

NY NICHOLLS

TOUR MAS

at Variety shows will permanently replace films in the Gaumont cinemas in these towns. Mr. L. S. Hancock, Ballroom and Live Show Controller for G.A.M.A. which controls Gaumont and Odéon cinemas, told the band members that these variety shows in towns that are arched of live entertainment.

agen here
h talent



old Denton, Kurt Edelhagen, and Ronnie Scott. Ballroom and Live Show Controller for G.A.M.A. which controls Gaumont and Odéon cinemas, told the band members that these variety shows in towns that are arched of live entertainment.

New ideas
1963 when he guested with Edelhagen orchestra in London. The band is resident on the radio station there. Commented Kurt: "I would like to sign up two or three British musicians to bring my band up to an international standard. It would give us some new ideas."

So far, the biggest musical influence on Edelhagen has been John Koton. "We play many of his tunes," he said.

hearing and Krupa
here in May?

The George Shearing Quintet and the Gene Krupa Trio are set to play in an American exchange.

Mr. H. H. Johnson told the "M." "I am hoping to fix the negotiations with I by out to be states on Monday week. I so hope to attend Ted Heath's opening in Washington, D.C. on March 10."

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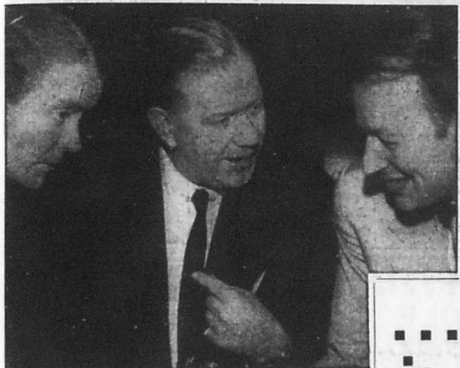
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Melody Maker

FEBRUARY 2, 1957 EVERY FRIDAY 6d.

RIOTS WERE ALL A STUNT-HALEY

Eddie Condon at the Stoll



A trio of famous jazzmen caught backstage at Eddie Condon's concert on Sunday at the Stoll Theatre, London. L.-r. are Condon, Wild Bill Davison and Humphrey Lattimore.

'It got out of hand'

BILL HALEY has blown the lid off those "Rock Around The Clock" riot stories. "A publicity stunt that got out of hand," he says in a New York report. "I believe that some of those early riots" were "inspired" as a stunt, adds the rock-'n'-roll king. "It was a gimmick that backfired—and I got burned." Haley made this statement on the eve of departing for Britain. All Haley will break loose on Tuesday (February 5) as

Back page, Col. 1

Writes on Page 3
Donegan rocks!



This typical action shot of Louie Donegan was taken while recording for Pye-Nixa on Friday at the Comsay Hall before 500 fans. Donegan is to tour the States with the Harlem Globe Trotters next month in exchange for Bill Haley and his Comets.

...but Presley is not coming

PRESELEY is NOT coming to Britain—this year at least—said Hyman Zank, of Foster's Agency, this week. Elvis, at present working at Paramount for Hal Wallis's film "Loving You" will star in the same producer's "Sing, You Sinners." Shooting will start early in the autumn. He will sing ten songs in "Loving You," with a score written by Walter Scharf.

BASIE BOOKED FOR 16-TOWN TOUR

THE Count Basie Orchestra will cover a total of 16 towns during its British tour starting on April 2. And the Count will play no fewer than eight concerts in the London area alone. Two concerts will also be given for Irish fans—at Dublin's famed Theatre Royal—on April 14.

Matinée
In addition to the opening Festival Hall concert on April 3, there will be a Festival Hall Saturday matinee on April 13. There are also concerts—with two performances each evening—at the Royal Albert Hall on April 17 and 18. Two concerts take place at the Dava Theatre, Croydon, on April 7. Tickets for the Festival Hall

Back page, Col. 3

MY SON, MY SON—BY CALVERT



CHA 3344
From Monday (4th) this will be the new telephone number for the Mazyro Maxra. So don't forget that any news will be handled from CHA. 3344.

An obvious believer in the "start them young" principle is Eddie Calvert pictured with his wife, Josie, and their seven-old son. The son is to be named Gilbert Edward. Eddie is this week starring in Variety at Finsbury Park Empire.

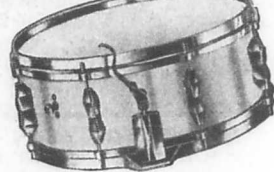
Ella Fitzgerald is seriously ill

New York, Wednesday.—Ella Fitzgerald today underwent a serious two-hour operation. She had an abscess near her appendix. She was rushed into New York Hospital on Sunday. Ella's proposed tour of Europe with Oscar Peterson has been cancelled. Other engagements cancelled include a TV show and an appearance with Louis Armstrong.

EVE BOSWELL OFF TO U.S. AGAIN

EVE BOSWELL will leave for the USA on April 10 on a further record exploitation tour coinciding with the release of her LP "Sugar And Spice." She hopes to negotiate a season at Las Vegas at the same time. In May, Eve will make a German musical in which she will play the starring rôle. It is tentatively titled "The Big Chance." She is also due to appear at Berns Restaurant, Stockholm, in the autumn following her highly successful season there in November, and has received offers to appear in Iceland and West Africa. Her recording of the Mazyro MAKRA prize-winning song "Rock Bobbin' Bonny," backed with "Tra-La-La" is released this week-end. (See review on page 13.)

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AMERICAN FANS PICK THEIR FAVOURITES...

ARRANGING THE POLL

PICKED OF THE TOPS

HERE are the individual winners in the Metronome Poll for 1956. Also, Paul Desmond, Tenor, Stan Getz, Baritone, Gerry Mulligan, Clarinet, Tony Scott, Trumpet, Miles Davis, Trombone, J. J. Johnson, Piano, Dave Brubeck, Organ, Barney Kessel, Bass, Ray Brown, Drums, Stan Lane, Vibes, Bill Jackson, Miscellaneous Instruments, John Cross (French horn).

Kinsey signs two saxists

DRUMMER-LEADER Tony Kinsey has signed altoist Joe Harriott and tenorist Bob Efford. They made their debut on Sunday at the Flamingo Club, W.

CANADIAN ROUND-UP

By Henry Whiston
MORNING, Wednesday.
POP singers Jackie Dean and Roy Kral will be the Circus Lounge of the Ottawa House Hotel, in Hull, Quebec, from February 15 to March 2. Billy Taylor's Trio is booked there for two weeks from March 15. Henry Moresault is the proprietor.
The Deep River Boys, annual visitors to Montreal, are currently at the Bellevue Casino, considered one of Canada's smartest night clubs.
Dick MacDonnell, disc-jockey on "Jazz Unlimited" on Station 1020 in Toronto, has received doctor's orders. He is one of the top three Canadian disc jockeys having been running for some twelve years.

Four Grads, who recently toured England, appear every week on the Jackie Lee CBC-TV show from Toronto. They're winners in a TV talent contest here.
Memories of a bygone era are revived with the new album "The Casa Loma in Hi-Fi" for Capitol. The band received its name back in the thirties from the old Casa Loma castle turned dance hall in Toronto.

Latest winners of Preager contest

Winners of the last three heats in Lou Preager's CBC-TV contest at Hammersmith Palace were the Omega Jazz Band, the Johnny Mack Skiffle Group and the Vaughan-Riiden Septet.

The Ken Moule Seven is back—on record

THE KEN MOULE SEVEN is returning—on record. One of the most talked-about British combos in the post-war era it has been re-formed for a 12-inch LP for Decca.
The Pianist Moule leads an all-star line-up comprising Don Rendell (trn), Ronnie Ross (bar), Leon Chisley (tp), George Chisholm (tbn), Dougie Robinson (p), Arthur Watts (bass) and Alan Canby (dr).
His new line-up is entirely different from the original seven—but the hallmark of the famous seven remains—arrangements by Moule.
Four are his own compositions—"Son of Ponk", "High Ratio", "The Sleepy Badger" and "Cobby".
Other titles are "My Furry Valentine", "Nice Work if You Can Get It", "Lulu's Back in Town", "Makin' Whoopee", "You've Done Something to My Heart" and "Lullaby of the Leaves."
Ken told the MM: "I would like to go on the road again, but this unit is strictly for records."

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THE latest Metronome poll provides three new winners

and a number of new faces in the first ten on most instruments. Miles Davis has taken over as top of the trumpet section from Dizzy Gillespie, who drops to third, behind Chet Baker. Louis Armstrong is not in the top ten, and two newcomers are Ruby Braff (sixth) and Donald Byrd (eighth).
In the clarinet section, Tony Scott is the new winner, beating last year's winner, Buddy DeFranco, into second place, with Benny Goodman third.
The third new winner was guitarist Barney Kessel. Johnny Smith, last year's winner, dropped to third, with Tal Farlow holding his second spot.

Easy winners

Paul Desmond was top altoist for the third year running. Stan Getz had a large majority in the tenor section over Lester Young and Zoot Sims, and Gerry Mulligan easily won the baritone title.
Cave Rieback, J. J. Johnson again beat Bob Brookmeyer among the trombone, and Dave Barbakow, with his second piano win, won from Oscar Peterson and Art Tatum.

Big chance

As Bob Efford has never played with a regular jazz group this will give him the chance to develop into one of the country's leading jazz stylists.
I think this will prove to be the best group I have ever had. Joe Harriott left Kinsey a year ago to form a trio of twelve months. He has since played with the Paul Seaman Quintet.
Kinsey's Quintet is completed by Bill Le Sage (trn, hrs, arr) and Pete Biagini (bass).

Reshuffle

The bass category was completely reshuffled this year, but Ray Brown held top place from Charles Mingus and Percy Heath.
Shelly Manne is again number one drummer, edged only by Max Roach and Art Blakey.
Milt Jackson polled three times as many votes as Lionel Hampton in the vibes section.

HOT CLUB QUINNET TO BE REVIVED

From Henry Kahn
PARIS, Wednesday.
A QUINNET based on the members of the Hot Club of France—the group made famous by Stephane Grappelly and Django Reinhardt in pre-war days—is to be re-formed by Django's brother, Joseph.
He said, admitted copying Django.
He even tried to buy Django's guitar to place it in a museum.
Joseph said that he had finished the "Quip" which he will record with his new group on the Polydor label.

Imitations

The slow of some trying to imitate Django has now prompted him to make a come-back.
I had certain things to try to copy the style of my brother, the great Django. I was so original and affirm my own personality.
I have been playing my way of playing.
For example, arranged a series of Django themes and composed some numbers of my own.
What does Joseph think of the Django copyists? "They do my best. The great honor," he says.
But he adds: "I don't really like it. They copy merely because they lack originality."

Not for sale

He has mentioned—but did not name—an American guitarist.
ON THE MOVE IN CLUBLAND
SINGER and honcho player Frank Holder stars a week in cabaret on Monday at the Club de la Ode D'Azur, Fifth Street.

Ian Bell and his Jazzmen return to 44, Gerrard Street, about on Monday after an absence of two years.

The Teddy Layton Jazzband will be resident at a new club to be opened at the corner of Horse, opposite Battersea Town Hall, on Mondays from February 4.

Bob Barclay's Yorkshire Jazz Band has taken up two new residences at St. Patrick's Hall, Leeds, and at the Headingley Jazz Centre at the Central Clubhouse.

The River City and Pete Curtis Bands will play at the opening on February 18 of the South London Jazz Club, Chiswick Restaurant, Lewisham.

The Bourton Street Ramblers take residency at the Castle Jazz Club, Waltham Cross, tonight (Friday).

A new jazz vocalist, Lynn Trott, made her debut with the Owen Bryce Band at Wood Green Jazz Club last week.
Fleet Street Jazz Club has booked the newly formed Don Rendell Sextet for a lunch-time session on February 15.
Attraction today (Friday) is the Mick Mulligan band with George Melly.

THIS MEANS YOU!

A THOUSAND people ring the MELODY MAKER every week. Information on all aspects of the music world is given by phone to scores of inquirers every day. And the phone number—TEM 2488—is known all over the world. But on Monday the number is being changed. So don't forget. From Monday onwards, if you want the MELODY MAKER ring CHA 3344

BBC Jazz Saturday will be televised

PARTY of the BBC Light programme "Jazz Saturday" presentation at the Royal Albert Hall on February 2 will be televised.
Between 8 and 8.30 p.m., viewing the bands of Humphrey Lyttelton and Cy Laurie, the Louie Dodman Skiffle Group, singers Beryl and George Martin, trumpeter Ken Rattenbury and violinist Bob Clark.
The Light programme will be broadcast from the Albert Hall from 8 to 8.30 p.m. and again from 9.15 to 10 p.m.
In all six top traditional groups and seven guest artists will be presented at the concert.
A BBC spokesman told the MM: "We expect all of them will be given air time."

Top bandleaders will pick 'Oscar' winner

The Music Directors' Association is to hold a ball on March 10 at the Café de Paris, W. The Association, which is composed of the country's leading bandleaders, is to present an "Oscar" during the evening to the theatrical artist who, in bandleaders' opinion, has been the most easy to work during 1956.
Frickets at three guineas can be obtained from 88-92, Rochester Row, Westminster, S.W.1.

Artie Williams at new jazz club

A new jazz club has opened at the Temple Restaurant, Liverpool. Following the transfer of the West Coast Jazz Club and its resident Merseyland Jazz Band, the Cavern.
Personnel of the Artie Williams band, which is resident, is Tommy Smith (trn), Don Lewis (pno.), Johnny Parks (tbn.), and Artie Williams (cl.).

LONG STAY

The Freddy Webb Band has left the Embassy Ballroom, Cambridge, after a stay of nine years.

Ministry says 'Yes' to Broonzy-Sellers

THE Ministry of Labour has granted permits for the three-week British tour of blues singer Brother John Sellers.

Scott starts new jazz sessions

Tenorist Ronnie Scott will be the first star to appear at the Friday night jazz sessions at the Ritz Ballroom, Kingsbury, which start on February 3.
He will be followed by trumpeter Bert Courtney (12th) and Vic Ash (13th).
They will be accompanied by the rhythm section of the resident Rex Buttery Orchestra.
Singer Jill Krier has joined the Buttery Orchestra in place of Vicky Dean. Jill is the wife of Peter Kinley, baritone-saxist with Chris Curtis at the Trocadero Restaurant.
The Rutley Orchestra has been resident at the Ritz since December.

British backing

Ken Colyer's Jazzmen will appear with Broonzy and Sellers at the Royal Festival Hall; the Mick Mulligan Band at Nottingham, Newcastle and Glasgow; and the Chris Barber Band on all the other dates.

The tour has been arranged by the Lyn Dutton office in conjunction with the National Jazz Federation.

ALTO first

PAUL DESMOND

TENOR first

STAN GETZ

CLARINET first

TONY SCOTT

Most of the other boys near the top, INCLUDING second and third places were Selmer players. YOU can take the first step up the ladder by writing "METRONOME" on a P.C., to Selmer, 114 Charing Cross Road, London, W.C.2. Catalogue will come by return.



'I'm a bit numb'

THE one snag in all the wonderful things that have happened to me over the past four months is that people ask me questions that I find impossible to answer.
"How does it feel to jump from cabin-boy to entertainer?"
"How does it feel? Well, I'm happy, of course; but I'm also a bit numb. Things have happened too fast.
"I certainly don't feel a big shot when I'm at home. My neighbours and pals in Bournemouth seem interested rather than impressed.
"You've made a record then, Tom m'y, 'hey' d' y' e- mark in the early days. A couple of weeks later they'd say: "I see it's selling well."
And that's about all.
My parents must wonder where the whole thing's leading, but they're very down-to-earth. When I came home and said that I'd been signed up to work on the stage, my mother looked dubious.
"I've never stood in your way," she said. "So you'll have to decide for yourself. But guitarists are ten a penny."
She knew that I took my guitar playing seriously. I got interested when I was in hospital with spinal meningitis.
When I went to sea, I met Dick Campion.
He was a really good player and he taught me how to sing than I did in the normal chores aboard. It would not happen to me to a good angle there and they've played it up for all they're worth. I enjoy working it, but it was never my main interest.
When I first played guitar, I loved Hank Williams numbers—folk songs like "Kaw-Liga" and "Honky Tonk Blues."
I liked Frank Sinatra and Frankie Laine, and I still do.
They're stylists and they always have wonderful arrangements.
One of the masters took them down as I hummed them. We performed all three on recreation periods.
That came back to me the other day when I was doing a film test. The cheek I had at school deserted me then. I was petrified.
The clapper clicks in from of the camera. And you're on.
Cheek doesn't help a bit; nor does rock-'n-roll. You're out there on your own.
I can only hope that what I've had so far lasts.
You've guessed it.
Luck.
Eric Delaney

Wonderful
I asked the man behind the bar if he minded my giving a turn. He said "Go ahead."
Vary before I had a hit are Hull and I've had a regular job—thirty shillings a night, seven nights a week.
That was wonderful money to do what I enjoyed. But the

Influence
I enjoy singing most things today, but most of all I like songs with a beat—"What Is This Thing Called Love" and

Advertisement for Selmer drums. It features a large image of a drum set and the text: "This is the Drum for every Drummer! says ERIC DELANEY". Below the image is the Premier SUPER-ACE logo and the text "TEST IT AT YOUR DEALER'S TODAY". At the bottom right, there is a form for requesting a brochure: "To: PREMIER, 87 Regent Street, London, W.1. Please send FREE BROCHURE (if full catalogue wanted enclose 6d.). Name: Address: My usual dealer is:"

TOP BILLING FOR NEW SKIFFLE GROUPS

FRASER-HAYES FOUR IN CHELSEA REVUE

—At Prince of Wales



The Fraser-Hayes Quartet opened for a season in "The Chelsea Revue" on Monday at the Chelsea Palace. They are (l-r) bassist Tony Hayes, singer Kerri Sims, who recently joined the group, Nicky Welsh (pno.), and Jimmy Fraser (gtr.).

TWO skiffle groups share top billing with Yana in the Variety show which opens at the Prince of Wales Theatre on Monday.

Also on the bill are Gary Miller, who will double at the Metropolitan, Edgware Road, and comedians Jimmy Wheeler, Dickie Henderson and Tommy Fields.

Vipers and . . .

First of the skiffle groups is Walt Whitford and the Vipers, whose first disc was issued by Parlophone last month. They have played at most of the London jazz clubs.

Bob Cort

Second is a new group led by singer-guitarist Bob Cort, who made his debut at the Royal Festival Hall on Tuesday during a special skiffle concert in the Recital Room.

His group includes Ken Sykora and Neville Skrimshire (gtr.) and Bill Colyer (mash-board).

BIRTHDAY ON TV FOR MARIE

Marie Varley, pianist with the Cy Laurie Band, will be 21 tomorrow (Saturday), the day the band is televised from the BBC's "Jazz Saturday" at the Royal Albert Hall.

Guitarist-banjoist Pat Wade who for the past two years has led his own group in Southampton, has joined Cy.

HOLIDAY IN COLOUR

Michael Holliday and the Kaye Sisters last week began filming a coloured TV short for America.

NEWS IN BRIEF

GEORGE MELACHRINO is scheduled to leave London today (Friday) for the States, where he is to make appearances as guest conductor.

Tommy Steele appears in BBC-TV's 4:40 Special on February 16.

Singer Sheila Buxton recorded "A Perfect Love" and "I Love My Baby" for Columbia last week.

The Paradise Hawaiians have a BBC-TV spot on February 20.

The King Brothers, vocal and instrumental group, appear on TV's "Jack Jackson Show" on February 10 and on BBC-TV (16th).

The Geoff Taylor Band now plays at Barkings Baths on Saturday nights, and from February 26 will appear at the Orchard Ballroom, Fairley, on Tuesday.

The Barbican Jazz Band has a concert on February 9 at Queens Hall, Cuckfield, Sussex.

Philip Midgley, singer at the Club Venus, St. John's Wood, appears in ATV's "About Homes and Gardens" today (Friday).

Readers of yesterday's musical ability who are interested in forming a band to play purely for pleasure or charitable purposes are invited to contact Arthur Durwin, 53 Glenice Road, Hampton, N.W.2.

The new Maynard Ferguson Band opens at New York's Birdland in April for a two-week season.

The Tommy Whistle Group will play weekly sessions at the Carlton Ballroom, Slough, starting next Tuesday (5th).

The Geraldine Orchestra, Paul Carpenter, Zee Zee and the George Mitchell Singers will appear in "Bonanza" at all Continental musical comedies, tomorrow (Saturday) on ATV.

AND DON'T FORGET THAT FROM MONDAY THE MELODY MAKER'S NEW PRIZE NUMBER IS CHANCERY 2344.



Saxists debut

New saxists with Tony Kinyeu, Quintet-Joe Harriott (1), and Bob Eford, were seen with Tony on their debut on Sunday at the Flamingo Club, W.

Mantovani TV show starting in March

The Mantovani Orchestra starts a six-week Sunday afternoon series on ATV on March 3 in place of the "Liberace Show".

Mantovani told the M.M.: "I am looking forward to the series and plan to present guest stars."

JOE LOSS GETS DANCE AWARD

FOR the fourth consecutive year, the Carl Alan Award for the best modern dance orchestra has gone to Joe Loss.

Other section winners were Lou Frazer (outstanding resident band), Victor Silvester (outstanding services to ballroom dancing) and Harold Davidson (Old Time).

They will receive their Carl Alan trophies at a Presentation Ball, which will be televised, on March 30 at the Carlton Rooms, Maiden Lane.

Crawford Trio for Middle East tour

The Peter Crawford Trio leaves London Airport on Sunday for a four-week tour of Army bases in the Middle East with comedian Jon Pertwee.

With Peter (elec. acc.) are Brian Horrey (gtr.) and John Edwards (bass). The trio is well known as well as instrumental.

On Wednesday the trio appears on cyril Stephens's BBC-TV show and it has been booked for a summer season with Benny Hill at Great Yarmouth.

Kirchin on fire

The Pathe Pictorial film featuring the Kirchin band's "Jungle Fire Dance," was re-released this week.

JACK PAYNE'S

SHOW-TALK

"YOU'VE got a bit of a nerve, haven't you?"—an acquaintance asked me in a London restaurant the other day—writing all that stuff criticising the BBC, I mean, when all the time you work for them and accept their money!"

I suppose that point, with its underlying suggestion of ingratitude, is bound to arise, in my case, from time to time.

Freelance basis

But I hold myself perfectly free to criticise the BBC—or anyone else—whenever I consider criticism is deserved. After all, I am certainly not under any obligation not to express my opinions about the Corporation.

And to those who cry, "Where's your loyalty?" I answer: "I originally made my reputation by leading a dance band for the BBC. But I do not owe them anything for that. I presumably did the job satisfactorily, or they would not have gone on paying me! So there's no obligation there."

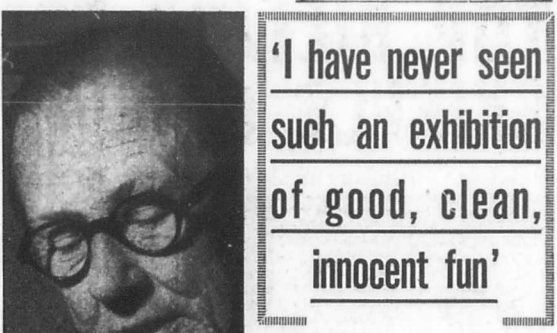
And so far as my more recent work with the BBC is concerned, I began writing for the MELODY MAKER long before I was under contract to the BBC.

In other words I was a theoretical promoter and agent who wrote a column—and who was occasionally employed by the Corporation, on a part-time disc-jockey.

Because radio and television later offered me a contract attractive enough to allow me to give up some of my other activities and become a full-time broadcaster and telecaster, I see no reason to be dilatory in my obligation I do have: to give my honest opinions on the show business scene to the readers of the M.M.

Bigots

I WISH some of the narrow-minded bigots who spend their spare time decrying jazz



in particular, and the younger generation in general, could have been with me at the Albert Hall a couple of weeks ago, when Britain's first-ever all-night jazz carnival was held.

Instead of the usual drearily circulating variations of grey which one gets at English dances, here was a rhythmically heaving kaleidoscope of bright reds, yellows, blues and greens as the dancers jumped and twirled to the music.

TWO—the fact that, although bars were open until 2 a.m., there was a complete lack of hoodlumism or drunkenness. A good, clean, innocent fun.

To be honest, not all the music was my cup of tea—but I could not fail to be impressed by the behaviour of those who did like it.

Three things particularly struck me about the function:

ONE—the extraordinary colour about the packed dance floor when viewed from above.

SIX traditionalist bands blared out jazz from 10 p.m. to 6 a.m.; more than 3,000 fans lived throughout the night—and I have never seen such an exhibition of (to coin a phrase) good, clean, innocent fun.

To be honest, not all the music was my cup of tea—but I could not fail to be impressed by

'I have never seen such an exhibition of good, clean, innocent fun'

best-behaved crowd we have ever had at a dance here, only with the Chelsea Arts Ball was held accordingly. Do you know, it's three o'clock in the morning and I've not seen a single drunk!"

THREE—a redhead in sweater and very tight trousers.

She looked familiar, living up there and at first I thought she was one of those semi-professional dancers who inevitably appear in the newspaper photos whenever a "spontaneous" outbreak of "happens" to take place near a Press camera at rock-'n'-roll films, jazz concerts, and such functions.

When I got nearer, I saw it was wrong. It was that semi-professional teenager, Miss Shirley Ann Field, in a really cut (and very expensive) jeans, looking like a starlet's "way in"—the grabbing of each and every possible chance of a piece of publicity.

She was just a simple jazz fan enjoying a simple jazz carnival.

And, right enough, the only pictures that appeared in the *lay Press* referring to the jazz carnival were of Miss Shirley Ann Field jumping.

Fresh angle

TALKING of the theatre, here's a fresh angle on the question of Britain's pit musicians—a subject which I briefly ventilated in this column over Christmas, and at greater length a few weeks before last.

A letter comes from an ex-orchestra man now playing with a well-known theatre orchestra in the North, asking me to look for saying that most of the musicians use their Union-dictated wages to supplement earnings from daytime jobs.

The majority of these musicians, for example, respond, "pursue a daytime job to supplement their earnings—not vice versa."

As a matter of fact, an equal sized London can offer the musician who is employed for 30 weeks in any one year—and even then earns more per annum than a musician employed by the same company on a full-time basis.

Capable

However, he adds, the remaining 20 weeks—what with bills, rates and mortgages to be paid—are "quite a bit more than what is the provincial musician to do."

"I have colleagues," he continues, "who earn more, as unskilled labourers working a five-day week, than a pit musician earns six evenings or dance musicians on basic salary. And these are all very capable musicians."

Asking me to reflect that none of us place more value on a normal home life with our wives and children than on touring the country, even though we may have had the opportunity, he instances an occasion, years ago, when a bill-topping touring band made such a mistake of accompanying a vocalist that the pit orchestra was "confronted with mirth."

Mistakes

The writer concludes: "Such mistakes would cost the average pit musician his job. So please be careful when advocating any trade tests for musicians."

All of which seems to me, strengthens my point about "part-time" musicians.

In the first place, because a touring band has to play badly, it does not follow that a pit orchestra which is better than that band is necessarily as good as it should be.

Value

Secondly, the point about pit musicians having to take outside work because of their part-time and uncertain working conditions at the theatre is surely a matter for the Musicians' Union.

And finally, of course, the only way to get management to agree to pay higher wages would be for the musician to have a better value—and the only answer to that one is to insist that the rate, as I originally suggested, be paid before membership are admitted to full membership. This value for money would be sure.

STEVE RACE

will be resumed next week

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AD 10

THE following telegram has been sent to Enoomy H. Pelletier, Controller, Light Programme:
"Sincere good wishes for the success of your Jazz Saturday Concert and to everybody taking part—Maurice Burman."
The criticism follows next week.



© Derek Humble and Ronnie Scott

AT THE JAZZ BAND BALL, THE RONNIE SCOTT SEXTET, THE TOMMY WHITELEY QUARTET.
11.15 p.m. 21/1/57.

RONNIE SCOTT, dark, almost handsome, taciturn and contemplative by appearance, was talking to me about British and American Jazz 30 minutes before this broadcast and a few days before he sails with his Sextet for America:
"When I was last in America," said Ronnie, "I naturally heard excellent players, but I also heard some who were disappointing. Indeed, three or four of our own musicians, but only three or four, could, if they worked in the States, become as good as most Americans."
Name them, Ronnie.
"Derek Humble, Jimmy Deuchar, Tubby Hayes and Tony Crombie."

By MAURICE BURMAN

Still good
"Strangely enough, Ronnie, they seem to be making of yours."
"That's quite true, but, nevertheless, they are very fine jazz players. The way I remember that British

musicians are definitely the clear-cut direction and content. The Whittle group also lacked this definition. Tommy's own playing was faintly rambling and uninspired, while drummer Jackie Dugan was busy and a little heavy. Eddie Thompson's piano had the best moments.

Simplicity
"I think because it is more simple and the rhythm is more pronounced. On the other hand, modern jazz is developing within itself. It is more a music for musicians which I think is a very good thing for the music."
I liked Ronnie's band very much, particularly the solo and ensemble playing. But I feel that the music itself is not developing the way it should. It still lacks warmth.

NORTHERN HOME SERVICE. DATE WITH DEREK.
10.45 p.m. 21/1/57.
THIS programme showed both taste and originality. Consisting of Bob Diddy (bass), Bob Turner (drums), Denis Newey (guitar), Bernard Hermann (flute) and Derek Hilton (piano), the group showed originality in instrumentation and taste in arrangements and choice of tunes.

Our kind of music is dying!



OUR kind of music is dying in the States. It must die. It can't survive under present circumstances where up-and-coming musicians are denied the chance to even start to develop.

I was born in January, 1901, which makes me 51. And I first made the jazz scene in Chicago 25 years ago. In the Windy City there were literally dozens of spots where a young musician could take his horn and blow, blow, blow. Not for money—but for the love of playing jazz—for the opportunity to swap ideas with kindred souls.

Live jazz
And when I hit New York there must have been a hundred or more spots where a guy could play jazz, listen to jazz, live jazz, for a few brief hours.
But what do you find today? Guys are not allowed to play for free—in case they shove a fellow-musician out of work. And even if they were allowed—where would they go?
In New York today there are perhaps four places where the boys can jam: Eddie Condon's, Nick's, Jimmy Ryan's, the Henry Hudson Hotel (where Bobby Haackel led an unusual group—impromptu trumpet, a bass tuba, string bass, vibes, piano and drums); and for the modernists, Birdland and the Embers.

Says WILD BILL DAVISON cornet star of the Eddie Condon band, in an interview with JERRY DAWSON

Add two on the West Coast, and a couple in Chicago, and that's about the lot in the whole United States, apart from New Orleans perhaps.
From what I've seen and heard, things are a little better in Britain—lots of jazz clubs in London and even more spread around the country. With all these guys playing jazz, you must produce some good jazzmen.
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Better here
Add two on the West Coast, and a couple in Chicago, and that's about the lot in the whole United States, apart from New Orleans perhaps.
From what I've seen and heard, things are a little better in Britain—lots of jazz clubs in London and even more spread around the country. With all these guys playing jazz, you must produce some good jazzmen.
From what I've seen and heard, things are a little better in Britain—lots of jazz clubs in London and even more spread around the country. With all these guys playing jazz, you must produce some good jazzmen.

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by Hubert W. David

SOME time or other you will probably get swept up in an argument as to the respective merits of the lyric and the music in a popular song.

Which makes the greater contribution to the success of a song? Is it the words or the melody which puts a number in the Hit Parade? To throw some light on this controversial subject we must probe into the past 60 years.

The beginning of the century was the era of the red-hot comics and the songs they sang were written "point." There were no microphones in those days but the words had to be heard, and we bet we any comic who couldn't throw his voice to the farthest row of the gallery.

T. E. Dunville, Harry Ford, Gus Elen and Sam Mayo had particularly strong and clear voices, and George Robey, who billed himself as "The Prime Minister of Mirth," had a delivery befitting any Prime Minister. He would have been just as much at home in the House of Commons as on the stage of the old Trovit Music Hall in the Strand.

The Ballad Era

BY 1910 the concert ballad was popular and sopranos, contraltos, tenors and basses poured forth a series of ditties about Gardens of Roses, Nightingales Singing, and Tumbledown Slacks in Tumbledown Streets.

But in the majority of cases, one could never hear what they were singing about! So the composer got all the credit and his name always appeared in concert programmes. On the printed engraving in letters three times the size of the author's!

In 1920, with the advent of what we might call the "people's ballad" such songs as "Why Won't You Marry Me," "Old-Fashioned Mother of Mine," "Deep In The Heart of A Rose" and "The Sunshine of Your Smile" showed that the success of a song was then due to lyricist and composer in equal proportions.

The Performing Right Society ruled that no matter whether a song was performed as a complete song or played as a piece of music, both author and composer should share equally in the fees and royalties obtainable.

Bands set the Mood

WHEN the big "Name" bands started to appear, ballrooms were springing up around the country, and once again the mood changed and the music became the predominant factor, for it was the melody, and the melody only, which was punched out to the public by thousands of big bands all over the country and, with radio getting into its stride, the top pops were made by the bands.

But as the popularity of the name-band faded as a top-line attraction at our variety halls, the recording companies began to increase records sales. At times, and the last year, individual artists were starting to make a name for themselves through the medium of the records.

So the public taste changed once again and for many years it has been the words of a song which have mattered, solely because the biggest selling discs have been those by such people as Whitfield, Crosby, Sinatra and Vera Lynn. The vocalist has ruled the roost and clear diction has become an essential part of any singer's success.

But rock-'n'-roll has set a new problem, for who can say that the words matter at all in this type of number? I would say that a rock-'n'-roll song owes its success to 90 per cent melody and 10 per cent lyrics.

This is perhaps why the rock-'n'-roll surge has not succeeded in ousting the ordinary solid commercial song which is still retaining its public interest through a well-written lyric and, as I have remarked before, there are two distinct styles are likely to jog along together for quite a long time.

So we see that for over half a century we have had an appreciation of the lyric and music of a popular song. It has been subject to many changes. Who can say when the next swing of the pendulum may be due?

HEAR and SEE

LOUIS Selmer and his TRUMPET in "HIGH SOCIETY" at your local cinema

BRITAIN'S TOP DISCS and TUNES

Rank	Last week	Title	Artist	Label
1	11	GARDEN OF EDEN (A) (2-)	Frankie Vaughan, Phillips	HMV
2	10	SENDING THE BLUES (A) (2-)	Tommy Steele, Decca	Decca
3	8	FRIENDLY PERSUASION (A) (2-)	Frankie Vaughan, Phillips	HMV
4	7	GREEN DOOR (A) (2-)	Frankie Vaughan, Phillips	HMV
5	9	JUST WALKING IN THE RAIN (A) (2-)	Frankie Vaughan, Phillips	HMV
6	10	WHEN YOU'RE IN THE MOOD (A) (2-)	Frankie Vaughan, Phillips	HMV
7	11	LOVE ME TENDER (A) (2-)	Elvis Presley, RCA	RCA
8	12	LOVE ME TENDER (A) (2-)	Elvis Presley, RCA	RCA
9	13	LOVE ME TENDER (A) (2-)	Elvis Presley, RCA	RCA
10	14	LOVE ME TENDER (A) (2-)	Elvis Presley, RCA	RCA

These records "led" for 10th position. Two records "led" for 12th and 13th positions.

BRITAIN'S TOP JAZZ RECORDS

Rank	Title	Artist	Label
1	LONNIE DONEGAN HIT PARADE (EP)	Py-Nixa	Py-Nixa
2	MODERN JAZZ QUARTET (EP)	Py-Nixa	Py-Nixa
3	LONNIE DONEGAN HIT PARADE (EP)	Py-Nixa	Py-Nixa
4	LONNIE DONEGAN HIT PARADE (EP)	Py-Nixa	Py-Nixa

Rank	Title	Artist	Label
1	LONNIE DONEGAN HIT PARADE (EP)	Py-Nixa	Py-Nixa
2	LONNIE DONEGAN HIT PARADE (EP)	Py-Nixa	Py-Nixa
3	LONNIE DONEGAN HIT PARADE (EP)	Py-Nixa	Py-Nixa

AMERICA'S TOP DISCS

Rank	Title	Artist	Label
1	SENDING THE BLUES (A) (2-)	Tommy Steele, Decca	Decca
2	LOVE ME TENDER (A) (2-)	Elvis Presley, RCA	RCA
3	LOVE ME TENDER (A) (2-)	Elvis Presley, RCA	RCA
4	LOVE ME TENDER (A) (2-)	Elvis Presley, RCA	RCA

CALL SHEET

Rank	Title	Artist	Label
1	SENDING THE BLUES (A) (2-)	Tommy Steele, Decca	Decca
2	LOVE ME TENDER (A) (2-)	Elvis Presley, RCA	RCA
3	LOVE ME TENDER (A) (2-)	Elvis Presley, RCA	RCA
4	LOVE ME TENDER (A) (2-)	Elvis Presley, RCA	RCA

RECORDS

MRS. VAL GRIFFITHS, 35-year-old Welsh housewife, has written a song that stands a good chance of winning Hit Parade Honours.

I make this optimistic statement after hearing EVE BOSWELL'S version of "Rock Bobbin' Boats," the song that won the "Write A Song For Eve Boswell" Competition sponsored recently by the MELODY MAKER.

Mrs. Griffiths's composition was unanimously selected by the editorial Panel of Judges as outstanding among over 1,000 manuscripts submitted.

And it was stated in the MM when the recording was made last December, that "both Frank Parton, of Dash Music (the publisher), and George Martin (A and R man of Parlophone) are losing no time in turning it into a hit record.

That forecast is borne out by the recording, which has just been released on Parlo, R473.

For the disc has all the ingredients of a potential best-seller, a good melody, first-class vocal interpretation (which includes Eve harmonising with herself) and a swinging accompaniment from the Reg Owen Orchestra.

Technically, the quality of the recording is also excellent.

A most engaging feature of the song is the ingenious way in which Mrs. Griffiths has incorporated a rock-'n'-roll motif in her lyric.

COLUMBIA A and R man Ray Martin seems to have come up with another promising discovery in CHUCK STEVENS, an American truck driver he heard during a visit to the States last year.

Ray was listening to some demonstration discs in the Capitol building in Hollywood. The singer impressed him most—and he turned out to be the man who drove a truck to Capitol and who occasionally made demonstration records for three dollars a song.

Before leaving the States, Ray chose some songs which were recorded by Chuck to a piano accompaniment. Ray brought back the tapes to Britain, the piano was "spliced" out—and orchestral backings fitted by Eric Jupp.

The outcome: "The Way I Do" and "Take A Walk" (Col. DB3883). Verdict? Chuck has an engaging voice—not unlike Don Cherry's—and sings with the relaxation that seems to be an inborn gift of the Americans.

A little more confidence—which tends to be lacking in the States—Ray brought back the tapes to Britain, the piano was "spliced" out—and orchestral backings fitted by Eric Jupp.

Another German disc, this time featuring the vocalist ALICE BABS with the Werner Muller Orchestra, is Polidor's "Open The Window Of Your Heart" and "Alice Me" (EM6046). Babs has a pleasant voice, and the arrangement of the first title is highly ingenious. It goes with a swing, too. If Germany can offer this competition in the pop market we shan't only have an "Auntie A Shame," we shall have a "Mambo."

SO will "Why" and "Prince of Pain" by THE TRES (Cap. 45-CL14602). Later features a vocalist with a tremolo like Jimmy Young's.

I HESITATE to brand FATS DOMINO as a rock-'n'-roll-er, even though his records have been snapped up by the rock-'n'-roll faction. This American Negro's early voice and rolling piano belong to the more legitimate markets of rhythm and blues.

"Do You Know" which is virtually identical to the harmonic pattern of Domino's engaging "Ain't That A Shame," is another gem.

JO STAFFORD makes an effective return with "On London Bridge," which features an accompaniment most similar to Don Cherry's "Hand of Gold." Reverse is "A Perfect Love," an out-of-the-run song from the film "The Opposite Sex" (Phillips P8559).

Another gem is "Mambo" by the vocalists ALICE BABS with the Werner Muller Orchestra, is Polidor's "Open The Window Of Your Heart" and "Alice Me" (EM6046). Babs has a pleasant voice, and the arrangement of the first title is highly ingenious. It goes with a swing, too. If Germany can offer this competition in the pop market we shan't only have an "Auntie A Shame," we shall have a "Mambo."

These are some of the records that will be featured in the next issue of the "Call Sheet" column.



● Eve Boswell pictured with Nat Cole during her recent visit to America.

● Don Cherry's "Hand of Gold" Reverse is "A Perfect Love," an out-of-the-run song from the film "The Opposite Sex" (Phillips P8559).

● Fats Domino's "Do You Know" is virtually identical to the harmonic pattern of Domino's engaging "Ain't That A Shame," is another gem.

● The illustration promised you pleasures which the music sense lent. The description of the band as Afro-American also promised you pleasures—not the same ones, admittedly—which never materialised on the disc.

● This, in fact, is a very good dance band—not a commercial dance band—but a very good one—playing strict-tempo mambo. Good for dancing, but not very much for the aficionado.

● Over-amplified organ, poor trumpet, so-so alto, good timbales and a not very inspired choice of tunes.—Ernest Borneman.

● This is a fine, frank commercial LA records that have come during the last months this is far and away the most rewarding one. The music is simple, clear and to the point, the tunes are well chosen, the recording is exceptionally fine and the whole thing is unpretentious.

● BELMONTE and HIS Afro-AMERICAN MUSIC (EP) Monday: City Hall, Perth; Tuesday: Montreal; Wednesday: Beach Ballroom, Aberdeen; Thursday: Dumfries; Friday: Palladium Ballroom, Glasgow; Saturday: Le Rink, Kirkcaldy; Sunday: Royal Albert Hall, Edinburgh.

● DOLORES VENTURA Tuesday: Sarnes and Hercules Ballroom, Norwich; Friday: Cadette Ballroom, Rochester; Saturday: Babs Hall, Darlington; Sunday: Jaz Club, Wood Green; Monday: Jaz Club, Wood Green; Tuesday: Jaz Club, Wood Green; Wednesday: Jaz Club, Wood Green; Thursday: Jaz Club, Wood Green; Friday: Jaz Club, Wood Green; Saturday: Jaz Club, Wood Green; Sunday: Jaz Club, Wood Green.

● THE KIRKIN BAND Sunday: Royal Albert Hall (afternoon); Monday: Coventry (evening); Tuesday: Sarnes and Hercules Ballroom, Norwich; Friday: Cadette Ballroom, Rochester; Saturday: Babs Hall, Darlington; Sunday: Jaz Club, Wood Green; Monday: Jaz Club, Wood Green; Tuesday: Jaz Club, Wood Green; Wednesday: Jaz Club, Wood Green; Thursday: Jaz Club, Wood Green; Friday: Jaz Club, Wood Green; Saturday: Jaz Club, Wood Green; Sunday: Jaz Club, Wood Green.

● TERRY LIGHTFOOT Jazzmen Sunday: Perth, Perth; Monday: Perth, Perth; Tuesday: Perth, Perth; Wednesday: Perth, Perth; Thursday: Perth, Perth; Friday: Perth, Perth; Saturday: Perth, Perth; Sunday: Perth, Perth.

● DANNY PURCHES Sunday: Royal Albert Hall (afternoon); Monday: Coventry (evening); Tuesday: Sarnes and Hercules Ballroom, Norwich; Friday: Cadette Ballroom, Rochester; Saturday: Babs Hall, Darlington; Sunday: Jaz Club, Wood Green; Monday: Jaz Club, Wood Green; Tuesday: Jaz Club, Wood Green; Wednesday: Jaz Club, Wood Green; Thursday: Jaz Club, Wood Green; Friday: Jaz Club, Wood Green; Saturday: Jaz Club, Wood Green; Sunday: Jaz Club, Wood Green.

● ERIC SILK and Southern Jazzband Friday: Southern Jazz Club, Glasgow; Saturday: New Carlton Ballroom, Glasgow; Sunday: Jaz Club, Wood Green; Monday: Jaz Club, Wood Green; Tuesday: Jaz Club, Wood Green; Wednesday: Jaz Club, Wood Green; Thursday: Jaz Club, Wood Green; Friday: Jaz Club, Wood Green; Saturday: Jaz Club, Wood Green; Sunday: Jaz Club, Wood Green.

● PAUL SIMPSON and Band Sunday: City Hall, Perth; Monday: Perth, Perth; Tuesday: Perth, Perth; Wednesday: Perth, Perth; Thursday: Perth, Perth; Friday: Perth, Perth; Saturday: Perth, Perth; Sunday: Perth, Perth.

● DAVID HUGHES Monday: Perth, Perth; Tuesday: Perth, Perth; Wednesday: Perth, Perth; Thursday: Perth, Perth; Friday: Perth, Perth; Saturday: Perth, Perth; Sunday: Perth, Perth.

● THE KIRKIN BAND Sunday: Royal Albert Hall (afternoon); Monday: Coventry (evening); Tuesday: Sarnes and Hercules Ballroom, Norwich; Friday: Cadette Ballroom, Rochester; Saturday: Babs Hall, Darlington; Sunday: Jaz Club, Wood Green; Monday: Jaz Club, Wood Green; Tuesday: Jaz Club, Wood Green; Wednesday: Jaz Club, Wood Green; Thursday: Jaz Club, Wood Green; Friday: Jaz Club, Wood Green; Saturday: Jaz Club, Wood Green; Sunday: Jaz Club, Wood Green.

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DELANEY IN LIFE FOR SINGING IN U.S.

TOP BILLING FOR YANA



Yana, seen here with her pet poodle, opens on Monday at the Prince of Wales, London, for a 120-week season.

THE Eric Delaney Band will probably undertake an American tour towards the end of this year. Eric has had offers but refuses to be "the poor relation in an Anglo-American swap."

He was first approached during his holiday in America last year.

His "H-F-I Delaney" LP, issued by Pye-Nixa, has been released in the States on Mercury this month.

Petrol trouble

Petrol rationing has hit the band hard. Eric told the M4 this week: "If petrol rationing continues it will be forced out of business or reduced to two nights per week. I have decided to call in legal help."

He said rationing had multi-

A Lord Donegall label launched

LORD DONEGALL, jazz record collector and writer, has started his own record label, Donegall Records.

JACK PENN DIES ON WAY HOME

Canadian pianist Jack Penn—he came to this country in 1936 with the Billy Blatt Orchestra—was found dead early on Saturday morning. He was 48 and leaves a widow and six children.

He had played with the Jack Harris and Reggie Golf bands and had worked as a pianist at Frederick Ferrar. For some time he was a staff arranger at Chappell.

He was returning from his engagement at the Crown Public House, St. John's Wood, when he collapsed from pneumonia, and was found by a policeman at 4 a.m.

The cremation is today (Friday) at 11.39 a.m. at Golders Green.

DUNCAN GOING SOLO?

SKIFFLE singer Johnny Duncan has given in his notice to the Chris Barber Band and will leave on February 18 to go solo.

A London agent this week would neither confirm nor deny rumors that Johnny was to make a Variety tour and had

ROCKIN' AROUND BRITAIN WITH BILL HALEY!

HOW I STARTED

ROCK 'N' ROLL
* by **Bill Haley**
HIMSELF



EXCLUSIVE-BEGINNING ON SUNDAY SUNDAY GRAPHIC

ORDER YOUR COPY!

LETTERS

The 'true' Donegan is great.

IN the January 26 issue of the M4 I read that the music played by Lonnie Donegan is being sold by most traditionalists as being 'too commercial.'

It is agreed that his recent releases are commercial, but the opinion of many traditionalists that his rendition of such as 'Rock Island Line' and 'O' Blues are unqualified by any other skiffle singer.

It is a great lover of this music and, like many others, sincerely hopes that Donegan will return to singing traditional songs and once again become the best skiffle singer.—K. C. Stacey, New Cross, London.

Jazz ignorance

I WAS appalled at the letters of the uneducated patrons at the London concert. Surely they must know that Eddie never has been an upholder of anything and that his true fans get a great kick out of the information which proves that he is on stage.

His complete against this style of presentation is complaining against Eddie's nature.

As a hand-drawn, has to change his ways, just to please the ignorant masses, the jazz must be in a bad way.—John P. Day, Coles, Liverpool.

Guitar boom

AFTER crusading for the guitar over a period of 20 years, I am pleased to see the current boom in sales of the instrument.

What is even more gratifying is the manner in which we keep in touch with topical trends.

Evidence of this is seen in the late Hofner advertisement, which included an all-star team of guitarists—Dick Sandler, Henri Grant, Jimmy Coyle, Dick, Chester Cross Road.

Starved modernists

I AM raising my voice in protest against the current boom in modern jazz clubs in the North of England.

In Liverpool, the traditional jazz and all the city clubs cater for its jazz audience while we 'poor' modern lovers are left to wait patiently for our tastes to be catered for.

I can't go alone in my plea.—D. G. Price, Alburgh, Liverpool 15.

Great Kids

ON Saturday last I attended a dance where the Lena Kidd girls were playing. 'Chris Band' was the band and was most praiseworthy in the playing of the new jazz was excellent. W. C. Clancy, Stowmarket, Wiltshire.

Tired for U.S.

WHY can't we send some of our top traditional bands to America instead of their right to stay here, in exchange for American money?

Surely Chris Barber, Humphrey Lyttelton, Alex Hinton, and the other great bands have a chance to play to the Americans. Especially Chris Barber, who is a real star. David E. Walker, Woodford Green, Essex.

Brighton Band makes good

THE Les Jowett Seven, resident at Brighton's Vanguard Jazz Club, has made its recording debut on EMI, with four tunes for release on 78s in February.

Titles are 'Spring Sends Ten,' an original by Brighton club pianist Terry Whitty; and jazz standards 'Sidewalk Blues,' 'Struttin' With Some Barbecue' and 'Call Of The Freaks.'

NEWSBOX EDITED BY JERRY DAWSON

BRIGHTON—The town's Corporation stages its biennial Jazz Easter Sunday, April 21, with the Johnny Dankworth Orchestra.

BRISTOL—Guy Mitchell is booked for the Colston Hall on February 11. The Alex Inman Trio has replaced several jazz best-sellers at its credit, plays the Seymour Hall, London, on February 9, opposite Chris Barber.

SOUTHAMPTON—A record club for connoisseurs, the Southampton Jazz Concert Society, has recently been notified to meet every Sunday night.

ALDERSHOT—Chris Warford, secretary of Hastings International Jazz Club, has formed the New Jersey Jazz Band for a weekly day appearance at the Gibraltar Jazz Club.

YORKSHIRE—Brian Goddard (piano) is touring from London and joined Benny Bennett's trio at the Jazz Club at Bradford, York, on Saturday.

The band has an EP out on EMI this month. The band is set to record some new tunes for the 'Connaught Theatre' label early next month. A student drama cinema—the Regent, Farnworth—has closed its doors five

BOURNEMOUTH—Local gossip columnist Ken Bally hopes to organise a jazz and rock 'n' roll night at the Pavilion Ballroom, Bournemouth, on next month, in aid of Hungarian Relief. It is hoped Bill Haley and his Comet will top the bill.

At the same time, the Alex Inman Trio has replaced several jazz best-sellers at its credit, plays the Seymour Hall, London, on February 9, opposite Chris Barber.

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Bob Dawbarn and Sinclair Trail review

CLEO LAINE (EP)

"The April Age"
I'll Remember Again (Arista)
April in Paris (I Dedicate Arista)
(Pye-Nixa N151028)

Cleo Laine (voc.) with Dave Lee (pno.); Martin Savin (bass); George Clarke (dr.); Eric Dawson (bass); Kenny Clark (dr.), 5/10/56, London.

MISS LAINE in case you hadn't noticed, is one of the most beautiful vocalists in the world and I doubt if she has ever made a bad record.

The four titles on this EP—although with one exception not quite up to the standard of the superb 'Cleo Sings British' on EMI—were all very good.

The exception is "I'll Remember April" arranged, as are all the other titles, by Johnny Dankworth, with a delightful riff which has been running through what passes as my brain since I first heard it.

The two most successful numbers are "I'll Remember" and "April in Paris," both medium tempo. The two ballads though good do not have quite the same zest and fullness of sound.

Cleo possesses a surprisingly good range despite the deceptive sweetness of her voice. Her diction is well-nigh perfect and she actually sings in English. Her style is completely her own and she can improvise against the most complicated backing with absolute surety of pitch.

The accompanying group, led by pianist Dave Lee, is very much in sympathy with the singer and generates a healthy beat. Alcott George Martin sounds as much like Dankworth as Johnny Deodid on the aforementioned album.

Incidentally four of the best tracks from 'Cleo Sings British,' including my own favourite, "I Love a Lover And His Laid," have recently been issued on EMI.

RONNIE SCOTT (EP)

Out of Nowhere; Sarabje From The Apollo.
(Tempo EX445)

(Vogue)—Scott (tr.) with the Dixie Seven Quartet; Rees (tbl.); Terry Shannon (pno.); Lennox Bask (bass); Phil Shannon (dr.), 3/7/56, London.

There is something wrong with these tracks, but I find it difficult to put my finger on the cause.

Incidentally everybody plays well enough, but there is a casualness and looseness about the performance as a whole which gives the impression that no one was listening what the others were doing.

Scott's playing with plenty of beat and at times has almost a "rock-and-roll" sound which sounds a little odd against Scott's traditional blues.

Dixie Rees sounds like a rather wild Clifford Brown, but

Heath (bass); Kenny Clark (dr.), 5/10/56, London (Am. Fresh).

WHAT makes a great jazzman? That elusive quality we define as swing, a gift for melodic improvisation, relaxation and a clear thought are four of his most important qualities.

field Louis Armstrong and Miles Davis probably have a greater abundance of these four qualities than their rivals.

But however great a jazzman his performance can never be fully satisfactory unless he receives sympathetic support from the rest of the group.

On these three numbers, Miles receives just the support he needs to turn in his best work.

He plays muted at all times and in the up-tempo "April" sounds as though in a world to build his phrases.

★ ★ ★ ★ ★

★ **SABRINA SINGS** ★

★ "Persuade Me"—"I Want a Man, Not a Mouse" ★

★ on CONQUEST CP 102 ★

★ THE KING BROTHERS ★ LES HOWARD ★

★ on CONQUEST CP 104 ★ on CONQUEST CP 103 ★

★ The Cradle Rock ★ Singin' The Blues ★

★ Crazy Little Palace ★ Priscilla ★

★ GEOFF LOVE AND HIS ORCHESTRA ★

★ on CONQUEST CP 105 ★

★ Baffi—Dancing Thru' ★

★ ★ ★ ★ ★

SAINTS JAZZ BAND

Maheany Bill Blues Stomp; Slack G'Lee Blues
(Parlophone 78 R4248; 45 45R4248)
I'd We Meet Again; Blue Turnins Gray Over You.
(Parlophone 78 R4250; 45 45R4250)
Alan Fadzins (tr.); Mike McNamee (tbl.); Fred Fyler (bass); John Fish (pno.); Noel Sinclair (dr.); Rex Kennaway (bass); John Mills (dr.), 19/9/56, London. (Decca.)

MILES DAVIS QUINTET (LP)

Solar; You Don't Know What Love Is; I'll Remember April.
(Capitol 3547)

(Davis) (tbl.); Dave Schlicker (pno.); Horace Silver (bass); Percy

★ ★ ★ ★ ★

★ **ALTIPOPO** ★

★ "The Jazz Message" (LP) ★

★ There'll Never Be Another You ★

★ (15-16, London L72-01023) ★

★ (4) (AM, EMI)—Donald Byrd ★

★ (pno.); Duke La Parra (tbl.); ★

★ Hank Mobley (tr.); Ronnie Bell ★

★ (pno.); Doug Williams (bass); ★

★ (dr.), 8/26, N.Y. ★

★ ALTIPOPO entitled "The Jazz Message" is an LP featuring two separate groups only partly drawn from Art Blakey's Jazz Messengers.

★ In essence a string of solo over lightly driving rhythm, the music never falls below good and often reaches superb.

★ Britain's Ronnie Bell is present on four of the tracks, and whilst he is by no means out of his depth, he just does not shine with the magnificent Horace Silver.

★ Not only is Silver's ensemble timing very much perfect, but his choice of chord inversions seems to give added fullness and beauty to the music.

★ In both groups, it is nearly at the top of the modern jazz tree all only 24. If nothing diverts him during the next 20 years he should be one of the Giants of Jazz.

★ The two sax players, tenorist Mobley and altoist La Parra, are in different ways perfect fits for the confidently relaxed Byrd.

★ The two best players, tenorist Mobley and altoist La Parra, are in different ways perfect fits for the confidently relaxed Byrd.

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CLEO LAINE



See Page 17

A great new record by **Alma Cogan**

You, me and us

coupled with THREE BROTHERS

Wonderful backing by **FRANK CORDELL**

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"HIS MASTER'S VOICE"

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At Studio '51, 10/11 St. Newport St., Leicester Square... FRIDAY 7.30... SATURDAY 7.30... SUNDAY 7.15... MONDAY... TUESDAY... WEDNESDAY... THURSDAY... FRIDAY... SATURDAY... SUNDAY...

AVON CITIES JAZZ BAND

COMING TO TOWN Saturday, Feb. 9th... All communications: MIKE BEVAN, 11 York Place, Bristol, 9 Tel. 378116

SETH MARSH'S JAZZ BAND

Jim Weller (pt) Pete Thomas (tbl) Peter Lee (pno) Pete Thomas (tbl) Ken Gray (bass) Ken Ervin (dr)

JAZZ THAT MAKES YOU DANCE

COULD BE CALLED... BIRMINGHAM, 8.20... SUNDAY 7.15... MONDAY... TUESDAY... WEDNESDAY... THURSDAY... FRIDAY... SATURDAY... SUNDAY...

VINCE MAN'S SHOP

ROB. LESLEY'S JAZZ BAND... "traditional jazz at its best"

SUNDAY IS ROCK 'N' ROLL NIGHT

WIMBLEDON PALAIS... LEON BELL AND THE BELLCATS... ROY KENTON AND HIS ORCHESTRA

JAZZ CLUB CALENDAR

FRI. 8-11:30... SAT. 8-11:30... SUN. 7-11:30... MON. 7-11:30... TUE. 7-11:30... WED. 7-11:30... THUR. 7-11:30... FRI. 7-11:30... SAT. 7-11:30... SUN. 7-11:30...

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Reviewed by Sinclair Trail, Bob Dawbarn & Max Jones... TERRY LIGHTFOOT and his JAZZMEN... GOING PLACES... DANCES... AMERICAN PUBLICATIONS... DRESSWEAR... BRON'S



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Music with a Punch!

ROSEMARY CLOONEY IS HERE—NOT TO SING.



STARS OF THE JACK JACKSON SHOW

A MERICAN song star Rosemary Clooney arrived in London on Thursday of last week—but not to sing. No public appearances were scheduled for the star, whose stay in Britain will last only about ten days. Rosemary told the MM: "We left the States in such a rush there was no time to prepare anything. And when I go before the public I feel things should be just right."

Topical tune

The Three Monarchs have sent their latest composition to *Melody Maker*. Title is "Lullaby For Caroline."

Haley Tour

From page 1

The Queen Elizabeth docks at Southampton. On board will be \$2,500,000-worth of cargo—Bill Haley and his Comets.

The \$2,500,000? That's the amount rock-'n-roll king Bill Haley has taken out in insurance to cover his seven musicians in their three-week British tour.

Big welcome
And thousands of Haley fans will be there to give a rock-around-the-docks welcome to the man who started it all.

A special train is taking them to the docks in time for the Queen Elizabeth's arrival at 2 p.m. And it will bring them, the Haley Comets—and Bill's wife "Cuppy" (Joan Cupchak)—back to Waterloo.

Zero hour
Arrival time is approximately 4.30 p.m. This has been planned to avoid the business rush-hour. As previously reported, the tour starts with four days' concert appearances at the Dominion Cinema, Tottenham Court Road, London, from Wednesday next (6th).

ROCK WITH EVE BOSWELL TO ROCK BOBBIN' BOATS

PARLOPHONE (R.4275)

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3rd Annual "Write a Melody" Contest

(Sponsored by Porthcawl Urban District Council)

Amateur Composers are invited to submit original compositions for the above Contest.

CLOSING DATE FOR ENTRIES—FEBRUARY 23rd, 1957

SUBSTANTIAL CASH PRIZES AND CERTIFICATES OF MERIT TO RUNNERS-UP

Price-winning entries submitted in previous competitions were accepted for publication.

Send stamped addressed envelope for Entry Form and Rules to—H. E. DICKS, Esq., Entertainments Officer, Grand Pavilion, Porthcawl, Glam.

Winnie Atwell gets two more big offers

TWO big offers for Winnie Atwell were made this week. Immediately after her appearance at the Café de Paris on Monday last, when she played for a private function, the management approached her to play a season later in the

Condon to play midnight concert
Humphrey Lyttelton and Chris Barber are to make guest appearances with the Eddie Condon Band on its last British date—the midnight concert at the Royal Festival Hall on Monday.

BASIE DATES
From page 1
can only be obtained by post from the Harold Fielding Office. Box-offices open on February 9.

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Annual subscription 35s.

SYD DEAN BRASS SECTION SWITCH
Syd Dean has dismissed the entire brass section of his band at Brighton's Regent Ballroom. "I am replacing the three trumpets and two trombones with four trumpets to give a tighter, brighter sound," said Syd.

Oscar Rabin made Lyceum director
Bandleader Oscar Rabin has been appointed a director of Mecca's Lyceum Ballroom, Strand.

Gary Miller records song for Chaplin
SINGER Gary Miller this week spent two days with Charles Chaplin rehearsing and recording a rock-'n-roll number written by Chaplin for his film, "The King in New York."

TV SHOW FOR MARION
Marion Ryan is to star in a new Granada TV programme. It will take the place of "Spot The Tune" every Thursday and will probably be called "Answer The Tune" since last May. This series ends in March.

ROCK-'N'-ROLL Every WEDNESDAY FRIDAY SATURDAY SUNDAY
Two's Club, 44 Gerrard Street
LEON BELL BELLICATS • BOBBY BREEN • BILLY BASKETT'S ROCKERS
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Melody Maker

FEBRUARY 9, 1957 EVERY FRIDAY 6d.

Jimmy Giuffre On page 3

HALEY OPENS—AND THERE IS NO PROTEST



Haley photographed at the Dominion Cinema.

BILL HALEY has blitzed Britain! The biggest musical bombshell to hit Britain since the war exploded at Southampton Docks on Tuesday—and mushroomed right up to London's Dominion Theatre on Wednesday night—the opening of Haley's British concert tour.

Police And there were no riots! A posse of policemen had been stationed at the Dominion in case of trouble. There was none. The crowds filed through the theatre doors in the orderly fashion of regular cinemagoers.

Winnie Atwell ROCKS FAST!
WINNIE ATWELL, who has earned over £38,000 from her recordings, returns to Britain on Monday—and ten TV programmes.

Patti (V) Lewis
Patti Lewis, who has been vocalising in Switzerland following a tonsillectomy, returns to Britain on Monday—and ten TV programmes.

Comets will play extra 12 days

THE Bill Haley tour has been extended by another 12 days! Haley and his Comets play twice nightly at the Davis Theatre, Croydon, on Monday and Tuesday (March 4 and 5).

Prestige
Lonnie Donegan and his Skiffle Group, which goes to the States next month in exchange for Haley, is having its tour extended by a similar period. The MM understands that a big programme—including some special "prestige" dates—is being arranged for Donegan.

Police ban Haley in Copenhagen
COPENHAGEN, Wednesday.—Bill Haley and his Comets have been banned by the police from playing a concert in the spring at Copenhagen's jazz-hall "K25 Hallen."

George Lewis to play 11 British dates
Orleans clarinettist George Lewis is scheduled to open in London on March 9 and follows with concerts at the Stoll Theatre, London (10th), Brighton (11th), Newcastle (12th), Glasgow (13th), Sheffield (15th), Manchester (17th), Liverpool (20th), Bradford (21st) and again at the Stoll (24th). He will also play Birmingham on either March 18 or 22.

Eddie Condon goes to Paris—and back
After completing his first British tour with Mondays NFP, Eddie Condon will return to Paris on Monday (10th) and back to London on Tuesday (11th). He was meeting film producer John Hutton, there, and expected to return to London and fly back to the States with Dick Gehman (his co-writer) today (Friday).

There's Nothing Like Nickel
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Guy Mitchell on TV
Guy Mitchell stars in ATVA's "Sunday Night At The London Palladium" on Sunday.

PLEASE BE OUR VALENTINE, MR HALEY!

HALEY SLIG FILM LIFTS THE FILM

A card view by 6 ft. Valentine... Bill Haley has always been shy about his private life...

BILL HALEY has always been shy about his private life but he has now permitted these few new facts to be put into circulation for British consumption...

CANADIAN ROUND-UP

by Henry Whiston

MONTREAL, Wednesday—Ray Owen's "Swing Me High" 12 in. LP, released on Ball Records in the States, is now on Special in Canada...

Biggest reaction from d-j's is for two Owen originals, "Solo Blues" and "Pushin'". Canadian Moe Miller's trumpet solo on "Pushin'" is a highlight of the album...

Solo journey Vic Lamonte headed to New York City following his El Morocco club act...

Back Locomo is recording service, this time with a group including sax, trumpet and trombone. Six tunes were recorded, two by Johnny Lassalle (no assassin)...

Consolation The 90-minute Saturday feature "Jazz At The Top" on CBC-Radio in Montreal had to disappoint a surprisingly large number of listeners last month...

Starting early next month, the Ray Ellington Quartet will have its own 15-minute spot every Monday night at 8 in the Light program. The quartet is scheduled to last 16 weeks...

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New York Notebook

By Leonard Coulter

appearance from the signing of the deeds until the run ends. Ray's agents wouldn't swallow the terms...

Touche A CRESS Faye Emerson, now wife of pop pianist "Satch" Henderson, (and formerly one of the Mrs. Roosevelt) wrote a column the other day, asking why anyone bothered to go to the pictures when they could stay home and watch films on TV...

TV trouble LONDON-BORN Lu Walters, whose Latin Quartet is Manhattan's best value for money nightery, booked Johnnie Ray for cabaret appearances starting on April 26...

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NEWSBOX The singing footballer

SYD DEAN has signed 24-year-old Don Archel to sing with his band. Archel comes from Luton, has been a sheet-metal worker and semi-professional footballer...

New York Notebook By Leonard Coulter

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Lords talk about rock-'n'-roll

ROCK-'N'-ROLL was discussed in the House of Lords last week when questions were asked about cinemas taking out their seats and turning their premises into dance halls.

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Brother John Sellers

IN the year 1924, in the State of Mississippi, where Muddy Waters worked as a field-hand, John Sellers was born in Clarksdale.

At the age of six, when the floods came to Burdette, Mississippi, and covered miles and miles of land, John Sellers can remember the mournful sound of the waters roaring below he could see it. Horses howling, cows howling, pigs screaming.

Awful time It was an awful time of the year. The people had to move to catboats on the railroad tracks. They were built up made at least 3 ft. high to try to save themselves from the muddy waters.

First records In 1928 his uncle Charlie Ferguson, who was visiting New Orleans, took him to the city. When he saw the surroundings that he was in, being deeply religious, he said, "I brought little John to Chicago to see the country in right clubs and concert halls. In 1944, he made an LP for Vanguard under the supervision of John Hammond, who played drums and tambourines.

THE case history of Jimmy Giuffre is one of the strangest in modern jazz. Most fans first heard of him as an arranger with Woody Herman's 1949 band, in which he also played tenor sax for a while; his first important identification was the composition "Four Brothers."

Says famous U.S. jazz star JIMMY GIUFFRE

Smart move He confines himself almost entirely to the chalmereau register. This his high rating in more recent jazz polls is comparable with a trumpeter's winning a top prize only two values.

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Drums make me frustrated

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Saxet has been a big seller in London—in fact, it's taking him ahead.—Brother John Sellers.



Jimmy Giuffre

With it, it's impossible for the listener—the soloist to hear the horn's true sound. I think the essence of jazz is in the phrasing and notes, and these needn't change when the beat is changed.

True sound "With it, it's impossible for the listener—the soloist to hear the horn's true sound. I think the essence of jazz is in the phrasing and notes, and these needn't change when the beat is changed."

Extra care For this experiment, Jimmy said his musicians were chosen with extra care. Those selected were Artie Arban, drums; Stanlip Penna, bass; and Jack Sheldon, trumpet. All three had had wide experience in jazz.

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HEATH BAND FAREWELLS



TED HEATH and his Band left London Airport on Monday for their Stateside tour. Pictures above are Ted with saxist Ken Kiedler, trombonists Don Lusher and Keith Christie (top). The band was met on arrival in New York by MM correspondent Leonard Feather. Heath's record sales are up 400 per cent since his last tour. Other American news cabled by Feather this week:

- **Burt Lancaster** is set to play the role of Joe Glaser, Louis Armstrong's manager, in the film biography of Louis.
- There are plans for an Armstrong birthday party at Lewisohn Stadium in New York on July 4. Part of the proceeds will go to the New Orleans Orphanage where Louis learned trumpet.
- **Tour of Africa**
 - Wilbur DeParis and his Band start a month's tour of West Africa on March 6.
 - Catherine Basie, wife of the Count, is recovering from a recent operation in a New York hospital.
 - Trombonist Vic Dickenson had six stitches in his lip after fainting and falling off the bandstand during a evening with Jimmy McPartland's group at Eddie Condon's club, which has been replaced by Ray Ditch.

NEWELL RETURNS TO EMG GROUP

NORMAN NEWELL, formerly A&R manager for the Columbia label, returns to the EMG organization this Monday.

It is four and a half years since he left Columbia to become Artists' Manager, at Phillips. He left later to go to America, where he was successfully engaged in writing for stage and film.

Song hit
Ray Martin has resumed his post as A&R manager (with Norrie Paramor) of Columbia.

Broonzy & Sellers here on Wednesday

A further date for the British tour of blues singers Big Bill Broonzy and Brother John Sellers will be Manchester on February 22.

Both are due to arrive in London on Wednesday (February 13). The tour opens at the Royal Festival Hall on February 16.

Ray Martin resigns

which he joined in October, 1952. He is expected to visit America, where "You Are My First Love" which he composed with Paddy Roberts, is climbing the Hit Parade.

A statement from EMG this week announces that, following the resignation of Ray Martin, the company is reorganizing its Artists and Repertoire organization.

In the initial stages, the statement added, Norman Newell will not be confining his activities to any particular label in the group.

FOSTER SIGNS A TEENAGE SINGER

Sixteen-year-old vocalist Anne Trevor, of Ceeborpore, has joined Freddy Foster's Band for a fortnight at Green's Playhouse, Glasgow.

Last summer the bandleader heard Anne sing when he was playing in Grimsby.

Quick Barber trip

The Chris Barber Band leaves next Wednesday for a 40-hour tour to Holland for concerts in Rotterdam and Hilversum.

LETTERS Thank you, Harold Fielding!

I WAS beginning to wonder if, after the long struggle to get American bands into this country, the scheme was to be ruined by the greed of promoters anxious to cash in on the first big concert at the Festival Hall.

But at last a change seems to be taking place, the greatest news of all being that Basie will play his first concert at the Festival Hall.

For a promoter to consider the feelings of patrons is a unique situation, and I would like to thank Harold Fielding, who makes me feel that he wants me to go to the Basie concert, not so that he can make money but so that I can share the music of the Count.—John Knight, Colindale, N.W.9.

COME BACK, LONNIE!

MAY I withdraw my statement (26/1/57) that the tradition of Lonnie Donegan? I have just heard 6000 of the nearly lift the roof off the Albert Hall after listening to his singing (2/2/57). I wish that we could have the Lonnie Donegan Band with us again.—Anne E. Rudick, Didsbury, Manchester 20.

SANDY EVEN MORE

I QUITE agree with D. E. Wakley (2/2/57) that Sandy Barber is sensational. I agree, but I think more so. Sandy Barber, the mutual relationship between him, Martin and Al Fairweather's trumpet is outstanding. —John Martin, Jones, Stratford Road, Warwick.

HOWELL EXCELLENT

IN view of the justifiably advanced guard for the new craze are the Jamiteon folk songs, whereas calypso proper is in fact a Trinidadian idiom.

The excellence of this band's accompaniment added greatly to our enjoyment of the concert. We had in direct contrast to the ragged, uncutting and uncut, but endured these days.—Chris W. Moore, Thornton Heath, Surrey.

★ JACK PAYNE'S SHOWTALK

THE scribes and the prophets, I see, have at last got wise to something that we on the inside of Show Business have been talking about for weeks: the fact that the next craze scheduled to sweep the country—taking the place of the now-outmoded and moribund rock-'n'-roll—is to be "calypso."

A glance at the American best-selling record charts and the lists of discs most frequently played by U.S. disc jockeys (both of which can be found in those American Show Business "bibles," *Variety*, *Billboard* and *The Cash Box*) will substantiate this.

Furthermore, both of them are actually "fabricated" numbers—made by joining together two existing short tunes to create a "new" long one.

"Banana Boat Song," for instance, comprises one chorus of the 16-bar Jamaican folk song, "Day Bah Light," joined to one strain of the 16-bar number, "Hill And Dale"—resulting in a more commercially shaped 32-bar chorus, divided into two totally dissimilar halves.

The original words, too, have been altered of course—so that the public hears has little relation to the source material.

Way up

Records featuring this idiom are definitely on the way up—we in Britain inevitably follow the lead of the Americans in the matter of popular song cycles.

What the prophets do not realize, however, is that the so-called commercial calypso songs in the best-sellers lists over there are not in fact calypso at all.

The two numbers acting as advance guard for the new craze are "Banana Boat Song" and "Jamaica Farewell"—both of which are Jamaican folk songs, whereas calypso proper is in fact a Trinidadian idiom.

Craze

THE original calypso craze just after the war stemmed from songs brought back to America by U.S. servicemen who had been stationed in Trinidad—things like "Rum and Coca Cola," "Stene Cole, Dead In The Market" and "Swamin Girl."

The present craze stems almost entirely from two LPs by that great singer, Harry Belafonte (remember—Belafonte played the male lead in "Carmen Jones").

These records, neither of them yet available over here, have had an almost unbelievable success in the States. One of them, still Number One on the American list of best-selling LPs today, must have been issued nearly a year ago.

It has been topping that list for months and, even back in May last year, had already sold a quarter of a million copies.

What that means must be, I hardly like to think!

What has happened in between these two crazes is that the term "calypso" has been commercialized and broadened until it now applies to any music with a vaguely Latin-American beat deriving from the West Indies.

(In the same way, rhythm-and-blues, which eventually became rock-'n'-roll, is now so general a term that it is frequently applied to any hot music in 4-4 time with a pronounced beat.)

So don't be surprised at the variety of things you may hear when the "new" calypso idiom finally gets over here!



● Lili Verona



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Reason

THREE footnotes to the above:—

FIRST, to anticipate queries, the reason why the Belafonte LPs are not available here is that the American catalogue of which they form a part will soon no longer be available to a certain British label. The company concerned obviously feels there is little point in issuing and exploiting them if they are to lose the right to sell them in this country in a few months.

They will probably become available here when the rights to the American catalogue are acquired by another British label.

SECONDLY, which British stars will have the technique to benefit from the new craze? HMV have a series of LPs committed out on their International list featuring a West Indian singer called Lili Verona, who might be able to do it.

Holder

Apart from her, I can only think of Frank Holder (already responsible for an LP titled "Calypso Time" on the Nixa



● Frank Holder—he could cash in on the coming calypso craze. He has the technique to make calypso commercial—and yet still retain some of their Caribbean flavour.

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- LONDON**
ROYAL FESTIVAL HALL, Tues. April 2, at 8 p.m. Tickets by postal application to HMV, 100, Strand, London, W.C.2. See also *Billboard*, London, S.W.1. Endorsement and stamped advertisement essential.
- MANCHESTER**
KINGS HALL, Belle Vue, Wed. April 3, at 8 p.m. See also *Billboard*, Manchester, 10, Ferry.
- BRADFORD**
ST. GEORGE'S HALL, Thurs. April 4, at 8.15 and 8.45 p.m. Prices, 50p, 75p, 1.00. See Office: St. George's Hall, Tel. 27674.
- BLACKBURN**
KING GEORGE'S HALL, Fri. April 5, at 8.30 p.m. Prices, 50p, 75p, 1.00. See Office: King George's Hall, Basset Floor Entrance, Blackburn.
- SHEFFIELD**
CITY HALL, Sat. April 6, at 8.15 and 8.45 p.m. Prices, 50p, 75p, 1.00. See Office: Victoria, Sheffield. Tel. 27674.
- LEICESTER**
DE MONTFORT HALL, Mon. April 8, at 8.30 and 8.45 p.m. Prices, 50p, 75p, 1.00. See Office: De Montfort Hall, Leicester. Tel. 66512.
- NEWCASTLE**
CITY HALL, Tues. April 9, and Wed. April 10, at 8.15 and 8.45 p.m. Prices, 50p, 75p, 1.00. See Office: 150, North Shields, Newcastle. Tel. 64719.
- GLASGOW**
ST. ANDREW'S HALL, Thurs. April 11 and Fri. April 12, at 8.30 and 8.45 p.m. Prices, 50p, 75p, 1.00. See Office: 228, Southside Street, Tel. Douglas 5382.
- DUBLIN**
THEATRE ROYAL, Sat. April 14, at 8 and 8.45 p.m. Prices and opening date for bookings to be announced locally by the Theatre Royal, Dublin.
- BOURNEMOUTH**
WINTER GARDENS, Mon. April 15, at 8 and 8.45 p.m. Prices, 50p, 75p, 1.00. See Office: Winter Gardens, Bournemouth, Tel. 4625.
- BIRMINGHAM**
TOWN HALL, Sat. April 20, at 8.30 and 8.45 p.m. Prices, 50p, 75p, 1.00. See Office: Radio Services Ltd., Paradise Street, P.O. Box 143, Birmingham.

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Welcome

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AND HIS

COMETS

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Great Britain

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with Louis

Rock Around Fetter Lane

THE boy is in statistical mood again. According to my calculations, the word "Rock" appeared 64 times in last Friday's MELODY MAKER, and the words "rock-'n'-roll" 31 times.

Miss Bill Haley, Elvis Presley and Tommy Steele all figured on page one, with further mentions on pages 3, 4, 12, 14 and 20.

A spate of imitation Comets—billed as Rollin' Rockers, Rockin' Rollers, Ravin' Rockers and Rock-'n'-Rollers—littered the "Jazz Club Calendar" page.

All of this in a periodical which, for all its interest in popular music, is not exactly uncritical of modern trends.

The lay Press, Street seems to have gone quite potty on the subject of R-n-R, and those society, how-the-other-half-lives columnists seem almost to have substituted "rock-'n'-roll" for the verb "to dance."

By Steve Race

The Daily Mirror has gone right out on a limb. Having come to some sort of arrangement with Bill Haley, the Mirror sent its top columnist to America, so that he could accompany the Kiss-Gurl back across the Atlantic.

Noel Whitcomb, not a notable jazz fan until that moment, rose to the occasion like the fine journalist he is, and cabled back a complicated story about a passport muddle which almost (but unhappily for the Mirror, not quite) involved the personal intervention of President Eisenhower.

Meanwhile, Bill Haley took over a regular news diary, while the build-up for his visit regularly held him the front page. Come rain or shine, Suez or Suez.

The Mirror "bought a cinema" in which to present a Comets Concert, and ran a series of rock-angled competitions.

The reason for all this? Clearly the Mirror people are convinced that tomorrow's re-

turn of the evening, although I doubt whether most people agree with me.

It seems to me that the poorer the band, the instrumentalist and the singer, the heavier the applause. But perhaps it was always so—and in every art form too.

Nevertheless, remember the date—February 2, 1957—the day the BBC staged, broadcast and televised a jazz concert, Cornhill!

BURMAN'S BATHHE
goes to the grooves of "Jazz Saturday," Jimmy Grant and John Kingdon, for their help in the cause.

EDDIE CONDON'S Mid-Century night Magazine at the Royal Festival Hall on Tuesday was a fitting finale to his tour and undoubtedly the best of the four concerts heard.

Space forbids a detailed analysis, but highlights included: Bill Haley's terrific crackling trumpet and his occasionally subtle interludes.

Condon's clarinet I liked more with every hearing. His "Easy Living" on Tuesday was a delight. Both with her and trombonist Dettahall were deserving honorees for their solo spots.

Wedding's drumming has certainly varied the best success the whole of his kit these days. Just top to under in the prevailing fashion.

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JAZZ SATURDAY

THE BBC LIGHT PROGRAMME PRESENTS JAZZ SATURDAY, 8 p.m. 5/257.

THE face of entertainment has changed so much in the last year that it now seems quite natural for the BBC to stage, broadcast and televise a jazz concert. Yet only a year or so ago... oh, never mind.

Success

If you judge the concert on its attendance, reception, presentation and production, you can say with complete honesty that it was a tremendous success.

But from a music point of view and the quality of jazz heard—that's something else. Out of six bands taking part, only Lortelton, Mulligan and Sandy Brown, in that order, appealed to me.

Mulligan, though less assured and polished, does swing with his slyish trumpet and a good, intelligent clarinet.

And I liked Sandy's band with its original music, front line and piano.

Trumpeter Ken Rattenbury, who followed by Laurie, displayed at once the gulf between them in artistry, taste, understanding, swing and technique.

Even so, Ken is not an inspired jazz man but rather a good man in the sense of the word Mackintosh.

Violinist B. J. H. Clark is a radio - by Maurice Burman

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SATURDAY, FEBRUARY 9:
8.30-8.55 A.M. J: D-J Shows
10.30-11.15 J: As above
11.30-11.45 A: Jacques, Gilles, etc. Lucky Thompson, etc.
2.45-3.10 C: Dutch Swing College
4.10-4.45 P: Jazz Developments
4.15-4.45 Z: I: Swing Serenade
4.55-5.30 M: Danish Jam Session
6.25-7.00 M: Hollywood Music. Band, McZow, Sola, etc.
9.30-9.57 B: Panama on a string.
9.58-10.30 P: Claude Luter.
10.30-10.45 Q: International Trio.
10.45-11.00 W: Swing Serenade.
10.45-10.55 Y: Jazz 1957.
11.05-11.20 X: Baker's Dozen.
11.30 app. G: Menke's Disk.
12.15-1.00 A.M. E-Q: Saturday Night Club.
1.15-1.30 H: Hollywood-New York.

SUNDAY, FEBRUARY 10:
8.30-9.15 J: D-J Shows.
11.15-11.30 J: Sunday Synopses.
9.45-10.55 P.M. S: For Jazz Fans.
9.45-10.55 P.M. T: Public Jazz Concert.

MONDAY, FEBRUARY 11:
12.15-12.30 P: Martin Block (daily).
12.30-1.15 P: Strictly From Dixie.
8.30-9.15 S: Life of Basher.
9.10-10.10 S: For Jazz Fans.
9.30-10.00 K: Jazz Review.
10.15-10.30 J: D-J Shows (weekly).
10.15-10.45 C: 2: Sauter-Frisman.

TUESDAY, FEBRUARY 12:
8.25-9.45 H: 2: Jazz Magazine.
9.10-9.30 Z: 2: Swing Serenade.
9.10-10.0 S: For Jazz Fans.
9.15-9.30 B-25M: The Real Jazz.
9.30-9.50 A: 3: Les Kenton.
9.30-9.50 P.M. Z: 1: Jazz.
1.30-1.55 B: 1: Modern Jazz '57.
7.55-9.0 Z: 2: Chamus-Elysee Jazz.
9.30-9.45 P: 3: Jazz For Everyone.
9.30-9.45 P: For Jazz Fans.
9.30-10.0 P: 4: Haley, Gordon.
10.15-11.0 O: Jazz Journal.
11.15-11.30 L: Swing Serenade.
11.15-11.30 DL: Jazz Band Ball.

WEDNESDAY, FEBRUARY 13:
1.30-1.55 B: 1: Modern Jazz '57.
7.55-9.0 Z: 2: Chamus-Elysee Jazz.
9.30-9.45 P: 3: Jazz For Everyone.
9.30-9.45 P: For Jazz Fans.
9.30-10.0 P: 4: Haley, Gordon.
10.15-11.0 O: Jazz Journal.
11.15-11.30 L: Swing Serenade.
11.15-11.30 DL: Jazz Band Ball.

THURSDAY, FEBRUARY 14:
12.15-12.30 P.M. A: 1: 2: Chamus Elysee Jazz.
1.30-1.45 C: 1: Tatum: Down Town Jazz Band.
1.45-2.30 P: 2: For the Jazz Fan.
9.25-9.35 P: 3: Hugues Panassié.
9.30-10.0 P: For Jazz Fans.
9.30-10.0 P: 1: Bob Brookmeyer.
9.30-10.0 P: 2: Ed Sauter.
9.45-10.0 J: Mood For Moderns.
9.45-10.0 P: Jazz On The Air.
10.35-11.0 C: 1: Jazz Music.

FRIDAY, FEBRUARY 15:
8.25-9.45 P.M. C: 1: Fretts of Bill Holiday.
3.25-3.50 P: 1: Bill Parker.
4.4-4.30 K: Jazz.
5.10-5.40 L: Jazz Review.
6.45-7.0 P: 2: Les Brown.
9.30-9.45 H: 1: Jazz Magazine (R).
9.30-9.45 P: 2: For Jazz Fans.
9.30-9.45 P: 3: For Jazz Fans.

KEY TO STATIONS
A: RTV Paris-Inter: 1—182m. 92.5m.
B: RTV Paris: 20m. 212m. 312m. 350m. 445m. 490m.
C: Giverny: 1—42m. 2—23m.
D: BBC: E 440m. 41. 31. 25m.
E: BBC: 1—160m. 2—10m. 3—10m. 4—10m.
F: Radio London: 1—144m. 2—23m. 3—207m. 4—190m.
G: Berlin: 1—10m. 2—10m. 3—10m. 4—10m.
H: 2—47m. 3—49m.
I: 30m. 100m. 412m.
J: 30m. 100m. 412m.
K: SBC Stockholm: 171m. 235m.
L: 100m. 300m. 500m. 315m. 494m.
M: NRJ Oslo: 176m. 217m. 225m. 477m. 49. 21m. 24m.
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P: SDR Stuttgart: 522m. 493m.
Q: HR Frankfurt: 302m.
R: RAF Rome: 360m.
S: Europe: 1: 1647m.
T: W: 1—10m. 2—10m. 3—10m. 4—10m. 11.10-12.0 only: 171m.
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V: SBC Lugano: 565m.
W: SBC: Geneva. Lausanne. 1—10m. 2—10m. 3—10m.

JAZZ JOURNEY

I HAD the good fortune to assist at quite a few discussions among musicians in New York, which is a much more profitable thing than trying to "interview" musicians.

I learnt that all the Harlem musicians consider the late Cuban Bennet (Benny Carter's cousin) one of the greatest trumpet players of all times. And that Charlie Gains, Sr., still plays trumpet-battles against Roy Eldridge with no winner.

I learnt that there is only one Jabbo Smith (still playing in Brooklyn); in other words, that the Jabbo who made those terrific Louis-louis records with Simeon or George James is the same man who played with Duke, Charlie Johnson, Claude Hopkins.

JONNY SIMMEN

concludes his Collectors' Corner notes made while in New York

Also he is the same man who made the records in 1938 which were published on English Vocalion.

I found out that Wardell Jones' Blue Rhythm Band trumpet player) and Wallace Jones (with Duke Ellington in the thirties and forties) are the same man—real name Wallace Jones.

Ray Hogan and Horace Hogan, trombone players with Claude Hopkins and Ovie Alston respectively, are one and the same man, too—real name Ray Hogan. I met this musician personally, even heard him play (with Happy Caldwell) and found him to be a very good jazz trombone player.

The equal

High Gregory, who passed away in 1948, is considered to have been the equal of Harry Harrison and "Big" Green.

Paul Quinichette, based on making music that Count Basie and him the money to start his own big band which he left the Count a few years ago. He feels that people know such generosity only of Benny Goodman, and he wants to see the Count get his share of credit.

I met William "Sparks" White, guitarist of the White Bros., and was told that he'll record shortly with Cliff Jackson, bass and drums.

Horace Collier, a drummer-trumpet player who appeared on some Jelly Roll Morton Victrola "Presty" titles, etc., is still blowing his horn in New York.

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Bad news among musicians was the very serious illness of Stanley Williams.

And when the death of Art Tatum became known, musicians were terribly brought down. Any musician you met in that week following Tatum's death would talk about this first, and tell you that now "the greatest who ever touched a piano had gone."

I didn't go to the Savoy in New York. Reason? A mambo band was playing there led by Bob Woody, formerly with Benny Carter and in later years with Machito.

The Harry (Harvey) Brooks.

JIMMY GIUFFRE

From page 3

rhythm is stated, assumed the freedom to move unaccompanied, and if jazz is going to continue to grow, it needs this same freedom.

Jimmy said he hoped this music would be judged for what it is rather than for what it isn't, and that the music in the "stomping" album was just as means final—it would constantly be.

I made the following admission: I don't enjoy playing with a "stomping" rhythm section occasionally, but I love it when here: I believe in this music."

Degree

James Peter Giuffre was born in Dallas, Texas, April 20, 1921. He was in the Texas A.M. when he began studying clarinet, moving on to saxophone and piano.

In 1942 he received his bachelor's degree in music from North Texas State College. This college is unique in that it offers courses in arranging, conducting, and music education.

After the war he studied with the late Dr. Walter L. Dillie in Los Angeles. Also during this period following his college days, Jimmy gained valuable experience in the bands of Roy Eldridge, Jimmy Dorsey, Buddy Rich, Woody Herman, and Howard Rumsey's Lighthouse All-Stars.

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SPOT THE COMETS



SKIFFLE and Yana

I DISLIKE skiffle for the same reason I dislike an English choir's arrangement of a Negro spiritual—it sounds phoney. My jaundiced ear heard nothing to change my opinion in the current Variety programme at London's Prince of Wales Theatre.

Of the two groups presented, Wat Whetton and the Vipers put up a better show than Bob Cory and his Skiffle Group, despite the presence in the latter of well-known jazzers whose blarney I will spare by not naming them.

Zest

Neither group looked at all comfortable but the Vipers had considerably more zest. Mr Cory sounded too truthfully U for even such a travesty of folk music as skiffle.

A lack of careful thought had obviously gone into Yana's choice of material. She looked a dream in a skin-tight white dress and sang very well. Her style is flirtatious rather than sexy and whatever she wrote her arrangements deserves a bonus.

The up-and-coming Gary Miller has a good voice and a pleasant personality.

Salty

Climax of his performance is supposed to be his record hit "London, London." I wish someone would tell me just what the song is about but I feel he is much better suited to the Sinatra-type ballads he had given us earlier.

The excellent supporting bill includes the salty Jimmy Wheeler, composer Dickie Henderson, Tommy Fields and a most entertaining bird act, Bob Hammond and his Feathered Friends.

—Bob Dawson.



● study Pomplin—drum



● Billy Williamson—guitar



● Franny Beecher—guitar



● Al Rex—b...



● John Grando—accordion

THE COMETS' FIRST CONCERT

It was precisely 7.27 p.m. on Wednesday when the Rock set in at the Dominion, Tottenham Court Road.

If noise is the measure of success, then Bill Haley and his Comets are a sensation.

The boom of an electric guitar behind a closed curtain heralded that the Comets were on stage. The fans took it from there. "We want Bill!" they screamed. The cry was taken up, echoed round the packed theatre, almost drowned passing traffic in Oxford Street. The six bobbers stationed at the entrance had an anxious moment.

Several more sedate members of the audience exchanged startled glances. Then the curtain rose and the Comets blasted into their first number.

Blasted? An understatement. The sound from three microphones and three Comets' amplifiers hit the crowd like a battering ram. And the audience tossed it back to the tune of stamping feet and smashing handclaps—usually "way off the beat."

Haley, who looks like a genial butcher, led his six men through an opening number that was maddening above the ear-shattering boom. And the mood of Things to Come was set by the Comets' antics—as uninhibited as the revelry in a German beer garden.

Bassist Al Rex tore his trousers after a few bars. "There's an awful draught down there," he quipped. He threw his bass around with the abandon of an apache, ill-treating his dance partner, then rode it like a Derby winner.

Tenorist Rudy Pomplin joined in the free-for-all. He sat astride Al, jerked his sax up and down like a pilot-driver, played it behind his back.

Movement is the mainstay of the Comets. The rest switch and jerk like devil sweat. He mopped his Bill Haley. He mopped his Bill Haley. He mopped his Bill Haley. He mopped his Bill Haley. He mopped his Bill Haley.

At the end of a number he whipped the instrument off, plunked it down on one of the amplifiers—stationed like a sentry on the back stage—and ran into the wings. He lurked there for a brief moment, then bounded back.

The energy collectively expended by the Comets would shut out proper the Queen Elizabeth back to the States.

Comedy

A welcome spot of comedy broke up the fever pitch of the proceedings. It came from ex-Penny Goodman guitarist Franny Beecher and steel guitarist Billy Williamson.

Announcing Billy Haley said: "Give him a nice round of applause before he sings—he never gets any afterwards."

Franny Beecher, announcing a baritone, sang in a falsetto voice to his own guitar accompaniment. Here, and elsewhere—in perambulating—he revealed that he can really play.

And, during this all-to-

● FRIEND—Vic Lewis, whose band toured the U.S. with the Comets, was at the Savoy to greet Bill



● FAN—This girl was one of hundreds who were waiting to welcome the Comets



● FANS—of the fans, that is, were up close who kept them from getting too close (Photographs by Ron Cohen)

BILL HALEY AND HIS COMETS

AT 2.55 p.m. on Tuesday, the organised and highly publicised reception for Bill Haley looked like being a flop. A few couples, escorted by precariously perched cameramen, jived dispiritedly between puddles in Southampton Docks to a rock-'n'-roll band. Damp Welcome-Haley banners were held apathetically aloft.

By TONY BROWN

What happened after that owed nothing to organisation. With unexpected swiftness, Haley's car approached and bored into the small throng.

With the realisation that policemen would protect Haley from fan affection, harmless teenagers were transformed into a mob.

They pressed on to the car like a swarm of outraged wasps, hammering the roof, peering greedily through steamed-up windows.

Curious onlookers outside the railway station caught the hysteria and converged on Haley as he left the car. There were shouts and screams as two robust bobbies locked arms around Haley and heaved him toward the train.

The progress was slow—and tortuous. Grey-haired grandmothers, babes in arms, railway officials, drunks, and the Mizzyou Manza were helplessly engulfed. Thwarted rockers-and-rollers fought to lay hands on their idol.

After that it became a desperate struggle between those who strove to get in and others who wanted to get out.

One girl, crushed to impotence, swung a despairing face toward us.

"If only I could touch him," she gasped.

Over the seething mass of heads, the rolling eyes of Haley could be seen now and again. He grinned, but his face was ashen.

The MM got to him immediately he was forced on to the train. He was affable, if shaken.

"No ribs broken," he said. "But I thought for a moment my arm had gone."

We told him that the violence came from sheer admiration.

Someone had promised that Bill might appear among them if they behaved themselves. Haley in fact made one foray from the Pullman car to talk to news-reef men, but never got around to visiting the forward carriage.

Some enthusiasts made the pilgrimage to Southampton literally without seeing Haley at all and muttered their dissatisfaction.

Along the track there were

"Then they must be glad to see me," he observed, "they had me scared for a while."

Was it better or worse than the States?

"It's definitely the biggest so far." He was diplomatic—but quite emphatic.

With Haley and his Comets collected in safety, it was discovered that Mrs. Haley was missing. Along the corridors anxious appeals of "Where's 'Cuppy'?" mingled with shrieks for "Bill" from outside.

The MM witnessed "Cuppy's" entry, too. She looked close to tears. With her was the Haley band's publicist for the trip, Suzanne Warner—her normal aplomb in tatters. "Can you stay with us for a few minutes?" she asked her police escort.

We encountered steel guitarist Billy Williamson. "I've never seen anything like it," he commented. "A helmeted constable loomed before us, grumbling. 'Someone ought to put a stop to this...'"

The fans were admitted to the train when the excitement had subsided. Autographed pictures of Bill Haley were distributed freely, some with the ink still wet.

Someone had promised that Bill might appear among them if they behaved themselves. Haley in fact made one foray from the Pullman car to talk to news-reef men, but never got around to visiting the forward carriage.

Some enthusiasts made the pilgrimage to Southampton literally without seeing Haley at all and muttered their dissatisfaction.

Along the track there were

Five seconds later, it was bogged down by the greeters, thousands of them this time.

Press cameramen scuttled around hopelessly at the fringes, holding precious equipment fearfully above their heads.

Said Haley at his Savoy Hotel reception later in the evening: "I was worried when they started beating out a rock-'n'-roll rhythm on the top line car. There's a time and place for that beat—but it wasn't here."

He was also anxious when he saw that a girl had been thrust under the front of the car, perturbed to see someone caught at the ankle by a fender, dragged after it.

Police eventually sat on the bonnet of the vehicle, thrusting out their boots as buffers to ward off the footlards. The car

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BY LAURIE HENSHAW

brief spot, so did Pomplin and accordionist John Grando.

But music throughout is secondary to salesmanship. Maybe if Haley and his Comets just dropped the rock for one straight number, we should hear something of musical value.

It was left to Vic Lewis and his Orchestra to provide the few worthwhile musical moments. The Lewis band played with smashing drive. The sax sections was particularly crisp and well-rehearsed.

Quality

And Vic has soloists of real quality in tenorist Art Blifson and trumpeter Dicky Macpherson, who played a beautifully controlled and well-phrased solo on Bill Holman's arrangement of "What A Difference A Day Makes."

Kenneth Earle and Malcolm Vaughan offered a skilful blend of song and comedy. Vaughan's best-selling "B. Three Of The Roses" being greeted by rapturous squeals from the feminine element.

Deimos' "Penny Whistle" Lane completed the supporting attractions.

Bill Haley

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MW10-57

Pat Brand's ON THE BEAT

—has been rocked off the page, but will return next week

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MW10-57

LP RECORD

TWO American girl singers take the vocal honours this week—and also provide a surprise.

They are ex-Kenton vocalist **CHRIS CONNOR** and "Singing Rage" **PATTI PAGE**. The surprise? Both display a degree of artistry that has hitherto virtually been concealed.

Chris Connor, whose previous solo efforts have not been over-impresive, makes a truly remarkable showing on 12 in. London LP HA-K2020.

The songs on the release, simply titled "Chris Connor," comprise (side 1): "I Get A Kick Out Of You," "Something To Live For," "Get Out Of Town," "Where Are You," "Anything Goes" and "When The Wind Was Green." Side 2 features: "He Was Too Good To Me," "You Make Me Feel So Young," "Trytime," "Wash Your Face There," "My April Heart" and "Almost Like Being In Love."

A well-chosen selection which, though not "commercial" in the broad sense, provides ideal material for some remarkably inventive phrasing and brilliant work from some of the accompanying contingents.

In this latter respect, we can quite well recommend some tracks featuring the 10-piece orchestra, conducted by Ralph Burns; of far more interest to the discerning will be those showcasing (a) a rhythm section comprising John Lewis (piano), Harry Goldsmith (guitar), Oscar Pettiford (bass) and Connie Kay (drums), and (b) a line-up consisting of Nick Travis (trumpet), Lew Sims, Al Young, Sam Marowitz, Ray Beckenstein and Danny Hank (saxes and clarinet), Moe Koffler (flute), Murray Clavin (bass), Bill Hinton (drums), and Osie Johnson (drums).



by **LAURIE HENSHAW**

Chris Connor, who here sounds like an amalgam of June Christy and Anita O'Day, almost matches the high standards set by these two contemporaries.

In all an LP that warrants attentive listening. Let's hope that Chris Connor can keep up the standard she has set here.

Patti Page has, perhaps,

given some indications of her vocal qualities—namely in the recently reviewed "Come Rain Or Come Shine." But she has never before, to my knowledge, made such an adventurous excursion into the borders of jazzland as on "Patti Page In The Land Of Hi-Fi" (12 in. Emarcy LP ELL1282).

And, to emphasise the point, she is accompanied by Pete Rugolo's Orchestra—whose contributions to the June Christy LPs "Something Cool" and "The Misty Miss Christy" are so memorable. Titles (first side): "Nevertheless, Out Of Nowhere," "The Thrill Is Gone," "A Foggy Day" and "Mountain Greasy."

Second side: "I've Got My Eyes On You," "My Kind Of Love," "I Didn't Know About You," "My Sin," "Taking A Chance On Love" and "Love For Sale"—certainly one of Cole Porter's most arresting songs.

On the strength of these performances, I am not surprised that, after Ella, Patti Page was named by Rosenzweig-Clooney as her favourite singer.

LONDON are as topical as the minute with their new 12 in. LP release featuring **BILL HALEY** and his Comets (HA-9287). Entitled "Rock The Joint!" it features (side 1): "Rock The Joint!"

Chris Connor

It just remains for record shops to deal with the rush.

THE record companies are not doing things by halves. PAUL BOONE admirers have a positive feast with two 12 in. LP releases by London.

First entitled "Pat Boone—Pat's Big Hits" (HA-D2004) features (side 1): "Rich Man In Love," "Two Hearts, Two Kisses," "No Arms Can Ever Hold You," "Now I Know," "Gee Whittakers" and "Almost Lost My Mind." Side 2: "As My Front Door," "Take The Time," "Tutti Frutti," "The Heat," "Fenwick's Saturday Night," "I'll Be Home and Just As Long As I'm With You."

The second LP, just titled "Howdy!" features (side 1): "Begin The Beguine," "Hummin' The Blues," "Would You Like To Take A Walk?" "All In My Dream Of You," "That Lucky Old Sun" and "Bee Your Partner."

Side 2: "Chattanooga Blues," "I'm With You," "Every Little Thing," "Fortie Nights," "Sunday" and "Harbour Lights."

Verdict: Boone's easy singing is like a refreshing breeze after so much ear-banging from the rocky brigade.

New Haley LP

"Live It Up," "Crazy Man, Crazy," "Fractured," "Whatcha Gonna Do," "Green Tree Boogie" and "Rocking Chair On The Moon."

Side 2: "Dance With A Doll," "Duke-Box Cannon Ball," "Jazz Heart," "Sun-Down Boogie," "Stop Bustin' Around," "The Mulberry Bush," "Pat-A-Cake" and "Farwell, So Long, Good-bye."

No need for me to recommend these to Haleyites—these for those fortunate enough to attend the current concert of the disappointed fans who were unable to get tickets.



Patti Page

Bill Haley

TROPICANA For females only

LOS CHAVALES DE ESPAÑA (LP) Luna Gitana; Zambra Gitana; La Noctua; Una Jena Caribeña

THIS is a mixed Spanish and Mexican group, backed, I suspect, by some American studio musicians and certainly (by the sound of it) recorded in this State.

The sleeve note says: "Rich strains of the accordion are used in vocal choruses by the singer... Castanets purr... tambourines jingle gaily... all of which is only too terribly true."

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make even a march tune attractive by giving it that kind of syncopation which we have learned to recognize as "Spanish" in the Creole music of New Orleans.

The playing is loud, brash, and rhythmically subtle—but the tunes are pretty dull, and the affinity to the dancing will become obvious to only those who have visited Spain.

The sleeve note is exceptionally interesting in that it gives not only complete biographical sketches of each of Spain's most famous 11 bullfighters but also their photos.

It is one of the best sleeve notes I have ever come across in that it says fairly nothing about the music it contains; and rightly so—I don't know what anyone in the world might find worth saying about it.

—Ernest Borneman

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In quality of taste it could hardly be worse. The two singers, Pepe Lara and Luis Tamayo are among the most seductive I have ever heard on this type of lush mood record. In fact, the more I think about it the more clear does it become that the more I should probably disqualify myself from reviewing this disc and leave the job to a girl friend; this is a disc that should be marked "for female use only."

ECHOES OF THE BULL RING (LP) M.G. DE ARRIBA AND SPANISH AIR FORCE BAND

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ELEVEN marches and paso doble devoted to, and named, 11 bullfighters. I don't like bullfights (though I have no particular moral objections) and I don't like march music (though the Spaniards can

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BBC stages first 'Jazz Saturday'

6000 FANS AT ALBERT HALL

MILLIONS of peak-hour television viewers and radio listeners tuned in to the BBC's "Jazz Saturday" programme from the Royal Albert Hall on Saturday night.

The hall was packed 6,000 fans to hear Britain's top traditional (left) and stand-over-the-hammering Lyttelton Band and the quartet that accompanied the solo artists.

Jack Fallon (bass) and Ken Sykora (tr.). Band leaders seen in action below are (l-r): Humphrey Lyttelton, Sandy Brown, Chris Barber and Cy Laurie. Also seen during the evening were Mick Mulligan's Band, Lonnie Donegan with his skiffle group, singers Ottilie Patterson, Beryl Bryder, Neva Rapchalla and George Melly, trumpeter Ken Statterbury, trombonist George Chisholm and violinist Bob Thorne. (See Maurice Burman, page 6.)



ON THE AIR



HALEY ON BBC-TV? The Platters to tour with Vic Lewis Orchestra

CYRIL STAPLETON is planning to present Bill Haley with a Decca disc award on the Stapleton BBC-TV programme on February 27.

The award would be to commemorate Haley's selling one million copies of "Rock Around the Clock" in Britain.

Two more top U.S. rock 'n' roll groups booked for Britain—The Platters, and The Teenagers with 13-year-old Frankie Lymon.

The Platters, who appeared with Bill Haley in "Rock Around the Clock" and scored on records with "The Great Pretender," star for two weeks at the London Palladium from April 29.

The Teenagers and Frankie Lymon now definitely open their British tour at the Empire, Liverpool, on March 18.

The group follows up with an appearance at the Hippodrome, Birmingham, for the week commencing March 26, and then open the London Palladium Variety season on April 1.

They open at the Rialto, York, on March 12, then appear at De Montfort Hall, Leicester (13th), City Hall, Sheffield (14th), and Colston Hall, Bristol (18th).

The group follows up with an appearance at the Hippodrome, Birmingham, for the week commencing March 26, and then open the London Palladium Variety season on April 1.

They also play a series of one-night dates with Vic Lewis and his Orchestra during their British tour.

They open at the Rialto, York, on March 12, then appear at De Montfort Hall, Leicester (13th), City Hall, Sheffield (14th), and Colston Hall, Bristol (18th).

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Melody Maker

FEBRUARY 16, 1957 EVERY FRIDAY 6d.

Charlie Parker See Pages 4 & 5

'COOL KING' MULLIGAN FOR BRITAIN

Two in harmony



Whittle for America Pop stars with 'Sugarbush'

GERRY MULLIGAN, high-priest of cool jazz, opens with his famous "pianoless" Quartet at the Royal Festival Hall on Saturday, April 27. He then goes on a nationwide tour, playing 13 dates in 16 days. Baritone saxist Mulligan will be bringing over a lineup comprising Bob Brookmeyer (valve trombone), Joe Benjamin (Sarah Vaughan's bass player) and "Specs" Bailey (drums).



NJF sponsors The tour is being sponsored by the National Jazz Federation by arrangement with agent Harold Davison.

The NJF's Jack Higgins told Back Page, Col. 3

Seen dancing cheek-to-cheek at Friday's His Parade Ball in London are singers Alma Warren and Ronnie Carroll. Alma left London the following day for a two-month tour of the Far East. (More pictures of the Ball are on pages 14 and 20.)

Jack Parnell Band gets ATV series

RUMOURS that bandleader Jack Parnell is in line for a big position on ATV were sparked off again this week with the news that he is to start a peak-hour ATV series in March.

The MM understands that Jack is to be built up as a prominent TV personality and his orchestra will star on the shows as well as accompany solo artists.

Jack this week again declined to comment on the rumours.

Victor Borge encore

Victor Borge, American pianist-comedian, is returning to this country for a six-week season at the Palace Theatre, W., from April 8.

He will also appear on TV.

Smuggling Britain is not the only country that wants Haley. Offers have been received from all over the world, Manila, Singapore, New Zealand and South America are just a few places the Comets hope to visit.

Even the Russians are going overboard for rock-'n'-roll. Haley has heard that his discs will not be fixed at press time.

Palladium offer for Bill Haley

BILL HALEY—halfway through his sell-out British tour—told the MELODY MAKER this week that he has been asked to play the London Palladium next autumn.

Three companies have also approached me to make a film in this country, added Haley.

If Haley's palladium stint materialises it may be followed by another nationwide tour, subject to a suitable British band exchange.

Smuggling Britain is not the only country that wants Haley. Offers have been received from all over the world, Manila, Singapore, New Zealand and South America are just a few places the Comets hope to visit.

Even the Russians are going overboard for rock-'n'-roll. Haley has heard that his discs will not be fixed at press time.

Torok on TV

American record star Mitchell Torok, due in England today (Friday), will be appearing in "Sunday Night At The London Palladium" on ATV on Sunday. He opens the following day at the Prince of Wales, W.

Johnny La Padula recommends Sonola

Arthur Bill congratulates Johnny La Padula on his brilliant victory during a recent visit to the Bell Accordion Showrooms at Surbiton.

For the first time in the history of world accordion contesting America has taken home the premier trophy—and what a win! Johnny La Padula, playing his Sonola, completely confounded the adjudicators with the brilliance and ease of his playing. Having achieved such a wonderfully high standard Johnny states with conviction that only Sonola can give him the response he needs.

Send now for a superb illustrated brochure of the complete Sonola range from the Sole Distributors in Great Britain—

BELL ACCORDIONS LIMITED (Dept. M.M.2), 157/159 Ewell Road, SURBITON, Surrey, Capt. Welcomes. Open all day Saturday.

Listen to "Accordion Time" on Radio Luxembourg every Thursday at 6.45 p.m.

CELEBRITIES AT BBC-TV POP FESTIVAL



These are some of the stars that were showcased in the final programme of the BBC-TV's Festival of British Popular Songs on Monday. (L-R) Trumpeter Stan Rodrick, Lisa Jhon, Frank Ghacksfield, Stanley Black, Dennis Lotis, Malcolm Lockyer, Ronnie Hilton, Frank Welr.

TOMMY STEELE

will he get the "Love Me Tender" treatment? Will film-makers miscast and malfrost Steele the way they did Presley? The answer's in this week's PICTUREGOER.



FULL COLOUR ISSUE



DISC PARADE

Jazz and pop fans, this is for you. This regular weekly feature is the absolute works! The battle of the disc plants is really getting hot, says DAVID HAMMOND. When Lionel Hampton lets fly on vibas and drums, ROBERT OTTAWAY asks "Is this really jazz?" Full reviews of current pop and movie music.

Add to this, a really cracking issue with full-colour cover pin-up of Janetta Scott and a lavish colour spread with scenes from "Kismet".

This will be a sell-out, so order your copy NOW!

Picturegoer OUT THURS. 14th FEB. 4d.

On the Way! 'FOUR OTHERS'

Ella Fitzgerald to leave hospital

New York, Wednesday—Ella Fitzgerald, who recently underwent a serious internal operation, expects to leave hospital next week.

After a fortnight's convalescence in her home she leaves for Jamaica early in March for further recuperation.

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MUSIC WHILE YOU LAZE (1)

Parnell starts 1957 Blackpool summer

Owing to the disastrous fire which closed Blackpool's famous Tower Ballroom for the 1957 summer season, there will be fewer name bands to entertain the millions of holiday-makers this summer.

But at the Empress Ballroom Winter Gardens, three big bands will be featured. Jack Parnell starts a five-week season

Skegness

Embassy

Rigest Ballroom in Skegness

SEVEN CASTLE

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J. D. MORTON

TOWN HALL • SOUTHPORT

TELEHEATS TAILOR-MADE FOR U.S.

by Leonard Feather

New York, Sunday

That is my verdict on Saturday's midnight concert by Ted Heath and his U.S. package at Carnegie Hall.

Pianist Eddie Heywood—whose trio completed the musical side of the bill with singers June Christy and Al Hibbler—told me:

"One of the things that's so wonderful about this band is that it reminds me of the good old days in the band business when every sideman didn't want to be a leader. They all know Ted's tenor and they work.

Near sell-out

Eddie's backstage tribute, just before the Carnegie Hall show got under way, was in line with the general public attitude. If the reception was any indication,

MUSIC WHILE YOU LAZE (2)

Island Holiday Camp to star Cy Laurie

THE Cy Laurie Band breaks new ground for a traditional group next summer when it plays for the week of September 21 to 28 at the Atherfield Bay Holiday Camp, Shepherds' Chimney, Isle of Wight.

The camp's entertainment manager, Bill McGuffie, who has been at Atherfield for six years, is anxious to see the success of his ambitious venture.

If it succeeds it will lead to the booking of a well-known jazz band for one or perhaps two weeks every summer.

Bands at Bexhill

Four bands will regale visitors to Bexhill's La Warr Pavilion, the John Roy Orchestra will supply modern music every Thursday and Saturday and Ray Sier will provide old-time dancing every Monday, playing on the terrace, weather permitting.

NEWSBOX by Jerry Dawson

YORKSHIRE—When Joan Regan topped a Roman Catholic charity ball at St. George's Hall, Bradford, last Sunday, the Bishop of Leeds, Dr. J. C. Heenan, was in the audience.

BELFAST—First big jazz date this year at the Ulster Hall is March 6, when Ken Colyer's Band pays its third visit to Northern Ireland. Promoter Mervyn Solomon has also booked Cy Laurie and his band for April—their first date in Ireland.

MIDLANDS—Decas recording organist Harry Farmer lives in Walsall, will again appear for the summer season at the Carillon Bay Hotel in Cornwall.

BRISTOL—Guest vocalist with the Johnny Roberts Orchestra at the Grand Sea Ballroom is Annabelle Lee. As Anne Vernon, she has been singing with Ted Heath.

SOUTHSEA—Joe Loos and his Orchestra will be the guest band at the Furnishing Trade Benevolent Association's dance at the South Parade Pier on March 6.

SCARBOROUGH—Fred Percival and his Orchestra will be resident for a second season at Buttlin's Pile Camp this year.

ESSEX—Johnnie Gray's Band of the Day is to play at Southend Free Hall, the Kursaal Boney room on March 8.

tion. Once again Ted and his men got a heartwarming hand from start to finish.

The show actually got under way at about 12.10 a.m. while the house filled to about 90 per cent, of capacity or better.

Ted strode on stage looking much better than he did. He had not been very well since the band's arrival a few days before and the show kicked off with "King's Cross Climax."

Stylish

The Heath band appears to keep its arrangements exceptionally short. The eight opening numbers seemed to last a bare 15 minutes, taking the audience briskly through a whirlwind panorama of styles.

Heywood 'pop'

Comedian Herkie Styles' failed until the Eddie Heywood trio was set up. Heywood has turned from jazz these days—and won tremendous success for his Pop-style offerings.

U.S. Cockney!

Then came Al Hibbler. It's hard to know what to think of Hibbler, who is presumably the first Cockney just born and raised in Little Rock, Arkansas.

Jack Lawton gets Southport double

Hammond organist Jack Lawton has been signed by Southport Council to succeed Jimmy Leach, who has left the town.

Drummer Edwin Harper returns to the resort with his band for a summer's residency at Floral Hall. It opens on May 25.

success? Yes, but if Johnny Dankworth really gets over to the States, he'll show America that Britain can offer some first-class jazz as well.



Advertisement for Brunswick Records featuring Bill Haley and His Comets. The headline reads 'THE ONLY POP RECORD TO SELL 1,000,000 IN BRITAIN!' and 'ONE MILLION'. The main title is 'ROCK AROUND THE CLOCK'. The advertisement lists various records and their catalog numbers, such as 'Rock around the clock LAT 8117 (LP)' and 'The film "DON'T KNOCK THE ROCK"'. It also includes information about Brunswick Records and National Jazz Federation.

ROYAL FESTIVAL HALL

General Manager: T. E. Bean

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"JAZZ SCENE '57"

5.30 p.m. TRADITIONAL/MAINSTREAM CONCERT

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with GEORGE MELLY

ALAN LITTLEJOHN'S JAZZMEN

plus guest star RAY WHITAM

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NATIONAL JAZZ FEDERATION

AT LAST!

THE TRUTH ABOUT CHARLIE PARKER



• Bird—
by Disley

Charlie Parker, the greatest figure in modern jazz, died March 12, 1955. Here, for the first time, is the truth about the last days of Parker's life told by his friend, the Baroness de Koenigswarter-Rothschild, to Tony Brown

I KNEW THAT CHARLIE PARKER WAS ON HIS WAY UP TO SEE ME. THE DESK CLERK HAD 'PHONED. I WASN'T EXPECTING HIM, BUT THAT'S NOT SIGNIFICANT. BIRD WASN'T THE MOST PREDICTABLE OF MEN. IT WAS CLOSE TO 4 P.M., WEDNESDAY, MARCH 9. He was on his way to play a date at Storyville, Boston, and meant to stop off for maybe half-an-hour. His horn and bags were in the car downstairs. Directly I saw him, I knew that he was a sick man. "Hi, Bird," I said. "Have a slug?" He replied: "No thanks. I don't think I want one." Then I knew that he was really ill. Almost immediately, he started to cough, a real paroxysm that shook his body. He rushed to the bathroom and I saw that he'd brought up blood. I was tremendously upset and made him comfortable on a sofa. He could breathe only with difficulty. When I called the doctor, he made just a half-hearted protest.

JAZZ ON THE AIR

by F. W. STREET

(Times GMT)

SATURDAY, FEBRUARY 16: 9:30-10:30 P.M. D.J. Shows (daily). 11:30-11:55 P.M. As Above. 11:30-11:55 P.M. DE: Alex Welsh. 12-1:15 P.M. A: Hinton, Tatam. 1:15-2:30 P.M. E: Mandy Modern. 4:10-4:45 P.M.: World of Jazz, 4:45-5:15 P.M.: Swing Serenade. 8:55-9:30 P.M.: Rhythmic to Cook.

6:15-7:00 M: Chick Webb Orch. 9:30-10:30 P.M.: Hollywood Music. 9:30-11:00, 11:01-1:0 a.m.: E: Edington, Pop, etc. 10:10-10:30 W.: Swing Club. 10:30-11:0 P.M.: The Best of Miller. 11:01-11:30 P.M.: Baker's Dozen. 11:30-11:55 P.M.: D.J. Shows. 12:00-1:00 a.m. S:Q: Between Night and Morning.

1:52-0 H:Q: Hollywood-N.Y. SUNDAY, FEBRUARY 17: 6:15-7:00 P.M.: D.J. Shows. 7:45-10:30 P.M.: S: For Jazz Fans. MONDAY, FEBRUARY 18: 1:15-1:30 P.M.: J: Martin Block. 4:45-5:00 C:1: Dickeland. 8:25-8:55 P.M.: Life of Beethoven. 9:30 app. K: Jazz Review. 9:45-10:0 A: J: Hamo Sester. 10:05-10:30 P.M.: D.J. Shows (weekly). 10:30-10:45 J: Ted Heath. TUESDAY, FEBRUARY 19: 1:25-4:45 H: Jazz Magazine. 4:30-4:55 J: Ted Heath. 9:10-10:00 B: For Jazz Fans. 1:15-1:30 S: Modern Jazz. 9:25-10:0 A: J: John Lewis. 11:30-11:55 P.M.: Les Brown. WEDNESDAY, FEBRUARY 20: 4:15-4:30 C:1: Ella and Louis. 5:05-5:30 P.M.: Ellington Jazz Club. 5:30-5:55 P.M.: Modern Jazz '57. 9:05-9:30 C:1: Humphrey Street Parade. 9:30-10:0 P.M.: Jazz For Everyone. 9:10-10:00 B: For Jazz Fans. 10:05-10:30 P.M.: Orchestra. 10:05-10:30 P.M.: Ed Edgington Orch. 11:5-12:0 O: Jazz Journal. 11:10-12:0 I: German Jazz Post. THURSDAY, FEBRUARY 21: 5:55-6:10 P.M.: Modern Jazz Club. 9:00-9:30 P.M.: Instrumental Mood. 9:30-10:0 P.M.: Jazz. 9:10-10:00 B: For Jazz Fans. 10:05-10:30 P.M.: Ed Edgington-Tatum. 9:45-10:0 P.M.: Modern Jazz Review. 10:05-10:30 P.M.: The Best of Miller. 10:30-11:15 H: Big Combo. FRIDAY, FEBRUARY 22: 12:30-1:30 P.M.: J: Strictly Dixie. 3:05-3:20 C:1: Ella Sings Cole Porter. 3:30-3:50 P.M.: George Wettling. 4:05-4:30 P.M.: Jazz. 5:05-5:15 S:1: Swiss Jazz. 5:55-6:10 P.M.: Jazz Review. 9:30-9:55 J: R-and-B. 10:10-10:00 B: For Jazz Fans. 9:20-10:00 Q: Modern Jazz Quartet. 10:05-10:15 Z: J: Jazz Actualities. EVERY NIGHT: 7:5-9:10; 10:0-12:0 T: This is Music, USA.

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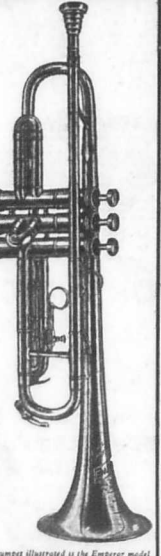
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A sherry

"Sometimes," he said ironically. "I have a sherry before dinner." The doctor was courteous — but he was also brisk and definite. There was absolutely no question of working. He waved away Bird's insistence that he had to leave for Storyville. He must go to Bellevue Hospital. "Uh-uh," retorted Bird. "No more hospitals for me!" Then he choked again. But he still stubbornly denied that he was a hospital case. I choked in to say that he asked him what he considered his best record.

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CHARLIE PARKER

could stay with us. My daughter Janka and I could nurse him. Before he left, the doctor drew me aside and talked gravely of Bird's condition. "I have to warn you," he said, "that this man may die at any moment. He has an advanced cirrhosis and stomach ulcers. He mustn't have this hotel except in an ambulance." That was just the way he eventually left.

Sick

The doctor returned later that evening for Bird was desperately ill. He simply couldn't retain any solid food. He drank red water continually and called for it all the time. He vomited frequently, with the inevitable hemorrhages. When he wasn't sick or in pain he listened to records. He listened to everything. Now, when I hear young musicians deriding Bird or his outlook with Bird's. I never heard him condemn any musician — even the loudest. Hodges had been his god and he admired Basie. Over and over again, he listened to Eddie Herwood's "Begin The Beguine" with its respective piano features. Though it amused him, he liked it, too.

Dorsey fan

Bird wasn't in any sense a phoney. Many were frightened of him because he said what was on his mind at all times, and often loudly. He could preach without being a bore. I despise those who assert that he was a bad example. He condemned addiction to drugs out of personal experience and I quoted his own tragic errors. It was Saturday before we decided which of his records to play to a doctor. We settled on Parker with Strings—April in Paris. I believe. The doctor was mildly impressed and Bird got a great kick out of that. That was about 7:30.

Loved Monk

He loved Thelonius Monk's records — all of them; and at any time. And Billie Holiday. Especially "You're My Thrill." Like many great musicians, he wasn't anxious to hear his own records. However, we discussed them a few times and he developed an interest in Monk that was more than professional. He was a music lover and wanted to hear the work of his heroes. Bird and I wished to make their first impression count. I asked him what he considered his best record.

Guffawed

We propped him up with pillows in an armchair and tucked him around with blankets. He enjoyed what he saw and called the program. He Janka and I were in high spirits when an intermission act came on. It was a juggler doing fantastic things with boxes. "Impossible!" we cried. "They're tied together with string!" Then the juggler confounded us by dropping the boxes and Bird roared with laughter. He really outlasted when he started. The laugh turned to coughing and he half rose from the chair, fighting for breath. I grabbed for the phone to call the doctor.

Thunder

As I was speaking, Bird stopped coughing. "Don't worry, Mummy," said Janka. "He's all right now." Bird had fallen back in the chair, his head hanging forward. I took his wrist in my fingers and the pulse was already and barely perceptible. Even as I felt it, it stopped.

Wit's end

I was at my wit's end when after a session at which they had really wailed, say: "I lost Bird with me tonight." Perhaps he was.

Optimistic

Bird was immensely cheerful and optimistic. He was in my apartment at the Hotel Stanhope. Bird entered the records openly as Charlie (Yardbird) Parker. The only essential detail that the doctor and I couldn't supply was the whereabouts of Chan, who we knew as his wife. I thought of my friend Teddy Wilson. He put me in touch with his own lawyer, who had Show Business connections. As it happened, he had the address of Chan's mother. And that's where Chan was. She was preparing a new home for Bird in New Hope, Connecticut. Bird was revered by his fellow-musicians. It seems to me that he is somehow strongly present now than when he was alive. I have heard musicians, after a session at which they had really wailed, say: "I lost Bird with me tonight." Perhaps he was.

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WORLD EXCLUSIVE



• PARKER

• "Sometimes," he said ironically, "I have a sherry before dinner."

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A £3,000 piano...

PHIL SEAMEN HELD ON DRUGS CHARGE



Winifred travel demonstrates the German piano which she has just had ready for her. It is insured for £3,000 and Winifred hopes to feature it for the first time on her next BBC-TV series in April. It has two manuals and couplers which can give the effect of four pianos and a pedal for harmonization. She starts a nationwide tour on Monday at the Liverpool Empire.

Stopped by Customs

More inquiries

Opposing bail, Police Inspector E. Booth said there were numerous inquiries to be made which might concern the origin of the drug. Another reason for a remand in custody was the consideration, in view of the drug taking, for Seamen's own health.

Seamen was stopped by Customs officers as he was about to board the "Queen Elizabeth" and "remanded in custody" at Southampton until today (Friday).

Seamen, of Clifton Hill, London, was said in court by his solicitor, Mr. A. A. Woodford, to be "a man of some standing in his profession."

Mr. Woodford said that Seamen's wife—a dancer in a London production—was in court and they were able to provide a considerable amount of surety if bail was allowed.

'Slight addict'

"He is, unfortunately slightly, addicted to drug-taking," admitted the solicitor. "He hoped this trip he was going on might

of the whys and wherefores of the drug being in his possession.

...and a 36'- harmonica



Silvester in cinema dance schools plan

VICTOR SILVESTER will lead his famous Ballroom Orchestra at Lewisham Gaumont on February 26, when the first of a number of Silvester Schools of Dancing operating in Rank Organisation theatres makes its debut.

This will be followed by a similar opening ball at Kilburn State on March 12.

CANADIAN ROUND-UP

by Henry F. Whiston

MONTREAL, Wednesday—Past the reception accorded Owen's Swing Me New York album comes that being given the Spanish release (Bally label) in the U.S. of British arranger Johnny Keating's group.

From present indications, results should far exceed those achieved by the Owen LP.

There has long been a scarcity of good British jazz records in North America, especially in the States do not always appear.

Jazz in the States are already leading the Keating set.

Montreal calypso

THE calypso rage is spreading with strong impulses already being felt in such faraway places as Miami, Chicago and New York. But this is one page that Montreal can honestly claim as nursery.

The trend was very evident here for a year or more before the American entertainment centres caught on to it as an improvement over the rock-'n'-roll

crave both musically and as entertainment.

Toronto and Vancouver have also had a part in this surge, but admitted a minor one compared to Montreal's Trinidad, take note!

Night spot

HARPISIT Robert Maxwell "Tide" (writer of the famous "Ebb Tide"), now recording for MGM records, followed Vic Danzone into the El Morocco here.

The El has fast become Eastern Canada's biggest boogie of name talent shows outside the jazz category.

Nita Roya visit

MONTREAL always attracts a large number of chanteuses from France because of the French tongue being one of the official languages of the Province of Quebec.

Latest two visitors here were Nita Roya, reputedly a close friend of Chevalier, and Mick Micheyl.

Nationwide

Under an arrangement between Silvester and The Rank Organisation, these schools will operate in Odson and Gaumont theatres in major cities throughout the country or in other suitable premises under the Rank control.

The scheme is being organized by TV personality Maurice Jay, famous for his formation frame.

New York cabaret for Shirley Ryan

Australian singer Shirley Ryan has been booked for cabaret in New York.

She leaves Britain on the Queen Elizabeth on March 19 for seasons at the Golden Bells, Village Vanguard and Blue Angel.

Final confirmation is awaited on other American and Canadian dates, including the El Morocco, Toronto, and the Belle Vue Casino, Montreal.

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ROCK WITH THE CAVEMAN!

TOMMY STEELE found himself in the middle of a real rock-roll session when he arrived in Peterborough on Monday for a week at the Embassy Theatre.

The Midlands earth tremor sent his guitar amplifier crashing to the floor of his hotel room.

He immediately set to work on it and was able to repair it temporarily.

Only just in time for the first performance.

WORLD NEWS IN BRIEF

THE Platena, U.S. vocal group coming to Britain in March appear with the Vic Lewis Orchestra at the Capitol, Cardiff, on March 16.

This is in addition to the one-night dates announced in the MM last week.

Eve Boswell is to televise from Hamburg early in April before she leaves for her American tour on April 10.

Don Rendell's Jazz Six makes its West End debut on Sunday at the Flamingo Club, Piccadilly Restaurant.

Singer Gary Miller starts a week's variety on Monday at the Embassy, Peterborough.

The Three Monarchs harmonica team, who have been booked for Bernard Delfont's "Polka Burgers" at the Prince of Wales Theatre, London, on April 20.

Joe "Mr Piano" Henderson appears for a week starting on Monday at the Opera House, Belfast.

Singer Jane Forrest started a week in cabaret on Monday at the Astor Club, W.

Maurice Allen on a solo flight

Singer and pianist Maurice Allen has ended his long stay at London's Eve Club where he played opposite Sid Wright and his Band.

On Monday (15th) he opens in cabaret at the Astor Club, and on February 21 appears with the BBC Show Band.

Formerly vocalist with Jack Parnes' singing King Maurice will be featured at a specially arranged party on Monday.

Currently taking his place at the Eve Club is Ted Griffith.

Jumping with jazz

The BBC Light Programme is to present a new jazz record programme, "O'Clock Jump," starting in April.

Brillhart and Personaline

Soloist

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HOW TO GET BETTER POPS THE BBC

ANNA INSTONE, BBC's Head of the Gramophone Department, is no ordinary woman. She has held the job for 24 years.

She went there straight from the Royal Academy of Music, where she studied composition, viola and piano.

When she started, the BBC possessed about 400 records. Today it owns over half a million.

Better pops

"Why can't you play the better type of pop record then?"

"We use the commercial records issued by the gramophone companies. We can't do more than play them."

Steve Race

LIFE affords many pleasures. One of the greatest of them is the pleasure of disagreeing with Maurice Burman.

It's no fun disagreeing with Maurice. He is so firm-rooted in prejudice. There's not much pleasure in an argument with Stanley Dance (who tends to waffle) or with Jack Payne (who declines to be drawn).

disagrees with Maurice Burman

Maurice Burman is, in many ways, a difficult man. He came into journalism through the practical music business, just as I did. Maurice is still a little hazy-eyed about it all, as witness his bawble last week to two gentlemen who were in the cause.

Adversed

All this makes him a delightful adversary, and I think it's time he was adversed again, however his reviews last week of the BBC's "Jazz Saturday" concert.

Comparison

With all due respect to the Wild Man of the White House, I think Maurice still fails to grasp one essential fact about jazz. It is that Dixieland jazz, New Orleans jazz, Mainstream jazz, and Professionals-having-a-ball jazz cannot and must not be lumped together under one critical heading. Bessons: they are trying to do different things.

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MAURICE BURMAN interviews Anna Instone, Head of the Gramophone Department of the BBC

"Good. Turning to something else, Anna, I'm often asked why, or how, 'Family Favourites' gets requests for numbers which are so new that one can't understand how the public knows about them."

"Well, they hear them first on the American and British Forces Networks in Germany. And then, of course, there are the fans of artists who get to know about their new records and write in."

Two hours extra

"Well, if you do watch it very carefully, you still get an awful lot of rubbish on the air."

"I suppose you are subjected to pressure by publishers, recording companies, agents, as well as artists?"

"We watch it very carefully."

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Comparison

But one must be fair, even to Cy Laurie. The two were captured upon different types of jazz, with entirely different standards of taste, swing, artistry and even technique.

By making a direct comparison, Maurice is not giving an assessment of the performers' relative merits; he is merely showing his preference for one kind of jazz over another.

The name that awaits him for paragraphs later, when he writes: "Trombonist George Chisholm was the indisputable jazz star of the evening."

It was not, he says, the most polished instrumentalist. But he did not play the best jazz he played the kind of jazz which most appealed to Maurice Burman.

Irritated

In other words, one's taste in art permits one to choose one's favourite style. It does not permit one to lump all jazz together and compare Birmingham with Laurie and Chisholm with The Real Gone with the Real Gone. One can compare Goya with Steinberg, or Chrysler with Artur Schnabel, or Milton with Ogden.



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J. C. HEARD
One of many American Aces using Premier

THE COMETS TALK JAZZ

ONE thing rubs Haley's comets. Being written-off as jazzmen because they play rock-'n-roll.

The critics are fond of remarking—as if it were a major discovery—that rock-'n-roll isn't jazz," says drummer Raymond Jones. Of course it isn't jazz, but who ever said it was? Bill Haley doesn't claim that. But he says some times to read that he isn't a jazz man. Not that the comets know the rock. Being written-off as jazzmen because they play rock-'n-roll.

TO TONY BROWN

Whoever said it was? Bill Haley doesn't claim that. But he says some times to read that he isn't a jazz man. Not that the comets know the rock. Being written-off as jazzmen because they play rock-'n-roll.

The MM. Having heard a sample session backstage at the Dominion Cinema last Friday, doesn't feel a bit disposed to dismiss the Comets. A few words on the subject of guitar and Frankie Bentley (like guitarist the world over) reached for an instrument and set a chord sequence moving.

Explosion
 Frankie also bowed a respectable head to Freddy Green of the Basie band as a rhytm in guitar—and touched off an enthusiastic explosion.

TONY CURTIS
 MARTHA HYER
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 Program at 12.45, 4.5, 7.30. Doors open 12.30.



Jack Payne's Show Talk

ONE of Britain's new, easy—come easy-going singing stars, I read the other day, boasts that he will earn something like £28,000 from his catering-wauling in the current year.

By which he means that promoters and their like will pay £28,000 for his services. But how much of that vast sum will find its way into the singer's own pocket?

Victim

For this particular artist, like many another, is a victim of what is known in the trade as the "carve-up."

And to understand this, you must know that, in the ordinary way of show business, an artist normally contracts with an agent that he

will pay to that agent 10 per cent, of all moneys accruing to the artist: from work which has been obtained for him by the agent.

Apart from that 10 per cent, the remainder of the artist's earnings (after the deduction of tax of course) are his to spend as he will.

It's all perfectly legal, of course. These are all, all honourable men!

'It is time to say how damnable the whole thing is'

I-TOLD YOU SO TAIL-PICKER. Remember my prophecy last week that calypso was the coming craze? Then how about for a pointer: Humphrey Lyttelton's new record couples a blues with "It's Mardi Gras—a Caribbean-style piece based on the Jamaican number, "Wheel And Turn Me."

'Staking'

Because the manager is risking his money, thus staking an unknown who may never amount to anything—so the artist is told—and because the manager must be paid back for his kindness in laying out all this money, the percentage of the singer's future earnings, guaranteed to the manager in the contract the singer is asked to sign, is a high one.

Nevertheless, he signs, because the weekly sum mentioned also seems very high to him. But then he finds that, to earn "real money," he also has to sign with this particular record label and

Sinatra
 Thus it is not uncommon today for a singer to guarantee, say, 20 or more per cent of his earnings to his manager and the manager, a further ten to that one as agent, ten more to the publicist... and so on, for as long as the contract runs.

Another, more recent, case involved a very famous pop singer, who sold records by the thousand—and made practically



Ask any good dealer to let you try an Invicta. Test it for balance and bowing. Feel the silky smoothness of the slide. It's engineered for knockabout "gig" work. Mandrel drawn, one-piece nickel silver slides plying in featherweight hard brass casings. Resonant brass bell. Extension water key. Slide and bell locks. If in difficulty, write "Invicta" trombone details" and your address on a P.C. to—

GEORGE WETTING

The Condon band has just departed, leaving in its wake assorted recollections of impromptu concert presentations and at least three extraordinary characters.

The most remarkable of these, I think, is George Wetting. Besides being an artist on the drums, he practises painting, photography and writing, and reveals (I am told) a flair for all three.

Apart from some excerpts in jazz books and magazines, the only Wetting productions I've seen are a pleasantly designed brochure and a pageful of drawings in January's Nigger, surrounding his parody of "The Night Before Christmas."

Talented

This last begins: "Twas the night before Bopmas when all through the trap, Not a gator was moving—and who goes a rap?"

And his innocent delivery of personal sets of lyrics for "Baby, Won't You Please Come Home" and like standards in the professional class.

His appearance and attitude, wetting combined with a mad and youthful exuberance and enthusiasm.



George Wetting—'a character.'

—Condon drummer, painter, writer and photographer, is profiled by MAX JONES

Anderson and Dick Gehman—made me work for anything I ever got—and I bless him for it.

Of course I had eyes for a drum, but it cost dollars. So I had to hustle—one time I picked potatoes, which was hard—but I saved the money and got the drum.

As I couldn't afford a bass drum, I used to take a music stand and have a crash on both one side of it and a triangle on the other, so I had something to work with.

Muggy

"My grandfather had those records and the Original Dixieland band when they first came out. That's Tony Spargo (Spazaro) was one of the first jazz drummers. I listened to."

"Any way, I must have been 11 or 12 when I bought myself a bass drum and pedal and got going. We got a little band together, a side band which played at guy's houses and parties in Topeka—nothing I ever got paid for.

Later, my dad took us to Chicago, where he got a better job. He worked for the Santa Fe Road and there was always that promotion going on.

In Chicago we lived on the South Side, and I got in with some wonderful guys at high school on Calumet, not far from where Mugsy lived.

Gainsters

"One of the best was named Joe Beanie. He blew his sars on tenor saxophone, could play hell out of a piano too."

"By now I had a feeling for jazz and this increased my determination to learn more about drums."

"Then I got to hear Frank Snyder, Lew Black, Red-wood and the others up at the Friar's Inn. We had to stand outside because the guys had to get out early and all, and they wouldn't allow in."

"But we could hear the rhythm Kings and good ones there by the ventillator. Their music was so different from the music I was going to play jazz."

Next week Wetting discusses drummers

Condon has said: "A good band is based on good drums and a good piano. Give me a good piano and George Wetting and I'll give you a good band, any time."

George agrees with the reference books that he was born in Topeka, Kansas, in November, 1917, and moved in the very early twenties to Chicago where he remained until '36.

"Almost from scratch I wanted to play drums," he says. My grandfather was a fine musician—he played clarinet in a military band, also great fiddle.

"This was out in Topeka, and I used to go around with him to some of these things with Marshall's band. One of the band which played concerts in the park and anything special like garden."

"Every Sunday morning they used to practice, and instead of going to Sunday school I always made rehearsal and sat right by the drummers. They had two—know, bass drummer and snare. And you'd be surprised what came of the snare drums. They were very talented fellows—used to sweet and class good, too."

"The way I learned was from watching them and wanting to play. One of the two gave me a pair of sticks one day. I took those home, looked for something to stick, and found an enamelled washpan.

"I started hitting on the bottom of it, but wasn't satisfied with the tone. So I punched holes all around this thing, put nails in them, and started on that."



• Singer Ella Fitzgerald is currently recovering from an internal operation in New York Hospital. Below we print the transcription of a phone conversation, last week, between Ella and MM correspondent LEONARD FEATHER

ELLA

HELLO, Ella.
 Hi.

How are you feeling?
 Pretty good.
 I'm glad you're able to take some calls now. Are you getting along all right?

Yes. They took the last stitches out today, and I walked around.
 Fine. I just wanted to know why you did those extra shows at the Panamouth when you knew you were so sick.

Oh, I don't know. I really didn't think I was that sick. I just thought, you know.
 ...

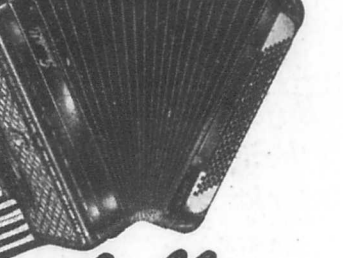
ON THE

You do have a photograph there?
 No, I have a TV, and what I've been doing is opening fan mail and reading it. I'm going to try to answer some of it while I'm here, because the doctor doesn't think I'm going to get out for at least another week.
 Well, that's one way you can catch up. Otherwise, you probably never would... Well, it was wonderful talking to you, Ella, and I hope I'll be allowed to come in and see you soon.

All right, Leonard, and I certainly appreciate your calling. Take care of yourself.
 Okay, dear. Goodbye.

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On the Beat

PARIS and buckets of ice seem to go together. But there was no champagne in the bucket that stood on the stage of the Olympia Theatre when Eddie Calvert appeared there last week. He'd broken his journey to Germany (where he's currently playing to the troops) in order to appear in the Europe 1 radio production "Musicorama."

Altogether he played six numbers and was the hit of the show. But only after he'd insisted on the ice being on stage. Why? Because, he explained to bewildered stagehands, he was suffering from a split lip and after the fifth number would have to stop it bleeding somehow.

How these stories get around! A daily newspaper has reported that Bill Haley has auditioned a British girl singer for possible appearances with him in the States.

I spoke to Haley's manager, Jim Ferguson, in Coventry on Wednesday. Ferguson flatly denies that Haley has aud-

with PAT BRAND



tioned any British vocalists. "Not that Bill might not sign a British girl singer—it she were good enough," he added.

Special material for the latter is written by Sid himself, with lyrics by "Sunday Pic" columnist Paul Boyle.

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For British, of course, he could equally readily have substituted Japanese, French, Italian, Swedish—or even American.

Nice JOHNNY DANKWORTH was saying how much he would like to play in India and other places out East. Suggested Mark Pasquin, of BMI Music: "Experiments with Rice, I suppose?"

Birthday EVE is four years old. That is, the Eve Club celebrated its fourth birthday last Monday—and so did Sid Wiscot and his Band. Sid has never missed a night.

But I found him a little worried despite this. The reason: His tenor player is Bob Howard, his recently rejoined bassist is Bob Howard! A certain amount of confusion takes place, I understand, during rehearsal.

But there was none on the stand that night despite the versatility of this outfit, which plays typical West End dance music. Latin-American, can. Dixieland—and accompanies an extremely ambitious cabaret production.

Special material for the latter is written by Sid himself, with lyrics by "Sunday Pic" columnist Paul Boyle.

Skiffle guitarists are devised expressly for you. Extra strong, ultra-responsive light gauge, they are easy on the fingers yet built especially for robust Skiffle rhytms. Ask for them by name at your usual music shop—"Cathedral" SKIFFLE Guitar Strings 8/0d. a set.

THE Japanese Jazz mag. "Music Life" reproduces a typed letter from Benny Goodman thanking its readers for voting for him in their Jazz Poll.

"Thank you and my many, many friends in Japan," wrote Benny, "for the plaque which I shall treasure."

I wonder how many Jan jazz fans spotted this slip of the finger. Surprise

SURPRISE at the Café de Paris. The other night, when Eddie Palmer introduced his specially designed Nova-chorde to a select group of musicians, BBC producers and the Press.

The man who translated Eddie's requirements into the beautifully designed finished product is Ken Palmer—the bassist who usually accompanies Billy Eckstine on his British tours.

Ken is a member of the Society of Industrial Artists, knew nothing about electronics when Eddie first broached the idea, mugged it all up from books.

As one whom it took the Navy an entire war to teach even the rudiments of radar—Ken, I salute you.

Yes, indeed! IT'S Ronnie Aldrich's birthday today (Friday). He'll spend it playing solo piano on the Scottish Home Service, leading the Starsounders in their season at Green's Playhouse and listening to the transmission of a pre-recording of theirs on Luxembourg. Happy birthday, indeed!

Fingers crossed THE guitar is enjoying a boom period that surprises even the instrument manufacturers.

Now comes an inquiry to Lou Bell, of Len Wood Musicals, from the Foreign Legion Legionaire Richard Carter had seen Lou's advert in the Melody Maker and wants to know if he'll have to pay duty on a guitar coming into Algeria.

Not to play rock-'n'-roll on, let's hope! Quote BOB WILBER, the clarinetist who made such an impression with the Coudon Band, has this to say: "Defender of rock-'n'-roll claim it has brought the beat back into popular music. The tough guy down the block can throw a punch—but he's no Ray Robinson!"



• MITCHELL—a very unbothered man

HOLLYWOOD HEADLINES

NITE NEWS... The Warne Marsh Quintet, with Ronnie Ball, is at Whings... Canada's contribution to Jazz, the Calvin Jackson Quartet, has broken up after its long stint here at Ben Pollack's eatery... The Bud Shank quartet is appearing on Fridays and Saturdays only at the Rendezvous in near Huntington Park... Cal Tyader has opened in Pasadena... The Jim Gilbre Trio and singer Kay Brown (the ex-Mrs. Maynard Ferguson) are at the Hibany... Billie Holiday is working week-ends only at the Harbor Inn in Santa Monica... Nappy Lemaire and Ray Bauduc are at the Beverly Caverns.

AN incredible \$20,000 a day was the reported amount paid in at the Paramount Theatre to hear Nat King Cole. Nat follows this with two weeks in Havana and two weeks in Miami Beach. He then starts filming the life story of W. C. Handy with Lena Horne as his leading lady.

Suzi was tops BOONIE is a rarity in the Variety theatre but during the first house of "It's 15000 For Cats" at Funnies Paris Empire on Monday, two acts received a fair amount of "bird" mixed with the applause.

Fortunate She was fortunate in having pianist Harry South, thus saving less than the other artists from the shambles which resulted every time the pit orchestra joined in at two-thirds tempo.

JAZZ JOTTINGS... The latest item here—disposable paper brass mutes... Last Saturday's Jazz International Showcase TV show, presented by yours truly, featured the Rodgers Jazz Quartet.

FILM CLIPS... Johnny Desmond is set for the movie bit of Russ Columbo to be titled "Prisoner Of Love."

There is room for Tommy Steele and me Says GUY MITCHELL

ing in a Savoy Hotel armchair, drinking coffee, smoking "just one cigarette," and talking to the Melody Maker.

"Don't play it" The last thing in the world that Mitchell wants to do is to imply any criticism of Steele.

"Hope he did well" Asked how he felt about Steele, Guy Mitchell said: "I haven't ever heard him play you know, though I've heard people talking about him."

Guy at the Albert Hall JACK PARNELL'S introduction sparked off the expected feminine shrieks as Guy Mitchell bounced on stage for his Albert Hall concert on Tuesday.

His greatest asset is that he, of all people, obviously does not take Guy Mitchell very seriously.

Strip-tease A sort of striptease spread over the evening lets Guy minus jacket, scarf, shoes and socks, with shirt hanging from trousers.

Bechet for S.A. PARIS, Wednesday—Sidney Bechet is to tour South America visiting the Argentine and Chile.



• Lena Horne

BRUNTS, the Firehouse Five, Barney Bigard, Jack Teagarden, Jess Stacy and many others... Singer Gordon MacRae has been made honorary mayor of North Hollywood.



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Guy meets the Bevs

EX-HEAT SINGERS IN 'GIRL FRIEND' ON ITV



Guy Mitchell met the Beverley Sisters for the first time on Sunday when he starred with them on ATV's Sunday Night At The London Palladium. Guy plans to return to Britain in the summer for a variety tour.

'We'll have a ball in Britain'
says U.S. song star PEARL BAILEY in next week's Melody Maker.

Henri Salvador at Prince of Wales
Guitarist and singer Henri Salvador, a top-line attraction in France for some years past, appears on a French variety bill opening at London's Prince of Wales Theatre for the fortnight commencing on March 4.

Song hits
"The Girl Friend" which had an extended run at the Palace Theatre 30 years ago, introduced such songs as "Mountain Greenery," "The Blue Room" and "Just Imagine It."
Geraldo is having modern scores penned, and some of the old tunes may be "brought up to date."

The Charleston
Dresses and scenery will also be in contemporary vein, but there will be a flash-back to the Charleston mode.
Lita Roza and Dennis Lotis will act as well as sing in the 60-minute show.

June Christy to tour Britain?

EX-KENTON singer June Christy may shortly be playing a series of solo concert dates in Britain.

Agent Harold Davison is negotiating the deal, which would bring June to Britain in May following appearances for the American Forces in Europe and the Middle East.

U.S. talks
Harold Davison discussed the British project with June at Ted Heath's Carnegie Hall concert in New York last Saturday (see also page 1).

Harold said: "June is very keen to come to Britain, and I am hoping to bring her here. Davison flies back to the States on Thursday to be with Ted Heath during the last week of his tour. Heath winds up with an appearance at the Regent's Massey Hall on February 28.

Reid for baritone
Going to the States in the exchange deal with Mulligan is the Tommy Whitte Quartet.

Said Harold Davison: "Tommy will open in the States around April 15."
Mulligan footnote: Gerry's wife, Ariane, presented the baritone star with a son, Held, last Sunday in New York.

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PROVINCIAL NEWS EDITOR: JERRY DAVENON, 24, Oxford Road, Manchester 1, Central 2322.
DUBLIN: Colin Farrell, 24, Bedford Terrace, Rathmines; Doreen Sackett, 26, Bayside, Bayside Road, Dublin. **BELFAST:** Bill Hetherington, 4, Newmarket Street, Belfast (Belfast 4184). **NEW YORK:** Edward F. Walsh, 111 Riverside Drive, New York, N.Y. **HOLLYWOOD:** Howard Lefkowitz, P.O. Box 31, Hollywood 33, California, U.S.A. **PARIS:** Henry Kahn, 19, Rue Cassard, 75001.
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STARS AT THE HIT PARADE BALL



Three more personalities who attended the Hit Parade Ball are caught by the MM cameraman. (L-R) Songwriter Peter Hart, singer Marie Benson and bandleader Jack White. Jack is also the President of Music Trades Guild, organisers of the Ball.

Basie sell-out
There has been a complete ticket sell-out for Count Basie's brass concert at the Royal Festival Hall on April 2.

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Conversation Piece



The stars meet over a drink at the Keith Prosser Music Company's 17th birthday party. Here, Petula Clark chats with (l-r) A. W. Greig, the firm's general manager, Frank Chasels and Jimmy Parkinson.



... and here MM Editor Pat Brand (r.) talks to (l-r) Palladium MD Eric Roberts, Pauline Shepherd and Montford.



... while a smiling Winifred Atwell converses on a discussion between David Hughes and Billie Anthony.



... and here (l-r) MD Wally Stott, Frank Weir and Matt Morris busy "talking shop."

PEARL BAILEY HERE FOR CAFÉ

American singer Pearl Bailey and her drummer husband Louis Bellson were due to arrive in London yesterday evening (Thursday).
They had sailed from New York aboard the Queen Elizabeth.

THE J. Arthur Rank Organisation in this week named as the company interested in making a film starring Bill Haley and his Comets.
Draft scripts are to be discussed with Haley's personal manager, Joly Joyce on Monday.
Haley would make the picture during his return visit in September.

For Palladium?
As reported in the Melody Maker last week, Haley will then make another nationwide tour. It will last for five weeks and possibly take in a fortnight at the London Palladium.
Haley's latest film, "Don't Knock the Rock," is box-office big business in Britain. And he is due to start another Hollywood picture in April.
Meanwhile, Haley continues his sell-out tour of the States. Traffic was stopped by shout-out.

Back Page, Col. 2

London fog will not beat Basie

COUNT BASIE is taking no chances with the London fog during his forthcoming tour.
He has insured the voice of star singer Joe Williams for \$100,000.

Basie is due in Britain on April 2. He opens the same night at the Royal Festival Hall.

The Harold Fielding Office, which is handling the Festival Hall bookings, has been overwhelmed with ticket applications.

Consolation
Fielding told the MAT: "I am planning another 'consolation' concert for those too late to get tickets for the Festival Hall concerts. Disappointed applicants will get priority."

"I have retained the applications for 7s. 6d., 10s. and 15s. tickets in case those who write in wish to accept priority for the new concert, which will be staged at another London hall to be announced later."

Satchmo jokes as dynamite explodes

Three sticks of dynamite were thrown from a car at a building where Louis Armstrong was giving a concert before a segregated audience at 25, Riverside, New York, on Tuesday.
The dynamite tore a 4-ft. hole in the wall 150 ft. from the hall.
After the explosion, Louis laughed. "It's all right, folks—it's just the 'boom'!"

Asked if he was worried about anti-Negro violence, Louis said: "Man, the boys don't know anything about it."

First Newell signing

Norman Newell's first signing in his new position as A&R manager for BMI is the King Brothers vocal and instrumental trio.

Haley writes See Page 5



'SINGING THE BLUES'

Caught again! the blues of the Royal Festival Hall on Saturday was Brother John Sellers. It was the opening concert of his tour with fellow-American blues singer Bill Brothman. See review page 10.

Advance booking
Shirley Bassey, who is currently appearing in cabaret at Las Vegas, has been booked for the Odeon de Paris early in 1958.

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SEAMEN FINE £80 IN DRUGS CASE

DRUMMER Phil Seamen was fined a total of £80 at Southampton on Friday when he pleaded guilty to two drug charges. Appearing on remand, he was fined £20 for being knowingly concerned in the attempted exportation of 19 heroin tablets on February 8 with intent to evade the prohibition of their

use. Seamen started taking drugs in a very small quantity in March, 1956. He stopped it entirely in June, but when demand for his services became heavy in September, he again resorted to them and had been taking four tablets a day. Seamen who was also taking sleeping pills to help him sleep, had never denied what he was going to use the heroin tablets for. By no stretch of the imagination is this man a drug addict at all, said Mr. Woodford.

Luggage searched
Seamen was arrested when on his way to America with the Ronnie Scott Band. Mr. W. S. Hill, prosecuting, said that when Seamen's luggage was examined at Southampton at he was about to embark, 17 capsules were found in a packet in the pocket of one of his suits. He explained that they were sleeping pills. Later he produced a glass phial containing 19 tablets which he said were heroin and a packet containing five hypodermic needles. **No names**
He said that the heroin was for his own use, but would not say where he obtained it. He said he had got the sleeping pills from the same source. Mr. A. A. Woodford, for Se-

men, submitted that there was never any intention to peddle the heroin. Seamen had maintained all along it was for himself. He is a highly qualified musician at the very top of his profession and in great demand. He had made films, appeared on TV, had broadcast, and had been working 48 hours a day for some time. He has been driving himself continually and the inevitable happened.

Four a day
Seamen started taking drugs in a very small quantity in March, 1956. He stopped it entirely in June, but when demand for his services became heavy in September, he again resorted to them and had been taking four tablets a day. Seamen who was also taking sleeping pills to help him sleep, had never denied what he was going to use the heroin tablets for. By no stretch of the imagination is this man a drug addict at all, said Mr. Woodford.

NEW YORK NEWS: \$2m libel claim by Dorothy Dandridge

by Leonard Feather

DOROTHY DANDRIDGE has brought a \$2,000,000 damage suit against Good Publishing Co. of Fort Worth, Texas, the Mutual Circulating Sales, six individuals and a number of unnamed people. The suit is based on an article in the January issue of "Hep" magazine entitled "Dorothy Dandridge—Her 1,000 Loves."

Tete-a-tete
When Eartha Kitt had dinner with India's Prime Minister Jawahar Nehru in New Delhi recently, her conversation topics were African art and American income taxes. Miss Kitt said she found Nehru "interesting and rather good-looking."

Drugs charge
MILT JACKSON, 34-year-old vibrononist with the Modern Jazz Quartet, was arrested in Los Angeles on suspicion of possession of a quantity of marijuana in a trial on March 5. Police arrested him when they stopped a car in which he was riding. He had run through a stop sign. According to police, Jackson got out of the car with his suitcase, they believed to be marijuana. He was released on \$1,000 bail.

More Lena Horne
THE Waldorf-Astoria Hotel in London has recorded a record-breaking audience and engagement until February 23. The American singer broke the record by playing to a capacity house in the Empire Room nightly during her engagement. Benny Goodman opens in the room on February 24.

WJO spotlight on Count Basie Band
Count Basie, who makes his British debut at the Royal Festival Hall on April 5, will be the subject of World of Jazz broadcast in the BBC Light Programme on March 27. The programme will be devoted to the music of the Basie Band and arranged by Ernie Wilkins. It will be given by ex-Radio Luxembourg announcer Dick Norton. Other "WJO" artists scheduled include Frank Dixon on Red Norvo (February 27), and Les Harris on Tommy Ladnier (March 13).

Get your tickets for a Hi-Fi Fair
The Melody Maker can let readers have free tickets for a big Hi-Fi Fair in April. It is in the London Auto Park which will be held at the Waldorf Hotel from April 12 to 15. The finest British hi-fi reproducing equipment will be exhibited and demonstrated by 82 firms at the Fair. Ticket applications should be addressed to the Melody Maker, 189, High Holborn, London, W.C.1. A stamped, addressed envelope MUST be enclosed.

Palmer Novachord to be seen on BBC-TV
Eddie Palmer will be seen on television for the first time with his new Novachord on February 27. Cyril Stapleton will introduce him in that night's "Show Band Parade" together with his brother, bassist, Ken Palmer, who will play the new instrument. Novachord, and designed by Novachord.

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CLIFF LINKS Music design on Black Stone Centre. Cliff Fringing - 15/6 Tie Bar to match - 8/6

Norman Granz has scrapped his Clief, Bergman and Down Home Jazz labels. He will still record Jazz. Sessions with Count Basie have been Clief will now be released on his new label, Verve with the subsidiary catalogue "Clief Jazz Series."

Following the end of his contract with EMI Records, traditional leader, Cy Laurie is negotiating with a major label. Laurie's manager, Don Kingswell, told the M.M. "We have had several attractive offers and hope that something really good will come of them."

Capitol Records have signed veteran bandleader Fred Waring to their talent roster. Waring, an American Decca artist for 12 years, thus joins a growing list of stars who have signed with the label. Included are Guy Lombardo, The Four Sisters, and Les Brown.

Capitol has also re-signed The Four Freshmen to a new six-year contract, and added calypso singer Lord Flea to its star list.

WE'LL HAVE A BALL IN BRITAIN!

PEARL BAILEY AND HER HUSBAND, FAMOUS DRUMMER LOUIS BELLSON, WERE RELAXING AT NEW YORK'S WARWICK HOTEL WHEN I CALLED ON THEM RECENTLY.

Pearl was just reaching the end of a wonderfully successful run at the Copacabana.

"Will Louis and Tony be going with you to London?" I asked. (Tony is the Bellsons' adopted son.)

"Tony won't," said Pearl. "but he's coming to visit us here in New York for four days before we leave."

"My nephew and I are taking care of our ranch," said Louis Bellson, and Tony has a wonderful time with them, as they have two boys and two girls, and the boys are just around Tony's age.

"We'll be staying a month, then we go back to Las Vegas," said Pearl, "where I'll be working at the Flamingo."

Relaxing
"Louis is going to have a quietest there, probably working in the lounge as well as in the show. That will be the end of me for the summer—after that we'll finally get some time to do a little relaxing at home."

Bus fare
"Well, we've had all kinds of exciting people visiting the show. Yul Brynner, Errol Flynn, Ella Logan, Dorothy Donegan, Joe Louis and Sarah Vaughan have been in. And a very interesting thing happened last night."

Awestruck
"I must have looked quite awestruck because a senator stopped and said to me 'What are you thinking about, young lady?' I told him 'I just wonder what on earth I am doing up here.' And he smiled and said: 'Why, you are just being yourself, that's all.'"

A ball
Pearl then told me about a special idea she is planning for the first part of her act at the Café—but I promised not to tell.

"One thing you can say for sure," said Pearl. "Here in New York you can tell a joke and the people laugh and don't even know what you're saying. But in England they have the greatest sense of humour in the world—the English—people never laugh unless it's funny. I'm just dying to go back, and it would be a shame for Louis and me not to go together."

"Have you been making any new records?" I asked. "Sure: I have a new LP



English humour

"In England", says Pearl, "they have the greatest sense of humour in the world. I'm just dying to go back."

SAYS PEARL BAILEY who opens at London's Cafe de Paris on March 4, to Leonard Feather

'Sonola for me' says Reg Hoqarth

Here you see Reg Hoqarth, well-known broadcasting accordionist and star of Stage and TV, discussing his SONOLA with Arthur Bell of Bell Accordions, sole distributors in Great Britain of this musical masterpiece.

Reg Hoqarth, experienced in both serious and light music, folk dance, etc., is well qualified to express an opinion on Sonola, and this is what he says... "Apart from its amazing response and flexibility its tonal qualities are such that many leading orchestral musicians, who are usually not widely enthusiastic about accordions have commented on its amazing blending qualities. The Sonola combines Jazz effects with better sound and also the special qualities that are needed for truly all round orchestral music..."

Send NOW for superb illustrated Brochure of the complete Sonola range from the Sole Distributors in Great Britain: BELL ACCORDIONS LTD. (Dept. MM3) 157 Ewell Road, Surbiton, Surrey Listen to "Accordion Time" on Radio Luxembourg Every Thursday at 6.45 p.m.

- ### BELL SECONDHAND BARGAINS
- CONDITION AS NEW!
These instruments have 41 piano keys. A voice, 120 basses.
BELL POPULAR 6/1 Registers. White, Red, or Black £58.10
SETTIMIO SOPRANO GRAND 7/1 Registers. Black £69.10
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HOMNER ATLANTIC 11/3 Registers. £115
HOMNER MORINO IVM 11/3 Registers. Cassette £175
GALANTI SUPER DOMINATOR 15/5 Registers. Cassette £175
DALLAPE MAXIMA 11/6 Registers. Cassette £199.10
H.P. comes up to 24 months, deposit one tenth of purchase price. Part exchange welcome.

LUCK OF THE IRISH!

WITHIN an hour of the box-office opening for the Theatre Royal, Dublin, on February 21 and more than 2,000 seats were sold to fans who had queued from early morning.

Gold Coast season for Ideal Four . . .

The Ideal Four vocal and instrumental group and trumpeter Billy Stephens opened last week for a season at the Orion Theatre, Accra, Gold Coast.

Personnel of the quartet is Mary Cohen (soprano), Denny Martin (sax), Vic Stephen (bass) and Ken Wright (drum).

. . . and Stewart 7 may go to Poland

The Graham Stewart Seven is considering an offer of a three weeks' tour of Poland this summer. It would include a TV date.

Trombonist Graham visited Poland with a pick-up group led by trumpeter Dave Burman last year.

The offer was made by "Extra" the Polish Government's theatrical agency.

The Seven, resident at the Cy Laurie Club on Wednesdays, makes its Humphrey Littleton Club debut on March 26.



The smoothest & lightest slide action ever!

These are but a few of the many celebrated artists exclusively using Trombones in the "Academy" Range:
KEITH CHRISTIE Kenny Baker's Duo
BMAN PERLIN Gerald's Orchestra
DON MACAFFERIN Jack Parnell's Orchestra
CLARRY BAINEB Johnny Dankworth's Orchestra
LADNIE MORAN Johnny Dankworth's Orchestra
DANNIE ELWOOD Johnny Dankworth's Orchestra
BESSON & CO. LTD., 15, WEST STREET, LONDON, W.C.2. TEL. 9019/9

Vic Lewis backs the U.S. 'names'

ONE of the busiest band-leaders in this country during the next few months will be Vic Lewis.

On March 10 the Lewis Orchestra completes its four-and-a-half week tour with the Bill Haley Comets and two later appearances at the Rialto Cinema, York, supporting the American vocal group, The Platters.

Patti Lewis misses TV & disc session
Singer Patti Lewis was forced to miss a Columbia recording session and two television shows this week as she has not yet fully recovered from her recent tonsillitis.

But she will be heard in the "Commonwealth Of Songs" tomorrow (Saturday), and seen for a week in ATV's "Launch Box," starting on March 11.

Smash and grab raid on Alex Welsh Band

THE Alex Welsh Band, which aired in the BBC's "Jazz Band Ball" on Wednesday, had its uniforms stolen in Manchester last week.

The band was appearing at the Bodega jazz club when the uniforms and personal property were stolen from its shooting brake outside.

Feet first
Alex told the M.M.: "There have been many attempts to break into it, but nobody ever succeeded before. This time, somebody put his foot through a window."

News on Record

AMERICA'S RCA Victor label is making a big drive to bolster its pop attractions in readiness for its British bow—under the aegis of Decca Records—on April 1.

Following RCA Victor's recent signing of George Melachrino, the company has inked Bob Crosby for a new one-album Jazz deal with Bob Crosby's Dixieland Band.

Norman Granz has scrapped his Clief, Bergman and Down Home Jazz labels. He will still record Jazz. Sessions with Count Basie have been Clief will now be released on his new label, Verve with the subsidiary catalogue "Clief Jazz Series."

Following the end of his contract with EMI Records, traditional leader, Cy Laurie is negotiating with a major label. Laurie's manager, Don Kingswell, told the M.M. "We have had several attractive offers and hope that something really good will come of them."

Capitol Records have signed veteran bandleader Fred Waring to their talent roster. Waring, an American Decca artist for 12 years, thus joins a growing list of stars who have signed with the label. Included are Guy Lombardo, The Four Sisters, and Les Brown.

Capitol has also re-signed The Four Freshmen to a new six-year contract, and added calypso singer Lord Flea to its star list.

TORME IS RETURNING FOR SECOND BIG TOUR



Singer and pianist Maurice Allen demonstrated his specially built electric piano to dancers Lydia Ridgway and Marguerite Mitchell at his opening on Monday at the Astor Club, W.

Handle with care!

AMERICAN singing star Mel Tormé, who toured Britain last year, is to return for three months on July 15.

Negotiations are under way for Tormé to appear at the Café de Paris during his visit. Other venues have not yet been set, but his opening date will be either in London or Glasgow. This will depend on whether he is booked for ATV's "Sunday Night At The Palladium" on July 14.

CHANGES IN THE LEWIS DATES

MANCHESTER promoter Paddy McKeenan has rearranged some of the dates for New Orleans clarinetist George Lewis. The M.U. and American Federation of Musicians this week gave their OK to the Lewis exchange with Ken Colyer, who will visit America later this year.

Jack Hadfield dies

Jack Hadfield, the well-known Manchester saxist-violinist, died suddenly Monday night. Jack had until recently been playing with Bill Moss at the Ritz, Manchester.

Rose Brennan had a hush-hush wedding

JOE LOSS singer Rose Brennan revealed this week that she was secretly married nine months ago.

NEW TRIO AT CASCADE

The Conroy Phillips Trio opened at Mayfair's Cascade Restaurant last week.

DOUBLE DEBUT

Leonard Ury's touring show "Duo Doublets" makes its London debut at the Metropolitan, Edgeware Road, on Monday.

"Be Selmerwise... play better"

Selmer advertisement featuring a list of musicians and a photo of a saxophone.

LETTERS

Is the pop business a racket?

THERE'S certainly plenty of food for thought in last week's MM. We have Anna Instone, head of the BBC's Gramophone Dept., reported as saying that jazz has a minority appeal. How big a minority?

Tex Ritter starts tour on Monday

Western star Tex Ritter will cover nine towns during his British Variety tour which opens at London's Chiswick Empire on Monday.

BBC plans series for Jimmy Young

A peak-hour radio series is being planned by the BBC for Jimmy Young.

Wedding music

The marriage takes place at 2.45 tomorrow (Saturday) of Lawrence Wright, to Captain Peter Williams, Royal Marines, at Holy Trinity Church, Brompton, S.W.

News in brief

LIBERACE may return to this country in September for a short season at the Café de Paris. He would be unable, however, to make any concert appearances owing to his heavy commitments in the States.

ROCK-'N'-ROLL IS MUSIC—IN ITS BARREST FORM

ONE OF THE REASONS I WANTED TO MAKE THIS TRIP TO ENGLAND WAS TO PROVE THAT THE KIDS THAT LIKE ROCK-'N'-ROLL WEREN'T BAD. I'VE ALWAYS CONTENDED THE RIOT STORIES WERE PUBLICITY.

In fact, I feel that some British newspapers are actually a bit disappointed in me! Let's face it, a crowd that gets out-of-hand makes better "copy" than an audience that enjoys itself.

Stimulated

Those who are inclined to write-off what we play should think, concede that it is music, though in the barest form.

Frightened

I heard that many British people were a little frightened of the influence of our music before we came. Our visit has shown that there is nothing harmful about it.

POLISHED ALMA

ON Monday, Alma Cogan opened a Variety tour at Glasgow with a song which compares favourably with even the best of the Americans.

It's Hohner for 'THE COMETS'

Hohner advertisement featuring a photo of Johnny Grande and text about 'The Comets'.



Drummers advertisement for Premier "250" pedal on earth, featuring a photo of a drum pedal and promotional text.

Says Haley — "I heard that many British people were a little frightened of the influence of our music before we came. Our visit has shown that there is nothing harmful about it."

says BILL HALEY

Says Haley — "Rock-'n'-roll is music and simple."

SOLD BY THE BEST DEALERS IN 73 COUNTRIES

Concerning JAZZ

"CONCERNING JAZZ," edited by Sinclair Traill, sets out a wide field, presenting essays by authorities on different aspects of jazz.

The natural result is a slightly off-balance picture of the whole, resulting from the different writing skills and critical faculties of the mixed bag of contributors.

The book contains interesting contributions by Mezz Mezzrow and Hugues Panassié. Both are liable to stray from their subject, but each has something to say, whether you agree with their logic.

One of the best pieces is "Evolution and Appropriation: A Perspective" by Stanley Dance, and another by Hutchiner gives a sound account of "The Bopsters And Beyond."

Rambling

Gerald Lascelles produces a long, rambling piece on "The Piano In Jazz," which is notable chiefly for the length of its paragraphs and such gems as "This 'Ear Sinner' style has often been referred to as 'Trumpet Style,' although I often think that this misnomer arose simply from the fact that it attempted to adapt the phraseology of the trumpet to the piano."

Well, what do you know? The British jazz scene, both traditional and modern, is dealt with by Traill and Brian Nicholls, respectively.

The book contains 20 excellent photographs of both British and American jazzmen and guides to jazz on LP and CD discs. — **Bob Dawson**

Books

"Concerning Jazz" is published by Faber Popular Books at 12s. 6d.

Electric sounds

ALAN DOUGLASS The Electric Production of Music doesn't seek to extend the reader's knowledge of hi-fi, but deals instead with the production of musical sounds by electrical devices, including electronic organs and the various other contraptions that simulate the sounds of orthodox musical instruments.

The Electrical Production of Music (London and Co. (Publishers), Ltd., 2s.)



THE Glenn Miller Orchestra, re-formed last May under the leadership of Miller's old friend Ray McKinley, may visit Britain in March—but it will only play for American Servicemen.

This is sad news for the fans because the new Miller orchestra is one of the most interesting developments in the U.S. popular field.

GUITAR SOLOS

NEVER before has there been such a boom in guitar. Dealers all over the country report a fantastic demand for this instrument—a demand which they are finding it difficult to meet.

Now, for the benefit of the thousands joining the guitar ranks, Dick Sadler has produced an Album of Guitar Solos (Feldman and Co., 2s. 6d.), in which some of the best of the good old favourites are arranged in a very clear and simple way.

Entertain

This is a style which we do not hear often enough these days, for it enables the performer just to enter a club in the need of a backing.

Nevertheless Dick has wisely included the chord symbols so that the pieces can be played as a duet or used by a trio for extemporisation.

Ten tunes

The album contains ten tunes ("Dinah," "Moonlight Bay," "When You're Smiling," etc.) and at half-a-crown this works out at 3d. a tune—the next cheapest thing to a single!

Full marks, Dick! And full marks, Feldman's—Bert Weedon.



By MM American correspondent PAUL HILL

charm and simplicity. It always sticks pretty close to the melody and it has an identifying sound.

And why has the McKinley band clicked when previous attempts to copy Miller have failed?

Said McKinley: "We have Glenn's original library and we stick to it. Other people have tried to modernise and improve on him and you can't do that."

Treatment

McKinley led the orchestra, and he took over when Miller disappeared.

In the new band the man who gives new numbers the Miller treatment is pianist-arranger Joe Cribari. Other arrangements are done by Deane Kincaid, one of the original arrangers for Tommy Dorsey.

The feel

Ralph Flanagan never sounded like Miller to me. His arrangements never got the feel of his music.

McKinley is probably the only man who could completely re-create the spirit of the Miller music. He was a friend and admirer of Miller from the time when they met in Chicago in the early '30s through to his death in 1944.



Baby Dodds was the greatest ever heard

DESCRIBING A NIGHT AT THE MIDWAY GARDENS BALLROOM, SOMEWHERE ABOUT THE YEAR 1924, WHEN HE HAD TAKEN OVER FOR A SET ON BANJO, EDDIE CONDON WRITES:

"I found I had a fan, a young drummer named George Wettling, who used to ride around the South Side on his bicycle listening to jazz bands."

Wettling forgot to tell me about the bicycle, or listening to Condon, but remembered that from the time he attended high school in Chicago he was a non-stop student of jazz, and particularly jazz drumming.

Although he was talking about distant days, Wettling's memories of musicians who gave him pleasure and inspiration were clear and often comprehensive.

Admired

In King Oliver's Creole Jazz Band was the one he admired most of all; when he called it to mind the players were in position in front of him, and he drummed as if he were at the table nearest to the drummer.

"I used to hear Oliver all the time, up at the Lincoln Gardens. You had Joe and Louis here, Johnny Dodds there. Wettling would go through the personnel, dwelling on his first idol, Baby Dodds.

"Baby was the greatest thing I ever heard," he said. "There may have been others as great but I never heard 'em."

Wettling became friendly with Baby Dodds, and to a large extent modelled his drumming on Dodds's. And people who know them both like the early days tell me you can see, as well as hear, a lot of Dodds in Wettling's work.

Livin' end

But at one time or another he answered questions or offered opinions on five besides Dodds. The happy look switched to one of disgust as Wettling considered this irritating label.

"I read this stuff (he didn't actually say 'stuff'—M.J.) about two-beat? and I don't know what they're talking about. Who the hell ever played two-beat?" he snorted bitterly.

George was fulminating at Mick Mulligan's flat this particular afternoon, and everyone present expressed his personal innocence. George continued, "two-beat?" he snorted bitterly.

"Another I'll never forget is George Stafford. He died about the time I came to New York, so I didn't get to hear him in person.

But I have all the records I could find with him on, and though it's hard to hear everything I know he swung like a cat in a hammock."

Plastered!

After about ten weeks at the Albion public-house, Ludgate Circus, the club moved to its present premises in Fetter Lane.

"We were forced to move because the floor was getting broken and plaster kept falling into customers' beer in the saloon bar," explains Ray.

There are now some 3,000 members.

He maintains that his membership like any type of jazz as long as it is exciting, and today (Friday) presents the new Don Rendell Mainstream group.

Mouthpieces

Write for illustrated leaflet MM/22C describing Brillhart and Personalize Mouthpieces

ROSE, MORRIS & CO. LTD.
79/85 Paul Street, London, E.C.2

GEORGE WETTLING, veteran jazz drummer who recently visited Britain with the Eddie Condon band. His two-year profile is concluded here by **MAX JONES**

Disgust

"Bon-bi-di-du-duh... 'nat wasn't no two-beat, believe me!"

"It had so much rhythm..."

Here Wettling delineated typical Dodds intricacies behind the band's stomping.

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GEORGE LEWIS

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at 7.30 SINGING THE BLUES

BIG BILL BROTHER

BRONZY JOHN SELLERS

with SANDY BROWN'S JAZZBAND (in association with F.M.M.J.F.)

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TICKETS: 12/6d., 10/-, 7/6d., 5/- and 3/6d.

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SUN. MARCH 10	- STOLL THEATRE, LONDON
MON. MARCH 11	- DOME, BRIGHTON
WED. MARCH 13	- ST. ANDREW'S HALL, GLASGOW
FRI. MARCH 15	- CITY HALL, SHEFFIELD
MARCH 17	- HIPPODROME, MANCHESTER
THURS. MARCH 21	- PHILHARMONIC, LIVERPOOL
FRI. MARCH 22	- TOWN HALL, BIRMINGHAM
SAT. MARCH 23	- CITY HALL, NEWCASTLE-O-T.

And two other venues as negotiated. GEORGE LEWIS will play for up to two hours with the Band on each Concert and certain Trio features.

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of the BBC Show Band

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He also recommends EMPEROR & REGENT trombones

Two volume, balance—in fact all that you would expect from a top-grade trombone in the shape of EMPEROR and REGENT at very modest prices. And they look good, too!

EMPEROR
Medium large bore, 7 1/4" bell flare, new style extended balance weight. Nickel silver trim. Lacquer plated, gold bell. — £49.0.0

REGENT
Medium large bore, 7" bell flare, stocklength hard nickel plated inner slider, inner and outer slide lock attachments. Lacquer plated. — £28.12.6

Complete and return this coupon NOW for full details

Please send details of your EMPEROR, REGENT & IMPERIAL trombones.

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FREDERICK CLOSE, STANHOPE PLACE, LONDON, W.2. TEL: PAD. 3051



NOT ENOUGH OF BIG BILL

TWO Mississippi singers, Big Bill Broome and Brother John Sellers, were presented last Saturday evening at an overflowing Royal Festival Hall. I wish I could say that they were favourably presented, but it was not so. Everytime Broome did was fine, but he didn't do enough.

Brother John's British debut was marred by unsuitable accompaniment and accident—accident in the form of microphone failure or, at any rate, loss of power.

Weakened

This prevented us from hearing half of what he was singing and saving. It dashed the invested interest in the singer and instrumentalist, and—possibly together with the microphone failure—prevented us from hearing the rest of his programme, though he was warmly applauded.

His numbers were well chosen and so far as I heard them, excellently sung in various traditional styles. He kicked off with "Every Day" which he announced as "Big Bill's song, although it is generally credited to Memphis Minnie." He followed up with one of his own, "Mamie, Don't Do That Child," "Joshua Fit The Battle," "Leroy Carr's" "In The Evening," "House Of The Rising Sun" and a fast and furious "Dorothy Boogie."

Dire

One song was accompanied solely by Alex Korner playing a borrowed guitar; others by former pianist Dave Stevens and drummer, Colin Brown, and the great Ken Colyer band did the backing sound under-whelming and soon were done. Indeed, it is best to draw a veil over that part of the proceedings.

The Colyer band opened both halves of the concert and got a good reception. Unhappily, it swayed up too much time. When Big Bill finally appeared

he was able to fit in no more than four songs and a lot of talk before authority, in the shape of watch-watching Harold Pendleton, of the National Jazz Federation, brought Brother John and Bill together for the finale. (See picture on left).

Roared

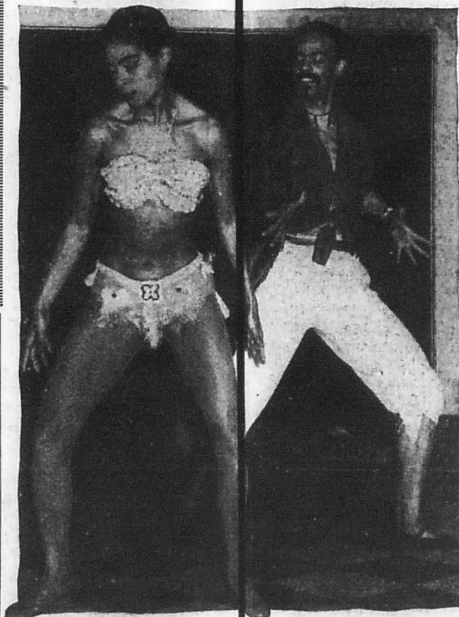
The finale consisted of "Down By The Riverside," "Swing Low" and "The Saints." The singers ad-libbed pleasantly and the crowd roared for more, and particularly more Bill.

After a visit or two, British audiences feel really affectionate towards Broome, and this was not perhaps fully realised by the promoters. They promise to put both singers on in London again (on March 10) in a way which will satisfy the public. I hope Sellers will be backed by rhythm alone.—Max Jones.

... with Pat Brand

... with Pat Brand

Rozana hits Paris



PARISIANS WHO SEEK THE UNUSUAL IN ROOMS ARE TALKING ABOUT BONGO-PLAYING-DANCER CYTRO AND HIS PARTNER ROZANA. THEY ARE CURRENTLY APPEARING AT LA SOULE BLANCHE, ON THE LEFT BANK. CYTRO HAS HAD A DANCE WHICH, HE SAYS, COMBINES MODERN JAZZ WITH AFRICAN AND SOUTH AMERICAN RHYTHMS. BUT ROZANA ATTRACTS ATTENTION BY HERLY DANCING.

ON THE BEAT

LAST week Jack Payne lifted the lid off the "carve-up" system which results in a £500-a-week star putting £450 into the pockets of "interested parties" and only £50 into his own.

I deplore this for three reasons: ONE—The fact that after the considerable amount of time, money and general know-how expended by these parties, the resultant "star" is frequently not worth the £50 he gets.

TWO—The fact that the public falls for it every time; THREE—The fact that genuine talent is left to scratch around for pickings among the bills headed by these "stars."

WHICH reminds me of a phrase that caught my ear in a London night-spot earlier this week. "I was lucky to get him. He'd have been topping bills by now if I hadn't signed him up immediately. You try and work that one out!"

I JUST can't see it. Everybody tells me it's the next big rare. That it's going to take

the place of you-know-what. But I just can't see it. Calypso. A—Today you've got to have a solid beat. B—You don't have to bother about the words. And calypso breaks both these rules. So I just can't see it taking over.

BUT there's a band around Town playing a style of music that will knock the rock (and calypso) for six once it really gets launched. I didn't warn you!

Phoney

FOOTNOTE to the above: Funny thing about the current U.S. craze is that 90 per cent. of it is utterly phoney. Why? Because the various unions won't let the genuine talent from the West Indies and the Bahamas come in and work!

Missing

FROM switchboard operator to head of the Light Music Dept. in less than four years is no mean feat. But Micky Schuller did it, this becoming Britain's only girl plugger (and certainly the most attractive one!). Now she's missing from her



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Howard Lucraft's Hollywood Headlines

... Wild Party" featuring the Buddy De Franco Quartet. ... The Gillespie band with Frank De Vito and Bob Harry Edison, Ralph Pena in club scenes. ... Bob Hope's "Night" has a part for singer Les Baxter did the music. ... "Sing You Sinner" is a young singer in New Orleans, is Elvis Presley's next piece.

Overheard at Hollywood High School: "Jazz is classical music, isn't it?" ... The Gillespie band with Frank De Vito and Bob Harry Edison, Ralph Pena in club scenes. ... Bob Hope's "Night" has a part for singer Les Baxter did the music. ... "Sing You Sinner" is a young singer in New Orleans, is Elvis Presley's next piece.

WHEN Pearl Bailey had a mike trouble at her Copas opening she quipped: "Don't worry about it, honey. I was in show business before they had 'em."

ELVIS PRESLEY might have made a £1 great baseball pitcher, says a Long Beach amusement park owner. He lost eight teddy bears to Elvis one night, recently, before teenage crowds discovered their idol and swamping him with adoring cries, forced his hasty departure.

THEY SAY THAT... Bing Crosby is selling his Palm Springs home and moving nearer into the desert. ... Kay Kendall, British actress, is being Hollywooded for the first time. ... "Les Girls" is touring all the Southern California jazz joints. ... Harry Belafonte is now outselling Elvis. ... Rod Stigler will play best-of-his-kind in a forthcoming movie.



Shirley scores

ANOTHER nat was hampered into Variety's coffers at the Prince of Wales Theatre this week. Helping to wield the hammer was a lanky American recording artist, Mitchell Torok.

His was probably the most colourless top-of-the-bill act I have seen.

Relaxed

Mr. Torok's stage personality is non-existent. A straight cowboy singer, he mixes Williams' selections with beatless rock-'n'-roll, pseudo-calypso and his own record hit, "When Mexico Gave Up The Rhumba."

Significant

Comedian Dickie Henderson, retained from the previous show, was undoubtedly the best thing of the evening.

It is significant that he and LeRoy Lupino Lane's slapstick act, complete with buckets of whitewash, were the Aitz of the show. I am convinced that Variety's only hope is a return to comedy instead of supposedly "popular" acts.—Bob Davon.

GOOD IDEA

THE BBC's new teenage TV feature, "Six-Five Special," is startlingly liberal in conception. ... Kenny Baker's facile trumpet was heard to the usual advantage.

It gives them credit for a little intelligence, acknowledges that they are interested in sport, and, since the young might be more tolerant than their elders in giving Fouthnot the respect that he deserves.

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FIRST BRITISH ROCKIN' FILM COMPLETED

Release next month

BRITAIN's first rock-'n'-roll film—"Rock You Sinners"—goes out on general release next month.

The film, made by Small Films, features Tony Crombie and his Rockets, Art Baxter's Rockin' Sinners, Roy Black and his Blackjacks, Don Solomon and his Rocket'N' Harps and singers Joan Small, George Browne and Dickie Bennett.

Big boost

A nation-wide publicity boost is to be given to the film.

The bands and singers will plug it on their appearances in Variety during the coming months and songs from the film are to be played extensively on records, television and radio.

CANADIAN ROUND-UP

by Henry F. Whiston

MONTREAL. Wednesday—The Birdland Stars of 1957, the biggest jazz package to take the road this year, plays Toronto's Massey Hall on March 24 and the Montreal Forum the next day.

With more than 5,000 tickets sold in Montreal so far, the Forum attendance is expected to reach 10,000—probably the largest blues package will play to.

Included in the line-up are the Count Basie Band with Joe Williams as winners of the 1956 Jazz At Its Best road popularity, Art Blakey's Jazz Messiahs, the Van Jaughan, Fri Southern, the Terry Gibbo Quartet with Gerry Colford on piano, the Bud Powell Trio, the Phineas Newborn Quartet, Zoot Sims, Chet Baker.

Back to Trumpet

Trumpeter Frank Chablian, formerly with Lew Stone, Paul Cavan and Max Kirklin, is making a comeback to the profession after eight years.

During this time he has been building up his wholesale jewelry business.

MU contact

DMINGRATING to Hamilton, Ontario, is Denis Townsend of Paignton, Devon. He should contact John H. Addison, secretary of Local 293 of the Musicians Union, at 177 Gladstone Street, in Hamilton.

'Just Won't Rock 'n' Roll'

SAYS ROSEMARY CLOONEY

So there's no chance of a Clooney rock disc hitting the jackpot class of "Come on My House." Fact is, the new craze makes Rosemary see red and she'll tell you just why, in an exclusive PICTUREGOER interview. This week's issue is packed with the hottest and most intimate film and musical news, and of course, the finest pictures of your favourite personalities. Call at your newsagent's today, and order Britain's Finest Film and Entertainment Weekly!

Picturegoer

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will then play weeks at Sheffield, Manchester, Leeds and Leicester. Baxter has been booked to play weeks at Nottingham (March 4) followed by Huddersfield, Finsbury Park, Blackpool, Middleborough and Carlisle.

ROCKIN' AT THE SAVOY!

DINERS at the Savoy Hotel are this week being given dance lessons in rock-'n'-roll.

To the tune of "We're Going to Teach You to Rock" played by the resident jazz simoniacs, Ray Arpinian, Hamada and Alan Gornie, demonstrators take steps before the guests take over.

Numbers played for the session include "Rockin' At The Savoy" which has been specially written by Sydney Simon.

Crane River Band in jazz package

The Crane River Jazz Band, the traditional group from Middlesex, is to tour Germany next month with a show entitled "International Dixieland Jubilee".

The show will feature American clarinetist Mezz Mezzrow, the Michel Attenuan Band from France, and Germany's Two Beat Stompers.

Bronzy and Sellers welcomed by Barber

A MERICAN blues singers Big Bill Bronzy and Brother John Sellers opened their British tour at the Royal Festival Hall on Saturday.

They arrived in London on Friday—Bronzy by sea and Sellers by air from New York.

At a Press reception, Bronzy told the MM that at the end of the tour—his third in Britain—he is going to Holland to marry a Dutch girl.

Sellers' first trip outside America.

Impromptu duets

The two singers sang impromptu duets at the reception, where they were welcomed by Chris Barber, whose band will accompany them on most of the concerts, and singers Gittie Paul and Beril Brydon.

See concert review, page 10.

Mantovani goes to Leicester

RECENTLY returned from his American-Canadian tour, Mantovani makes one of his rare provincial appearances.

He is concert with his orchestra, at the De Montfort Hall, Leicester, on Sunday.

David Whitfield, accompanied by Frank Weir and his Orchestra, will be the attraction on March 10, followed by Winifred Alwell and Ken Macdonald (10th), Chris Barber's Jazz Band (24th), and Slim Whitman with Eric Winestone and his Orchestra on March 21.

YORKSHIRE. Names and attractions due at St. George's Hall, Bradford, include Humphrey Linstead (this Sunday), John Hancock (March 28), and the Joe Mitchell Trio and the Leaside Quartet (4th), and Jimmie Noan (this Sunday).

Guitarist Eric Noan has joined the L.J. Garriss Orchestra, resident at Bradford Tivoli Hall.

Crested guitarist Ken Maw and drummer Ken North will play at the City Theatre, at Feltham, this Sunday.

MIDLANDS.—When the Coventry Theatre ends its programme run on March 30, concerning the "Night of the Living Dead". The first show is headed by Jimmy Edwards and Lita Ross.

First appearance of "Broadway A-Rhythm and Blues" in the Midlands Home Service on March 5. The Maple Leaf tour will appear in the Jack Jackson Show on March 24.

Leader Ward's Radio Players will be at the Bristol Hotel, Newquy, this Sunday.

LIVERPOOL. Hal Grabin has signed vocalist Jess Taylor for his band at the Orballo Ballroom, Mersey-side's City Centre. The Skiffle Group has its first theatre date on Sunday, March 3...

LONDON. The long-established Crested City Band has been renamed Al Jennera Orchestra, and is headed by Johnny Parker, from New Ferry.

SOUTHAMPTON.—Southampton Rhythm Club, one of Britain's oldest jazz clubs, hopes to reopen at the Ray Tree Inn on St. John's Road, from the Riviera Jazz Band on from the Hampshire Jazz Band, replacing Jimmy Frost on clarinet.

BRIGHTON.—Syd Dean has completed his new and improved brass section with Bill McDermond, who comes from L.I. leader Gordon Homer has been appointed manager of the new Ballroom.

SOUTHAMPTON.—Jazz Club has opened a Hotel with the Art Parker Trio and the Riverside Jazzmen.

HULL.—The long-established Crested City Band has been renamed Al Jennera Orchestra, and is headed by Johnny Parker, from New Ferry.

BOURNEMOUTH.—The Bournemouth Rhythm Club will appear with his band at the Winter Garden on exhibition at the Holmer Accorion Orchestra.

WINTER GARDEN. Germany will make their first appearance on March 10 at the Winter Garden on March 10.

TORQUAY.—Frank's Billy Doughty will lead a quartet at the Trecro and Oswald Hotels, Babbacombe, this Sunday.

SURREY.—The Jubilee Jazzmen, from London, are resident at the Beacon Club at Farnham Memorial Hall.

Star-gazing!



Pardon, madam, your slip is showing... But June Morrow, singer with the Star-gazers, does not seem to mind as she poses for this MM picture. You can hear June and the Star-gazers in the BBC Show Band airings tomorrow (Saturday) and on Monday.

Speakman gets the ex-Tower men a job

Drummer Tommy Speakman has formed a band composed entirely of ex-employees of the Blackpool Tower Company, who were thrown out of work by the recent fire in the Tower Ballroom.

It played its second date at the Marine Hall, Fleetwood, on Saturday.

Tommy's personnel is Tom Gidding and Al Leach (both), Frank Patrick, John McKenzie and Jim Makin (bass), Ted Clark.

NEWSBOX by Jerry Dawson

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Undercurrent Blues: First With The Best; The Best With The Best; Tabika A Chanson On Love.

OVER THE PAST TWO YEARS

Most have made some very good recordings but this 1957 effort is a different kind of what we have seen before.

Apart from his flute work on "Over the Past Two Years" current blues is not particularly interesting. The album presents some interesting material on the other side.

Over the past two years Sam O'Neil has made some very good recordings but this 1957 effort is a different kind of what we have seen before.

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Picking a winner



Glossy singer Denny Parolles turned judge for a hat in the Beauty Competition last week at the Strand Lyceum. He is seen with winner Ellen Wheeler (2nd r) and runner-up Joyce Cook (l), and Julie Bowman. Denny appears in "The Alford Marks Show" on Thursday.

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SCOTT NEARLY MISSES AMERICAN DEBUT

THE Ronnie Scott Band nearly failed to make its opening dates in Pittsburgh and Detroit on Friday and Saturday of last week.

Reason? The New York dock strike.

The strike caused the "Queen Elizabeth" which was carrying the Scott crew, to be diverted to Halifax. The band was told it could not be in New York in time to travel on to Pittsburgh and Detroit.

Late change
Following transatlantic phone calls between London agent Harold Davison and U.S. promoter Irving Field, it was agreed to cancel Scott's appearances on Friday and Saturday, and open up at Youngstown, Ohio, last Monday.

Then the Cunard Line stepped in to the rescue. The band was

Billy Eckstine for Britain in August

American singer Billy Eckstine is to make his fourth British tour in August.

"Mr. E" is expected to be here for about a month and will again be accompanied by his pianist Bobby Tucker.

'New Look' for Parnell Band

JACK PARNELL has given notice to four members of his band. In addition, two are leaving to join other outfits.

Joining Jack are Norman Stenning (pno.), Lenzie Bush (bass), Bill Geldard (trm.), from the Johnny Hancock Orchestra, and Ronnie Hughes (tp).
The four Parnell men under notice are Brian Brocklehurst (bass), Ronnie Houlter (pno.), Ian Hester (tp) and Roger Gledhill (trm.). They play with the band for the last time on Saturday, March 2.

Saxists leave
Tenors Gray Allard and altoist Don Honeywell are set to join Lou Proger and Oscar Rabin respectively.

The Parnell Orchestra starts a peak-hour TV series next month. It will have its own spot on the series and also accompany guest artists.

BRITISH STARS TO BACK MULLIGAN

BRITISH jazz stars have been fixed for the "Jazz Today" unit which will tour the country with America's Gerry Mulligan Quartet.

Lined up for the tour are Bert Courtney (tp), Jimmy Skidmore (trm.), Dave Shepherd (cl), Eddie Harvey (trm.), Ken Moule (pno.), Ken Sykora (gtr.), Allan Carter (drs.), and probably Lenzie Bush (bass) and Geoff Taylor (alto).

Mulligan's opening date will be at the Royal Festival Hall on April 27, but the venue for the rest of his 16-day tour had not been fixed at press time.

Nat Temple starts a BBC-TV series

Nat Temple starts a six-week BBC-TV series, "Beauty Box" today (Friday) with a 17-piece orchestra.

Nat's wife, Freda, gave birth to a daughter on Thursday at a Kensington nursing home.

HALEY FILM

From Page 1
Inc. singing crowds following the Comet's first house appearance at the Odeon, Glasgow, on Monday.
There has been a complete sell-out of tickets for the Haley concert at London's Kildare State this Sunday, and seats for the second houses on Monday and Tuesday have also been snapped up. There remain only a few seats for the first performance at the Odeon, Glasgow, on Monday.
On returning to the States, Haley is due to make a triumphant return from Britain TV appearance on Sunday, March 24. Negotiations are proceeding both with the Ed Sullivan and Steve Allen TV shows.

Delayed by dock strike

the stage with the package show starring Fats Domino.

Reporting on the opening show, the New York correspondent Leonard Feather cable: "The package is top heavy with acts, so the Scott Band doesn't get much to do—but it received an excellent hand."

The package has already proved a big money-spinner. The Pittsburgh concert grossed \$16,000 and the Detroit date \$24,000.

'CALL-UP' FOR TONY HANCOCK

Down to New York, where it arrived at 8 p.m. on the Friday. Promoter Field then flew to Pittsburgh—just in time to take



Leaving on Sunday for a tour of Germany are 11-11 comedian Tony Hancock, tenorist-leader Betty Smith and singer Sylvia Campbell. They will star in a show which will tour British bases for 17 days. The Betty Smith Quartet will remain in Germany a further two weeks for a similar tour with Jimmy Edwards.

Getz quitting to become a doctor

New York, Wednesday.—Stan Getz said this week that he would shortly quit music and become a doctor.

The 30-year-old tenor star has already enrolled at a Chicago high school. When he graduates he will take a course in preliminary medical training.

"I'll be tough—but by the time I'm 40 I should have my M.D."

MD for Teenagers

Larry MacLinn, currently at the Alexandra Theatre, Birmingham, is to be MD for the Teenagers during their tour in Britain.

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Me

MARCH 2

RUSS

A 'Pearl'



Pearl Bailey, wearing her drummer-husband's camera enjoying a visit. Pearl opens

Bill Ha

BILL HALEY and the Comets will be playing two weeks at the London Palladium in September.

Frankie to tour

FRANKIE VAUGHAN will tour the nation-wide Variety Club tour on April 6. He finishes his "These Dangerous Years" tour this month.

WHITTLE-K

The new Tommy Whittle-K... Flamingo Club, Piccadilly... set was completed by Thompson

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