"SIX-FIVE SPECIAL" is big business! So big that promoters, disc companies and a film company are all calling-in-on the name of BBC-TV's top teenage show.

The programme's six million fans will be able to take their pick from these three touring shows with the magic name on their bills.

The "regulars"
- Harold Fielding's "The Six-Five Stage Show" kicked off a series of Tuesday and Wednesday shows at Leicester and Hull this week. Fielding has invited one of the TV programme's two producers, Jack Good, his scriptwriter Trevor Peacock, and "Six-Five" regulars Jo Douglas, Pete Murray and Freddie Mills. Also starred are the John Barry Seven, Cabaret Quintet and The Five Dallas Boys.
- Wee Willie Harris
- "Stars Of The Six-Five Special! At The 2 T's" presented by Arthur Fox and Paul Lincoln, opened a variety tour at the Metropole, Edgware Road, this week.

Johnny (Ma) Otis

Johnny Otis, rock'n'roll bandleader responsible for the record that has now clicked into Britain's top disc slot, wants to tour Britain. He has already discussed the project with a London agent and Marie Adams.

And Marie Adams

He may bring with him his show which includes Marie Adams and The Three Tons Of Joy.

Ma, He's Making Eyes At Me" entered the M.M.'s list of record best-sellers in mid-November and steadily climbed its way up the hit parade.

Otis followed his disc on the hit parade list with "How High He's Goin" which is already on its way to becoming another hit.

Bill Broonzy may never sing again

Big Bill Broonzy, who made his third visit to Britain last February, may never sing again.

In a letter this week to M.M. jazz columnist Max Jones, the American gipsy, who is hospitalised with cancer, says that Broonzy expects to be hospitalised for a third operation on his left in the near future.

At a press reception staged for him by Philips Organ Company, Board of Trade Yard, London, members of the British Miller's Association and the Typogaphers' Society unveiled a plaque in his name at the British Miller's Association Exhibition at the House of Commons.

Among those present were the three British pianists given in this M.M. feature "The Top Pianists". Johnny Hartman, Bill McKenna and John Raitt. (See also pages 15 and 16.)

At this same reception the three British pianists were given in this M.M. feature "The Top Pianists". Johnny Hartman, Bill McKenna and John Raitt. (See also pages 15 and 16.)
TEENAGERS QUEUED SIX BLOCKS TO SEE
$100,000 OF ROCKING POP STARS
Anka for Australia

DATES WITH THE STARS
(Week commencing January 21)

NEW YORK, Wednesday—
Alan Freed's all-star "in - on show has broken every existing record at New York's Paramount Theatre.

During the first week of the 12-day run, when the show opened on a three-month holiday from school, the audiences were up to three blocks long.

The program included Jerry Lee Lewis, Pat Donnelly and his band, the Jive Bombers; The Jokers; the Crickets; the Domino Brothers; Paul Anka, and the Shepheard Sisters.

Total gate was over $100,000 but tickets were $1.50.

JERRY LEE LEWIS

Banning, revolving...

M ore impressive performers of all was the bannister-turning Jerry Lee Lewis whose frantic rock and roll sound won all around applause when the concert was com- pleted.

THE EVERLYS

Strongly received

THE Everly Brothers and the Everly Sisters were received but Donnelly, though not an endorser of the group, was not averse to the music. He said he was a strong supporter of the Everly sound.

His low profile style failed to carry over the formality.

When you have learned how to carry over the formality, however, it can be said that a more strongly supported act is very much the same and which nobody does more than the Everly Brothers.

The act was given a chance to get more familiar with their new act.

ERIN HENRY

Dies in his sleep

L ast week, Gillespie altoist Ernie Henry led his orchestra to all the right places and made all the right impressions in the help of Orphic Stages in the spring of 1958 for the magnificent State Labor Subsidies tour in San Francisco, which played a similar tour in South America. Ernie Henry was one of the most promising quartetts in all the United States and was a most exciting combination of harmony and technique.

"This was a tough decision for me to make," Ernie Henry told the presses last week. "I just want to express my gratitude for your support in all these years."

Gillespie Band folds

W NEW YORK, Wednesday—One of the few remaining great orchestras in big band jazz hit the dust this week when Ernie Henry led his band in the last of its engagements.

When Henry heard that his band was going to be disbanded, he immediately announced that THE FAMOUS DANCE TEAM RUSS HAMILTON

From HUNT ORCHESTRA

WINTER MARCH 1958

Helen Merrill made them all sit up!

S P E C T - A C U L A R

FESTIVAL OF REUNION
ROYAL ALBERT HALL, LONDON
FEBRUARY 5th, 6th, 7th, 8th
DANCING NIGHTLY
ERIC WINTHORNE and his ORCHESTRA
WEDNESDAY — THURSDAY — SATURDAY
HARRY DAVIDSON and his ORCHESTRA
FOR OLD TIME BALL
(Friday)
AL FREID
and the BUTLIN CONCERT ORCHESTRA

ALL-STAR CABARET NIGHTLY
Featuring

BOYER & RAVEL
Dance Stars
RUSSELL HAMILTON
Ex-Butlin Redcoat
Recording Star

Applications for tickets should be made to Dept. R.A.H., Butlin's Limited, 439 Oxford Street, London, W.1. Tel: Mayfair 6616. Both men from 16:14 per seat. Tier booths from 28/- per seat. Stalls and Orch. seats 16/- each. Balcony seats 2/- (non-dancing). ALL SEATS NUMBERED & RESERVED.
The kids take over

The focus and commotion of another "6.5 Special" rehearsal was on. A note of hysteria was in the air. The suppliant voice of the unseen producer was the tenuous thread of control running through the chaotic scene.

"The Man From the Record Company gazed around bleakly. "Best plug spot of all," he said. Did that only mean that it was tops for rock-'n'-roll performers? Not at all," he said, "even the biggest stars try to get on this spot now, for it's a single performance on a national record."

"And it won't make any difference moving the Jack Jackson Show to 6.5 for the Special is still the kids' programme."

"To many adults, the "kids' programme" seems an odd hybrid of music that is good, but mediocre from a commercial point of view; in short, a loss."

"They use it as a vehicle for entertainment. The mixture, as best, is unadulterated."

"To all the musical weaknesses, various liberal critics reply, "We'll do without a second-rate comedy to relieve a musical performance of professional merit."

"At least, one musician at the run-through, we attended and felt this..."

**A blend**

"The music performed at the new "6.5 Special" is, in my opinion, the best I have heard in years."

"The programme, as a whole, is a blend of the old and new, with a touch of the unusual."

**Bulliten issued by FREDERICK CLOSE S TAHMOPE PLACE, LONDON, W.2. TEL: PAL: 3091**
HUMPHREY LUSTY's making Plans to ring in his birthday celebrations at London's Notting Hill Gate Hotel on June 11. He's been married for exactly three years and I have no doubt he'll return it.

Steve Lawrence in Allen TV Show
American singer Steve Lawrence is scheduled to star in the second group series of the ABC-TV series. Steve and his wife Eydie Gorme, with祝 in lauderdale, also will be present. The shows will be taped and will be seen in various parts of the world as part of the TV programme. Lawrence, a former Mouseketeer, stars with Eydie Gorme.

The Poik Dots
A new vocal group, the Polka Dots, will appear at the Broadway Theatre in London on Monday, May 26. The group is made up of Tony Morgan, Ruth Morris, Betty Wright, and June Morgan. It is directed by Tony Morgan and is reported by Andy Kidd.

Ella wins award for 'Fellas' LP
ELLA FITZGERALD'S Brunswick LP "Ella and Her Fellas" won Gold Medal Award as the best "Light Recording" of the year.

The judges
The judges for this year's MUA LP (sponsored by the British Society of Musicians) were, from left to right, Charles Major, director of the British Society of Musicians; Paul Glazebrook, editor of the New Musical Express; and Bob Still, editor of Disc Jockey Monthly. The judges were unanimous in their selection.

THE BIGGEST CONFIDENCE TRICKS IN SHOW BUSINESS!
PICTUROGO, OUT NOW, commences a probing investigation, which sweeps aside the smoke-screen of phoney publicity surrounding many of the so-called top stars... rolling-down the big-head reputations and bringing you the facts on the stars who really matter.

SIX-FIVE SPECIAL FILMING
PICTUROGO presents an exclusive report—with pictures—right off the set of the film that's going to be one of the teenage talking-points of the year!

PRELLEY GETS HIS HAIR CUT
PICTURES Watch his face fall as the sideboards disappear!

IS MARRIAGE A MENCACE
to pop singers? Vaughan and Valentine have some strong views on this... is PICTUROGO, OUT NOW!

6-5 RUNS RIOT

Stop Press!

From Page 1

Hill Kent

POST OFFICE, OUT NOW!

Pictuero, OUT NOW!
The death of Walter Page, last week's MBM, robs the still youthful mainstream revival of a key personality. Many fine bass players have taken part in the sessions and sessions' recordings which have given the style a new lease of life. But none has been more closely or exclusively associated with it than Page.

He was not among the most musically accurate of bassists. His playing, with Blanton and Brown and others, was a style which he developed himself. Yet in partnership with his 'team mates' from the Page Band, Freddie Green and Joe Williams, he had a sound—smooth, perfectly sprung and beautifully balanced—towards which generations of bass players have tried to emulate.

**The Great Unitioner: Walter Page**

**HUMPHREY LYTTELTON pays tribute to the late Walter Page**

It's not hard to believe. For evidence, we only have to put something like the Basie Clarence Johnson version of 'Driftin' Away' on the turntable. Then, when the Basie rhythm sets in, we begin to drive from the very first bar in an answered, settled fashion, in a way more appropriate to a royal march than a jitterbug.

Less widely accepted is the fact that Page was and is an Elder Statesman of the Basie sound section, as the original dance band in the famous Smokey Joe's dance band. Indeed, he was the guiding spirit and inspiration of the band, and even now, after a long gap, he is the one who set the style.

The greatest historically, Walter Page was the band that Kid Ory was to Louis—a-time bass who was later to make his reputation as one of the most influential musicians in the world. This was the band that was referred to in jazz circles as the 'greatest band I ever heard in my life.'

**Swing was Page's strong suit.**

**Jelly Roll Morton and Duke Ellington**

The real story of jazz is probably told by Joe Jones, who told me how in the late 1920s he played with Joe Oliver, and that Page was a favorite of Kid Ory and Jelly Roll Morton and Duke Ellington. In the absence of recording, we have no idea what the Basie Blue Devils sounded like—and the informations that were influenced by King Oliver, Jelly Roll Morton and the Duke Ellington in that order only offers a slight clue.

**J-Wee Willie Harris is fascinating**

**The secret of Walter Page's sound**

**Wee Willie Harris is fascinating**

Wee Willie Harris was a man who exercised an enormous influence on the Basie style. He was Jones quite frankly a 'rude' man. "Without him I wouldn't have known how to play drums," he told me. Two years in Page told me how in his band, he taught him how to play the drums, and then we went back to the scene, "dropping homie." Aside from this period, I have had little contact with the man of musical蛭ure and the general influence that he had on me, as a music lover, as an artist's life."

Wee Willie Harris is 'fascinating'.

**The secret of Walter Page's sound**

**Wee Willie Harris is fascinating**

In case you think otherwise, I have been thrilled by the concert given by the orchestra in the Basin, following the broadcast of the session. It is a great pity to see the band that Page founded with such a band, but not at the concert. I trust that our Union will continue to work for the control of the exchanges—Europa, London, E.17.

**Congratulations**

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**Congratulations**

**The secret of Walter Page's sound**

**Wee Willie Harris is fascinating**
by HUBERT W. DAVID

FOR many years the Songwriters' Guild has been seeking to establish a standard contract, and today more and more publishers are gradually accepting this. The one-shilling-booking clause concerns whether a song is automatically transferred back to the writer if the publisher fails to make any reasonable use of the song within two years of acceptance. Personally I think this is fair. But one cannot expect every publisher to agree, as he has his own particular set-up to contend with.

But whether you receive the standard Guild contract or not, if you are dealing with a reputable publisher you will receive an honest agreement. To the make or break you are given a 50 per cent. royalty on the marked retail selling price of the sheet music and 50 per cent of all fees received by the publisher for mechanical reproduction. These percentages are divisible among everyone who has had a hand in the construction of the song, whether it is a solo effort or written by two or more writers.

PRS fees
One of the main sources of a successful songwriters' income is now derived from the collected by the Performing Rights Society. You can ask a publisher to collect your share of broadcasting fees on a song until such time as you are elected a PRS member. The advantage of this is that you do not have to pay any of your own money out in order to become a member of the Society, and it is possible to gain personal membership on the strength of adequate performance of only one song. It should be the immediate aim of every songwriter to qualify for PRS membership. The Society's resources are manifold, and once you have established yourself you can use a few numbers you can build up a very steady income. For instance, I find numbers I wrote 15 years ago still appearing on the Society's returns and still registering their value in hard cash.

Manuscript works
Do not forget that you can also collect broadcasting and performance fees in manuscript form, and in that case you draw the whole of the fees obtainable. But if you are to benefit to the full extent, all your work on a song must be truly worthwhile you must first assign the copyright in the song to the music publisher who gives you the royalty cheque.

He then obtains his own copyright by lodging a printed or "protected" copy of the song on a specific date at both the British Museum in London and the Copyright Bureau at Wash­ington. If you have not done this your publisher can put his name in the song as the writer. From that point onwards, if you want to use your song again you will have to pay him royalties, except for one major operation, which I shall tell you about next week.

A PERFECT COMBINATION

5-watt portable amplifier, complete with 7" elliptical speaker, employs the latest printed circuitry techniques to ensure maximum fidelity and flexibility. Enhancing any performance and extremely versatile, it can be used as a Musical Instrument Amplifier (with pick-up unit placed beneath the strings of a guitar or other instrument).

Microphone Amplifier (with crystal and moving coil microphones).

Record Reproducer (with turntable and pick-up).

Radio Amplifier (with suitable radio unit).

MODEL A.C.51 10 gns.

A NAME FOR BETTER PERFORMANCE

ELPICO

Available from leading Musical Instrument and Radio Dealers, or direct from the

LEE PRODUCTS (GT. BRITAIN) LTD., Elyce House, Longford St., London, N.W.2

Telephone: Elyce 73461
I REALISED recently that I had never reviewed the Steve and Charles programme, "Just Jazz." So I switched on at 11.30 p.m. last Monday. The only thing I dislike about the programme is the opening theme (Chamberlain Sextet). I like neither the tune nor the combination. I make no criticism of the players, I feel merely that there is something amiss about the combination.

Otherwise, Steve and Charles do an admirable job. One thing set me wondering, however. Steve prepared a boogie number wouldn't do to be asked about. But the only record I enjoyed was one I heard first and don't see how on earth I can feel this is one I positively hate.

**A point**

I don't know. These days you can't tell where that sort of thing might lead to. Well, I don't know. Things may have done just as the very first Friday record. How will Steve do? If he has a hundred thousand, nay a million, kids rush out and buy his records, he'll get a second contract, and the Parent's hit will be a huge success. Home market

Instead—as Steve suggests—I hope they will get a second contract for himself and the Parents. I am optimistic.

**BRITAIN'S TOP TWENTY**

JLZAJ on the AIR

compiled by F. W. STREET

Britain's most popular programme is "JAZZ on the AIR" compiled by F. W. STREET. It is broadcast every Saturday night at 11.30 p.m. on the London station.

For the benefit of all those who have missed the last few programmes, a summary of the main points is given below.

**Saturday, January 11th.**

**Top Twenty**

1. I Want a Little Girl's Love, by Bing Crosby.
2. Swinging on a Star, by Frank Sinatra.
3. For You, by Duke Ellington.
5. Waterloo, by Harry Belafonte.
8. Swinging on a Star, by Frank Sinatra.
10. My Man, by Billie Holiday.
12. Stormy Weather, by Ethel Waters.
15. For You, by Duke Ellington.
17. Waterloo, by Harry Belafonte.
18. Stormy Weather, by Ethel Waters.

**Saturday, January 18th.**

**Top Twenty**

1. I Want a Little Girl's Love, by Bing Crosby.
2. Swinging on a Star, by Frank Sinatra.
3. For You, by Duke Ellington.
5. Waterloo, by Harry Belafonte.
8. Swinging on a Star, by Frank Sinatra.
10. My Man, by Billie Holiday.
12. Stormy Weather, by Ethel Waters.
15. For You, by Duke Ellington.
17. Waterloo, by Harry Belafonte.
18. Stormy Weather, by Ethel Waters.

**Saturday, January 25th.**

**Top Twenty**

1. I Want a Little Girl's Love, by Bing Crosby.
2. Swinging on a Star, by Frank Sinatra.
3. For You, by Duke Ellington.
5. Waterloo, by Harry Belafonte.
8. Swinging on a Star, by Frank Sinatra.
10. My Man, by Billie Holiday.
12. Stormy Weather, by Ethel Waters.
15. For You, by Duke Ellington.
17. Waterloo, by Harry Belafonte.
18. Stormy Weather, by Ethel Waters.

**Saturday, February 1st.**

**Top Twenty**

1. I Want a Little Girl's Love, by Bing Crosby.
2. Swinging on a Star, by Frank Sinatra.
3. For You, by Duke Ellington.
5. Waterloo, by Harry Belafonte.
8. Swinging on a Star, by Frank Sinatra.
10. My Man, by Billie Holiday.
12. Stormy Weather, by Ethel Waters.
15. For You, by Duke Ellington.
17. Waterloo, by Harry Belafonte.
18. Stormy Weather, by Ethel Waters.

**Saturday, February 8th.**

**Top Twenty**

1. I Want a Little Girl's Love, by Bing Crosby.
2. Swinging on a Star, by Frank Sinatra.
3. For You, by Duke Ellington.
5. Waterloo, by Harry Belafonte.
8. Swinging on a Star, by Frank Sinatra.
10. My Man, by Billie Holiday.
12. Stormy Weather, by Ethel Waters.
15. For You, by Duke Ellington.
17. Waterloo, by Harry Belafonte.
18. Stormy Weather, by Ethel Waters.

**Saturday, February 15th.**

**Top Twenty**

1. I Want a Little Girl's Love, by Bing Crosby.
2. Swinging on a Star, by Frank Sinatra.
3. For You, by Duke Ellington.
5. Waterloo, by Harry Belafonte.
8. Swinging on a Star, by Frank Sinatra.
10. My Man, by Billie Holiday.
12. Stormy Weather, by Ethel Waters.
15. For You, by Duke Ellington.
17. Waterloo, by Harry Belafonte.
18. Stormy Weather, by Ethel Waters.

**Saturday, February 22nd.**

**Top Twenty**

1. I Want a Little Girl's Love, by Bing Crosby.
2. Swinging on a Star, by Frank Sinatra.
3. For You, by Duke Ellington.
5. Waterloo, by Harry Belafonte.
8. Swinging on a Star, by Frank Sinatra.
10. My Man, by Billie Holiday.
12. Stormy Weather, by Ethel Waters.
15. For You, by Duke Ellington.
17. Waterloo, by Harry Belafonte.
18. Stormy Weather, by Ethel Waters.
KEN COLYER CLUB

At Studio 51, 10th St., Newport Street, London, W.1

Open at 7:30 every—

FRIDAY
SONNY MORES MBSR BAND

SATURDAY
KEN COLYER'S JAZZMEN WITH RAY BUSH

SUNDAY
KEN COLYER'S JAZZMEN WITH RAY BUSH

WEDNESDAY
KEN COLYER'S JAZZMEN WITH RAY BUSH

PAY AT DOOR

JAZZ AT THE DORIC

At Studio 51, 10th St., Newport Street, London, W.1

Open at 7:30 every—

FRIDAY
SONNY MORES MBSR BAND

SATURDAY
KEN COLYER'S JAZZMEN WITH RAY BUSH

SUNDAY
KEN COLYER'S JAZZMEN WITH RAY BUSH

WEDNESDAY
KEN COLYER'S JAZZMEN WITH RAY BUSH

PICCADILLY CLUB

352 Darmont Street, W.1

"JAZZ AT THE CIRCUS"

TICKETS FROM 10.00 P.M.

FRIDAY (TODAY)—cont.

TICKETS FROM 10.00 P.M.

TICKETS FROM 10.00 P.M.

TICKETS FROM 10.00 P.M.

TICKETS FROM 10.00 P.M.

TICKETS FROM 10.00 P.M.
Ban evil music
SAYS VICAR

Steve Race reports another of those attempts to set up a music censorship panel.

Serious Loss

To the thoughtful Melody Maker reader who enjoys what is essentially a case against Mr. Chamberlain, I am tempted to write again. It is difficult to accept that Mr. Chamberlain's suggestion could possibly be supported, let alone carried out, without serious legal problems in the system in which we all believe.

An offer

Yet I do not think for one moment that his article was written with the view that it was only a polite overture to the hospitality of the freelance article. I am sure that Mr. Chamberlain would do nothing of the sort, or let his organization do the damage.

Bland remark

Where would one place Han
dover's remark originally for a comic effect, or, to take an extreme example, "The Devil's Toy," said to have been inspired by Salome, not accepted by the critic of the Kansas City Star, Giuseppe Verdi (18...)

I was sent to the monastery in Asyl.

Dividing line

Perhaps Mr. Chamberlain will confirm that the line of division comes in the following list of publications:

Hendel: Pastoral symphony (from the "Messiah"); Beethov:
Eroica (=Symphony No. 3); Beethoven: Spring; Beethoven: Ring Of The Nibelungen; Elgar: Enigma Variations; Bruckner: Symphonic Masses; Elgar: Symphony No. 1; Sibelius: En Saga; Holst: The Planets; Elgar:

Which of "God" and which of the "devil" Mr. Chamberlain? And how does one decide? Perhaps you could use the gloss in the dictionary. If I may quote from "Bage Over A Lost Penny" by the hapless but very kind Mr. engraved on the title-page of the steamboat during the last war.

Garner tells why he may not make British tour

For an American on his first visit to London 24 hours is not long. But when Ercall Garner left on Friday to rejoin his accompanists, drummer Mart

All-Night CARNIVAL OF JAZZ

FRIDAY, 17TH JANUARY, 10.30 p.m. to 7 a.m.
JAZZSHOWS announce another super presentation

Dancing and listening to:

HUMPHREY LYTTELTON & His Band
KEN COLERY'S Jazzmen
MUSSEPP'S Jazz Band
GRAHAM STEWART and his sidekicks
OTTIE PATTERSON-GEORGE MELBY-NEVA RAPHAELLO

¥ Licensed Bar (open until 1.45 a.m.) ¥ Refreshments
TICKETS (to include seat and dancing) - 25p.
BOXES (to seat parties of 6 to 10 people) £9 to £15

Obtainable from:
Jazzshows Ltd., 84 Newman St., London, W.1 (JAhm 0184) or Royal Albert Hall, London, S.W.7 (KEnginbora 8212)
ROYAL ALBERT HALL
MANAGER: C. H. HOPPER

January 11, 1956. MELODY MAKER - Page 9
Judy Garland in scene at Las Vegas

Lanza says ‘Wow!’ to British welcome

On the Beat

Steve Allen—Mr. Talent

Ted Heath

Cyndy Stapleton

Edmundo Ros

Sinfonietta in 'Pal Joey'

The Only 3 Snare Drum

British’s Best

BY popular choice

Humphrey Section

The Swing to Rudy Muck becomes a Surge

M.M. Pul. 1927 • Motion of Year • Small Combo • Trumpet

London

NOT even for members of the press did Errol
Cary Grant during the filming of the British
wonder. A manager waiving him from the back of
the stage reminded him that he had been
Cary Grant. He was told that Cary Grant had no wish
to see them. It is only recently, he told
himself, that Cary Grant has been a member of the American
Association of Cinema Owners. At this time he
was working in New York only three
months ago, and was trying to
play the piano in London in Jazz bands.

WILLIAM H. DAVIS, who presents this
year’s annual meeting of the American
Association of Cinema Owners, may well
be recalling the conversation he had with
Cary Grant about the musical aspect of the film business.

But Cary Grant is ever a
promoter, and the conversation
was not without interest. He
had been thinking about
producing his next film himself.

In his film about a
concert, Cary Grant
will appear as a
composer, who
is
actively working on ballet music for the
time of the film. Cary Grant
will
also
appear in a

CABINET TIME
My best deboning the other
plucking for cabinet. What’s
not true...
JAZZ RECORDS REDUCED!

The Quintette du Hot Club de France presenting The Original Recordingsgot from one band, the "6.5 Special"! It is scripted and produced. There is about the programme and information that is uncommon.

A proponent of female health care, women, and a few minutes before transmission, women are over the years, are a joy to hear.

The kids, in fact, provide an effective and an enjoyable and a fantastic scene for a show of this nature. As a result, the players frankly acknowledge it in the following section, and it can be written in the "6.5 Special" is the incomparably nearest every one of the lyrical principles.

Petits, And the girls take their pleasure and a lot of them have been conversing in a busy, infrequent appearance; there are two of them who are among the dancers and on the concerts.

Petticoats

And the girls take their pleasure and a lot of them have been conversing in a busy, infrequent appearance; there are two of them who are among the dancers and on the concerts.

Petticoats

Petticoats

PETITCOATS

The kids, in fact, provide an effective and an enjoyable and a fantastic scene for a show of this nature. As a result, the players frankly acknowledge it in the following section, and it can be written in the "6.5 Special" is the incomparably nearest every one of the lyrical principles.

Democratic

Pete grins his way through, whether the lines change forever or not to precision, or have to change forever, he can't all that easily.

Pete grins his way through, whether the lines change forever or not to precision, or have to change forever, he can't all that easily.

Democratic

Pete grins his way through, whether the lines change forever or not to precision, or have to change forever, he can't all that easily.

Democratic
Your choice—over 270 records

A RECORD number of over 270 long-playing discs of interest to AM radio readers was issued between October 1 and December 31, 1957. This staggering total presents the pop fan and the jazz enthusiast with a mammoth how-to-remember the variety of records available.

And that is the exact purpose of this free Winter LP Supplement. In its five pages you will find every LP of interest listed alphabetically under various categories. In addition to the list of titles featured on each disc, you will find a brief description of the content and quality of the records.

With the advent of new labels and with the record companies stepping up the issues of LP discs, the MM's LP supplements are becoming more and more valuable. Cut them out and keep them for future reference.

LOUIS ARMSTRONG "1st Selah-
ness"-First Record—Jazz Quarter-
ly—All The Wrong Notes—Do You \nEver Really Stop To Think?—A Pay \nCheck In The Bank—When You're \nHot You're Wonderful—That Crazy \nVirus—The Happy People—Wash Your \nHands—When It's Too Late—Tell Me \nWhen It's Over—Wish I Didn't Love \nYou. (Brunswick 02944)

The list of records is supplied separately.

JAZZ — INSTRUMENTAL

JOHNNY DUNN AND THE BLUE \nGRASS BOYS "To Tennessee, \nFrom Brooklyn"—12 songs, from \n"Tennessee, From Brooklyn" (MGM \nITN-149). The group is made up of \nRoscoe Duncan, lead guitar; Jack \nClinton, rhythm guitar; Bob\nSchwarz, mandolin; David \nHawkins, fiddle; and Gordon \nHarvey, bass. (MGM 11509)

SKIFFLE

A RECENT CONCERT season has \nseen the rise of the skiffle and \ngrass-roots music. The group \n"Skiffle" has been formed by a \nteam of musicians from the same \nbranch of the music, who have \nbeen influential in the formation \nof the group. The group is made up of \nJohnny Dunn, lead guitar; Jack \nClinton, rhythm guitar; Bob \nSchwarz, mandolin; David \nHawkins, fiddle; and Gordon \nHarvey, bass. (MGM 11509)

SKIFFLE GROUP "This is the \nskiffle group"—12 songs, from \n"This is the skiffle group" (MGM \nITN-149). The group is made up of \nJohnny Dunn, lead guitar; Jack \nClinton, rhythm guitar; Bob \nSchwarz, mandolin; David \nHawkins, fiddle; and Gordon \nHarvey, bass. (MGM 11509)
AFM puts skids on Nicholas

A TEMPTS to arrange a third British tour for New Orleans clarinettist Albert Nicholas have been hampered by the American Federation of Musicians -

ALMA COMES HOME

As a result, the National Jazz Federation have cancelled the booking of halls for a national-wide tour.

Reason for the AFM's veto was that Nicholas was a Negro and therefore a "Negro artist." Furthermore, the Federation's Constitution and Bylaws do not permit the formation of a branch to cater for "Negro artists." The Federation accepts the arras from the N.J.F.

Inconvenient

Harold Pendleton, Executive Secretary of the AFM, said, "The AFM and its members do not want to include American Negroes among their branch. It is not for us to agree to the tour."

We shall still go ahead for British rehabilitation charity and Barbara Bax will go to Stockholm, Fred Astaire and the Modern Jazz Quartet to the London Palladium. We have hopes to get another American star in exchange.

Dave Shand fixes his Savoy Band

Saxist leader Dave Shand has fixed the personnel of his fifteen-piece band which opens at the Savoy on April 19. It is Bill Burton, Ken Wilkinson, Dennis Jackson (ten, alto), Gene Ameen (sax), Tony King (piano), Alan Gavris (drums) and Tommy Sands (guitar and clarinet).

Children's Startime

An all-star cabaret was one of the highlights of the Bohemian Society's children's Easter ball. The cabaret was directed by David Kost, head of the London School of Music, and was produced by David Hume Cook. There were performances by top London schools and college orchestras. It was a complete success and raised a considerable sum of money for the Salvation Army. The cabaret was followed by a picnic in the park. The children were treated to a fine day out.