIFF SINGS, NO. 1
7.	(5)	CLIFF SINGS, NO. 2 Cliff Richard, Columbia
8.	(10)	THE LATE, GREAT BUDDY HOLLY Vogue-Coral
9,	(8)	THAT'S ALL Bobby Darin. London
10.	(9)	TONY'S HITS Anthony Newley. Decca

1. (1) MY OLD MAN'S A DUSTM	AN Lonnie Donegan. Pye
	Perry Como. RCA
	Johnny Preston. Mercury
	Adam Fieston. Mercury
4. (1) POUR ME	ME OVER YOU? Jack Scott. Top Rank
5. (13) WHAT IN THE WURLD'S CO	ME OVER YOU? Jack Scott. Top Rank
6. (9) FALL IN LOVE WITH YOU	Cliff Richard. Columbia
7. (6) ON A SLOW BOAT TO CH	INA Emile Ford. Pye
8. (15) THEME FROM " A SUMMER	INA Emile Ford. Pye R PLACE" Percy Faith. Philips
9. (19) DO YOU MIND?	Anthony Newley, Decca
10. (-) STUCK ON YOU	Elvis Presley. RCA
11. (-) HANDY MAN	Jimmy Jones. MGM
12. (14) COUNTRY BOY	Fats Domino. London
13. (5) WHY?	Anthony Newley. Deoca
14. (8) BE MINE	Lance Fortune. Pye
	Crais Daniel Fortune, Fye
16. (-) BEATNIK FLY	Craig Douglas. Top Rank
10. (-) BEATNIK PLT	Johnny and the Hurricanes. London
17. (12) YOU GOT WHAT IT TAKES	Janet Richmond. Top Rank
18. (7) WHO COULD BE BLUER?	Jerry Lordan. Parlophone
19. (18) HIT AND MISS	John Barry. Columbia
20. (-) CLEMENTINE	Bobby Darin. London
Returns from 2.000 MUSIC MAK	ER juke boxes throughout Britain.
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Straight from his San Francisco home comes this exclusive behind-the-scenes

interview with ...

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

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

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

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



expression I keep specially for managers talking about their clients.

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

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

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

Long talk

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

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

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

me:
"'You must be crazy,
leaving your husband and
family in California to try
to make something of that

family in California to try to make something of that skinny kid."

"Well, they'd sure like to book that skinny kid now. He broke all records at the Coconut Grove in January.

"And when we finished at the Sands in Vegas at the beginning of March, they wanted him to play another month. He hasn't done so badly for himself."

"Prosperity

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

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

"About that closing your"

"A lot of people think I was a success right from my first album, called 'Johnny Mathis, a New Sound in Popular Songs.' But that too intense.

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

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

"I don't choose all my own material. When I do a single, I mostly prefer the catch on the plug side, I wouldn't sell two copies.

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"I don't choose all my own material. When I do a single, I mostly prefer the country when he joined us.

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

He sings about love but can't get a girl

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

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

Cut glass

"Isn't she great?" said Johnny as the door closed. m" She's a fantastic business woman. She handles my career like cut glass, and makes sure I'm only booked into the biggest night clubs. "Thanks to her guidance I own a 15-storey apartment building in New York, and a full block on West 128th Street. I'm such a business now that Helen and her husband, John, sold their club and travel with me. They bring their children, too."

They bring their children, too."

"They tell me you're the biggest selling record artist in the world now," I observed. "In a little over a year you've sold more than six million records, including a 1 b u m s — and without doing a single rock-'n'-roll song!"

Jazz singer

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

"Until I got my recording contract. I wanted to be a jazz singer. But they persuaded me I wouldn't be anywhere near as popular. And I guess they were right.

"I think I could do just about any type of singing, though. Connie Cox gave me voice lessons for seven years. When my voice was changing she kept me using both voices, and I still do.

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

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

Too intense

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

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

"How about your English trip that's been put off so often?" I asked.
"Helen tells me all I could "How

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

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

He picked up a letter from a affectionate inscription to the work of the picked up a letter from a maffectionate inscription to the work of the picked up a letter from a maffectionate inscription to the way out in som place called Muswell Hill. Do you know it?"

"Don't worry. The region has been fairly well explored, I remarked on a framed picked up a letter from a affectionate inscription to the work of the picked up a letter from a affectionate inscription."

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

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

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

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

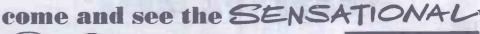
I remarked on a framed picture of an attractive dark haired girl on the desk, with an affectionate inscription to Lehnny.

"She's real nice, but I never seem to have much of a love life," he confessed. "Of course, I'm on tour most of the time and when I meet a girl whom I like I soon move on to the next club and don't see her again for months.

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

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

continued overleaf





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

Whose recent articles in the U.S. musical Press have stirred up considerable controversy concerning certain practices and procedures in

practices and procedures in American music education. So anybody coming to the Dance Musicians' Convention at the Royal Festival Hall on May 7 expecting him to rave about everything American will be pleasurably disappointed. In fact, what he terms "the corruption of the music business in the States" is very much a sore point with him.

Rehearsal

Rehearsol

But while his lecture will touch on points such as this, his main interest is in raising the standards and improving the methods of teaching dance music.

And he'll be making concrete suggestions as to how individuals can study more effectively and broaden the base of music study in all branches—classical, TV, radio and dance.

A demonstration with a full dance orchestra will illustrate the manner in which various styles can be achieved.

An important subject will be "How can the dance band be best rehearsed for professional, semi-professional, or recreational playing?"

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

Discovery

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

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

"No," said the guy.

4

"No," said the guy.

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

the tape running.
Result? A new Columbia
artist: Tommy Bruce.
Whose "Ain't Misbehavin',"
backed with "Got the Water
Boiling, Baby," comes out next
week.

week.
Typical of Show Business today, last week Tommy was mate to a Covent Garden lorry-driver.
Untypical, Tommy's rather wistful confession to me this week.

week:
"I didn't really want to be

Pardon!

Rush for

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

Like the lyric of a new number, which contains the phrase: "One, two, three, four-"As we go waltzing round the floor."

Fitting

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

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

Confidentially

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

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

The good authority? The

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

How get? confidential can you

Jazzed

ROCK-'N'-ROLL may be dying in the States. Sufficient of it remains to prohear the first jazz version of

Great New Colour

Weekly with Absolutely

Everything for

Smart Young Women

Hurry for

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

wered. In the affirmative.

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

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

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

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

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

But the thing blew up and wrecked the boat.

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



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

night club dates at the Crescendo in Hollywood.

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

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

HE'S GOT IT!

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

"'Now I don't know Johnny personally, but I've heard him

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

show, I won't mind at all.

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

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

"I told Sam how grateful I

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

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

HUBERT W. DAVID starts the story of

PADDY ROBERTS: jack-of-all-trades

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

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

Old-world

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

have associated with state as paddy.

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

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

Phone calls

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

services.

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

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

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

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

Next week I will describe some of his future ambitions.

Songwriters

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

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

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



Here's a **DATE** to sweep you off your feet! A NEW, fabulously gay, utterly different colour weekly for Smart Young Women like YOU. Dash for **DATE** No. 1—40 fascinating pages including man-appeal Fashions at budget prices . . . chic "Letter-Sweater" to knit for yourself and your boyfriend . . . Beauty . . . Cookery . . . FILM and DISC news and reviews . . . her own world-wide search for adventure by Pat Moss ... an exclusive interview with Dirk Bogorde ... and a riot of colour, entertainment. and wonderful features! Copies will sell out fast! Hurry for DATE No. 1 and give

your newsagent a regular order for all the smashing

Make it a Date every Thursday-5^D

Is this the best ITV can manage?

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

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

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

A new noise

Noise—"Wham!!"
"Noise" is the operative word. And it is supported by the same string of sinister adolescents that pass off as beat singers—with the usual lack of tone and rhythm but the ever-present hip-twitching.

—Jack Dixon, Bradford.

More facts, please

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

• LP WINNER.



LP variety

THE record business is boom-

THE record business is booming. Each month, we, the jazz record buyers, eagerly await the new releases.

But however good, it is extremely rare for one particular group to maintain interest throughout the many tracks of an LP.

What would be more welcome, surely, is an LP with a different group with different personalities and styles, on each track?—David M. Bowen, Bridgend, Glamorgan.

Acker shock

AM a staunch Acker Bilk fan, I was horrified at the news that Ken Sims has been replaced by Colin Smith.

This untimely move is bound to place Terry Lightfoot over Acker in the trad popularity stakes.

I'm sure many other Bilk fans will be trading in their bowlers when the band sound changes.—Peter Quinn. Shepherds Bush.

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



Jazz piano

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

LP WINNER.

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

Who?

It was extremely nice of one of your readers last week to inform everyone that he's starting a fan club for Wally

DEP WINNER.

The 'real waste'

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

herd, Coventry.

Art Lund

WHAT a pleasant surprise to see an old friend in the form of Art Lund, on the Sunday Palladium show, singing as well as he ever did in his Goodman days. It made me "A Most Happy Fella."

I wonder if any of today's "singers" will, in ten or twelve years' time, appear in a Broadway musical. It certainly wasn't any "Top Twenty" that kept Art around, just talent.—
R. Barber, Eltham, S.E.9.

LP WINNER.

LP WINNER.

Jazz colleges

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

K. E. Ashley, Darlaston: Staffs. Staffs.

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

Never so good

A N enjoyable evening at the Northampton Jazz Club with Nat Gonella and his band prownicial fans have never had it so good!

In the 'thirties we saw Nat in the theatre, but had to put up with two hours of mediocre Variety to hear a few numbers from the band.

from the band.

Now we can have a whole session from a tip top group for a few bob.—W. Stewart, for a few bob.— Northampton. • LP WINNER.

Jeremy Lubbock

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

Booming?

JAZZ is booming, gaining a universal appeal previously unheard of—or so we are told. Yet many important LPs are not finding a place in the shops this side of the Atlantic.

I wanted a copy of "The Jazz Soul of Porgy and Bess."

I was told that United Artists did not intend releasing it over here.

I wanted "New York, N.Y."—described by America's "Downbeat" magazine as "the most important album Decca has made in a decade." Again, there are no plans for its release in this country.

Disc reviews may not be the last word, but they are a guide to whether a record is worth hearing.

But some companies are not even giving the public a chance of hearing a potential hit. I can't understand the record companies' lack of imagination in pushing their own product.

Perhaps they don't realise that "jazz is booming."—Charles Bayne, Staines.

Write the words for a

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

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

Shine please! With Silicone ease! Buy Johnson's One-Step!

Protect your car the easy way With wax and super silicones: Protect your car the One-Step way-Long-lasting Johnson's One-Step!

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

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

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

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

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

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Car Polish



JOHNSON'S ONE-STEP

Available from garages, Halfords and accessory dealers everywhere

THESE TOP PERSONALITIES WILL JUDGE THE COMPETITION

Billy Cotton

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

Jack Payne

Famous television and disc-jockey and band-leader.

Paddy Roberts

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

Hubert W. David

Of the 'Melody Maker'.

Frank Patten

Music publisher and director of High-Fye Jingles Limited.

Heat

COME dancing. Madison style. This is the name of a rocking dance craze that is sweeping the States. And over here, Ted Heath is the first to "take the floor" with his version of "The Madison Time—Parts 1 and 2"—on the Decca label (F11232) (F11232).

mmmm

SECONDS out of the ring! Here's another round in that

Metro-Goldwyn-Mayer presents

NATALIE WOOD

· THEOREM SALL VENEZONE

GEORGE

KOHNER · HAMILTON and PEARL BALLEY as Ruby

A Pandro S. Berman Production

Directed by Michael Anderson

SUSAN

Manager: W. Dobbs

6.40

IN PERSON

BARBER



HEATH — takes the floor



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

Barber counters with "Bill Bailey Won't You Please Come Home" and "Wild Cat Blues"

ROBERTWACKER

ALL

YOUNG

CANNIBALS"

Cinema Scope : METROCOLOR Progs. 1.15, 3.20, 5.50, 8.20

(O) D) E(O) N

MARBLE ARCH

Telephone: VICtoria 5732

ON THE STAGE

in An Avon Picture

VERSUS BILK

Here's another round in that
Bilk v. Barber battle.
Both enter the Hit Parade
fray today (Friday) with
singles. Acker Bilk squares up
with "Marching Through
Georgia" and "Delia Gone"
(Pye 7NJ2029), while Chris

Bailey Won't You Please Gome
Home" and "Vid Cat Blues"
(Pye 7NJ2030).
Both are best bets for the
trad Jive school, but Barber—
featuring that Monty Sûnshine
"sound"—just scores on
points.

April 1984 Annie 1984

CARPENTER - "call-master"

out the groovy instructions for the dance routine as the Heath band swings along to the Ralph bollimore arrangement.

The disc comes complete with an illustrated explanatory leaf-let, so everyone can go into that Madison dance. Disc ver-sions of this number are al-ready rising rapidly in the American charts. Ted's offering could do here.

★ Mary Johnson

LOVE THE WAY YOU LOVE/
Let Me Love You (London
hLT9109). A natural follow up
for Marv Johnson, currently Hit
Parading with "You Got What
It Takes." It's a high pitched
rocker with a rhythmic backing
spotlighting nice piano. A certain bet for charts honour.

★ Malcolm Vaughan

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

* George Chakiris

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

★ Dave Sampson

SWEET DREAMS/It's Lonesome (Columbia DB4449).
Cliff Richard discovery Dave
Sampson makes a promising
debut with his own composition
sweet Dreams. This is a catchy
Thibbert, and Dave gases it am
mtriguling vocal treatment. On
this showing, Dave is a boy likely
to go places.

* Mark Dinning

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

* Edward Byrnes, **Connie Stevens**

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

HIP VOCAL

HIP VOCAL

It's not often that this Pop
Panel praises a British
"cover" of American hits, Too
often, they are near impersonations,
But this Is not the case with
"You're Singing Our Love Song
To Somebody Else." In America,
the version is by Jerry Wallace
(London HLH9110).

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

the MM

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

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

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

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

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



BIG BOPPER-killed in air crash with Buddy Holly.



" What experience have "What experience have you with bears?"

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

"Tell me about your record."

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

SLEEPER

"People in Texas buy plenty of jazz records, but they don't like to dance to it Then one day I got a call from Mr. Hall, who is now my manager. ."
". it's like this," said his manager. "I managed the late Big Bopper who, unfortunately, got killed in the 'plane with Buddy Holly, and I was booking other singers, but people kept asking for Johnny.

Johnny

★ Chris Wayne



* Eric Delaney

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

★ Phil Phillips

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

★ Johnny Preston

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

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

* Peter Gilmore

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

Pollanov

Away (HMV740). West End
Away (HMV740). West End
stage favourite Peter Gilmore
offers the title tune of the current West End musical. And
his strong outdoor voice gives
it an appeal which could give it
a wider audience than just the
showgoers. Backing doesn't
belle Gadson
Over You (London HLX9105)
Well Gadson
Over You (London HLX9105)
over You (Lon COMIN' DOWN WITH LOVE/

Over You (London HLX9105)
Mel Gadson puts over the burning sentiments of Comin' Down
in an infectious manner that
commands attention. And he is
assisted by one of those cute
cooling groups of the type that
have helped previous singles into
the sellers.
Sentimental is a sad encore.
This tuneful oldle deserved a
more fitting revival.

* Dean Martin

OVE ME, MY LOVE/Who Was that Lady? (Capitol Ci15127). The dreamy tonsils of Dean Martin wrap
to he masslves round another cosy ballad—
Love Me, My Love. And what a marvellous job the maestro makes of it. Here's a record that should climb to the top half of the charts—but will it?

Bucking is in faster—and lighter—mood and just as entertaining.

* Jacqueline Boyer



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

make the best sellers.

Flip is a coolstyled re-vamping of the Cole Porter standard.

Ricky and so on.

EVERYBODY'S AFTER THE LONELY MAN THEME" THE CLIFF ADAMS ORCHESTRA

PYE INTERNATIONAL 7N 25056 (45 rpm)

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BANDEIRA (singer) EDU (harmonica) Directed by Radames Gnatalli
TICKETS: 9/-, 6/-, 3/-, from Hall (WEL 2141) and Agents

pop shop Edited by Laurie Henshaw

Bear' hibernated



GARNER-Preston likes him

"So, as I felt he was muscling in to my territory, I booked him and got him to record 'Running Bear.' After all," he went on with a smile, "if you can't fight them—join them.

"We made the record in December, 1958, and it just laid around. In fact, it has been the biggest sleeper of all time.

FIRST DISC

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

Then clicked for Johnny Preston

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

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

BEST STUDIOS

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

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

"It's 900 miles from home."

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

are moving in.

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

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

"What singers do you like?"
"For technique. Sinatra

"For technique Sinatra and Mathis And though I am not too keen on jazz, I do like piano men like Garner and Peterson.
"Some jazz people you know, especially jazz musicians, cut pop artists in America. You read cracks like 'Be careful when you drive—the life you save might be Fabian's."

Everybody laughed, including Johnny.
"Any hobbies?" I asked.
"Yes I like to hunt and fish."
"What do you burt

fish." "What do you hunt.

THE MORAL

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

They rose.
"As I'm here for ten weeks," said Johnny. "I want to say hallo to all readers of the MM."
"And the moral of 'Running Bear,'" said his manager, "is don't mess around with Indians who can't swim."



JOHNNY PRESTON-'Nashville has the best recording studios in America.'

Featuring Fabian

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

But, judging from his latest LP, "The Fabulous Fabian" (HMV CLP1345), there is noth-ing sensational about his sing-

In fact, the uncredited back-ings deserve more mention.

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

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

PAT BOONE looks to his future and says—

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



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

TWO GREAT SHOWS ON ONE GREAT RECORD!

IN

THE VAGABOND KING

AND

THE STUDENT PRINCE"

with JANE FFYFE and

THE PETER KNIGHT THEATRE ORCHESTRA AND CHORUS

PYE NPL 18046 (12" L.P.)

from JOHN SANDILANDS in Paris

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

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

love for a serious acting career.

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

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

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

Different directions

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

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

He used backgrounds like the Eiffel Tower and the Champs Elysee for his songs and those of his guest artists, Juliette Greco and Gilbert Becaud.

Later Venice and Strasbourg will provide the back-ground for two more shows, with local stars as guest artists.

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

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



GRECO-guest artist



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Three high impedance inputs—two volumes—two views—two views—tw

STANDARD T.V.8

Two high impedance inputs—volume, treble, on/off switch and bass control—output 5 watts—speaker size 10" elliptical. Price 16 gns.

PROFESSIONAL T.V.12T

Two high impedance inputstremolo with foot switch, adjustable speed and depth control—volume, tone and on/off controls—high efficiency 10" speaker, output 9 watts. Price 29 gns.

POPULAR T.V.6

Two high impedance inputs—speaker size 7" elliptical—output 5 watts. Volume and tone controls, on/off switch.



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It's April in Paris....



TAKING part in John Lewis's experimental "Jazz Entertainment" at the Parls Alhambra on Friday, bassist Percy Heath (above) is flanked by (1-7) dancers Cristyne Lawson, Lelia Goldoni and Louis Johnson. With the same dancers (below) are Connie Kay and Milt Jackson.



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

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

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

The longest item taking up the

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

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

Enjoyable A

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

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

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

dancers.
On these shorter pieces, the interplay of sound and vision was much more satis-

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

BOB DAWBARN

wanted a weekend away from

it all. So he took a plane to Paris.

Here he describes the jazz scene.



MEZZROW-'ubiquitous'

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

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

Backstage

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

He told the MM: "Jazz began as music that people "Thompson told me: "That is

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

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

team."

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

Mistake



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

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

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

This, mind you is the

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

John Lewis

IMPROVISES

IMPROVISED MEDITATIONS AND EXCURSIONS

Now's the time; Smoke gets in your eyes; Delaunay's dilemma; Love me; Yesterdays; How long has this been going on; September song

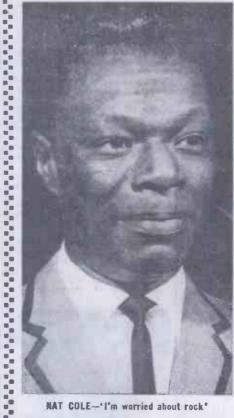
LTZ-K 15186



MONO RECORDS

London Records division of The Decca Record Company Ltd Decca House Albert Embankment London SE11

And, still in Paris, NAT KING COLE says —



MAT COLE-'I'm worried about rock'

Give my regards readers

NAT "KING" COLE, whose Paris concerts have been overwhelmingly successful, told me in his dressing room—"Say hello to MM readers for me. I see the paper every week. Tell them I'm a little worried about the rock-'n'-roll wave which I've heard is sweeping Britain."
He took a long draw on his cigarette and continued: "Jazz is music with culture behind it, rock is for frustrated teenagers." Nat told me he was making so many records he was constantly changing his stage show. When I give concerts I like to sing what the public wants to hear and that is generally a bunch of my latest recordings" he said.

Remarkable diction

Nat has with him John Collins (gtr.), Lee Young (drs.) and Charles Harris (bass).
On stage at the Olympia Nat was backed by the Quincy Jones Band directed by Lee Young, who is, of course, Lester Young's brother, though he does not resemble him.
Quincy's arrangements are superb. He manages to produce every colour, from drama to humour, at middle jazz level. Every note is worth hearing and every musician is an acc. Nat has remarkable diction, over-powering personality and an intriguing style.
His numbers included "Saint Louis Blues" and "I Left My Heart in Old Madrid."
What a pity Quincy's band will not be with him when he comes to London.—HENRY KAHN.

and all that jazz!

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



CLARKE - highspot'

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





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

they have a profit for the week."

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

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

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

Highspot 2

The highspot of my Parls week-end, however, was the Kenny Clarke Quintet at the

Week-end, nowever, was the Kenny Clarke Quintet at the Blue Note.

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

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

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

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

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

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

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

Despite the fantastic cost of

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



LUCKY THOMPSON-Dawbarn spent four hours with him.

hardt's "Nuages" which would have made Diz Disley's mouth water.

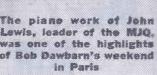
Powell

The Blue Note is the most likely club in which to hear visiting Americans sitting-in. Its owner, Ben Benjamin, told me that recent visitors had included the entire Miles Davis Quintet, Percy Heath, Milt A PLANE.

of London one feels it is the only place to be. They should register Paris addicts and give them monthly trips on the National Health. One final warning. Make sure your return booking is fully confirmed.

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

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







.. ADDRESS NAME..... BLOCK LETTERS PLEASE

114 CHARING CROSS ROAD, LONDON, W.C.2

Jerry Dawson

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

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

restival of Music and the Arts.

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

New note

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

ANDS.—Jimmy Phillips. examination of the summer at Gasgow's new Flamingo Ballroom, starting in May.

Maurice Share takes his "Starnotes" to the Winter Gardens Ballroom, Great Yarmouth, for his third summer, starting on Whit Saturday.

Historic

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

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

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

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

CANNON, TWITTY HERE IN MAY

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

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

One-night-stands

One-night-stands

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

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

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

As reported last weeks

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

Star jazzmen for Lita Roza LP

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

of leading jazzmen.

Special arrangements are being written by Johnny Keating.

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

Bing sings

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

Band 'bombshell' hits trad world

quits

can, another Colyer sideclarinettist Wheeler, and banjoist Keith Lightbody, who used to be Chris Barber's road mana-

Star additions?

Bass and drums are yet to be fixed and the MM understands that the chairs have been offered to members of two more "name" groups.

Replacements for the Colyer Jazzmen are bandleader Graham Stewart (tmb.) and a 17-year-old clarinettist, Sam Rimington, who has been playing with Kid Shillito.

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

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

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

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

In (& on) the air

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



DAVID HUGHES

HE STARS



Paddy McKiernan, promoter of the Melody cussed the event in Granada-TV's "People and Maker's "Jazz Weekend" in Manchester, and Places "last Thursday. They are pictured with MM Provincial Editor Jerry Dawson (r.) dis-JAZZ fan John Turner,
Granada TV's "Knight
Errant," "Seven" leader
John Barry, and that fabulous recording and TV star
Adam Faith, have promised
to look in at tonight's allnight Jazz Band Ball at the
Free Trade Hall, Manchester
—the first event of the

Adam Faith included

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

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

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

MM Editor Pat Brand, with Features Editor Jack Hutton, Provincial Editor Jerry Dawson, Jazz critic Max Jones and star writer Tony Brown will all be there. the first event of the three-day MM "Jazz Week-end."

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

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

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

A challenge

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

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

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

Marty Wilde stars in many rôles

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

Monday.

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

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

Great News!

for disappointed 'Floating Festival' Fans

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

Floating Festival of Jazz

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

Dancing and Listening to

TERRY LIGHTFOOT'S New Orleans Jazzmen

CLYDE VALLEY Stompers

FAIRWEATHER BROWN
All Stars **BOB WALLIS**

MICKY ASHMAN'S Ragtime Jazz Band SIMS-WHEELER

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Plus
The Famous American Blues Singer and Pianist SPECKLED RED

Fully Licensed Bars and Buffets open all day

You Can Pay By Instalments! TICKETS £2 each Don't leave it too late! Write or 'phone for full particulars

JAZZSHOWS LTD., 64-66 Oxford Street, London, W.1 (Tel. LANgham 0184)

Bob Barclay's Yorkshire Jazz Band will feature new jazz singer Shirley Vincent, and another last-minute addition to the programme is singer Claude Powell, recently discovered by producer Billy Scott Coomber at a BBC audition. If you haven't yet secured YOUR tickets, get them now (price 15s., or with breakfast £1) and rub shoulders with the stars at this seven-hour 10-band feast ANTHONY NEWLEY PLANS HIS OWN RADIO SHOW

New discovery

A CTOR-SINGER Anthony Newley is to star in a half-hour
summer radio series for the BBC.
"It will be my usual off-beat
material with an entirely new
approach," said Tony at
Brighton Hippodrome on
Monday.
"We've had a promising tryout but have not yet finalised
the title or starting date."
Next picture for Newley will
be a Western, titled "The
Hellions."

he a Western, titled "The Hellions."

Asked if he will be appearing on the Continent or in the States. Tony replied giumly:

"If I get the offers, but right now nothing seems to be moving. No one wants to know. I've done all I can, what more can I do?"

GOOD WORK!

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



TAMIAMI

45-WB 6 Warner Bros



DUANE SHAZAN

HLW 9104 London

The Friendly Stars



BRYAN JOHNSON & BOB BAIN

Top Twenty help the songwriters

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

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

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

was—'better than ever.'

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

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

• JOE HENDERSON & JOANNE SCOON MAX GELDRAY *******

LP STUNI

Autographs from U.S

IMMY CLANTON, American rock star, will introduce a novel disc-promotion gimmick to tie in with his



(Week commencing May 1.)

John BARRY Seven
Week: Empire, Glasgow
BEVERLEY Sisters
Season: London Palladium
Sheila BUXTON
Week: Gaumont, Southampton
Lon
AVES

Same, Brigh-

Max BYGRAVES
Week: Hippodrome, Brighton
Russ CONWAY
Week: Gaumont, Southamp

Week: Gaumont, Southampton

Peter GRAWFORD Trio

Week: Gaumont, Southampton

Lonic DONEGAN

Sunday: Granada, Rugby

Wednesday: Granada, Bedford

Thursday: Granada, Kettering

ing Friday: Granada, Grantham Saturday: Granada, Mans-Adam FAITH

Week: Empire, Glasgow
Emile FORD
Week: Empire, Finsbury
Park
LANA Sisters
Week: Empire, Finsbury

LIBERACE

Season: London Palladium
Chas. McDEVITT
Week: Empire, Finsbury

Johnny PRESTON
Sunday: Odeon, Chelmsford
Tuesday: Essoldo, Tunbridge Wednesday: Granada, Sut-

Weis
Wednesday: Granada, Sutton
Thursday: Essoldo, Scunthorpe
Friday: Essoldo, Barrow
Saturday: Star, Burnley
Cliff RICHARD
Sunday: Gaumont, Derby
Monday: Lonsdale, Carlisle
Wednesday: City Hall, Newcastle
Thursday: Cecil, Hull
Eriday: Odeon, Manchester
Saturday: Essoldo, Stoke
Marty WILDE
Week: Odeon, Southend
SHOWBIZ XI
Sunday: Newport County
FC (3.0)
Monday: Highbury (7.30)
Thursday: Leyton Orient
(7.15)



ANTHONY NEWLEY & LIBBY MORRIS

Bandleader dies

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

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



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



Spotlight the on

ristine has just signed a contract of two-year contract angford with Granada-TV and is appearing their thrice-weekly magane show "People and aces."

Norrie

ike televises in "Cool for Cats" on May reston 6 and broadcasts in "Workers' Playme" on May 17. He appears in East Angila TV on Monday and Southern TV on June 14, and 16.

the ty has been offered two months of the winter with her sextet at the Storyville Jazz Clubs Frankfurt and Cologne he starts an 18-week sumer season at Guernsey's mannel Islands Hotel on this Monday.

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

LYN GORNELL

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

Max who begins an 18week summer season

Jaffa with a 16-piece bahd
at Scarborough Spa on
June 4. is to record six
"Melody Hour" programmes
for weekly transmission by
BBC-TV commencing on June
5.

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

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

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

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

Furner

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

DECCA

45/78 rpm



EARTH ANGEL

45-HLA 9101 London 45-F 11227 Decca

LONELY

CHRIS

45-F 11231 Decca

JERRY

NOW, NOW, NOW

45-HLR 9106 London

RECORDS MAGAZINE-

There's a full-colour portrait of Pat Boone

on the cover of the May issue. Make sure

THE DECCA RECORD COMPANY LTD

you get your copy.

DECCA HOUSE ALBERT EMBANKMENT LONDON SEI I



ALL- ELECTRIC

LATEST OF ALL the new semi-acoustic Bass 7 stacks up in pluses. Double pick-up with "silent-slide" controls. Patented 3-D Tailbridge. Slim, fast action, edge-inlaid neck. Impedance over 15,000 ohms. This big buy is coming to your music store this

week at ans

TOO!

at 18 guineas

Semi-acoustic electric in novel colours, with double, 4-control pick-up. Already top of the shop for sheer, clear value.

AND LUCKY 7!

Fully acoustic electric for a mad price. Wonderful sound. Wonderfully made. Easy to play but tops in tone. Get yours now!

only 12 guineas



 Kathy Stobart -Flamingo Club

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

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



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

357).
It's not a bad record for the tracks

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

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

Odd masters

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

mind.

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

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

Hawkins by "F. corded in 1929?

corded in 1929?
Likewise, the stray visitor to Gala's "Jazz Hall Of Fame" will be confronted with a curious selection of not-sofamous names—Maxine Sullivan, Charlie Mingus, Osic Johnson, Charlie Shavers, Josh White, Al Haig, Jack Teagarden, old uncle Bill Broonzy and all.

Other culprits

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

as dumping grounds for obso-lescent masters.

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

this way.

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



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

Newcastle club has star visitors FIVE Count Basie stars

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

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

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

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

day (May 1).

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

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

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

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

* * * * *

Session with continue.

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

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

THE Red River Jazzmen The Red River Jazzmen are booked for the new Wednesday sessions at the Imperial Club, Stockport. The group is also at the club next Sunday (May 1), followed by Dizzy Burton's Jazz Aces.

THE 12-week-old Crewe Jazz
Club already has over
1,000 members. This Sunday
(May 1) the club features the
kalph Watmough Band, folloved by Dick Charlesworth's
City Gents and the Wall City
Jazzmen, from Chester.

* * *

CLOSSOP'S Alba Jazz Club promotes its first Jazz Band Ball tonight (Friday) with the Mulligan Band, George Melly and the Jazz Hatters.

THE Ken Colver Club is holding an extra all-night session on May 6—Princess Margaret's Wedding Day. Topping the bill will be the Mac Duncan All-Stars. For the usual weekly all-nighter on May 7, the club has booked the Pete Ridge Band.

has booked the Pete Ridge Band.

* * *

TONY KINSEY'S Quartet visits Manchester's Club 43 on May 7, followed by the Tubby Hayes Quartet (14th), the new Ross-Couriley Jazztet (23rd) and the Joe Harriott Quintet (28th). Each of the groups will also be featured on the previous night at Club 44, Nelson, Lancs.

* * *

NOW in its seventh year and boasting over 10.000 members, Wilmslow's Club Creole presents the Egy Ley Jazzmen, from Germany, tonight (Friday), prior to the band's appearance at the MELODY MAKER Jazz Weekend.

* * *

MAY bookings at Putney Jazz Club are Sonny Morris (6th), Terry Lightfoot (13th), the new Ken Sims band (20th) and Dick Charlesworth (27th).

Round the jazz clubs

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

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

May at the * * * *

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

* * *

H UMPHREY LYTTELTON saxist Joe Temperley makes his first solo appearance at the Iron Door, Liverpool, on May 3. Among bands booked for the club are Dick Charlesworth (May 8), Eggy Ley (15th and 22nd) and the Dauphin Street Six (28th and 29th). 29th).

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

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

our more 'Kings of Jazz'

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

from the flood of new material each month.

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

The books on Duke Ellington, Dizzy Gillespie, Bessie Smith

and Bix Beiderbecke were all wonderful value for the price. This month, Cassells have kept up the good work, with four more of these well-produced titles—"Louis Armstrong" by Albert McCarthy. strong" by Albert McCarthy, "Charlie Parker" by Max Har-

BOB DAWBARN

Charles of the price of these well-ced titles—"Louis Arm
Tison, "Fats Waller," by Martin Williams.

Once again I can unreservedly recommend all four.

McCarthy and Williams undoubtedly had the most difficult tasks, as both Armstrong and Oliver have already been more than adequately dealt with.

with

with.

Though neither produces anything particularly new, both writers have been admirably selective in their material and give useful guides to recordings.

Fox's volume on Waller is the more anecdotal of the four, and it would certainly be difficult to write about the unique Fats without bringing in some of the many stories that made him a legend in his own lifetime.

him a legend in his own life-time.

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

being a lengthy, and natural, growth.

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

history

FUTURE historians find Sigmund Spaeth's "A History of Popular Music in America" a pretty accurate

History of Popular Music in America" a pretty accurate guide to our times.

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

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

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

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

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

(This does not refer to rock-

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

spared.)

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

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

Jazzshows have already announced that Speckled Red, Memphis Slim, Little Brother and Champion Jack Dupree—all singing piano

players—are lined up for June, July, August and September.

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

by MAX JONES

of the people who really sing and play the blues.
"If it weren't for the exchange

the blues.

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

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

characters. Although there is more of an audience for genuine blues music now than there was when Big Bill first came here in 1951, I am afraid it remains quite small. So there must be a substantial risk involved in the bringing over of these somewhat obscure blues men. Why, then, have Jazzshows engaged a whole string of them? George Webb says: "Because it is our policy to present international names at the Club. "We believe in British jazz, but besides putting on local trad groups we want to bring to our members some Blues are

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

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

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

Was Basie better?

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

There are dissenters, though,

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

World of Jazz

collector, has misgivings about the show.

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

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

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

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

this week casts its net wide: (from left) Gerry Mulligan, Count Basie and Little Brother Montgomery. "And this is Basie's mistake. He does not use his best soloists fully. Frank Foster had but one solo at the show I saw, and I don't think Thad Jones had

Foster had but one solo at the show I saw, and I don't think Thad Jones had any.

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

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

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

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

regulars. "I don't think there's a big market yet for them. But it's surprising how many people in the clubs look forward to hearing a blues or gospel singer. "You must remember that the singers we bring in go out to other big-band debut Gerry igan

New York

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

personnel comprises Danny Don Ferrara, Phil Sunkel

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

piano.

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

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

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

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

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

Many switches

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

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

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

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

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BESSIE SMITH

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and his Orchestra I'm Confessin'; Muggles (featuring Earl Hines);
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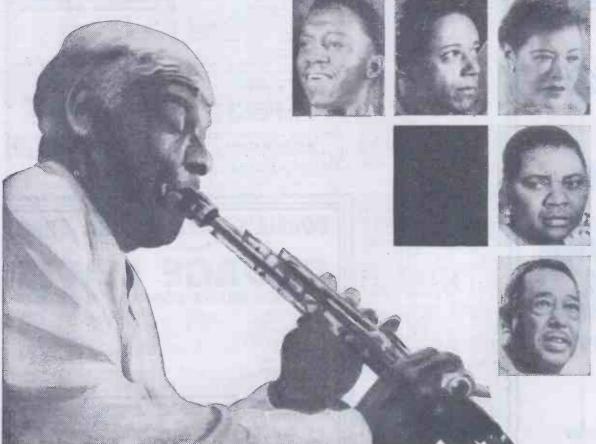
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best record coverage

Basie's blues cover every

© COUNT BASIE (LPs). "Chairman of the Board." Blues in Hoss' Flat; H.R.H.; Segue in C; Kansas City Shout; Speaking of Sounds; TV Time; Who, Me?; The Deacon; Half Moon Street; Mutt and Jeft. (Columbia 12 in. 33SX 1224—34s. 1\frac{1}{2}d.)

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

New York. 28 and 29/4/58.

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

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

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



Frank Foster

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

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

Fine Foster

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

Among the most excellent things is Foster's first blues—really "In Frankie's Flat"—with the band swinging jubilantly and Coker and Newman to the Thad's "UP I" "I'm transite the service of th

the band swinging jubilantly and Coker and Newman to the front

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

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

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

In-person

COUNT BASIE (LP). "Breakfast Dance and Barbecue." In a Mellow Tone; Five O'Clock in the Morning; Counter Block; Who, Me?; Let's Have a Taste; Moten's Swing; Hallelujah, I Love Her So; One O'Clock Jump. (Columbia 12 in. 335x1209 34s. 14d.)
Same personnel as "Chairman of the Board" but with Harry Edison (tpt.) added. Miaml, Florida. 31/5/59.

RECORDED "live," at a break-PECORDED "live," at a breakfast dance staged by
Roulette Records at the Americana Hotel in Miami last May,
this album could have captured
exceptional sparks of enthusiasm.
That it doesn't do so is due
to the fact that the musicians
were dead tired. The session
began around 2 a.m. and continued until dawn and later.
The playing, in general, lacks
its customary razor edge. Joe
Williams sings "Five O'Clock"
and Ray Oharles's "Halle-

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

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

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

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

Bold build-up

Ernie Wilkins's arrangement of "Moten" and Frank Foster's "In a Mellow Tone" are examples of what this finely co-ordinated ensemble does best. And both are well played, despite flagging strength. The former has Basie pacing softly, the band whispering, then roaring in blistering con-

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

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

For the rest Thad Jones's

with warmth and richness.

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

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

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

JAZZ on the AIR

(Times: BST/CET)

SATURDAY, APRIL 30:
12.20-12.44 p.m. A 1: Sfm
Copans. 4.1-5.0 G: Jazz At Its
Best. 5.5-5.30 Z: Swing Serenade. 5.30-6.0 J: This Is Jazz.
6.25-6.55 Dt. Steve Race. 8.159.0 T: Wilson, Van Damme,
Duke 1926, Shaw 9.0-9.30 W:
Jazz Time. 9.5-10.0 J: America's
Pop Music. 9.15-10.0 T: Louis
and Bing, Bud Powell, Geo.
Russell, Gluffre. 10.5-10.30 J:
Jazz Microgrooves. 10.15-10.55 F 1:
Jazz Microgrooves. 10.15-10.55
F 3: Divis Stompers. 10.35-11.0
Y: Jazz Gallery. 10.50-11.15
A 1 2: Jazz In The Night. 11.51.0 a.m. J: Dancing On Two
Continents. 12.30-1.15 T: Nightly
repeat of 9.15 VOA Programme. SATURDAY, APRIL 30:

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

MONDAY, MAY 2:

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

TUESDAY, MAY 3:
8.15-9.0 p.m. T: Big Bands
Again (1). 9.15-10.0 T: Playboy J. F.. Miles D., T. 9.30-10.0
U: Peterson Trio, Basie Band.
10.0-10.45 R: Jazz Contest. 10.3010.55 J: This Music Called Jazz.
10.30-10.50 F 3: Jazz Without
Frontiers, 10.30-11.15 I: Disc
News. 10.50-11.15 A 1 2: Jazz.
Latitude 49.

WEDNESDAY, MAY 4:
4.0-4.23 p.m. B: Bill Doggett.
5.0-5.30 Y: All Stars. 6.30-7.0
DE: Jazz Session. 6.30-6.55 F 1:
Carlos de Radzitzky. 8.15-9.0
T: Big Bands Again (2). 9.1510.0 T: Jazz Fest: Armstrong All
Stars. 9.30-10.0 F 2: For Jazz
Frans. 9.30-10.30 F 3: Jazz For
Everyone. 10.10-10.30 E: Edelhagen. 10.20-11.0 Q: Blues

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

MUlligan, Wilson.

THURSDAY, MAY 5:
1.20-1.45 p.m, C 2: Plm Jacobs Trlo.
Rita Reys. 8.15-9.0 T: Mercer-Tr.
Duke, T.D. 9.15-10.0 T: Jazz Fest:
Louis, Basie. 9.30-18.0 F 1: Jazz For
All. 10.30-11.0 F 4: Jazz Digest.
10.40-11.30 DL: Jazz Club. 10.50-11.15
A 1 2: Amateur Jazz Contest. 11.012.0 P: Barbarin N.O. Jazz, Basie
1937-39.

FRIDAY, MAY 6:
5.30-6.0 p.m. L: Jazz Discs. 5.45-6.0
C 1: Jazz Music. 8,15-9.0 T: Thornhill, Van Damme. 9.15-945 D-232m:
Jazz mit Joe. 9.15-10.0 T: Jazz Fest:
Basie-Williams, Lambert-HendricksRoss, Berigan. 9.30-10.0 B-258m: The
Real Jazz. 10.30-10.55 J: Jazz Is My
Beat. 10.30-11.0 W-1293m: Charles
Delaunay.
Programmes subject to change,



Annie Ross—Wednesday

BBC: E-464. L-1500, 247. NDR/WDR: 309, 189, 49.38. Belgian Radio: 1-484. 2-324. 3-267. 4-198. CBC Montreal: CKNC 16.84. SWF B-Baden: 295, 363, 195, 41.29. AFN: 344, 271, 547. NR Oslo: 1376, 337, 228, 477, 19, 25 or 31 bands. BR Munich: 375, 187, 48.7. SDR Stuttgart: 522, 49.75. HR Frankfurt: 508. RAI Rome: 355, 269, 290, 207. Europe 1: 1667. VOA: 7.15 and 8.15-49, 31, 19 bands. 11.30-1734m. (LW). Bremen: 221. Saarbrucken: 211. Luxembourg: 208, 49.26. SBC Lugano: 539. SBC Geneva/Lausanne: 393, (31).

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PERE personalities in focus

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

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

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

More cohesion ••••••

It should be said at the start that these performances are infinitely better than those we heard in person.

The trio has much more cohesion, and Ray Brown is one of the few bass players strong enough to provide the right foundation for the group.

What is difficult to assimilate is the utterly new approach of both Gluffre and Hall. Neither sounds at all like they did on earlier records.

Giuffre, for example, seems to have completely lost his addiction to the more traditional forms of jazz and folk music. In their place is a purer, though less satisfactory tone, and an almost listless approach.

Lacks guts •••••••

His arrangements have moved more towards the East Coast, but without the guts of that school.

I find the logic of both Giuffre's lines and Jim Hall's harmonies extremely difficult to follow.

harmonies extremely difficult to follow.

It's a record I shall have to live with for some considerable time before I am certain whether it contains some great music or pretentious rubbish.

The EP is another matter. The

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

—Bob Dawbarn.

Six fours

"CASCADE OF QUARTETS, Vol. 2" (LP). Al Hall Quartet: St. Louis Kid: I Didn't Know What Time It Was (a). Buster Balley Quartet: After My Laughter Came Tears; Just Another Day Wasted Away (b). Vic Dickenson Quartet: Dallas Blues (c). Buddy Tate Quartet: Potentate; Blues for Vi (d). Johnny Letman Quartet: Codnight (e). Snub Mosley Quartet: Jitters (f). (Columbia 335X1218—34s. 1jd.). (a)—Hall (bass); Shorty Baker (pp.).; Hank Edmonds (pno.); Bennie Moten (bass); Jackson (drs.). (c)—Dickenson (hmb.); Hopkins (pno.); Gene Ramey (bass); Keg Purnell (drs.). (d)—Tate (hr.); Sklp Hall (pno.); Ramey (bass); Herbie (drs.). (e)—Letman (pt., voc.); Dick Wellstood (pno.); Ramey (bass); Panama Francis (drs.). (d)—Ramey (bass); Panama Francis (drs.). (e)—Letman (pt., voc.); Chambely (bass); Keg Purnell (drs.). (drs.). (f)—Mosley (tmb.); Timmy Jones (organ, pno.); Ramey (bass); Keg Purnell (drs.). All New York. 1959.

A SECOND Stanley Dance assortment of quartets, this features the six groups which made up Volume One (reviewed on January 9).

I wrote then that the music was varied within the restrictions imposed by the quartet formula, but could have done with more brilliant auxiliary soloists. This makes about the same impression as the first LP.

Baker blows pretty, tightly controlled blues on "St. Louis Kid," and Edmonds's plano has a beat. "I Didn't Know," the Richard Rodgers' ballad, is played straight:

Dickenson, who again has only

one track, rocks the stuffing out of "Dallas." But his helpers come off very poorly for tone—the recording, perhaps?

Mosley, assisted by organ most of the way, blows hot, shouting, humorous trombone on a tune which turns out to be "It Don't Mean a Thing."

Whistling •••••••

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

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

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

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

Planning pays ••••••

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

Letman sings hard, too, though his trumpet is the more agreeable.

Mosley's performance shows that a little planning pays dividends, and points perhaps to shortcomings in some of the other tracks.—Max Jones.



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

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

So he rented Brighton's cosy Winter Garden Niterie, decorated it in Oriental style, and completed the illusion with candle-lighting and smouldering joss-sticks.

"Otherwise." he confesses, "there is nothing to distinguish the club from thousands of other jazz clubs.

"But fancy surroundings are not enough. You have to book the name-bands." Fascinated by the decor, food

Lapsule Reviews

OCLYDE McCOY (LP). "Sugar Blues." Bill Bailey, Won't You Please Come Home?; Dardanella; Birth of the Blues; Sugar Blues; Ja-Da; Tear It Down; Smiles; Swingin' Shepherd Blues; Avalon; Just Before Dawn; When the Saints Go Marching In; Hot Eyes of Texas. (London 12 In. — 35s. 9jd.)

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

● DAKOTA STATON (LP).

'More Than the Most.' September

VOGUE

CONTEMPORARY

CECIL TAYLOR QUARTET Luyah!; The Glorious step; African violets; Of what Wallering; Toll; Excursion on a wobbly rail.

SHELLY MANNE & HIS MEN SON OF GUNN!

Odd ball; Blue steel; Spook!; Joanna; Goofin' at the Coffee house; Walkin' bass; My Manne Shelly; Blues for Mother's; A quiet gass; Lightly.

The Sermon; How about you; Figure; Patti-cake; With the wind and the rain in your hair; The way you look tonight; Have you met Miss Jones?; Four; Night life; The night we called it a day; Blues for Susie; Seaside.

LOOKING AHEAD!

LENNIE NIEHAUS Vol. 2, THE OCTET

LAC 12216

LAC 12220

in the Rain; Walkin' By the River; East of the Sun; I Could Make You Care; It's You or No One; High on a Windy Hill; My Heart Beats Like a Hammer; The Crazy Things We Do; Some Days It's Wonday; Tife Sens 15 Ended; Good-Bye; Love Walked In. (Capitol 12 in. T132 5—32s. 2d.)

AKOTA has zest, and the will to swing and improvise. I suppose she is a jazz singer, though not yet a very accomplished one.

Her jumpy, fast style, in evidence on "East of the Sun," "September" and "You or No One," does nothing to improve the songs.

But I'm not sure it isn't preferable to the extravagant belting on "It's Monday" and the other slows.

Sid Feller's arrangements, a shade fussy, make room for fair alto, baritone and tenor solos.

Dakota's is a mannered, overwherant style which you feel strongly about one way or the other. I don't like it.—M. J.

NEW 12" LONG PLAYING MONOPHONIC RELEASES

THE GREATEST

Fourth club

Once a bandleader in Chertsey, he got the jazz club bug after doing his National Service. Starting at Weybridge, where he now has 1,500 members, he extended his activities to Crawley (2,500), and with Brighton exceeding 3,000 in five months, he is about to invade Newbury.

By day, he works in a beauty salon as a "tonsorial artist."

A sharp contrast to the hustling, anxlous, rural-attired purveyor of jazz who takes money on the door, controls excited teenager crowds, fusses over visiting musicians. fiddles with the amplification and makes announcements in Anglo-Chinese!—Chris Hayes.

THE bass has too long been the Cinderella of British jazz groups. You can count the

New deal ahead

for the bass

number of first-class bassists in this country on the fingers of one hand.

Why should this be when there are so many good saxists, for example?

Times changing

I asked Phil Bates. who is joining the new Ross-Courtley Jazztet after a spell with the Dankworth Orchestra.

"The bass is only just beginning to get into line, musically, with the other instruments in jazz groups here." agreed Phil.

"At one time it was easy for anybody to get jobs on bass, purely because there were so few bass players. All he needed was a reasonable ear.

"Times are changing, and the bassist at last has to be every bit as good as the rest of the group.

"One trouble, of course, is the bad amplification here. When I was in the States I noticed how much easier it was to hear what was going on."

Pretty good

The son of a bassist-guitarist, Phil was born in Brixton 29 years ago next June, and was reared on Django Reinhardt records.

He first started to play when he came out of the army eight years ago and "did some gigs in the dying days of the old Studio 51."

Since then he has worked with, among others, Tubby Hayes, the Jazz Couriers and Tommy Whittle, as well as touring with Sarah Vaughan and working "on the boats."



Phil Bates

-envies Americans

"On the whole, I think things are pretty good here for the jazz musician," he told me. "Apart from New York, London is the best place to work."

Phill prefers concert work above all else—"It may not be the best place to hear jazz but the concert hall is certainly the best place to play it."

Though preferring the East Coast school of modernists, Phil has fairly wide jazz tastes and envies the Americans their chance to "go back in time."

"One of the reasons why the Americans are so good is that they can go back to basic principles simply by going to the Metropole or Nicks. All we can get are the imitators," he said.—

Bob Dawbarn.

VOGUE

LAE 12114 THE DAVE BRUBECK QUARTET

Mam'selle; Stardust; Frenesi; Me and my shadow; At a perfume counter; Crazy Chris; A foggy day; Somebody loves me; Lyons busy; Look for the silver lining.

LAE 12124 JAZZ SWINGS BROADWAY Various Artists

Mutual admiration society; I'm a funny dame; Namely you; The party's over; Two lost souls; Love in a home; Progress is the root of all evil; I've grown accustomed to her face; Show me; Joey, Joey, Joey; Independent; Just in time.

LAE 12165 A DIXIELAND RIOT WITH THE CELL BLOCK SEVEN

Jericho; Cherry pink and apple blossom white; Tin roof blues; Bonaparte's retreat; Yes Sir, that's my baby; When you're smiling; Blues my naughty sweetie gives to me; St. James Infirmary; Sweet Georgia Brown; Bill Bailey won't you please come home.

VOGUE

CATALOGUE IN THE WORLD JAZZ

LAE 12219

THE SWINGERS! DAVE LAMBERT-JON HENDRICKS-ANNIE ROSS

Airegin; Babe's blues; Dark cloud; Jackie; Swingin' till the girls come home; Four; Little Niles; Where; Now's the time; Love makes the world go 'round-

LAE 12223

BALLADS & BLUES
THE MASTERSOUNDS

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Saturday, April 30
ALEX WELSH AND HIS BAND

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Monday, May 2 CLYDE VALLEY STOMPERS

Tuesday, May 3
EGGY LEY JAZZ BAND

Wednesday, May 4

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- J.J.C., 100 Oxford Street Hammersmith Palais
- Hammersmith Palais
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 (evening)
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 (all nighter)
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sational TONY KINSEY QUARTET
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The Big Beat Jam Sessions.

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BLUE NOTE, Bayswater: Another zenzayshonal rave tonight! Dick HECK3TALL-SMITH Quintet.—160a Westbourne Grove (near Odeon).

CHINGFORD HATCH ("Down the Hatch"), Manor Hotel: DAVE NEL-SON'S "M" Band.

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CROWN, TWICKENHAM: Dave
Marsh Quintet.

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DICK CHARLESWORTH'S League of Gentlemen, Invertige DAUPHIN STREET SIX, North

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Fri., May 6: KENNY BALL! BAR EXTENSION MIDNITE!

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• SATURDAY •

A BECKENHAM RETURN:
PANAMA JAZZMEN.—Harvey Hall,
Fairfield Road. AT RICHMOND COMMUNITY SENTRE: The LENNIE BEST QUAR-FET. Next week: Vic Ash, Harry Klein,

BALLADS AND BLUES: EWAN Me-))LL. PEGGY SEEGER, ISLA 1)MERON. — A.C.T.T., 2. Soho 3quare, 7.30.

ATTHE "JAZZBOAT" CLUB: Pete Ridge blowing up a storm and catch-ing the crowds at CHISLEHURST DAVES.

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TRINITY SCHOOL, Waltham Cross: VULGAR BOATMEN PLAY aboard Jazz Boat. Town End Wharf, King-ston, 7.30 onwards. on, 7.30 onwards.
WOOD GREEN: KENNY BALL!

• SUNDAY •

CLUB OCTAVE: The PETE COE All-Star Quintet, Opening shortly: The cool comfort of a Continental terrace! COOKS-CHINGFORD,

MICK MULLIGAN. GEORGE MELLY. DAVE NELSON JAZZBAND, WIND-SOR.

HITCHIN. Legion Hall, 7 p.m.: The Dauphin Street Six.

HOT CLUB OF LONDON, 7 p.m.:
CLYDE VALLEY STOMPERS with
FIONA DUNCAN. — Shakespeare
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JAZZ AT NICKS: Surprise guest. ERIC HITCHCOCK Group—"Old Tiger's Head." Lee, 7.30. Admission free.

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*SIIN. MAY 1ST

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*WED., MAY 4TH 7.30-2 a.m.: IAN PIERCE QUINTET with JIM LAWLESS and DICK LOW Admission: Members 2/6, Guests 3/6. Admission: Members 2/6, Guests 3/6. *THUR., MAY 5TH 7.30-2 a.m.: DAVE MORSE QUINTET with JAM SESSIONS Admission: Members 2/6, Guests 3/6.

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, 2nd Glasgow University.
, 3rd Hamilton.

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Evening, Cavern, Liverpool.
Jazzshows Jazz Club.
South Harrow.
Catford.
Watford. 4th 6th 7th

12th 13th 14th 15th Putney. Cowley. Folkestone 16th 17th 18th 19th 20th Jazzshows Jazz Club. Enfield.

Dagenham.
Northampton
Hemel Hempstead and Allnighter, Alesbury.
Alan Elsdon's Wedding and
Battersea Pleasure Gardens.
Jazzshows Jazz Club.
Alesbury.
Ranbury " 21st

,, 23rd ,, 24th ,, 25th ,, 26th ,, 27th Banbury. Bracknell.

" 26th Bracknell.
" 27th Hornchurch & Royal Festival Hall
" 28th Eel Pie Island.
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PARIS. — "Harlem Heat-wave," the American musical which has been at London's Pigalle Restaurant since January, opens at the Olympia on May 13 for four weeks. The show will be back at the Pigalle on June 11.

Hollywood Elvis Pres-Holey will have Juliet Prowse as his leading lady in "G.I. Blues." his first film since his Army service. Juliet's first picture was "Can-Can."

NEW YORK.—Stan Kenton plans to make radical changes in his band this autumn both in the personnel and the basic format of the orchestra (cables Burt Korall).

HOLLXWOOD. — SInger Jimmie Rodgers and his wife, Colleen, became the proud parents of a daughter last week (reports Howard Lucraft).

FRANKFURT. — American singer Don Cornell opens a two-week tour of Germany on June 4 and may follow with dates in Britain.

HOLLYWOOD.—Ella Fitzgerald is now on a concert tour of South America
along with Paul Smith, Jim
Hall. Gus Johnson and
Wilfred Middlebrooks.

NEW YORK.—Former Basie
singer Helen Humes is
back on wax, for Contemporary Records. Her first LP has
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all-star accompaniment, in-cluding Benny Carter, Teddy Edwards, Shelly Manne and Andre Previn.

RANKFURT.—Two British traditional groups, Bob walls's Storyville Jazzmen and the Zenith Six, have been offered German dates in 1961.

OLLYWOOD. — Bob
("Wagon Train") Horton
is reported to be planning a
trip to England in mid-May
to do a TV show and cut a
record album.
**

BELGRADE.—The Modern Jazz Quartet tours Yugo-slavia at the end of May.

MEXICO M. Haley's Comets have run into trouble with the Mexi-can Musicians' Union. Haley was allowed to play at the Folles Theatre but the Union is "highly displeased" because he also played a night club engagement.

NEW YORK.—Due to criticism of its talent policy, the Newport Jazz Festival is cutting out the "fringe" acts this year. According to producer George Wein it will be all "pure Jazz" this time. The only group set so far is the Louis Armstrong All-Stars. Stars.

HOLLYWOOD.—Tony Bennett is doing an LP backed only by British planist Ralph Sharon.

NEW YORK. — One of the strongest line-ups of disc talent ever assembled will appear on the ABC-TV network on June 27. Pat Boone will MC and the show includes Paul Anka, Frankle Avalon, Fabian and Annette Funicello. The show is being billed as a salute to America's teenagers.

TEL-AVIV.—An Israeli folk-singing duo, the Dudaim, will arrive in Britain on May 23 for a two-week concert tour arranged by the Ballads and Blues Association.

NEW YORK.—Jack Green, of Associated Booking, is in South America lining up tours of Brazil, Argentina, Venezuela and other Latin countries for Duke Ellington, Dizzy Gillespie, Dorothy Dandridge, Clara Ward and the Ward Singers, and Billy Daniels.

AS VEGAS.—Bassist Aaron Bell was expected to join Duke Ellington in Vegas this week. Drummer Sam Woodyard, who has been heading his own group, is also expected to rejoin the Duke.

* * * *

SYDNEY.—The Dave Bru-beck Quartet broke all box-office records at its Sydney concerts.

* * * *

NEW YORK.—Due out is an album from John Lewis featuring a brass section with the Modern Jazz Quartet. It will be called "Golden Striker," and includes a lot of new material.

NEW YORK. — To m m y
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APRIL 30, 1960

EVERY FRIDAY 6d.

NEW YORK, Wednesday.—The scandal of Billie Holiday's grave has rocked the New York jazz world.

There has been a boom in the sale of her records since her tragic death in July; they are going to make a motion picture of her life. Yet there is no stone to mark Lady Day's grave. I visited the grave with her husband, Louis McKay, and it was lucky we went together, for without him I would have had trouble finding it.

Section 21

There is no stone, no marker of any kind, no indication of her name. You simply try to find Section 21, Grave 59, in the Westchester Cemetery just beyond the Bronx.

Though Billie died nine months ago no arrangements have yet been made for a monument or tombstone of any kind.

Marker Fund

"Down Beat" magazine has

"Down Beat" magazine has started a "Billie Holiday Marker Fund " so that her fans can do what those who made so much out of Billie have failed to do.

McKay now claims this is all unnecessary and that the publicity is putting him in an unfair light. He says that Billie and her mother, who are buried together, will be moved to another part of the graveyard where a fittingly-large monument car. be erected.

He did admit that he had been dilatory about arranging this.

SHIRLEY BASSEY FOR BROADWAY?

HIRLEY BASSEY may be in line for a leading rôle on Broadway later this year.
Famous American song and show writer Sam Coslow flew specially from London to Coventry last week to see Shirley open at the Coventry Theatre.
And he immediately cabled his American backers, suggesting her for the lead in his show, "The Widow Paris." which is due on Broadway in November.

THREE PLUS TWO

Planist Eddie Thompson is expanding his trio into a quintet which will make its debut at his own weekly club at the Bell Hotel, Walthamstow, on May 4.

Joining Eddie are Kathy Stobart (thr.) and Les Condon (tpt.) The group is completed by Spike Heatley (bass) and Terry Lovelock (drs.).

BRITAIN'S disc dealers this week declared war

on the cut-price record pirates."

Bandleader Ido Martin made a come-back at London's Safari Club last weekend. Six weeks ago it was thought he would never play trumpet again after he was attacked in the street and his faw was broken. He is pictured (l.) at the Club on Sunday with guest stars Benny Green (tnr.) and Hank Shaw (tpt.).

honours must go to 19-year-old Adam Faith, the Acton-born boy—real name Terence Nelhams —who only 18 months ago was working for £4 10s. a week as a messenger with The Rank

working for £4 los. a week as a messenger with The Rank Organisation.
His selection for the Royal Variety show caps a meteoric six-month rise to fame as one of the most sought-after disc stars in Britain today.

CABARET DUO

American vocal duo, the De-John Sisters, starts a cabaret at London's Astor Club or, Mon-

day.

On May 5, the Sisters are booked for ATV's "Startime."

VARIETY- From Page 1

Other stars well known to disc buyers are Max Bygraves, Pearl Carr and Teddy Johnson, Alma Cogan, the Billy Cotton Band, Diana Dors (with husband Dickle Dawson), Charlie Drake, Shirley Eaton, Bruce Forsyth, Hughie Green, Ronnie Hilton, the Ken-Tones, Dennis Lotis, Vera Lynn, Gary Miller, Jackle Rae and Janette Scott, Joan Regan, Marion Ryan, Anne Shelton, Dickle Valentine, Norman Wisdom, the Vernons Girls, and Yana.

Two concerts

Nat King Cole makes his Royal Variety debut during his British trip to star in two concerts at the same Victoria Palace on the Saturday (May 14) and to appear in ATV's "Sunday Night at the London Palladium" week-end (May 15).

Following his Royal bow, Sammy Davis opens a month's season at the Pigalle from May 17. And also in the Royal show will be Pigalle boss Al Burnett.

PLUS MARINO MARINI

The Marino Marini Quartet will fly in to Britain from Italy as a special guest attraction for a Nat King Cole Spectacular to be taped on May 17. The show will be screened here at a later date.

Johnny Howard Ork

all set for BBC

Johnny Howard and his 13piece Orchestra, resident at the
Orchid Ballroom, Purley, have
successfully passed a BBC audition and await the first airing
of their Basie-style music.
Alan Moorhouse is now taking
over lead trumpet on alternate
week-ends when Pete Winslow
travels to Manchester to telerecord the "Wham!!" show. The
section is completed on these
occasions by Peter Condon, Don
Blakeston, Jack Botterill and Bill
Geldard.

At their first conventionheld in London at the weekend-nearly 90 per cent. of the 600 delegates voted to outlaw price - cutting and discount concessions.

The organisation—the year-old Gramophone Record Re-tailers' Association—will enlist disc manufacturers and whole-

SAFARI

Six-point

BANKRUPT STOCKS. Under fire is the system where bank-

Who are the key men in Britain's world?

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rupt dealers can sell off stock cheaply. The Association feels that manufacturers should assist holders of this stock by arranging to compensate them for the return of saleable discs so that they would not flood the market at less than the proper retail price.

PRIVILEGE DISCOUNTS.
Many firms which have connections with a record company, says the Association, are allowed special discounts on discs. The Association plans to approach record manufacturers to get them to end these concessions.

EMI on the move

The advertising and promotion departments of EMI on Monday moved to new offices at 20, Manchester Square, W.1. The remaining departments will follow later follow later.

Victor Labatti and New Zealander Selwyn Turnbull have joined the exploitation staff of EMI. Labatti is with the Parlophone label and Turnbull with Mercury.

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DEALERS ATTACK

This is the six-pronged spearhead of their campaign:

CUT-PRICE STORES. Record supplies to stores selling current hits under price will be stopped. One shop in East London has had people queueing for an hour to buy discs at one shilling off the regular retail price.

MARKET STALLS. A strong watch will be kept on the market stall trade. Says Harry Tipple, secretary of the Association: "We believe that many of these back-street deelers handle stolen discs. They can be bought very cheaply, and still be sold at a handsome profit."

SEASIDE SHOPS. Dealers in

a handsome profit."

SEASIDE SHOPS. Dealers in holiday resorts — particularly Blackpool—open shop in March and stock up with a six-month supply of discs. Then in October they close down and sell off their huge surplus at cut-rates.

RECORD CLUBS. Clubs that allow members discounts on regular retail discs manufactured by the big companies will come under attack. Already one that offered 10 per cent. off any record has been forced out of business by the Association.

BANKRUPT STOCKS. Under

? ? ? ?

Entertainment

NEXT WEEK-

'JAZZ CLUB'

Vic Lewis's 13-piece band, which played at Birdland during his recent trip to the States, broadcasts in the BBC's "Jazz Club" next Thursday (May 5).

Guesting with the band on the airing will be American singer Helen Merrill, whom Vic is presenting in a series of British cabaret dates.

Helen plays a week at Manchester's Cabaret Club from May 8 and opens at London's Jack of Clubs for a fortnight from May 16. TV appearances are also being negotiated.

Johnny & Hurricanes tour postponed

New York, Wednesday.—The British tour of Johnny and the Hurricanes has been postponed. The rocking American outfit was due to arrive in Britain on June 5 for an eight-week tour for the Leslie Grade Organisation.

for the Leslie Grade Organisation.

Now the deal has fallen through as no exchange for a similar British line-up to tour the States could be arranged.

"We're not mad at anybody Irv Micahnik, marager of the group, told the MM. "We understood an exchange was all set, but it wasn't—so what can you do about it?

"Anyway, we can get all the work we want in the States."

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