FEBRUARY 8, 1958

World's Largest Sale

EVERY FRIDAY 6d.

The Beat is here!

See Page 11

### ACE ARRANGER HITS OUT AT

PRITAIN'S ace arranger Johnny Keating this week took another swipe at the music business, which he quit last week. are the people he blames for it getting "worse and worse."

Target Number One for Keating is the big disc labels. "Public taste has always been low," he says, "and they are

Britain's number one blues singer. Ottilie Patterson, sings the blues for the fans who packed the Royal Albert Hall on Saturday for the first of the BBC Light Programme's 1958 "Jazz Saturday" shows. In this Ron Cohen shot, she is backed by Chris Rarber sideman Monty Chris Barber sideman Monty Sunshine on clarinet. For more pictures turn to p. 20.



Saturday Blues

THE BEST WORLDS

> THE best of both worlds — that's what the MELODY MAKER brings you every week.

> Last week, the brand new "Pop Special" was introduced to bring you the latest news and views of the World's top disc stars.

This week, for the jazz fans, Melopy Maker's world-famous jazz critic MAX JONES starts a new column Week by week he will take you behind the scenes of

This World Of Jazz." These are just a few the stars in this week's Issue-

LOUIS ARMSTRONG

MICHAEL HOLLIDAY

DAVE BRUBECK

MARIO LANZA

DUKE ELLINGTON JERRY LEE LEWIS

JOHNNY DUNCAN

OR THE CRICKETS

The Crickets-Buddy Holly (top) with Gerry Allison and Joe Mauldin.

A MERICA'S singing Crickets and guitarist-vocalist Buddy Holly will start a 25-concert tour of Britain at the Trocadero Clnema, Elephant and

Castle, on March 1.
They follow with Kilburn
State (2nd). Southampton Gaumont (3rd), Sheffield City Hall (4th), Stockton Globe (5th), Newcastle City

#### Treniers due here tor April tour

The top American rock-'n'-roll group, the Treniers, are due in Britain in April for a six-week Variety tour.

The opening date and itiner-ary are not yet fixed.

singing Hall (6th), Wolverhampton litarist-ly will Odeon (8th) and Bradford Gaumont (9th).

Other dates are expected to include Ipswich Gaumont (15th), Cardiff Capitol (24th) and Hammersmith Gaumont (25th).

#### **British stars**

British stars

British artists who will tour with the Crickets are the Tanner Sisters, Gary Miller, Des O'Connor, and Ronnie Keene and his Orchestra.

Tenorist-leader Ronnie Keene will front a 14-piece band.

The Tanner Sisters will appear in ABC-TV's Top Numbers "on Sunday (9th) and "Late Night Show" on February 22, They air in "Workers' Playtime" from Whitley Bay on February 20.

#### playing down to the public and all quality has gone." Target Number Two is what he calls the "ama-

teurish performers" in such programmes as "Six-Five Special." "The teenagers make their own stars these days, and good luck to them, but they are in-Back Page, Col. 5

# British tour for Gary Crosby

GARY CROSBY, the singing son of "Groaner" Bing, is in line for a British tour.
Gary has just signed with World Pacific Records, whose European Chief, Joe Napoli, was in London this week to

# WELCOME TO BRUBECK THE Dave Brubeck Quartet is due in at London Airport from New York today (Friday) for its 15-day British tour. Was in London this week to complete arrangements for June Christy's Easter tour of Britain and fix one for Crosby. For her Continental tour, June Christy will be joined by her husband. Bob Cooper, his fellow West Coast sax star Bud Shank, and the Claud Williamson Trio.

tour.
With politoppers Dave (pno.)
and Paul Desmond (alto) are
Joe Morello (drs.) and the
Quartet's new bassist, Gene
Wright.
Also making the tour is
Dave's wife and two of their

five children.

The tour kicks off tomorrow (Saturday) with two sell-out concerts at the Royal Pestival Hall.

Kinsey exchange Cooper and Shank will come to Britain with June-but not

to Britain with Jane—but libt to play.

Savs Napoli: "We are hoping to fix an exchange with your Tony Kinsey group so that Shank and Cooper can play Britain later."

Also being lined up for an October European tour are Shorty Rogers and his Giants.

Shorty Rogers and his Giants.

# RELIGIOUS

RELIGIOUS programme featuring Frankie Vaughan, due to be televised by ABC from Birmingham on February 16, has been postponed indefin-

16, has been postponed indentitely.

A spokesman for ABC told the MM on Tuesday that permission was still awaited from the Central Religious Advisory Committee, which has to approve religious programmes on ITV or BBC.

"But it is not the only reason," he added. "We are still deciding if we are on to the right idea. We want to be sure before we go ahead."

The programme, entitled "Facing Tomorrow," was planning to re-create the atmosphere of a youth club.

reason," he added. "We are still deciding if we are on to the wight idea. We want to be sure



# Pavlov's dogs

Humphrey

Lyttelton's

pressed surprise that may band was booed by a section of the audience at the Albert Hall Carnival of Jazz. Having devoted every Jazz. Having devoted every energy for the past two years towards alienating a RETALIATION

and an emb arrassment, I must say I was neither surprised nor offended. Let's be

fair. Through every medium at my dis-posal I have been booing them for years — why, therefore, shouldn't

nest of black widow spiders under the floorboards. And I as one appears on the stage is as one appears on the stage is as insignificant as the lowing of the stage is as insignificant as the lowing of the stage is as insignificant as the lowing of the stage is as insignificant as the lowing of the stage is as insignificant as the lowing of the stage is as insignificant as the lowing of the stage is as one appears on the stage is as insignificant as the lowing of the stage is as one appears on the stage is as insignificant as the lowing of the stage is as one appears on the stage is as insignificant as the lowing of the stage is as one appears on the stage is as one appears o and filthy baboon

#### FACE TO FACE

Our paths seldom cross. It's only when, through negligence, I find myself involved in a multi-band extravaganza of multi-band extravaganza of trad jazz that we come face to face. They have come to hear one

There are, of course, boos and boos. Basically all booing

Zyn.

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MY DEALER IS.

certain section of the jazz It may even spread diseases, following whose attentions like the kindred coughs and had become an affliction sneezes. And, so far from dis-

performer, as the simple absence of ap-plause would do, it arouses his fighting spirit and en-sures that he plays louder and longer, thus defeating its own ends.
Booing by one's own sup-porters, who understand

column they boo me?

We have a that one is doing but feel

perfect understanding. They doing it well enough, might reasonably give the performer a as much affection as I would a jolt.

They have come to hear one sort of traditional jazz. My band elects to play another sort of traditional jazz. And so, as soon as my name is mentioned, they set up a spontaneous mooting with all the conditioned reflexes of Pavlov's dogs.

But for the fact that I am kept busy playing music for the remainder of the audience who are willing to listen to what we have to say, I should be mooting back, heartly.

MM poll-topping clarinettist,

says in the USA.

ANY account of a visit says in the USA . . .

......

"WHAT in heaven's name is happening to popular music? Do none of the old standards still hold good? Are you a square If you try to sing in tune; if you like relaxed, well-scored accompaniments; if you can read or write?"

With those words I introduced the subject last week. Now let's get to grips with it.

It is not a pleasant & subject.

It is not pleasant to watch a whole generation of British teenagers associate themselves with the cheapest music even America has yet produced.

It is not pleasant, to take a more specific case, to hear a bunch of subteenagers (The Imps) taught lyrics about the sexual attractions of a "Dim Dumb Blonde" for a recording session.

#### Infantile

By "pop music" in this context I don't mean the records of Ella Fitzgerald, Perry Como, Dickie Valentine, Johnny Mathis or a hundred other artists whose work still preserves a high standard of taste and musicianship

I mean that particular kind of infantile and often

Barrel as the rock repertoire

#### Boom

The Bottom of the Barrel . . .

professional cash-register ver- "Rock" industry somehow find sion of skiffle is glued just as the courage to take matters in firmly to the Bottom of the hand? We can only wait and

AND EVERYONE

MUSIC BUSINESS

KNOWS IT, SAYS

STEVE RACE

IN THE POP

THESE DAYS

Meanwhile the stars which they build cannot even do the which they are so overpaid do. Unprofessional professionals, their lack of ability is carefully screened adoring public.

kind of infantile and often suggestive chanting known by such names as "rock-'n'-roll," "rockabilly and—yes, let's include it—"skiffle."

As I suspected would happen, the thin dividing line between rock-'n'-roll and skiffle-for-profit has just about vanished. Though I still welcome genuine amateur skiffle as a revival of home music-making, the \*

# They're willing to take a chance on jazz

A NY account of a visit to the United States is bound to read like a catalogue of the about whether he was known here.

In two weeks during my recent visit with my quartet, I heard so much jazz that it

is undesirable and unnecessary. became difficult to grasp it all.

It gives even the handsomest I got off to a wonderful start when Ben Webster invited me to the CBS TV studio to watch show called The NEW Lively Arts," which turned out to be sixty minutes based on

Look for the Zyn CYMBAL BAR

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Monday night at Birdland is lam session night. All kinds of unbilled musicians come and sit It can be good and bad, night I went there it was

n one hour.

Birdland

here.
The only two clarinettists I saw were Sol Yaged, who is a Goodman carbon copy, and Jimmy Gluffre, who is something quite different.
He is bringing the clarinet hack into some repute in the "The Seven

to be sixty minutes based on the twelve bar blues. In the band were Basie, Ed Jones, Freddie Greene, Jo Jones, Hawkins, Webster, Lester, Mulligan, Joe Newman, Eldridge, Billie Holiday, the Jimmy Gluffre Trio and the Thelonius Monk Quartet. All in one hour. other saxophonists, like Zoot Sims and Al Cohn, who are now blowing some jazz clarinet.

#### Difference

in one hour.

After that marvellous start, it was jazz all the way, with the Sonny Rollins quartet at a Jazz for Night People in Greenwich Village. And then on to Birdland where Basie was playing.

Although I suppose it is almost improssible to pick a best out of Naturally, a thousand things impressed themselves upon maduring the trip, and the vast differences between the US and British approaches to lazz would fill an entire Miloby Maker. But there is one point which did seem to be of paramount importance to me impossible to pick a best out of all this fantastic galaxy of jazz talent, I think my personal preference was for the Horace Silver group I saw at Greenwich Village's Café Bohemia.

mount importance to me.

In the States, there is very much more enterprise in the exploitation of jazz. They seem to be willing to speculate much

more often than we do on the half-chance.

Admittedly there is much more facility and capital to play with over there. Even so, I found

The main group featured Lou Donaldson. Donald Byrd and Roy Haynes and it was very good. But a group called the Jazz Masters was bad. There are several groups in Britain who outclass them.

But it was in Boston that I finally caught up with my favourite musician, Stan Getz, who was at the Storyville. He said he would like to play in Britain but was a bit doubtful with over there. Even so, I found myself wishing we had just a little more of the American recording companies' habit of taking a chance.

I remember about two years ago I made an LP of love songs with clarinet and strings. It came out quite well but there was never an English release. When I went into a New York record store one of the first records I saw in the files was my recording.

# 

The ability to sing in tune? Listen to those American vocal quartets. A feeling for bars and beats? Try working with some of the top Palladium acts.

Good looks? See those well-corseted gentlemen with oblong faces, who stare at us from the record-shop windows.

Experience? You can be a record star at 14 these days. Personality? Many of the leading singers couldn't hold an intelligent conversation with a bookie's runner. Business acumen? Some of

them have more managers than guitar strings.

And consider the way they work. Take just three exam-

#### By ear

1 The Record: A British teen-age favourite sings a new skiffle number.

The story behind it: Naturally he can't read music, so before recording he has to be taught the tune by ear.

A secret record of the new song is therefore made in his key by an established vocalist. Our young friend then takes it home and learns it note by note, phrase by phrase, inflection by inflection.

A week later he reproduces that performance for the delight of his fans.

#### Abortive hours

The Record: A No. 1 Hit, sheer sung by a No. 1 British rock-ment?

The story behind it: Once again a sneak recording is made behind locked doors by a proper singer, and the young star plays it to himself for a week or so. Comes the record session, but e still hasn't got the hang of

accompaniment disc. The following day young star comes back, listens to his accompaniment through ear-

keep his place in the song. Desperate to complete a job hat any decent professional could do in one hour, the com-pany records his voice four bars pany records his voice four bars
at a time, and then sews up the
at that sordid subject.

After several abortive hours the company sends the orchestra home, having made an singer has to learn a song from

anonymous professional?

hangers-on.

bandleaders have not yet bits into what sounds like reached the chapel-concert normal performance. stage. It sells like hot cakes.

#### Only three

3 The Record: An LP by a young rock-style vocal group.

The story behind it: The record includes quite a lot of new numbers, which the lead (melody) singer picks up well

But Ella is still at the top

enough. But the others (non-readers, naturally) cannot sort out the harmony parts.

Rather than abandon an expensive recording session, company brings in an older. more experienced group, which proceeds to supply - anonymously - four-fifths of the

Result: the public buys an LP of the ABCs, but what it hears is Mr. ABC, supported by the XYZ Vocal Group. The ABCs adorn the label and collect all the royalties.

Only three of many possible examples. Do you wonder that the profession looks on such practices with a mixture of sheer anger and helpless amuse-

#### Laughter

Do you wonder that, in a recent TV rehearsal when the studio manager suggested a studio manager suggested a rock-'n'-roll star should "save his voice," the whole orchestra roared with laughter.

a sneak recording, can't sing it even then, and—as in Example 3—has to be replaced by some

phones, and tries to add his own voice to it. Still he can't keep his place in the song.

I'll tell you what's left—the final, terrifyingly successful record, and the effect of that success on the singer, the pur-chaser, and the assorted

CHIC MILNE

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#### On the air **FLUFFS AND** FEELING

Muligan and Sandy Brown, the skiffle of Johnny Dunnan and Russell Quaye, and guests Ken Rattenbury, All Fairweather and Dill Jones.

It is a long time since I heard in one evening so many flud's and spitts. Mick Mulligan leads the way with Pat Halcox further behind, and, in the distance, Al Fairweather. Ken Rattenbury wasn't guilty, but he, too, wasn't up to his own standard.

Fortunately, this is only one side of the picture. For Mick and Pat also played with a lot of feeling and style, while Al gave the best solo of the evening in "Moten Swing."

Good, too, was the very high standard of plano and claritet playing from everybody concerned, particularly in Sandy Brown's Band.—Maurice Burman.

"Six-Five" stars

# at Bradford

"STARS of the Six-Five Special" opened a series of one-nighters at Bradford Gaumont cinema on Sunday.

An original opening—with a screened film of a train journey behind the Don Lang Frantic Five—was followed by the Jimmy Jackson group, the Soho Skiffle Group, the Sidewinders, the Kenny Baker Half Dozen, Rosemary Squires, Joe (Mr. Piano) Henderson and clarinettist Osci Barriteau.—Stanley Pearson.



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TIMMIE RODGERS

# Jazz

**Notes** 

From BURT KORALL

NEW YORK, Wednesday,
—Erroll Garner, back
in harness after his European Jaunt, appeared in a
concert at the University of
Massachusetts on Sunday
... Gene Krupa opened at
the Sierra Steak House in
North Miami yesterday
(Tuesday). ... Wilber De
Paris and band, and Toshiko
Akiyoshi, the Japanese modern planist, will do the
"Seven Lively Arts" TV
show on February 13 over
CBS-TV.

BILLY TAYLOR

Johnnie Ray LP

Dilly Taylor will
Daddress the National
Music Educator's Conference in mid-March on Jazz,
and teaching problems. Taylor has also been engaged to
do an album with Johnnie
Ray for Columbia. It will
spot Ray doing a brace of
Jazz-oriented selections, will
be fashioned along the lines
of the recent Tony Bennett
set for the label, which was
also done with Jazz players,
and is entrently selling well.
In addition to the Taylor
trio, guitarist Mundell
Lowe will be featured in
support of Mr. Ray.

Binach WACULINGTON

Dinah WASHINGTON

Costly walk out

NAH WASHINGTON was ordered by the AGVA's lexecutive board in Philadelphia to pay \$3,000 to Bill Gerson for walking out on a week's engagement at his Pep's Musical Bar.

#### Tragedy strikes **Dorsey Orchestra**

TRAGEDY continues to strike
the Dorsey band. Following the death in late 1956 of
Tommy, and in June, 1957, of
Jimmy. Howard Gibeling, 44year-old chief arranger for the
Dorsey band now fronted by Lee
Castle, died in Ridgewood, New
Jersey, of a heart attack.
Originally Jimmy Dorsey's
ballad arranger for many years,
he worked for the brothers' joint
band when they were reunited,
and continued after their death
under Castle's direction. At one
time he had arranged for Hal
McIntyre and Glenn Miller.—
L. F.

# GENEROUS HP TERMS

NEW YORK, Wednesday.—The groups will be taking over again—and all types of vocal groups at that—when the new influx into Britain of Stateside stars kicks off shortly.

The Crickets, of course, lead things off with their impending March 1 visit. Then, as a result of Norman Payne's recent confabs with MCA executives here, dates for other groups as well are

for other groups as well are shaping up.

The Hilltoppers are now set for four weeks of theatre work in England in March.

The Four Aces will take the same general routings in April also for about four weeks.

The Goofers, always favourites with British fans, pay a return visit during the spring, while the long-awaited visit of the Hi-Lo's now appears set to start about June 1, with four weeks on one-nighters. A spokesman for MCA here also indicated that Jerry Lewis will do a Palladium date in April or early May, during its short spring season.

#### TIMMIE RODGERS

With Tommy Steele

I'M told by the William Morris I'M told by the William Morris people that Timmie Rodgers of the Cameo label here, which also spawned Charlie Gracie, has been set for the Palladium bill which will be headlined by Tommy Steele, starting April 7.

Rodgers had a hit here with a tune called "Back To School Again."

The same Palladium bill, we are told, will also feature the Treniers and comic Dick Shawn.

#### **EDDIE FISHER**

No British trip

REPORTS from Britain recently to the effect that Eddie Fisher would be among those touring England this year are entirely unfounded. Fisher's manager, Milton Blackstone, told the MM that there hadn't been any discussions carried on at MCA which would lead to a tour. Reports circulating in the columns here indicating that the Fisher-Reynolds marriage was on the rocks, have been stoutly denied by those close to the couple.

the couple.

Miss Reynolds expects a second child shortly, and it seems as though all is happiness and harmony in the Fisher household.

# MEET THE

REN GREVATT

#### BUDDY HOLLY

Honolulu hit

BUDDY HOLLY and the Crickets, Jerry Lee Lewis. Paul Anka and Jodie Sands "fractured them" at the Civic Auditorium, Honolulu, last

week.

It was one of the rare rock-'n'roll "in person" shows to hit
the island territory. The package made its single appearance
en route for dates in Australia.

# Famous Visitor



# Society spot for **Eddie Condon**

From Leonard Feather

NEW YORK, Wednesday.—Eddle Condon, who had to leave his Greenwich Village Club last month when the wreckers came along to teaf down the building, found himself a new and fashionable home this week. He opened a new Eddle Condon's on the amart upper East Side (East 56th Street) and had a fabulous first night attended by the kind of people that have become typical Condon fans.

I saw among them Marlene Dietrich, FBL chief J. Edgar Hoover, and a coattering of famous authors, politicians, U.N. representatives and a ociety couples.

NEW YORK, Wednesday.—Eddle Condon, who had to leave Sister Rosetta Thatpe's Britan tour, London agent Lyn Dutton is negotiating to bring over another famous go pel singer, Marie Knight.

Marie has recorded and made public appearances with Sister Rosetta.

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Marie has recorded and made public appearances with Sister Rosetta.

NEW YORK, Wednesday.—Eddle Condon is sister Rosetta.

NEW YORK.

#### REX STEWART

Joins Condon

DEX STEWART is now a

Regular member of the Condon band in a come what
improved line-up that includes
Herb Hall, brother of Edmond
Hall, on clarinet Cutty Cutshall,
trombone; Gene Schroeder,
plano; Leonard Gaskin, bass;
George Wettling, drums.

Alternating with the Condon
group is the Bud Preeman trio
with Al Plank on plano and
Angelo Placa, drums.

Condon, whose chief job is that of convival host, actually played on opening night for two sets.

The club closed at four:
Condon stayed up until it was
time to go to an early morning
TV show. He staggered over
there with Bud Preeman, and
has not been heard from since,
being confined to his home ill.

#### ARTIE SHAW

New musical

A RTTE SHAW and wife No. 7. Tuesda to be planning to come to the United States in June so that Shaw can do the musical score for "Lay-Over at El Paso." which is being produced by Artie's friend, Ray Wander.

A BC television is presenting a the Shell Oil Co., and will be retwo-hour show next Saturcording this with his band next day (15th) to celebrate the com-

Disc debut for Harry Leader's new singer, Clinton Ford, with a single for Oriole. Titles are "Sweet Sixteen" and "Eleven More Months." Release date is March 1.

Booked for the Trade Music Bail" on February 14 are the Chas McDevitt Skiffle Group with Shirley Douglas. The ball will be at the Empire Rooms, Tottennam Court Road, with dancing to the music of Les Brown and his Band.

Hit tune in the recent San Remo Festival was a song called "Nel Biu Dipinto Di Biu." This week Robbins Music Corporation acquired the British and U.S. rights to the number.

Sessions Hampton Court Jazz Sunday sessions in addition to Tuesdays. Kicking off on Sunday will be the Graham Stewart Seven

Oil strike Côte d'Azur band-composed the background music for a documentary film made by

MARIE KNIGHT FOR BRITAIN

pany's second anniversary.

Stars already booked include
Dennis Lotis. Shirley Eaton,
the Peter Knight Singers and
the Geoff Love Orchestra.

Record shop proprietor Doug
Dobell on Monday
opens a series of jazz record recitals at the White Bear, Lisle
Street, Soho.



TORONTO, Wednesday, — Louis Armstrong doesn't particularly care about going

"I've seen pictures and it looks like hell," he told Tele-gram reporters when he was passing through the city a few

passing through the city a lew days ago.
Just the same, Louis felt that the Russians would appreciate his munic and he was prepared to play for them.
Would the State Department sponsor him?
"Pops, you know as much about the State Department as I do," was Batchmo's response. Armstrong returns to Toronto February 24 to appear at Massey Hall.

Rock-'n'-roll slant

getting a mite rock-'n'-rollish.
"Our music," he said, "has
had more beat in the last four
years than it ever had. But
it's gentle rock-'n'-roll, mind
you." he said. "Our arrangers
have to be awake to what is
going on in the music world."

Josh White visit

Josh White visit
JOSH WHITE'S first recital
here in five years featured
him with another folk singer,
baritone Sam Gary. Josh says
he expects to visit England
this year.... Toronto arranger Jack Kane, who recently
conducted the music for
Dorothy Collins' new Coral
album, will soon make his
own LP. The title? "Kane Is
Able." The band will include
Urbie Green, Osle Johnson,
Maynard Ferguson and Milt
Hinton.

Helen McNamaga

Helen McNamara

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GUY LOMBARDO, another recent Toronto visitor, allowed that his music was

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## Dates with the Stars

(Week Commencing Feb. 9) Shirley ABICAIR Pantomime:

Hippodrome, Dudley Tony BRENT Sunday:

Granada, Kettering Monday: Oranada, Grant-

Monday: Oranada, Grant-ham Tuesday: Oranada, Ayles-bury Wednesday: Oranada, Bed-ford Friday: Granada, Majd-stone

Max BYGRAVES
Season: Opera House, Manchester
Petula CLARK
Scason: Palace Theatre, W.
Jim DALE
Week: Trocadero, Flenkart

Week: Trocadero, Elephant
and Castle
Jill DAY

Jill DAY
Season: Adelpht Theatre, W.
Terry DENE
Week: Embassy, Peterborough
Lonnie DONEGAN

Week: Empire, Pinsbury JONES and Reggle ARNOLD Reggie ARNOLD Reck: Hippodrome, Brighton Howard We

KING Brothers
Season: Palace Theatre, W.
MACKELL Twins
Sunday: Granada, Kettering
Monday: Granada, Grantham
Tuesday: Granada, Ayles-

Tuesday: Granada, Ayles-bury Wednesday: Granada, Bed-ford

Priday: Granada, Maidstone
Chas McDEVITT
Sunday: Empire, Portsmouth
Friday: Empire Rooms, W.
Saturday: Cresta Bailroom,

Luton
Danny PURCHES
Week: Palace
Reading
Dorothy SQUIRES
Week: Hippodrot Theatre. odrome, Brigh-

Week: Hippodrome, Brighton
Tommy STELE
Pantomime: Royal Court
Theatre, Liverpool
THEEE KAYE Sisters
Season: Opera House, Manchester
Dickle VALENTINE
Pantomime: Theatre Royal,
Newcastle
Frankig YAUGHAN
Season: Palace Theatre, W.
VIPERS
Week: Trocadero, Elephant
and Castle
Hedley WARD Trie
Week: Hippodrome, Aston
YANA
Season: Opera House, Manchester

Season: Opera House, Many YOUNG Jimmy YOUNG Week: Empire, Sunderland

~~~~

WILL singing star Mario
Lanza be fit enough to
undertake his next British
tour, scheduled to open at
London's Albert Hall on
February 16?
After the surprise curtailment of his capacity business German tour, Lanza is
currently resting and re

currently resting and recuperating under doctor's orders in Rome for two weeks.

KING BROTHERS

OFF ON NEW

**VARIETY TOUR** 

THE King Brothers, currently in the Frankie Vaughan Show at London's Palace Theatre, start a new Variety tour at Middlesbrough Empire on February 17.

Remaining calls are Chester (March 3), Boston (10th), Finsbury Park (17th) and Chiswick (24th).

(March of the bury Park (17th) and bury Park (17th) and (24th).

The following week is reserved for TV, and after a few more weeks in Variety the boys open for the summer season at Black-rool.

HUMPHREY

February 21.

Dismissing the muscular tenor's indisposition as "infected gums," impresario Victor Hochhauser told the MM this week: "I have his assurance that he will carry out his tour of Britain as arranged."

His concerts are being sold out as soon as box-offices open for bookings. It happened again before lunch time on Monday at Bristol and Bradford.

#### Extra concerts

Hochhauser has fixed another performance at Bradford on March 18 and hopes to arrange a second at Bristol, possibly on March 14. The March appearances for Lanza have been slightly revised:

slightly revised:

Belfast (1st), Bristol (4th),
rebooking at Manchester (6th),
Newcastle (9th), Brighton
(12th), possible repeat at Bristol (14th), Bradford (16th and
18th), Birmingham (21st),
Edinburgh (25th), Dundee
(27th) and not yet fixed, 23rd,
30th and 31st. pool.
They will be featured in BBC-TV's "Six-Five Special" on March 1.
Bass player Tony King on Saturday celebrated his 21st birthday.



ONCE again the MU has struck at amateur skiffle groups appearing in the road-show, "Stars of Six-Five Special."

A month ago the Woodlanders and the Steeljacks were banned at Plymouth. Last Sunday, David Simpson and his Sidewinders were vetoed at Bradford Gaumont.

CARL BARRITEAU

For two appearances, it cost the Sidewinders over £30 to join the Union at special premiums of £5 each.

#### 'Blackmail'

Agent Will Collins described the edict as "blackmail." David Simpson, whose Side-

Agent Will Collins described the edict as "blackmail."
David Simpson. whose Sidewinders are currently resident at Bradford Topic Folk and Skiffle Club, commented: "We want to get on and would have ultimately joined the Union—but £5 is a bit thick."

HURT IN CRASH

CLARINEITIST Carl Barriteau
and his former singer Mae
Cooper were injured in a car
crash near Grantham last week. They were travelling from London to Bradford to appear in the "Stars Of Six-Five" show.

Carl made a rail and taxi dash and arrived just in time to go on before the first house ended.



Mario Lanza-will he be fit?

MPHREY LYTTELTON'S riday night Granada TV roved so popular in the that London viewers will ee the programmes from ary 21.

Series, entitled "Here's Humph," has been running from Manchester for over five months and is to be extended from a durater of an hour to haif an hour a week.

Featured will be the Lyttelton Band with different top jazz guest stars each week.

EXCHANGES between British and Dutch bands were this week prohibited until further notice by the Musicians' Union.

has proved so popular in the North that London viewers will also see the programmes from

EXCHANGES between British and Dutch bands were this week prohibited until further notice by the Musicians' Union. In a statement to the MELODY MAKER, Assistant Secretary Harry Francis said:

"The Musicians' Union is to advise its members that, until further notice, the reciprocal exchange of bands between Great Britinued."

The Union further states that tregards itself as being in dispute with the Dutch agency known as International Band-exchanges, of 6. Weesperzijde, Amsterdam, directed by Mr. Lou Van Rees, and Union members are to be instructed that they may not in future accept engagements through this agency.

# 58 Bargains BOOSEY & HAWKES STOCKTAKING SALE SEGURE YOUR BARGAIN LOW

| Description                                                                                                   | Cash     | Des        | . 1    | Mon.         |     |          |                                                                                | Cash<br>Price | De    |
|---------------------------------------------------------------------------------------------------------------|----------|------------|--------|--------------|-----|----------|--------------------------------------------------------------------------------|---------------|-------|
| By CLARINETS-Books system Low P                                                                               |          |            |        |              |     |          | French, Ideal for Dixieland or Trad.                                           | Price         |       |
| S, SERRINE 10-BOSHM SJICOM EOU F                                                                              | Cases    |            |        |              | _ 1 |          |                                                                                | £16 (         | 83    |
| B. & H., Regent Model                                                                                         |          | £4         |        | 1 1          |     |          |                                                                                |               | E3 0  |
| B. & M., Imperial Model                                                                                       |          | £9<br>£5   | 3 0    |              | . 6 | 18       | B)TRUMPETS-Complete with Cases                                                 |               | 1     |
| American Leader, Shop Solled<br>American Penzel Muller, Shop Solled                                           |          | £5         | 0 1    | T P          | 9   | 10       |                                                                                | 214           | 07 £3 |
| Bargain                                                                                                       | £38 C    | 83         | 20     | 2 0          | 10  | 18       | B. & H., 78 Med./Large, g.l., as new                                           | 217 (         | E2 0  |
| Courtois, Big Bore                                                                                            | . 416 (  | £3         | 2 0    | 1 5          | 0   | 12       | Carl Mayer, g.l., with nickel mounts                                           | £21 (         | 0 E   |
| Selmer, No. 1 special                                                                                         | . 438 (  | 83         | 20     | 2 0          | 10  | 18       | B. & H., Imperial "23" g.l., with<br>nickel mounts, as new                     | 245           | 0 60  |
| Martin, with hand Forged Keys  B. & H., Shop Soiled only with Nicke                                           |          | £4         | 0 £    | 1 1          | 10  | 18       |                                                                                |               | O E   |
|                                                                                                               | . S22 C  | £4         | 5 8    | 1 4          | 0   | 18       | Viking, Dance Model, Lac                                                       | \$13          | 0 £   |
|                                                                                                               | . \$32 0 | 63         |        | 1 15         |     | 18       | Laffeur, Zenith Lac., High/Low                                                 |               | E3 0  |
| B) CLARINETS-Simple System with C                                                                             | 20101    |            |        |              |     |          | Dailas, Dixieland Model, Lac. as new<br>Seimer, Invieta Med. Bore, gl., Nickel | 514           | E3 0  |
| ACO, 15 Keys and Rollers                                                                                      | . £10 (  | 22 10      | 0      | . 18         |     | 12       | Mount, as new                                                                  | £19 (         | 0 E3  |
|                                                                                                               |          | £3         | 0 5    | 1 5          | 0   | 12       | B. & N., Imperial 23, g.l., Nickel                                             |               |       |
| setion Model with Barre                                                                                       |          | £3         | 100    | 1 0          | 0   | 18       | Mounts, special bargain                                                        | #38 I         | E7    |
| T (2.1) "Mark 1986 (1.4) 1987 (2.1) 1980 (1.4) 1980 (1.4) 1980 (1.4) 1980 (1.4)                               |          | 2000 C     | ***    |              | 9   | 40       | Bessen, " New Creation," Medium Bore,                                          | 642 (         | 0 58  |
| By SOPRANO SAXOPHONES in Cases<br>Cabart, Straight Model, g.l                                                 | SIS C    |            | 1010   | 1 0          | nı  | 18       | Bessen, New "35" Model, Medium                                                 |               | 1 **  |
|                                                                                                               |          | £3         |        |              |     | 12       | Bore, g.l., in secondhand case                                                 | £20 (         | D £4  |
| ALTO BAXOPHONES-Lew Pitch with                                                                                |          |            | -1-    |              |     |          | B. & H., New "78" Model, Medium                                                |               |       |
|                                                                                                               | . £32 C  | 8£ II      | 310    | 1 15         | 51  | 18       | Bore, g.l., in secondhand case                                                 | 221 (         | 13 10 |
| Conn Cavalier full art., g.l                                                                                  | . \$33 0 | £7         | 3 0    | 1 15         | 5   | 18       | TROMBONES MEDIUM BORE-with C                                                   |               |       |
| Albert, full art., g.l                                                                                        |          | £7         |        | 1 18         |     | 18       |                                                                                |               | 0 E4  |
| Hawkes XXth Century, full art., g.l<br>Buescher Artists, g.l                                                  |          | £7         |        | 1 18         | 6   | 18       | B. & H., Emperor, g.l., as new                                                 |               | 0 20  |
| Super Dearman, full art., g.l                                                                                 | 842 0    | £8         |        | 2 5          | 4   | 18       | Olds, U.S.A., with hammered bell                                               | £38 15        | 5 £7  |
| Ponnsylvania, fu' art., g.l                                                                                   | . £42 C  | 83         | 3 0    |              | 4   | 18       | Boosey, Dixieland, Small Bore (no case)                                        | 213           | 0 E3  |
| Buescher Aristocrat, full art., g.l                                                                           | . 268 0  | E14        | 3 0    | 3 11         | 리   | 18       | New Selmer, Lincoln Model, g.l., in soiled                                     | *** .         | 63    |
| B. & H. Imperial Model, full artists, g.l.                                                                    | ****     | €12        | 00     | 3 3          | 4   | 18       | case                                                                           | £27 C         | 1 20  |
| with nickel keys Seimer, Balanced Action, g.l                                                                 |          | 117        |        | 4 12         |     | 18       | GUITARS                                                                        |               |       |
| By TENOR SAXOPHONES-Low Pitch                                                                                 |          | 107.27.5   | -51.51 | 0.000        |     | 10.0     | Abbet, Music Master, F hole hand                                               |               | 1     |
| Conn, Large Bore, g.l., as new                                                                                |          | 1620       | 210    | 4 19         | 01  | 18       | carved, Cello Body Complete with<br>Pickup and Leather Case, Rare              |               |       |
| Super Dearman, g.l., as new                                                                                   | . 265 0  | €13        | 0 6    | 3 8          |     | 18       | Specimen                                                                       | 260 0         | 1212  |
| Dearman, Special, g.l., as new                                                                                | £65 C    | €13        | 3 0    |              |     | 18       | Gibson U.S.A., Round Sound Hole flat                                           |               |       |
| Coan, Mark 10. Late Model, as new                                                                             | £115 C   | £25<br>£20 |        | 5 18<br>4 19 |     | 18<br>18 | Table with Case, Sunburst finish                                               | £40 0         | £8    |
|                                                                                                               |          | £11        |        | 2 18         |     | 18       | Carved hand made, sample shop                                                  |               |       |
| TRUMPET CORNETS—with Cases                                                                                    |          |            | -1-    |              | -   |          | soiled only, with Case, cannot repeat,                                         |               |       |
|                                                                                                               | £19 0    | £3         | 161£   | 1 0          | 91  | 18       | worth £80                                                                      | 263 0         | £13   |
| Besson, New Creation, g.l                                                                                     |          | €4         |        | 1 2          | 10  | 18       | New Zenith, Cello, F Hole model,                                               | *** *         | 13    |
| WATER STREET, | ~        | -          | 100    | 1            | 110 |          | Brunette finish, one only left                                                 | £22 0         | 1 24  |

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|   | Description                                                                                                                             | Cas                             |     | De                   | p.           | M                                                                                | on.<br>mou | Ins                      | tal.                       |
|---|-----------------------------------------------------------------------------------------------------------------------------------------|---------------------------------|-----|----------------------|--------------|----------------------------------------------------------------------------------|------------|--------------------------|----------------------------|
|   | French, Ideal for Dixieland or Trad.,<br>High/Low pitch                                                                                 | £16                             | 00  | 83                   | 0            | 100                                                                              |            | 0                        | 12<br>12                   |
|   | B. & H., 78 Med./Large, g.l., as new<br>Carl Mayer, g.l., with nickel mounts                                                            | £14<br>£17<br>£21               | 0   |                      | 0            | E1<br>13                                                                         |            | 8<br>10<br>10            | 12                         |
|   | Dallas, Dixieland Model, Lac. as new                                                                                                    | ===                             | 000 | £4<br>£3<br>£3       | 5<br>0<br>16 | C2<br>C1<br>C1<br>C1<br>C1<br>C1<br>C1<br>C1<br>C1<br>C1<br>C1<br>C1<br>C1<br>C1 | 0          | 60008                    | 18<br>12<br>18             |
|   | B. & H., Imperial 23, g.l., Nickel                                                                                                      | £19                             | -1  |                      | 16           |                                                                                  | 0          | 9                        | 18                         |
|   | Bessen, " New Creation," Medium Bore,                                                                                                   |                                 |     | 1000                 | 0            | 177                                                                              | 100        | 0                        | 18                         |
|   | g.l., as new<br>Bessen, New "35" Model, Medium                                                                                          | 642                             | 0   | 83                   | 0            | 53                                                                               | 5          | 4                        | 18                         |
|   | Bore, g.l., in secondhand case<br>B. & H., New "78" Model, Medium                                                                       | \$20                            | 0   | £4                   | 0            | 13                                                                               | 1          | 10                       | 18                         |
|   | Bore, g.l., in secondhand case                                                                                                          | 221                             | 0   | £4                   | 0            | (21                                                                              | 2          | 10                       | 18                         |
|   | TROMBONES MEDIUM BORE—with C. Selmer, Manhattan, g.l                                                                                    | £20<br>£21<br>£28<br>£38<br>£13 | ٥   | £4<br>£6<br>£7<br>£3 | 15<br>0      | E1<br>E1<br>E1<br>E1<br>E1<br>E1                                                 | 2          | 10<br>10<br>11<br>0<br>0 | 18<br>18<br>18<br>18<br>12 |
| 1 | COVID-PARTY                                                                                                                             | £27                             | 0   | 25                   | U            | PF                                                                               |            | .01                      | 10                         |
|   | Abbet, Music Master, F hole hand<br>carved, Cello Body Complete with<br>Pickup and Leather Case, Rare                                   |                                 |     |                      |              | 63                                                                               |            | 1                        | 18                         |
|   | Gibson U.S.A., Round Sound Hole flat                                                                                                    | 260                             |     | £12                  | 1.5          |                                                                                  | 100        |                          | -                          |
|   | Table with Case, Sunburst finish Continental Cutaway Model, F hole Carved hand made, sample shop soiled only, with Case, cannot repeat, | £40                             | °   | 63                   | 0            | 52                                                                               | 3          | 1                        | 18                         |
|   | worth £80<br>New Zenith, Cello, F Hole model,                                                                                           | 263                             | 0   | £13                  | 0            | £3                                                                               | 6          | 0                        | 18                         |
| ı | Brunette finish, one only left  New Skiffle Guitar, Round Sound Hole, complete with Cover, extra Strings                                | £22                             | 0   | £4                   | 0            | £1                                                                               | 4          | 6                        | 18                         |
| ı | and Cord                                                                                                                                | 215                             | 0   | £3                   | 0            | £1                                                                               | 8          | 4                        | 12                         |
|   | STRING BASSES New Gig Model, with Brass Machine Heads, Special offer                                                                    | 256                             | 14  | 611                  | 14           | 62                                                                               | 19         | 5                        | 18                         |
| ı | New Gig Model, with Brass machines,<br>Shop soiled only, ideal for Gigs                                                                 |                                 |     |                      | - 1          | 62                                                                               | 16         | 9                        | 18                         |

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| 0.    | Description                                                                                                                                                                                       | Cash<br>Price            | De    |     | Mon.<br>Amou |     |                |
|-------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------|-------|-----|--------------|-----|----------------|
| 20.00 | Secondhand German flat back, Brass<br>machines<br>Old English, Bass Fendt, flat back                                                                                                              | 255<br>205               | 0 £11 | 30  | 2 18         | 1 9 | 18<br>18       |
| 8 8   | ORUM OUTFITS  New Edgware outfit including, Bass drum, Side drum, two Tom-Toms, and all usum, accessories including High Hat Pedal and Cymbals. White                                             |                          | 1     | 1   |              | 1   |                |
| 8     | Cellulose finish                                                                                                                                                                                  | 203                      | 0 214 | 20  | 3 12         | 7   | 18             |
| 8     | Ditto—in white or black pearl or blue elegance finish                                                                                                                                             | 475                      | 0 010 | 0/5 |              |     | 18             |
| 8     | White Pearl and Chrome, with<br>Pipperette side drum, including two                                                                                                                               |                          | 1     | 1   |              |     | 10             |
| 8     | Tom-Toms and all usual accessories,<br>High Hat Pedal etc                                                                                                                                         | 083                      | 0 216 | 30  | 4 4          | 6   | 18             |
| 8     | Secondhand outfit, including Bass drum,<br>side drum, and accessories                                                                                                                             |                          |       |     |              | - 1 | 18             |
|       | SIDE DRUMS—Ne Cases                                                                                                                                                                               |                          | 41 40 | 012 |              | -1  |                |
| 8     | Premier, No. 1, White and Chrome<br>Autocrat, 14 x 3, as new, White Pearl<br>Ludwig, 14 x 6; U.S.A. White and Nickel                                                                              | 616<br>610               | 0 £3  | 3 0 | 1 5          | 000 | 12             |
| 4     | Ajax, 14 x 7t. De Luxe, White and                                                                                                                                                                 | 614                      | 0 00  | nle |              |     | 10             |
| 1     | Alax, Pipperette, 14 x 5. De Luxe.                                                                                                                                                                |                          | -     |     |              |     |                |
| 1     | White and Chrome Cariton, latest model, Parallel Snare                                                                                                                                            | 615                      | E3 0  | 0 £ | 1 8          | 4   | 12             |
| i     | Action, shop soiled, White and Chrome                                                                                                                                                             | 624                      | 0 25  | 30  | 1 5          | 10  | 18             |
| 3     | BASS DRUMS Olympic, 22 x 15 White and Chrome, ahop soiled Cariton, 20 x 15, Single tension, White Ajaz, 26 x 12, White and Chrome Belgium Made, 20 x 15, White Premier, 24 x 15, White and Chrome | £18<br>£10<br>£12<br>£15 | 0 £3  | 30  | 1 0          | 0   | 12<br>12<br>12 |
|       | TOM TOMS  Ajaz, 12 x 8, Blue Pearl and Chrome  No Name, 16 x 16, White and Nickel                                                                                                                 |                          |       |     | 1 0          | 0   | 18             |
|       | Premier, flush Brace 10 x 8, White and                                                                                                                                                            |                          |       |     | 18           | 4   | 12             |
| 1     | Chrome with holder Olympic, 12 x 8 White and Chrome                                                                                                                                               | 87                       | 0 -   | - " | 10           | 1   | **             |
| . 1   | The second second second second second                                                                                                                                                            |                          | *     | -   |              |     |                |

## SPECIAL BARGAINS

3 ONLY Skiffle Guitars, complete with neck cord, plectrum and cover. Cash price £12 or deposit £2 and 12 monthly payments of £1.

BESSON Valve Trumpet, g.l., with case. Cash price £36 or deposit £7 and 18 monthly payments of 39/6d.

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PENNSYLVANIA C melody Suxophone, gold Incquer. Cash price £18 or deposit £4 and 12 monthly payments of 26/10d.

All the pop news and

# \*SIX-FIVE STARS \*—AND SQUEALS!

EVERYONE is getting in on the "Six-Five Special" act. Understandable considering the phenomenal popularity of the programme.

In the recording sphere, Parlophone were first off the mark with their selection BMC1047 (MM 21/12/57).

Decca have now issued "Stars Of Six-Five Special,"
which features Tommy Steele, The Bob Cort Skiffle,
Wee Willie Harris, George Melly, Terry Dene, Chris
Barber, Lonnie Donegan and The Worried Men

(LF1299).

Honours are won by Wee
Willie, who delivers a rhythmical "Smack Dab In The
Middle" (the Joe Williams
speciality); George Melly, with
"This Train" (the Sister
Rosetta Tharpe number); Terry
Dene (who again makes a better
stab at Presley than most); and
Chris Barber, whose group
plays with a commendably
light, swingy beat.
And we must not forget
Tommy Steele's best-seller,
"Singing The Blues."

There's a fair quota of teenDAT BOONE as (LF1299).

There's a fair quota of teenage squeals on the disc, too, presumably to provide the right atmosphere.

#### Harry James

Fontana have issued an Ep comprising "You Made Me Love You," "It's Been A Long, Long Time," "Carnival Of Venice" and "Jealousy" (TFE 17000). The tracks were recorded respectively in 1951, 1954, 1941, and 1946.

Understandably, the 1954 one sounds more in line with today's best number is the title song.

sounds more in line with today's Teresa Brewer

However, it is interesting to hear "Carnival Of Venice" again. It was never better than a showy display of trumpet technique—but at least James could play his instrument. And "Caresses" is a bar-room sounding song from the girl I once found engaging listening. Not these days it seems (Vogue-Coral Q72301).

Backing is "Mutual Admiration Society."



Henshaw

brilliantly, too, when he wasn't showing off.

PAT BOONE and Shirley
Jones star together in
"April Love"—a coy confection if the soundtrack recording is anything to judge by (London HA-D2078).

The Love and the he minus rhythm section.
Among the 12 fine tracks
"The Lady Sings The Blu Mood Indigo" and "Love Here To Stay."

The Southlanders

UNDER the heading of direction of Lionel Newman have issued an Ep comprising "You Made Me

#### Sammy Davis

ROCE-N'-ROLL lays its clammy hands on

BOOK-W-ROLL lays its
At clammy hands on
Sammy Davis (Bruns,
05732).

"I'm Coming Home" is a
write-off; "Hallelujah, I
Love Her So" has a heavy
beat—but it seems as
though Sammy sang himself
hoarse trying to work up
some enthusiasm.

#### Billy Williams

A NOTHER one from the Presley school. (Strange for history to record that Elvis will have had almost as much effect on contemporary music as Armstrong, Ellington, Goodman, Miller and Kenton!).

The swing in these will appeal to the livers. Titles: "Don't Let Her Go"/" Baby, Baby" (Vogue - Cora! Q72303).

Joni James

Jim Dale

Jim Dale

Jim Dale

Jim Dale, darling of the

"Six-Five Specialista" here gives out with his three hits "Be My Girl"

"Crazy Dream" and "Just Born (To Be Your Baby)"

(Parlo, GEP8656).

"Piccadilly Line," which illustrates a distressing excursion into "cool-talk" months to appear in ABC's "Top Numbers." She is currently in "The Lovebirds" at the Palace Theatre on Monday. It thrown in to make it even, as it were.

The ambulances should soon be clearing the fans off the streets when they see this value-for-money package displayed in the record shops.

Wince the Hollywood "bad-man" in "The Kills of the Betty will demonstrate her shops.

Of Eve," hopes to click

Stars in the news

Frankie fans presented their Vaughan birthday cake with his disc hits engraved on it, at the Palace Theatre on Monday. It was Frankie's 30th birthday cake with his disc hits engraved on the Adelphi.

Wince the Hollywood "bad-man" in "The Kills of the Ho

Cleo Laine

IN the last MHLODY MAKER Readers' Poll, Cleo Laine was acciaimed Britain's best girl vocalist with some five times as many votes as her nearest rival. The aptly titled "She's The Tops!" (MGM-

O-765) proves the good taste of our readers.

Singing pop standards mixed with Jazz classics, Cleo shows off her husky voice, superb timing and impeccable musiclanship. Included is the famous Dankworth arrangement of "St. Louis Blues" for voice and five horns minus rhythm section.

Among the 12 fine tracks are "The Lady Sings The Blues" the World Here To Stay."

O-765) proves the good taste of

AFTER their successes on "Six-Pive Special" and other top TV pop programmes, the Southlanders score with "Put A Light In The Window" on Decca F10982.



Their broad harmony and sense of beat also pays off on the backing, the oddly titled "Penny Loafers And Bobby Socks."

#### **Wee Willie Harris**

NOTHER potential hit for Decca, on F10980 is "Love Decca, on F10980 is "Love Bug Orawi" by the new teen-agers' rage, wee Willie Harris of the cramy hearstyle and rasping

had introduced myself as the famous chin swung through the doors of the BBC's Maida Wee Willie belts out "Rosie Lee" on the backing and includes his usual odd noisee of en-couragement behind the band Vale Studios for a TV rehearsal. I was getting immune to surprises.

From his television appearances, I had expected the 29-year-old singer to be a lanky six-footer, and surprise number one was to find he missed it by several inches.

Off-stage, his accent proclaims him a son of Liverpool, but the easy, relaxed charm is no act.

Tommy

Hit Parade.

"That worries me," he ad-

mitted. "Now people are ringing me at all hours wanting me to sing their songs. It's a lumber."

Fifteen minutes earlier I

#### Edmundo Ros

"PERFECT for Dancing" says the title and Decca LK 4236 by Edmundo Ros is just

You can cha-cha-cha, samba, waitz, tango or do the quick-step to such as "The Nearness Of You," "La Vie En Rose," "Dolores" and "Ramona," all played with a bright, crisp beat.

#### Harry Belafonte

FIROM Harry Belafonte's last LP "Belafonte Sings Of The Carribean" RCA RC24008—comes two attractive 78s. If you don't have the LP and go for attractive folk music sung with great charm then take your pick from the cynical "Judy Drownded" and beaty worksong "Lead Man Holler" on RCA 1035 or the haunting "Haiti Cherie" and amusing "Lucy's Door" on RCA 1033.

#### Four Jacks

THE Four Jacks are one of those modern vocal groups who give a boom-de-boom backing to a rather quavery tenor.

"Hey, Baby" on Decca F10984 is remarkable chiefly for the enormous amount of echo. Flip over is "The Prayer Of Love" which gets rock treatment without the echo.

Jim Dale

# Malcolm Vaughan JONI JAMES is not the best of singers, but she projects "My Darling, My Darling" (from "Where's Charley") and "My Punny Valentine" effectively (45-MGM-973). I suspect that the tracks are fairly old—the accompaniment indicates this. At the Methodist Church, Wolverhampton, he will sing the counters. It is a good to be collection of standards backed by Frank Cordell and his Orchestra.

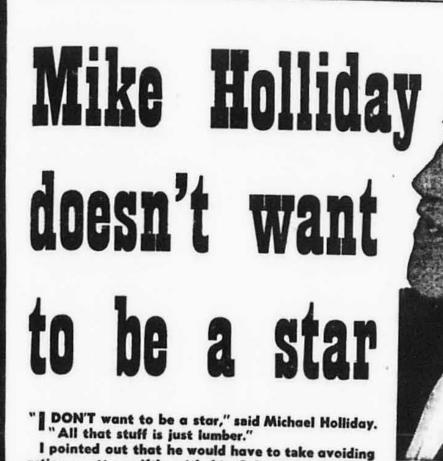
At the Methodist Church, Wolverhampton, he will sing "I'll Walk With God" at a special service almed at the youngsters. His partner, Kenneth Earle, will read the lesson.

Vince the Hollywood "bad-man" in "The Kill-Edwards ing" and "Three Faces Of Eve," hopes to click in the disc market with his Capi-tol release of "Wiget" and "Lollipop."

Betty will demonstrate her "Hand Jive" on "Six-Smith Five Special" tomorrow. Her Decca "tomorrow. Her Decca "tomorrow. Backed with "Bewitched," is re-leased this week.

Stars in

Lita has turned down an offer of a summer season in Roza Yarmouth in view of Presley West End, will go out on release on February 17.



action pretty swiftly with his Columbia version of

"The Story Of My Life" second only to Presley in the

reviews-EVERY WEEK

'People are ringing me at all hours wanting me to sing their songs.'

by Bob Dawbarn

credulous. "I'm the most ner-yous person ever when I'm work-ing."

#### -MIKE'S NEXT-

MICHAEL HOLLIDAY'S
follow-up to his Columbia top-seller "The Story Of
My Life" will be the title
song from the Sim
"Rooney," abortly to be premiered in the West End,
The disc is due for release
in March.

Michael apparently always had yen for show business, but from he age of 14 the sea was his fe until he won a talent com-

Over liver and two veg. in the canteen, we discussed his lack of ambition. "I'm perfectly happy as I am," said Michael, "After all, I can only use one house and one car, why should I want more?

star, people start watching your programmes for the mistakes instead of letting you laugh it

Happy

Arriving an hour late for the rehearsal, he announced that he was ill and introduced me to

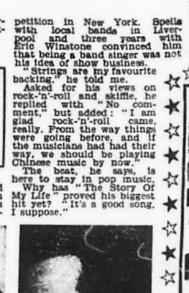
the highly suspicious studio staff as his doctor.

off."
Radio, he says, is his favourite working medium.
"People can't see you on broadcasts" was his reason. "I don't like people watching me. That's why I don't like Variety, aithough I suppose I shall have to do some soon."
How does he get that superrelaxed atmosphere in his work?
"Me, relaxed?" he seemed in-

**Betty Smith** 



CROSBY



COMO

## More Pop discs

#### David Whitfield

THE Whitfield larynx in powerful ful at least easy on the ears.

The Whitfield larynx in powerful ful form combines with strings to wring the last drop of drama from the ballad "Cry My Heart" on Decca F10979.

Both "Cry" and "My One True Love" should satisfy the label was wrong. Young label was wrong was wrong. Young label was wrong wrong label was wrong. Young label was wrong wrong labe

DIXIE tenor sax star Betty
Smith aims at the rock
market with "Hand Jive" on
Decca F10986. Her stylish singing should score a bullseye.
Her hard-hitting masculine
tenor socks out on the oldie
"Bewitched" which has been
revived in the film "Pal Joey."

Alma Cogan

THE 12-track, 12-in, L
CLP 1152) features som
the best Alma Cogan
date. Good songs, good
ing and excellent ac
paniment from F

#### Gogi Grant

THE pleasant voice of Gogi Grant, aided by choir and strings, makes the waltz "Its A NKA emotes on Wonderful Thing To Be Loved" a relaxing experience on ROA 1038. Frank De Vol gives support Grant, aided by choir and strings, makes the waitz "Its A Wonderful Thing To Be Loved" a relaxing experience on ROA 1038. Frank De Vol gives support. Hugo Winterhalter was given charge of the orchestra for the second title "What A Beautiful breezy stuff."

Combination." If not beautiful at least easy on the ears.

THE 12-track, 12-in, LP "I Love To Sing" (HMV CLP 1152) features some of the best Alma Cogan to the best Alma Cogan to the best Alma Cogan to the Cogan and Sing. the best Alma Cogan to date. Good songs, good singing and excellent accompaniment from Frank Cordell's Orchestra.

# COULD you give me the title of the signature tune used by Johnny Duncan on his recent radio series "Tennessee Bongbag"?—R. Mc., Lanark. "Johnny's Elue Yodel" (Columbia EP SEG 7708).

Readers'

queries

WHAT is Charlie Gracie's real name, and when and where was he born?—J. M., Wirral.

He was born Charlie Gracie in Philadelphia on January 12, 1936.

WHO is the vocalist on "Gloomy Sunday" by Artie Shaw on HMV B9116?—R. J., Birmingham. Pauline Byrne.

COULD you give me details of the recording featured in the BBC-TV play "Shut Out The Night"?—R. C., St. Helier,

C.L.

The record is an LP
"Chamber Music For XModerns," by the Nat
Pierce Quintet (Vogue LVA
9060).

WHO "ghosted" on piano for Tyrone Power in "The Eddy Duchin Story"?—B. W. Colchester.

Carmen Cavallaro.

His own Holliday favourite is
"Old Cape Cod," which, for some
reason, never made the top
sollers.

It is perhaps stating the
obvious to list his favourite
singers as Como, Croeby and
Binatra—in that order. WHAT was Bing Crosby's first picture?—G. J., Nottingham.
"The King Of Jazz,"

HAS Elvis Presley re-corded "Rip It Up"? \* -R. R., London. Yes. (HMV POP 305).

Whether he likes it or not. I think Mr. Holliday is going to find stardom with him for quite a long time. He is one of the few singers who seem equally popular with the teenagers, their elder brothers and sisters, and those indeterminates usually lumped vaguely together as the "Mums and Dads."

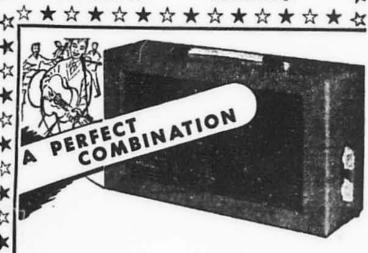
Perhaps he will one day find a use for a second car.

Has laves frozer.

WHO sang "Champion The Wonder Horse" in the recent BBC-TV series of the same name?—

J. H., Glasgow.

Norman Luboff.



Popular

Here, at last, is the ideal portable amplifier, for all professional and amateur instrumentalists. This multi-purpose 5-watt portable amplifier, complete with 7" elliptical speaker, employs the latest printed circuitry techniques to resure maximum fidelity and flexibility. Enhancing any performance and extremely versatile, it can be used as

Operating on AC mains 200-250V the Model AC.51 Audio Amplifier is housed in an attractively designed rexine covered cabinet with comfortable carrying handle, recessed controls and gilt littings. Fully guaranteed for 12 months (5.V.A. valves

> MODEL A.C.51 10½ gns.

 A Musical Instrument Amplifier (with pick-up unit placed beneath the strings of a guitar or other stringed

Microphone Amplifier (with crystal and moving coil microphones).

Record Reproducer (with turntable and pick-up).

Radio Amplifier (with suitable radio tuner unit).



#### - A NAME FOR BETTER **PERFORMANCE**

Available from all leading Musical Instrument and Radio Dealers, or details direct from-

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



# How to find a collaborator

F you have been keeping this series on services available to songwriters, you will by now have a useful background to the mechanics of the business. Here is the final article of the set.

Songwriters' Guild.—Many writers have found an ideal collaborator through the Guild's Quarterly Bulletin. You can become an Associate Member until you are elected a member of the Performing Right Society, when you automatically qualify as a full member. The Guild's legal department is second to none; they have won every case undertaken for songwriters. Details from secretary Victor Knight, Songwriters' Guild Ltd., 32 Shaftesbury Avenue, London, W.1

# by HUBERT

#### Graduation

W.

CLOSE HARMONY SONGWRITER CLUB.

—Also very useful for collaboration purposes.

Ken Last, winner of one of our own competitions, "graduated" at this club. In a letter this week he tells me he has now been admitted a member of the Performing Right Society. This should be every songwriter's aim. Club organiser Eddie Payne writes to say that at the moment they have several able lyric writers who are seeking musical collaboration. Up and coming composers should get in touch with Eddie Payne, Close Harmony Songwriter Club, "Edgevale," Wilson's Road, Ramsgate, Kent.

#### Individual tuition

LINTON SCHOOL OF SONGWRITING.—This school gives a complete treatise on songwriting. Whereas the Melony Maker Bureau can only generalise, the Linton School sets out with a series of questions and answers to suit their method to your own particular style. You need a lot of patience and time to embark on such a course, but if you are really keen I shall be pleased to pass on your inquiry to the proper quarters. Write to me personally.

RECORDING .-- Nowadays it is a distinct advantage to have a recording of your work for demonstration. With a record there is no need to include a full piano score, but be sure to enclose a separate lyric copy (typed if possible) when you forward the record. Though it is not absolutely essential in the first place, you can send a top-line melody copy, too, for more than one person may be gathered round the record player in a publisher's or recording manager's office.

#### Recording facilities

You may be able to get your recording made in your home town, but a local company may not have all the facilities you need. I can suggest two London firms who can do you a very good job at a reasonable price. Moreover, they have pianists, vocalists and instrumentalists ready to hand. Both of these firms issue a printed price list available on demand.

They are: Regent Sound Studios Ltd., 4 Denmark Street, London WC2, and Edward Cox Recording Studios, 142 Charing Cross Road, London, W.C.2.

Finally, a reminder about our own Songwriters' Bureau. One Songwriter Coupon (see foot of column 3) covers the submission of one lyric or manuscript, or songwriting inquiry. In each case a stamped, addressed envelope must also be enclosed. When the coupon is not published, no more manuscripts, etc., can be entertained until it reappears.

#### RACING TO THE TOP!!

Recorded by: DANNY AND THE JUNIORS (HMV)

NICK TODD (London)

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#### BRITAIN'S TOP DISCS and TUNES

| reck                       | Lost                       | Title                                                                                                                                                                   | Artist                                                                                                              | Labor                                     |
|----------------------------|----------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------|-------------------------------------------|
| 1                          | a                          | JAILHOUSE ROCK                                                                                                                                                          | Elvis Presley                                                                                                       | RCA                                       |
| 3                          | dD)                        | THE STORY OF MY LIFE Other discs—Dave King Marty Robbins (Fon); Gs                                                                                                      | Michael Holliday<br>(Dec); Alma Co                                                                                  | Columbia<br>gan (HMV)                     |
|                            | (8)                        | OH BOY!                                                                                                                                                                 | Crickets                                                                                                            | Vogue-Core                                |
| 4                          | (8)                        | ALL THE WAY                                                                                                                                                             | Frank Sinatra                                                                                                       | Capitol                                   |
| 8                          | (12)                       | AT THE HOP<br>Nick Todd (Lon.)                                                                                                                                          | Danny and Junior                                                                                                    | HMV                                       |
|                            | (8)                        | GREAT BALLS OF FIRE<br>Georgie Gibbs (RCA).                                                                                                                             | Jerry Lee Lewis                                                                                                     | London                                    |
| 7                          | (10)                       | APRIL LOVE<br>Ronnie Carroll (Phi).                                                                                                                                     | Pat Boone                                                                                                           | London                                    |
|                            | (18)                       | LOVE ME FOREVER<br>Eydie Gorme (HMV) ; Fo                                                                                                                               | Marion Ryan<br>our Esquires (Lon)                                                                                   | Pye-Niza<br>; Three Kay                   |
|                            | (6)                        | MA, HE'S MAKING EYES AT ME                                                                                                                                              | Marie Adams with<br>Johnny Otis                                                                                     | Capitol                                   |
| 10                         | cØ)                        | Edmundo Ros (Dec); J<br>(Bruns); Ferko String II:<br>PEGGY SUE<br>Paul Rich (Emb).                                                                                      | oe Loss (HMV);<br>and (Lon),<br>Buddy Holly                                                                         | Vogue-Cora                                |
|                            | (8)                        | KISSES SWEETER THAN WINE<br>Frankie Vaughan (Phi);                                                                                                                      | Jimmy Rodgers<br>Weavers (Bruns).                                                                                   | Columbia                                  |
|                            |                            |                                                                                                                                                                         |                                                                                                                     |                                           |
| 18                         | ന                          | MY SPECIAL ANGEL<br>Frank D'Rone (Mer); I                                                                                                                               | Malcolm Vaughan<br>Bobby Helms (Bri                                                                                 |                                           |
| 18<br>18                   | (7)<br>(18)                | MY SPECIAL ANGEL<br>Frank D'Rone (Mer); I<br>Earl (Phi)<br>THE STORY OF MY LIFE                                                                                         |                                                                                                                     |                                           |
|                            |                            | Frank D'Rone (Mer) ; I<br>Earl (Phi).                                                                                                                                   | Bobby Helms (Bri<br>Gary Miller                                                                                     | ma); Rober                                |
| 18                         | (15)                       | Frank D'Rone (Mer); I<br>Earl (Phi),<br>THE STORY OF MY LIFE                                                                                                            | Bobby Helms (Bri<br>Gary Miller                                                                                     | ma); Rober                                |
| 18<br>14                   | (15)                       | Frank D'Rone (Mer); I<br>Earl (Phi).<br>THE STORY OF MY LIFE<br>RISSES SWEETER THAN WINE<br>MAGIC MOMENTS                                                               | Bobby Helms (Bri<br>Gary Miller<br>Frankie Vaughan                                                                  | Pye-Niza<br>Philips                       |
| 18<br>14<br>15             | (15)<br>(14)<br>(—)        | Frank D'Rone (Mer); I Earl (Phi), THE STORY OF MY LIFE KISSES SWEETER THAN WINE MAGIC MOMENTS Ronnie Hilton (HMV).                                                      | Bobby Helma (Bri<br>Gary Miller<br>Frankie Vaughan<br>Perry Como                                                    | rns); Rober<br>Pye-Nira<br>Philips<br>RCA |
| 18<br>14<br>15             | (15)<br>(14)<br>(—)        | Frank D'Rone (Mer); I<br>EARI (Phi);<br>THE STORY OF MY LIFE<br>KISSES SWEETER THAN WINE<br>MAGIC MOMENTS<br>Bonnie Hilton (HMV).<br>YOU ARE MY DESTINY                 | Bobby Helms (Bri<br>Gary Miller<br>Frankie Vaughan<br>Perry Como<br>Paul Anka<br>Larry Williams<br>Marie Adams with | Pye-Nixa Philips RCA Columbia London      |
| 18<br>14<br>15<br>16<br>17 | (15)<br>(14)<br>(—)<br>(—) | Frank D'Rone (Mer); I<br>Earl (Phi);<br>THE STORY OF MY LIFE<br>KISSES SWEETER THAN WINE<br>MAGIC MOMENTS<br>Econie Hilton (HMV).<br>YOU ARE MY DESTINY<br>BONY MORONIE | Bobby Helms (Bri<br>Gary Miller<br>Frankie Vaughan<br>Perry Como<br>Paul Anka<br>Larry Williams                     | Pye-Nixa Philips RCA Columbia London      |

Two records "tied" for 10th position.

\* STORES SUPPLYING INFORMATION FOR RECORD CHART:
LONDON—W. A. Clarke, S.W.6; Popular Music Stores, E.6; A. R., Tipple, S.F.15;
Leading Lighting, N.1; Imhofs, W.C.1; Relo For Records, E.10. MANCHESTER—
Duwe Wholesale, Ltd., 1; H. J. Carrell, 18, HULL—Hydner Scarborough, Ltd.
NEWCASTLE—J. G. Windows, Ltd., 1, SOLTON—Engineering Service Co. GLASGOW—McCormack's, Ltd., C.2. EDINBURGH—Bandparts Music Stores, Ltd., 1,
BLACKWOOD—Gipt Lewis, SLOUGH—Hickes, SOUTH SHIELDS—Saville
Brothers, Ltd., WEST HARTLEFOOL—Hospett's, Ltd. WORTHING—J. W.
Mansfield, Ltd. MIDDLESBROUGH—Syles', Record Shop, TORGUAY—Paish
and Co., Ltd. CARDIFF—Boyds, LIVERPOOL—Nems, Ltd., 1, BIRMINGHAM—
R. C. Mansell, Ltd., 2.

THIS copyright list of the 24 best selling songs for the week ended Pebruary 1, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

1. (2) THE STORY OF MY LIFE
(A) (2/-) .... Sterling
2. (1) MY SPECIAL ANGEL (A)
(2/-) .... Bron
3. (4) APRIL LOVE (A) (2/-)
(A) (A) (A) (A)

3. (4) APRIL LOVE (A) (2/-)
Robbins
4. (12) LOVE ME FOREVER (A)
(2/-) Kassner
5. (4) ALL THE WAY (A) (2/-)
Barton

9. (17) JAILHOUSE ROCK (A) (2/-)

14. (18) OH BOY! (A) (2/-)
15. (14) PEGGY SUE (A) (2/-)
Southern 18. (15) AFFAIR TO REMEMBER (A)

20. (24) CHICAGO (A) (2-)
Feldman
21. (22) REMEMBER YOU'RE MINE
(A) (2/-) ... Belinda Music
22. (19) MARY'S BOY CHILD (A)
(2/6) ... Bourne
23. (20) LONG BEFORE I KNEW
YOU (A) (2/-) ... Chappell
24. (—) GREAT BALLS OF FIRE (A)
(2/-) ... Aberbach
Aberbach

(2/-) ..... Aberbach
Two titles "tied" for 12th position,

A-American. (All rights reserved.)

### TOP JAZZ DISCS

#### M'nchester B'mingh Glasgow Week Ended February 1, 1958 This wock Last Title Artist Label MODERN JAZZ QUARTET AT MUSIC INN (LP) ELLA AND LOUIS AGAIN—Vol. 1 (LP) TO SWING OR NOT TO SWING (LP) JAZZ GOES TO JUNIOR COLLEGE London 1 41 1 1 2 la Fitzgerald and HMV-Verve -1 2 1 38 3 2 3 5 Vogue 33 2 Dave Brubeck Fontana 1 5 3 31 CHRIS BARBER PLAYS-Vol. IV 8 Pye-Nixa 4 18 δa SUCH SWEET THUNDER (LP) Duke Ellington Philips 18 78 VIC DICHENSON SEPTET-Vol. IV 17 DIANGO (LP) 17 17 7b 7c Oriole Django Reinhardt ELLA AND LOUIS AGAIN—Vol. II (LP) APRIL IN PARIS (LP) Ella Fitzgerald an Louis Armstrong Count Basis 5 10 4 Columbia-1 6 15 JAZZ AT OBERLIN (LP) Vogue Vogue 9 11 Dave Brubeck 2 14 THE GERRY MULLIGAN QUARTET AT STORYVILLE (LP) A SWINGIN' AFFAIR (LP) THE LOUIS ARMSTRONG STORY —Vol. I (LP) LEADBELLY—Vol. II (LP) 12 5 13a 13b Frank Sinatra Capitol 8 8 10 10 12 Philips Huddie Ledbetter 130 Melodisc 10 JAZZ AT THE ROYAL FESTIVAL HALL (LP) THE OLD RUGGED CROSS Humphrey Lyttelton Monty Sunshine 134 10 17a Pye-Nixa 2 170 HUSH-A-BYE Monty Sunshine Pye-Nixa 6 7 LOUIS ARMSTRONG (EP) 170 RCA 2 LEADBELLY-Vol. I (LP) 12 Huddie Ledbetter 3 20a Melodisc HISTORY OF JAZZ-Vol. III (LP) 3 Capitol THE LOUIS ARMSTRONG STORY Vol. II (LP) JAZZ AT PACIFIC COLLEGE (LP)

STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART
LONDON—James Asman's Jazz Centre, W.C.2; GLASGOW—McCormack's, Ltd., C.2; BELFAST—The Gramonhone Shop; MANCHESTER—Hims and Addison, Ltd., and Record Rendervous; BIRMINGHAM—R. C. Mansell, Ltd., 2; NEWCASTLE—J. G. Windows,
Ltd., 1; LIVERPOOL—Beaver Radio, Ltd., 1; CARDIFF—City Radio (Landiff), Ltd.

Vogue

Dave Brubeck

#### SHIDIDI

(Week commencing February 9) Ronnie ALDRICH and Squadronaires
Sunday: Empire, Liverpool
Priday: De Montfort Hall,
Leicester

Limperial Ballroom,

Total Cooks Ferry Inn. Edmonton Baturday: Imperial Ballroom, Nelson

Dave BRUBECK Quartet

Owen BRYCE and Band

Sunday: Portsmouth Monday: Cy Laurie Ciub W. Priday: US Base, Swindon Saturcay: Highfield House, Maid-

Johnny DANKWORTH and Orchestra Sunday: Hippodrome, Derby

Songwriters

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

guery.

MS must bear name and address of the sender, and must

be accompanied by s.a.e. Post to Songwriters' Advice Bureau, "Melody Maker," 189 High Holborn, London, W.C.1.

The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until February 22, 1958, for reeders in Britain; until March 22, 1958, for foreign and Colonial subscribers.

Friday: Matrix Ballroom Coven

ton
Tuesday: Royal Pestival Hall
Wednesday: St. Mary's College.
Twickenham
Thursday: Trade Union Hall.
Luton
Priday: Jazz Club, St. Albans
4. (2) SUGARTIM Nelson

BRUBECK Quartet
Sunday: Hippodrome. Coventry
Monday: Colston Hall, Bristol
Tuesday: Winter Gardens,
Bournemouth
Wednesday: Gaumont Cinema.
Cardiff
Trade Hall, ManTrade Hall, ManTrade Hall, Man
Grehestra

Glasgow

Thursen

Luten
Priday: Jazz Club, St. Albana
Priday: Jazz Club, St. Albana
Basil KIRCHIN Band with Rory
BLACKWELL
Friday: Baths Hall, Streatham
Saturday: Corn Exchange, Sleaford

Grehestra

Glasgow

(4) THE STROLL
Diamonda (Mercury)

Basil KIRCHIN Band with Rory

Cardiff
To Diamonda (Mercury)

Thursen

Luten
Priday: Jazz Club, St. Albana
Priday: Baths Hall, Streatham
Saturday: Corn Exchange, Sleaford

Grehestra

Glasgow

(ABC Paramount)

Terry LIGHTFOOT Jazzmen

Sunday (afternoon): Cariton BallFrankie Ava

Frankie Ava

room, Slough
Tuesday: British Legion Hall,
South Harrow
Wednesday: Royal Oak, Dagenham
Thursday: Mack's, Oxford St.
Friday: Royal School Of Mines,
Kensington
Saturday: College Of Distributive
Trades, Charing Cross Road

Glenn MILLER Orchestra Sunday: Dominion, W.1

Sid PHILLIPS and Band Sunday: Granada, Kettering Monday: Granada, Grantham Tuesday: Granada, Aylesbury Wedneaday: Granada, Bedford Friday: Granada, Maidstone

Betty SMITH Quintet
Sunday: Canterbury
Tuesday: Castle, Tooting
Thursday: South Harrow
Friday: West Drayton
Saturday: Doric Ballroom, W.

Alex WELSH and Band
Sunday: Cheam
Tuesday: Mack's, Oxford St.
Thursday: Town Hall, Battersea
Friday: Woking
Saturday: Royal Albert Hall

#### A WY I DITTI (MA WS TOP DISCS

3

As listed by "Variety "- haue dated Pebruary 5, 1958

1. (2) GET A JOB S. houettes (Ember)

2. (1) AT THE HOP Danny and Juniors (ABC Paramount)

Prankie Avalon

9. (-) I BEG OF YOU (Chanceller)
Elvis Presley (RCA Victor)
10. (-) SAIL

10. (-) SAIL ALONG SILVERY
MOON Billy Vaughn (Det)
(8) DONT'
Evis Presley (ROA Victor)

12. (17) GATCH A FALLING STAR Perry Como (RCA Victor) 13. (12) STOOD UP

13. (12) STOOD UP
Ricky Nelson (Imperial)
14. (6) MARCH FROM "BRIDGE
OVER THE RIVER KWAI"
Mitch Miller (Columbia)
(10) WAIT IN SCHOOL
Ricky Nelson (Imperial)
18. (8) TWENTY-SIX MILES
FOUR Preps (Capital)
Frank Sinatra (Capital)

18. (12) PEGGY SUE

18. (-) YOU ARE MY DESTINY
Paul Anka (ABO Paramount)
20. (14) ALL THE WAY

Prank Sinatra (Capitol)
(-) MAYBE ... Chantels (End)
Two records "tied" for 4th, 10th,
14th and 20th positions.
Reprinted by permission of "Variety."

## MM EXCLUSIVE

# Will Britain like us, asks Dave Brubeck

5 you read this the Dave Brubeck Quartet is on its way to Britain for its first European date at the Royal Festival Hall tomorrow (Saturday).

I spoke to Dave Brubeck on the telephone just before he left his home in Oakland, California.

"This time I really will set foot on British soil," Dave chuckled. "During World War II I passed through England. I went from boat to train to boat, all in one day. I stood on dockyard cement but never did have my feet on real English earth!

"I'm bringing my wife 'Oli' (Iola) and my eldest boy on this trip." And then Dave asked me, quite seriously: "Will we be playing in Land's End? I have relatives there—my mother's cousin and aunts."

After England the quartet plays on the Continent-Scandinavia, Germany, Holland, Belgium, etc.

"We may also do a week or more in Poland, for the State Depart ment," Dave informed

me. What music would the quartet be playing in England?

"'Jazz at
Oberlin' seems
to be our most
popular album,"
Dave replied.
"However, we're going to do a lot of our newer things, too."

As I reported recently, bassist Eugene Wright replaced Norman Bates. Jovial Gene was formerly with Cal Tjader and Buddy de Franco. He has been with the Brubeck Quartet about a month so that he is familiar now with most of the group's now with most of the group's arrangements.
"Columbia Records is fix-

ing to record us at one or more concerts in Europe," Dave told me.

#### Scuffling

Dave asked me if he should play exactly the same programme at every concert. I advised against this, particularly in the London area. I think that many fans will reasons. go to more than one concert.

It was many years ago that Barry Ulanov and I were the first two jazz writers to acclaim Brubeck. Dave and I have been close friends since those early days when the group was really scuffling.

As a person he is a special |||||||||||||||| and wonderful credit to the jazz business. We couldn't have a better and more worthy ambassador for our

#### **Progress**

One of Dave's special projects is to use his position in the jazz world, in a practical way, to end racial segregation and intolerance. He has already made some progress, in this direction, on television.

on television. Dave makes more money than any other modern jazz musician—much more. At all times he plays only the music he loves and in which he



interviews the man who was voted world's best planist in the MM Readers' Poll. The Brubeck tour starts in London on Saturday 

believes. And yet he's quite an unhappy man with the "pressures" he has in these days of success. Without being in any way prudish, Dave hates the "inquities" of the business. He claims he is just waiting for the day when he can quit.

#### Individual

Dave loves animals and the land. (He almost became a veterinary surgeon.)
"Sometimes I work in the garden so long my hands get that I can't play when I go to the job. So I play like Basic all night."
The completely individual

"This really doesn't worry me any more," Dave avers. "I'm especially happy that Miles Davis digs me. He's one of the great leaders in the Jazz idiom. Miles has recently recorded two of my tupes." of my tunes."

#### Uncanny

However, it's hard for any musician to deny Dave's almost uncanny sense of time with his cross rhythm extemporisations. Then, too, nearly all musicians here applaud Paul Desmond's liquid lyrical alto, the intriguing interplay between Dave and Paul and the romanticism of Dave's charming compositions.

Paul and the romanticism of Dave's charming compositions.

Dave confessed to me before he left California: "We're naturally a little apprehensive—this being our first visit to Britain. Do you really think they'll like us?"

I assured "the grand panlandrum of the cool discursive" (as Time magazine describes Brubeck) of success in Britain. I'll be very surprised if I'm wrong.



Many American jazz musicians criticise Brubeck but, says Dave-"this doesn't worry me any more. I'm glad Miles Davis digs me."





Player's Please



ELVIS said he'd love to meet
Brigitte Bardot, so now
all the local lasses are getting
through to the wiggly one on
the phone at Paramount

The local lasses are getting through to the wiggly one on the phone at Paramount

The local lasses are getting through to the wiggly one on the phone at Paramount

The local lasses are getting through the Studios by claiming to be the voluptuous French star. . . Harry James nixed a Cocoanut Grove stint as he won't play for acts, so Ray Anthony re-

#### Les Paul

When Les Paul and Mary Ford entertained at the White House. President Eisenhower joined the couple in singing "Deep In The Heart Of Texas" with Vice-President Nixon at the plano. . . . Singer Pat Boone just got a baby girl to add to the three he has at home now. . . Altoist Brian Farnon, brother of Bob and Dennis, is on our local "Polka Parade" TV programme. Mitzi Gay-

Davis,

(cello) Babasin Jazzpickers into

(cello) Babasin Jazzpickers into the Las Vegas Sands.

The complete Al Belletto Sextet has been hired as part of the Woody Herman band. With special spots on their own....

The Joe Napoli "Jazz West Coast" European package, with Christy, Shank, Cooper and Gary Crosby, is scheduled to open on March 15 in Amsterdam... The Red Norvo Trio stars at Terri

#### Bing Crosby

James Mason has been signed to record poetry readings for Walt Disney's new Vista label. ... They say that Bing Crosby and his missus, beautiful Kathy Grant, may do a Mr. and Mrs. TV series, using Gary and other "children" as guests. . Eddie Fisher wants to play the London Palladium while wifey Debbie (Reynolds) is in France making

Howard Lucraft

# Hollywood The beat behind see for anyone with an eye for significant detail. And what did the teenagers resent? The horrifying, unbelievably banal world of music that their parents had foisted on them. Aren't skiffle, rock-'n'-roll and various off-shoots also rubbish? In so far as music is regarded as the logical expression of

VOU should go to see the new Universal-International film entitled "The Big Beat" if only to read the foreword. It's a musical and the performers in it were picked, we're told, because between them they have sold 400 million

The figure is staggering. If all those records were placed end-to-end they would make one d those intriguing statistics that people love to quote

However, a much simpler addition is even more intriguing. Try adding the number of records sold to the title of the film.

The answer provides the formula behind today record boom that has turned junior record buyers into Big

#### THE TWO THEORIES

You are not impressed by mere figures? How man of the the Espresso bar craze hadn't records had any artistic merit, you ask?

Let's not go into that now. It is much more profitable to concede that they must have had something—an important something that coaxes cash out of the customer.

The title of the film was shrewdly chosen. Yet the base pull of the beat as a sales-factor isn't fully appreciated in this country.

Two or three years ago it wasn't appreciated at all. The boys in the recording industry were so full of the less that

they couldn't see a hit record until it hit them in

The two most important theories were all cost the

Theory One: Jazz Doesn't Sell. Theory Two: It Pays To Be Corny.

I happened to be in a position not so very long go to see how such theories were put into practice. t came about this way: With Laurie Henshaw, I was invited to har tape

ecordings of a girl singer.

She'd already sung professionally and no less a erson than Ted Heath had shown an interest in She impressed Henshaw and Brown, too. And she impressed Jack Payne enough for him to recommend there to a recording company.

It has to be said at this point that she had a predilection for jazz singing—her phrasing was the state of the st

So what did the recording

It adjured her to forget all that jazz nonsense. It put her under the tutelage of a song-writing pianist whose task was to make her sing each note of each dreary ballad exactly as i was written on the piano copy. Carefully he went to work to

iron-out her individuality. Slowly the great commercial steamroller flattened her grasp of phrasing. Inexorably crushed her style.

#### WONDERED

Everything, indeed, that gave her promise of being something a little special was pains-takingly destroyed.

And having reduced the girl to a beatless, characterless copy of any corny singer of any corny song in any corny cata logue of that time, they sat back, presumably wondering why her first record wasn'

Here's the irony. They were looking for a second Anne Shelton; a second Vera Lynn; a second Ruby Murray; a second Joan Regan. Yet note that each one of those singers has a strong individuality—an individuality that, above everything brought them forms. thing, brought them fame.

It all seems so long ago-in reality it's only three years. Tommy Steele was still at sea; started; the boys in the record-ing industry were still under the impression that the Mums and Dads were the backbone of Teenagers weren't so much as given a thought. Incredible? Well, you have to bear in mind that the suburbs then here and in America. hadn't become a vast tungle of

BIG HIT

PREPARED

track was cut.

TV aerials. Mum and Dad stil bought an occasional record and disc jockeys apologised before they played anything relong motely jazz. It was only yester-

that their parents had folsted on them.

As with most rebellions, the beginning was fortuitous, Mr. Chris Barber was cutting an LP with his band. His guitarist and banjoist, Mr. Anthony (Lonnie) Donegan, was a keen exponent of vocal jazz, or skiffle. To make the number of tracks up, it was suggested that Mr. Donegan, with rhythmic support, should vocalise.

In so far as music is regarded as the logical expression of ideas, moods and atmospheres, much of what goes under the name of rock and skiffle is rubbish.

JIVERS

But here's the important point: what is shared by all young is of greater aignificance

But here's the important point: what is shared by all forms of music popular with the young is of greater significance than all the differences put together. Beat. And remember that beat has proved a selling factor for artists of the calibre of Louis Armstrong and Frank Sinatra.

The people who tive to Hum.

There was, I understand, some slight resistance to the idea at the time. But it was pointed out that skiffle was an The people who jive to Hum-phrey Lyttelton, largely speak-ing, are not preoccupied with subtleties of phrasing. They integral part of the Barber band's show, and eventually the closely resemble those who jive to Chris Barber and boo Mr. Lyttelton. And both react in much the same way as the crowds who clap on, off and between the beat of Mr. Steele, Mr. Haley, Mr. Donegan and a host of imitators. Some time later this particular track, "Rock Island Line," went out as a single. Whether this was the result of divine the support of the sup intervention or mere inspiration on the part of a minor execu-tive, I don't know. What we all know now is that "Rock Island

#### HOORAY

These artists are now the leaders of the musical proleta-riat, the Heroes Of The Revolu-tion that you, the opponents of In this country, the Donegan record didn't enjoy the pushing that helped to promote squarer rivals. It was played once in a BBC disc-jockey programme and reaction thereafter was almost wholly spontaneous.

As with Tonny Steels later standard, brought about.

Hooray for the weapon that brought the structure down. Long live the Beat.



## Jazz ballet coming -censor permitting

FRANCOISE SAGANS sexy ballet, "Broken Date," has one whole jazz act in it. This spicy ballet is scheduled for London this month and if it manages to scrape past the Lord Chamberlain it will be well worth a visit.

The water-thin story is about a young man with a date which

Stricken with grief, he is rather rudely pushed out of his anguish by a bevy of St. Germain beauties and their boy friends who spring a surprise party on him.

Till then the music is sym-

For the sur-prise party.

reports from

PARIS

piece "middligaza" combination i bination i winning fame on this side.

Bolling told me: "I was jus given the themes and I had to the jazz idiom. turn them into the jazz idiom."
The Bolling band contains four trumpets, four trombones. five reed (saxes and clarinet) bass and drums. During act on

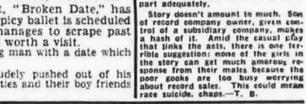
score over

the jazz band is an integral part of the symphonic, but when the surprise party starts the jazz combination takes over. For the first time a brilliant ray of rhythm shines through There is plenty of jive in the scene and a bathroom episode danced to a particularly telling

Noelle Adam, not unknown London—she was in a Prince of Wales revue—provides the main isual attraction in the jazz act



Noelle Adam (left) watches



UNIVERSAL - INTERNATIONAL'S
"The Big Beat" has an impressive list of the pop names in the
credits, but, as always, the contribu-

Drief.

Jeri Southern. George Shearing's Quintet, the Cal Tjader group and the veteran Mills Brothers show that they can hold their cwn in the face of junior competition—easily. And singer Gogi Grant handles a helly part adequately.

The Artists' Choice ITALY'S FINEST ACCORDION

MARTIN



#### LUKINS Britain's foremost Radio, Television and Recording Accordion Star British Solo Accordion Champion Three years

running, 3rd place winner World Championships Copenhagen 1953, Principal of his own Accordion

Centre at Hillingdon, Middlesex,



do the English "feel" the blues better than any other nation? Big Bill Broonzy maintains that they do. And I've heard the same from other Negro

Big Bill, however, is the first to offer a possible explanation. He was talking to the MM Chicago correspon-dent, Bernie Asbell (see page 12), and came out with this

brought us over to this country in the old slave days. And may-be that has caused them to understand our situation better, to sympathise more with the kind of people we are.

over here, or in other parts of dell, Bob Efford, Bob Burns and Europe.
"But in England or Scotland I never once found a cold audience. They always under-stood me."

We love you, BUT . . .

THERE were more people waiting for autographs outside one of the provincial theatres last week than there were inside watching the

Star Session

"The English people always understood what I was singing. Clare, Kenny Napper, Eddie Often, they don't understand it Taylor, Bobby Kevin, Don Ren-

THEY had to lock up the Gent's at the Star Club on Tuesday night. The cascade from the cistern kept interfering with what promises to be a fabulous Decca session under the direction of Raymond Horricks.

**GEOFF WESTLAKE** GERALDO'S ORCHESTRA Appearing in Gerry's Inn on I.T.V. Monday, February 10th and regularly every fortnight.

When a notable drummer with an outstanding orchestra chooses his drums they must be equal to the nost exacting requirements.

Carlton Drums speak for themselves, hence Geoff's choice—just you listen for the crisp response of the Cracker Snare Drum-you'll find out how good they really are.

Your local dealer supplies and recommends Carlton

Send me a copy of the 16-pa

WRITE FOR THIS

NEW CATALOGUE

It lasted from 5.30 till after midnight. When Premrue frac-

tured all present by announcing: I must get back and finish

#### Night out

Life is full of contrasts. From the sunshine of Cannes to the spotlight of the Gargoyle cabaret—that was the Saturday-to-Monday leap taken by Beryl Bryden last week-end, And how did she spend Sun-day night?

With 40 monks. On an island

in the Mediterranean.

Red-faced as she explained this (but only from the sun and wind), her story was one of a missed boat back to the main-

land after her appearance at the Cannes "Jazz au Champs Elysees" concert, and of hav-ing to spend the night on the tiny island of St. Honorat. Where the monks gave her

supper, a room in a near-by chateau, and invited her to breakfast in the morning. And whom she regaled with stories of the blues.

#### Question and . . .

THIS is a wonderful business. With some wonderful people in it. We rang a band-leader the other day, asking if he were taking a certain vocalist on tour with him.

A simple question, you would think. Calling for a simple Yes.

No. or Not decided.

Did we get a simple answer? We did not. We got:

"If the MELODY MAKER prints that she is going. I can promise

P.S.-We didn't print the

#### . . . Answer

DISLEY is telling the story of standing outside Birdland when a stranger asked him: "Can you tell me the way to Carnegie Hall?"
The musician gripped him by the shoulder.
"Practice, man! Practice!"

#### Green serpent

I WAS so wrong about Tommy Steele. I'm determined not to make the same mistake about Lisa Noble (pictured on the back page).

This dynamic blonde 17-yearold gave a special performance for show business VIPs this week at the Côte d'Azur (where I first saw Tommy)—and I guarantee she'll break up every eenage audience in the country Like a green serpent in skin-tight jeans, she sells her act with all the verve (or more) of Steele. And you can hear the words. What is "6.5 Special" waiting for?

#### Two's a crowd

I DROPPED into the Latin Quarter the other night. And found the "relief," elec-tric organist Stan King and drummer Buster Rogers, produc-



ing more beat from their twosome than many groups four times their size. They got even me on the floor. Catch them before Stan ends

#### No. thanks

SO well did Wee Willie Harris
do on one of his recent
Variety dates that his manager
and agent decided to make him

a present. His red jacket (bought off Art Baxter for thirty bob) was getting a little worn. So they scoured the town and came up with a bright new hunting coat to match his flaming hair, with white breeches to round off the ensemble

After all of which they were nderstandabl" surprised when

"But why, for heaven's sake?"
"Because," explained Willie,
"it would make me look ridicu-

#### Correction

ou she won't."
Why, for heaven's sake? Why?

No. dear. it's not true that the Crickets sing by rubbing their back legs together.

107/107

They Commandments



-seen here with arranger Buddy Bregman—handles a hefty part in Gogi Gra 'The Big Beat.'

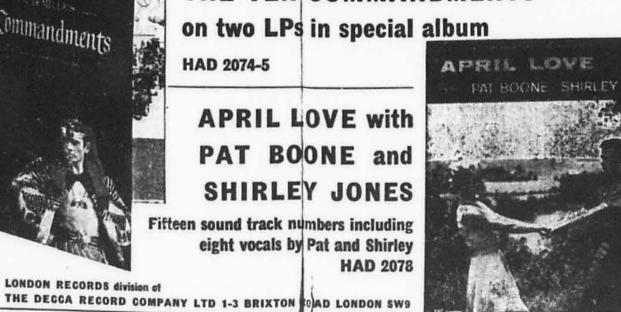
The music track of Cecil B. De Mille's THE TEN COMMANDMENTS on two LPs in special album

**HAD 2074-5** 

## APRIL LOVE with PAT BOONE and SHIRLEY JONES

Fifteen sound track numbers including eight vocals by Pat and Shirley **HAD 2078** LONDON RECORDS division of





# anomaly

the ancient and nonourable restau-rant of Quaglinos, onetime haunt of the Prince of Wales and the Bright Young Things, resides Tommy Watt and his five-piece band.

He broadcasts each week, however, with an orchestra of handpicked session men. Of the 18 bands broadcast-ing weekly, his is the only one which is nonexistent outside

studio.
This situation, regarded

in some quar-ters as anoma-lous, is why I arranged to meet him. "How," I asked, "did

asked, "did you come to get your present series of broadcasts?"

"We got slung off the air a couple of years ago—pressure by other bandleaders. So I went to Parlophone's George Martin. We recorded 'Grass Hoppers Jump' and, as it sold very well. I took the record to Jim Davidson. He saw the higher-ups and they gave me the OK."

#### COMPETITION

"You have a very good broadcasting band, Tommy, but how do you feel when there are big bands doing one-night stands, with salaries to find, wanting broadcasts urgently and all

take the hindmost."

Tommy, born 30 years ago in Scotland, speaks with an English Air Force accent. He was a cadet pilot when the war ended and toured America as an officer. He was lucky enough to hear the original Herman Herd, which gave him the gen on large bands. He has played plano with Ambrose, Harry Roy and Ken Mackintosh.

The composition of his radio band is Jock Bain, George Chisholm, Jackie Armstrong, Jack Irving (trombones), Stanley Roderick, Tommy MacQuater, Albert Hall, Bert Courtley (trumpets), Bill Jackman, Bob Efford, Tubby Hayes, Ronnie Ross (saxes), Jack Ellery (flute), Phil Seamen (drums), Tommy Blades (percussion), Joe Muddel broadcasts urgently and all you have to worry about is your five-piece?"

"I am growing up, now, Maurice, and I realise it's a very competitive world. The only sent mentality I indulge in is the music

# Tommy McKinley was great

I MUST defend Ray McKinley against the strange attack by the three individuals from Learnington Spa (MM 1/2/58). I travelled specially to Glasgow and thoroughly enjoyed the grand show—and I am a Miller enthusiast, with every record the great man ever made in my collection.

The very full house at Glas-

The very full house at Glas-gow gave the band the warm-hearted reception they fully deserved. To me, the show was well balanced with something for everyone. — Wemyess Graigle, Edinburgh.

MAURICE

itself. I think I have the best

band on the air, doing the best arrangements. As a band-leader, I do the arranging myself, which gives the band my stamp—and may the devil take the hindmost."

### READERS' LETTERS edited by **BOB DAWBARN**

Miller Orchestra, or even the scores—and doing it exceedingly AEP band, they would have well.—E. S. Cull, Rugby. admitted the close resemblance of the present band.

Graigle, Edinburgh.

Similarity

HAD the Leamington critics been fortunate enough to see and hear the original Glenn

Ray McKinley has no need to "cash in" on anyone's name and one had only to read the programme to learn that the orchestra was not only playing Miller numbers but the original

(bass), Ike Isaacs (guitar), Margaret Bond and Matt Monroe (vocals).

"Surely. Tommy, you can't help getting good results with the best players in the country? Couldn't any bandleader do that if he were given the chance?"

"If you get the best

"Yes. I don't want to sound conceited, but so far as this type of band is concerned, I think so, I am the bandleader; I pick the musicians and I do the best arrangements."

"How long have you been arranging?"

"Two years."

"Two years."
"What are your future

"Eventually we shall go on the road. I hope to have the best band in the country."

ON THE ROAD

Are you, then, the best?"

#### New numbers

McKINLEY is doing a grand job with the new Miller Band. I was particularly pleased to hear a few new numbers.

The show I saw at the Dominion, Tottenham Court Road, lasted for just over two hours and more than half of this time was devoted to Miller tunes played in the Miller style.

I am sure I am only one of a great many people who think McKinley is doing fine work.—

E. Knights, Gidea Park, Essex.

Dozens of readers have written in praise of McKinley and his orchestra. Only one supported the three readers from Leamington Spa who described the show as "disgusting."

Hurrah for Humph

#### Hurrah for Humph

ON behalf of many musicians, I would like to express my whole-hearted approval of Humph's comments on "Six-Pive Special." Also a bouquet to Josephine Douglas for her courage in asking for criticism before her audience of millions.

—R. Gerngross, Coventry.

See "Humph? Ugh!"

#### Why fail Wally?

HOW can the BBC be so stupid as to fail the Wally Fawkes Band, which shows great promise. I have not heard the band live, but records suggest such action by the BBC is completely unjustified. Why don't they follow the advice of other readers and be stricter to the skifflers.—C. Butcher, Bristol.

#### Soundtracks

THANK you, Laurle Henshaw,
for making a point of the
"Pal Joey Mystery" (MM
1/2/58). I would like to draw
attention, too, to the Presley
recording of "Jailhouse Rock."

I have just bought it twice and neither record is as good as the

neither record is as good as the soundtrack.

RCA guaranteed double sales by putting it on the back of "Treat Me Nice" for the 78 and using the previously issued "Don't Leave Me Now" on the EP.—Pamela Quarm, London,

#### Grown-ups?

Grown-ups?

AURIE HENSHAW specified a recent Sinatra LP as "for the grown-ups." It is high time someone made it quite clear that many teenagers feel the same way about Sinatra as the Presley crowd feel about their idol—we just don't indulge in hysteria to prove it.

I am 17 and more of my friends are fans of Sinatra than all the rock-'n'-rollers and skifflers put together. So please don't think we all exist on an exclusive diet of "Six-Five Special."—Miss M. Ridley, Cardiff.

Remember, the term grown-up needn't necessarily refer to age.

#### Humph? Ugh!

Humph: Ugh:

I HAVE just seen a Lyttelton
Concert at Coventry. Ugh!
Humph is a kindergarten showman and he certainly doesn't
play jazz—mainstream, traditional or anything else.
I would rate the Chris Barber
and Mick Mulligan Bands far
above this mess. Band spirit
was non-existent and throughout Lyttelton made idiotic remarks, supposedly witty.—Dave
Jones, Nr. Rugby.
Humph seems to be in
trouble lately, Any more
readers feel he belongs in the
kindergarten?

kindergarten?

#### Gonella discs

I AM grateful to you for printing my offer to supply copies of my Nat Gonella Discography. The letters I received in response were grand testimonials of Nat's lasting popularity with all who knew him in the Swing period.

Delivery of the discography will be in approximately six weeks.—Ted Lamont, Glasgow.

Letters intended for publication—addressed to the "Melody Maker," 189, High Holborn, W.C.2—should be kept as brief as possible.



Many Jales

Packed with pictures and all the big names!

SINATRA is being flogged to death! PICTUREGOER, out now. shows that The Voice looks like being killed in Britain, same as in America!

PRESLEY Exclusive ! The story of ""Jailhouse Rock", Elvis's latest and greatest film, in PICTUREGOER,

CROSBY/SINATRA PRESLEY/BOONE!

That's the score today in the Song probes the Musical Stars Who Really Matter !

MOVIE MUSIC LP

Reader wins 5 Guineas for bestbalanced selection. What do you think of his choice? . . . out now !

15-Year-old blonde makes over £10,000 a year! Read about "the hottest young female property in the business "
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# JAZZ on the AIR

(Times: GMT CET plus 1)

(Times: OMT CET plus 1)

SATURDAY, FEBRUARY 8:
10.0-10.30 a.m. D L: Skiffle Club.
11.30-12.0 A 1: Hawk and Diz, Lester, Ella and Louis, Holiday, Phil Woods.
2.15-2.45 p.m. Z: For Trads.
4.5-4.30 C 1: Modern Swing Combo.
4.5-4.30 C 1: Modern Swing Combo.
4.5-4.30 C 1: Modern Swing Combo.
4.5-4.30 C 1: Swing Screnads,
5.9 app.-5.30 B-2:8m: Kings of Jazz,
6.9 app.-5.30 B-2:8m: Kings of Jazz,
7.9-9.0 T: (1) S-F, Rugolo, Shearing.
(2) Basie, Farlow, MJQ,
Louis-T, Pepper, Duke, Jonah J.,
Cohm-Sims. (Repeated 10.0-12.0.)
8.30-8.55 J: Of Jazz Intreest,
9.8-9.38 B: Panassié on Hodges.
9.30-10.0 W: Jazz Time.
10.10-10.30 Y: Jazz Gallery,
11.5-12.0 J; D-J Shows.
12.0-1.0 a.m. E-Q: Saturday Night Club.
15-2.0 H-Q: Hollywood-New York.

1.5-2.0 H-Q: Hollywood-New York.

SUNDAY, FEBRUARY 8:

1 17-2.15 p.m. A 1 2: ChampsElysees Jazz from Cannes, with
Eddie Sauter, Grappelly, Dieval,

20-4.59 L: Jazz,

ets.
4.37-5.15 A 1 2: Ray Brown,
5.30-5.30 A 1 2: Jazz News,
7.0-9.0 T: (1) Sarah V., Riddle,
Garner, Kenton. (2) Wilbur de
P., Wild Bill, Perkins, Hamp,
Wilson, Krups, Zutty-Barney,
Fietsher H., Konitz. (Repeated
10.0-12.0.)
9.10-2.0 B: Jazz Requests.

9.10-9.50 B: Jazz Requests. 10.0-10.55 P 1: Jazz Microgrooves,

MONDAY, FEBRUARY 10: .0-2.0 pm. T: (1) Ella-Thornhill, B.G., Shaw. (2) Herman, Quincy, Parker, Fletcher H-Chu Berry, Bailey-Eldridge, John Lewis In France, Waller. (Repeated 10.0-12.0.)

120.)
9.10-9.50 S: For Jazz Fans.
9.30-10.30 app. K: Jam Session.
10.5-12.0 J: D-J Shows (nightly).
10.15-10.35 C 1: Jazz Discs.

TUESDAY, FEBRUARY 11:
1.0-9.0 p.m. T: (1) Johnny Mathls,
In person, also: Ben Webster,
Ella, Hi-Lo'a. (2) Louis-Basie,
Haskett, Bechet, Rollines, All-Star
Groups, Wiggins, Parker, (Repeated 10.0-12.0.)
9.0-9.30 J. Modern Jazz 1958.
9.5-9.40 B-254m: The Real Jazz.
9.10-9.50 B: Fer Jazz Fans.
9.30-10.0 N: Jazz Programme.
9.30-10.15 I: Wild Bill Davidson.
10.0-11.0 P: Hot Rhythm.

WEDNESDAY, FEBRUARY 12: 6 30-6.56 p.m. F 1: Modern (2)

Roll, Noone, Basis. (Repeated 10.0-12.0.)
8.30-8.55 S: Life of Diango.
8.30-9.30 P 3: Jazz for Everyone.
9.10-9.50 S: For Jazz Fans.
9.11-9.45 P 4: Jazz Atmosphere.
9.20-10.0 Q: Jazz Club.
9.50-10.12 Z: Jazz Atmosphere.
10.0-11.0 O: Jazz Band Bail.
10.40-11.30 D L: Dankworth.
11.10-12.0 I: Witherspoon. Barney Wilen, Cleveland Combo. Snorty

HOSEPS.

THURSDAY, FEBRUARY 13:
6:30-7.0 p.m. D E: Jazz Session,
7.0-9.0 T: (1) Crosby Favourites,
B.G., Krupa. (2) Braff, Pacora,
Louis-Bechet, Thad, Basie, Duke,
Diz. (Repeated 10.0-12.0.)
8:30-9.0 P I: White Notes . . . Black
Musiciams,
9:0-9:30 P 3: World of Jazz,
9:10-9:50 S: For Jazz Fams,
9:30-10.0 P 4: Louis Autobiog,
10.0-11.0 P: Afro-Cuban; Big T
10:40-11.15 D L: Jazz Club
FRIDAY, FERRUARY 13:

4.20-4.50 L: Jazz,
7.0-9.0 T: (1) Hefti, J.D., T.D., Herman. (2) Hodges, Ted Nash,
Krupa, Farmer, Sims, Getz,
Hines, Dukes of Dixie, Christian,
Wiggins, Jacquet. (Repeated
10.0-12.0.)
8.55-9.25 C 1: Jazz Session.
9.0-9.25 J: Red Mitchell's Quartet.
9.10-9.50 S: For Jazz Fans.
9.10-10.0 N: Jazz Discs.
10.40-11.15 D L: Baker's Dozen.
Programmes subject to change

KEY TO STATIONS

REY TO STATIONS

RTP Prance 1: 1-1829, 48.34
2-193.

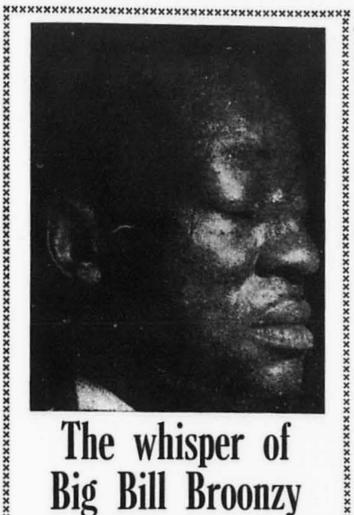
RTP Prance 2: 280, 218, 218, 253
379, 445, 498.

RIIVersum: 1-402, 2-298
BBC: E-454, L-1500, 247,
NDR WDR: 309, 169, 49.38
Belgian Radio: 1-184 2-324
3-267, 4-198
RIAS Berlin: 303,
BWP B-Baden: 295, 361, 195, 41.29,
APN: 344, 271, 547, 54.84 A:

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F. W. Street



# The whisper of Big Bill Broonzy

YES, it's true that Big Bill Broonzy will probably never sing again. That saddening thought becomes a shocking one when you meet Big Bill today.

He looks well. Covering those strong jawbones, his

He looks well. Covering those strong jawbones, his dark cheeks have a glisten-ing, young, healthy look. His smile is ready as ever.

But when he opens his mouth to talk, Big Bill Broonzy isn't there. There's only a whisper of the man.

I've seen Bill twice in the last few weeks. Once, for a backstage chat after his immensely successful (and terribly sad) benefit concert here, and a few days ago at my house, when banjoist Pete Seeger was passing through town and the three of us got together.

#### Hopeful

It took an occasional Jab of Big Bill's earthy wisdom to remind us that this whis-per belonged to the same man who's always talked in a hard-as-rock bass. Bill a hard-as-rock bass. Bill has had to have a lung removed, and this, for the time being, is the price.

But his plight may improve. In the next few days, a man feels that there's a Bill goes back to the hospital for some delicate (but not dangerous) surgery to realign his vocal chords. The doctors are hopeful that at least Bill's speaking voice will have its baritone resonance restored. even if 

Big Bill Broonzy benefit concert.

"They asked me if I'd want to fly over for the concert." Bill said. "There's nothing I want to do more, but the doctors told me they doubt if I'll be ready.

Help

Help

"I need every bit of help
I can get," Bill said frankly,
" and it seems wrong not to
be able to go over there and
thank those fel'ows personally for what they're doing.
I still hope I'll make it."

Talk turned to the almost
lost art of authentic blues
singing, and Bill said:

"People here in the States
have forgotten what the real
blues sound like, and when
it's done right the people
think it sounds wrong. These
fellows singing folk music in
the night clubs and with
dance bands, they're all right,
but it's not blues.

"When a fellow is always
thinking about whether his
shirt looks just right, man,
he can't be thinking about
the blues. The blues is when
a man feels that there's a
lot of trouble today, but
tomorrow's going to be better.
Maybe today we got it too
good and folks are afraid
tomorrow's going to be worse.
That's being scared, it's not
the blues.

-Bernie Asbell

# This world

T seems fitting that a new jazz column should begin life with news from the music's capital city—New York.

Stanley Dance, comfortably situated there on a recording mission "for a British company," tells me he's been batting around New York hearing bands, booking studios and fixing union details.

A few days ago his first session took place. On it were Rex Stewart (tpt.), George Stevenson (tmb.), Haywood Henry (clt., bari.), George Kelly (tnr.), Willie The Lion (pno.), Leonard Gaskin (bass) and Arthur Trappier (drs.).

"Haywood's clarinet will

come as a surprise to those unfamiliar with the Erskine Hawkins records," says

Dance.
In batting around, Dance has been greatly impressed by Hawkins and Buster Bailey, among the company at the Metropole; the company at the Metropole; Cootie Williams's excellent solos at the Savoy; Mary Lou Williams at the Composer; Illinois Jacquet's band, with Dicky Wells, at the Apollo, and Buddy Tate's at the Celebrity Club. Rex Stewart opened last week at Condon's. "The Strange clientele seemed to be getting a real boot from Rex's fiery blowing," says Stan.

The Lion

"Before Condon's, I went to the Henry Hudson Hotel with The Lion to catch Hackett's band, Everyone except Bobby and drummer Drootin doubles— or more. Bob Wilber, for in-stance, uses vibes as well as clarinet and sax."

Stan's assignment calls for seven LPs of mainstream jazz. Anybody who knows him knows he will set himself the highest standards permitted by availability of musicians.

Early call

TELEPHONE bells are dis-

TELEPHONE bells are disturbing, but mine took a while to disturb me on Tuesday morning at 6.30.

While voices swapped distant information about New York and Your London call, Mr. Young, I recovered slightly. But it was not until "You sleeping or something? I been trying to get you guys all night," came through in complaining tones that I realised Trummy Young was on the line.

was on the line.

In town with Armstrong.

Trummy had fallen into Stan
Dance at the Hotel Schuyler,
where both are staying, and
been reminded of London.

Sounding fine and enimeied

Sounding fine and animated, he told me he had that day recorded with Lawson, Haggart, Sam Taylor and George Barnes, if I heard correctly; also that

by MAX JONES

STARTS TODAY

-a new column for

every jazz enthusiast

Barrett Deems had just left the band and was to be replaced by Danny Barcelona, who worked with Trummy in Honolulu.

When Dance came to the phone I asked: "Was Trummy recording for you today?"

"No," said Stanley, "I used a million-dollar trombone section but Trummy was not in it."

Eack came Trummy: "What would you do with a two-dollar oum in a million-dollar section?"

Transatlantic calls costing

Transatlantic calls costing what they do, I asked no more about either session. But I learned that Johnny Hodges had quit Duke, was opening with a small group (Strayhorn on piano) in Miami.

Pops' promise

SPEAKING to Trummy brought to mind the fabulous "Satchmo" album reviewed on another page. It is less resplendent here than in American packing, but either way it rebuts the American chorus of accusations—Clown. Comedian, Tired Old Man, and so on ad nauscam—levelled at Louis.

It also confirms the theory that Louis never forgets a pro-mise. At the musicians' party

that Louis never forgets a promise. At the musicians' party in Armstrong's honour, in December, 1956, Humphrey Lyttelton led into "That's My Home" when Pops arrived.

"I'm going to tell this story on my new recording." Louis promised. And he does, saying:

"... At my farewell party. Humphrey Lyttelton, who is the top trumpet man in England today, he played this tune for me."

Humph hits out

HUMPH voiced a lot of people's feelings last Saturday. He let fly on "Six-Five Special" against young rock-"rollers who are "to use a kind rollers who are, "to use a kind and polite word, diabolical."

Maurice Burman reflected

THE fourth edition of "Shin-ing Trumpets" confirms the importance of this crudite Rudi Blesh book in jazz litera-

Although many of his conclu-sions are arguable, Blesh is always readable and his jazz history is learned and fascinat-ing.

Praise

The latest edition differs from earlier volumes by the inclusion of six more excellent photographs and a postscript. The latter brings the book up to date with views on Basie, Brubeck, Gillespie and Parker among others.

Despite his dislike of any jazz forms which move away from what Blesh considers the basic traditional rules, he has praise for the best in modern jazz.

The book is most handsomely produced and at 25s. is cheap by comparison with comparable volumes.—Bob Dawbarn.

\*Published vesterday (Thursday) by Cassell and Co., Ltd., 35.
Red Lion Square London, W.C.1

that some trad bands were pretty bad when they started. The answer? They weren't en-couraged to practise on Tele-vision and Variety audiences.

This "Six-Five" edition subjected me to a deal of tedium so that I might hear one tune from Bruce Turner, one and a bit from Humph. Isn't it a shame?





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review

by

VIC

BELLERBY

DUKE ELLINGTON'S

DUKE ELLINGTON'S
"Such Sweet Thunder" (Philips 12 in. BBL
7203) is the most important jazz work since
the "Tone Parallel Of
Harlem." Indeed, the
moments of silence in
"The Telecasters" have

more significance than the whole uproarious noise of Kenton's "City Of Glass," for instance. There are moments of 'Circle Of Fourths" is the only piece having little relevance to the

context. If it were titled "Jive At New-port" we would know no

A pity the suite has such

CONTRIVED

#### ALL THE LATEST **RECORDS**

MANNY ALBAM (LP)

And The Jazz Greats of Our Time, Vol. 1.

Blues From Neither Geast (c): "Minor Matter," "Miss Bromley (c): Poor Dr. Milley," the opening "Blues" and. especially, the witty "Dr. Milles," the witty "Dr. Mil

debases (drs.). (a) 14.57, (b) 3.4.57, (c) 4.4.57. New York. (Am Coral.)

THIS title—"Manny Albam

Twith The Jazz Greats Of Our Time"—immediately implies the musicians are on a par with such as Dizzy, Miles Davis, J.J., Milt Jackson and even Charlie Parker who, though dead. was still of our generation. It is such an obvious overstatement that it may well do the record more harm than good.

The truth is—and it should be enough to entice anyone to try out the disc—that here is a group of noticeably talented modern jazzmen, admirably alded in revealing their abilities by the good writing of Manny Albam. Albam, a composer and arranger thoroughly conversant with the modern trend in jazz composition, also thoroughly appreciates the aims and needs of the modern jazz soloist.

July with Brookmeyer the most provocative and outstand-by most provocative and counts for most provocative and counts for most provocative and counts in musual role in "Dr. Millmoss."

They play the bass part together in musual role in "Dr. Millmoss."

They play the bass part together in musual role in "Dr. Millmoss."

They play the bass part together in musual role in "Dr. Millmoss."

They play the bass part together in the number, as it were. It is just one of Albam's unpretentuity of hearing more of that sefective ideas.

The LP also gives us an opportunity of hearing more of that a group of noticeably talented modern trend in jazz and that in Hank Jones, Milt Woods. And I need hardly add that in Hank Jones, Milt Woods. And I need hardly add that in Hank Jones, Milt Woods. And I need hardly add that in Hank Jones, Milt Woods. And I need hardly add that in Hank Jones, Milt Woods. And I need hardly add that in Hank Jones, Milt Woods. And I need hardly add that in Hank Jones, Milt Woods. And I need hardly add that in Hank Jones, Milt Woods. And I need hardly add that in Hank Jones, Milt Woods. And I need hardly add that in Hank Jones, Milt Woods. And I need hardly and the province of the most of the number. Lead to be transported to the number. L

# Ellington at his most significant

sketch.

Such adverse criticism, if necessary, seems pale against the fire of imagination which makes the record tower above the vast desert of mediocre LPs.

This is the first big-scale jazz work devoted to the portrayal of literary characters. Verdi. Mendelssohn. Berlioz, our own Edward Elgar and many other great classical composers have been inspired by the creations of Shakespeare to write some of their greatest work.

It is quite inevitable that some critics will tend to make just, or unjust, comparisons. Yet there are moments of such unique Ellington that parallels can often be drawn without fear.

In this respect, it is particularly delightful to play over the famous Mendelssohn's scherzo and then Ellington's "Up And Down. Up And Down." Duke's delightful "Midsummer Night's Dream" portrayal astonishing us with its piquancy

and gossamer-like shading.

Clark Terry's Puck is a most delightful personification—agile, gurgling with laughter as he cajoles and manoeuvres the bewildered humans. His almost spoken "Lord what fools these mortals be " rarely fails to provoke irrepressible laughter.

In "Sonnet," Hamilton buries Caesar with due solemnity. In "Starcrossed," Hodges laments the lover's tragedy with a lyricism devoid of the sugary touches which have often smeared his art. Both are given long, shapely melodies.

COINT

COINT

COINT

Belli Crow, who was replaced by Joe Benjamin, this is the Mulligan Quartet as we heard it here in the Spring of last year.

Mulligan and Brookmeyer both take exceptionally fluent solos. But the really impressive thing about their performances on this LP is the intriguing in terplay between Gerry's baritone and Bob's trombone. Ideas are passed from one instrument to the other and developed in the process.

Clark Terry's Puck is a most delightful personification and the process are passed from one instrument to the other and developed in the process.

Clark Terry's Puck is a serious and responsible to personification and the process are passed from one instrument to the other and developed in the process.

Note, for instance, how in the first chorus of "Bike Up The Strand" (based on the harmonies of the old music hall song) Mulligan plocks up a phrase played earlier by Brookmeyer in an obbligato, and enlarges on it.

This nimble-witted messes which have often smeared that are Both are given long, shapely melodies.

SENSUOUS

Ellington himself has written of "his attempts to parallel the vignettes of some of the Shakespearean characters in miniature—sometimes to the point of carloature."

Sometimes the carlcature is frankly sensuous, as in the opening reed theme of "SSAT." or the langurous portrayal of Cleopatra's barge in "Half The Fun." which is a most vivid orchest a senses the very sway and motion of the vessel.

In "Sister Kate." Ellington embroiders carlcatures already inherent in Shakespeares character, Quentin Jackson, reciting the changing moods of this volatile woman.

\*RAGTIME\*

The debunking of "Lady"

\*RAGTIME\*

The debunking of "Lady"

\*\*Connet and Berok-meyer between Gerry's bariton and developed in the Procession of the Institute of the Institute of the Institute of Strand (based on the Institute of Strand (bas

#### S.RAGTIME

The debunking of "Lady Mac" is delightful. "We suspect" says Ellington. "that she had a little ragtime in her soul"—a suspiction voiced in the coyred theme and the capricious thoughts of Terry and Procope voiced against the most sophisticated of 3/4 rhythm. Only in the final bars does gentle satire recede, and a hint of tragedy appear.

Every member of the front line is featured except Willie Cook. Olark Terry plays with such imagination that it is difficult to understand why Duk's features him so rarely.

The drum work of Wood-

plays with such imagination that it is difficult to understand why Duke features him so rarely.

The drum work of Woodyard is a logical part of the score, and his effects have such variety and sensitivity that one must inevitably rank him with Greer and Ballard as a truly great Ellington drummer.

It is true that while the suite has romance, rich humour and great subtiety, Shakespeare's situations of profound tragedy have been deliberately avoided. The work inevitably does not have the emotional unity of an expanding conception like "Harlem." It is a suite, and must be regarded as such.

They tell me his most recent and best records are on Blue Note in America. This Savoy, his first to be issued here, shows him as a lyrical but rather immature sooists, capable of genuine originality but also too prone to use stale phrases.

He is best on the up-tempo tracks—notably Hank Mobley's "Hank's Shout"—in which he offen approaches Dizzy's style and vigour. At slower tempi he can be negative and uninspiring, as proved by his feature in the ballad medley: "P.S., I Love You."

Of the musicians who complete Hank Mobley's four-piece "Quintet, basist Doug Watkins may be familiar to you from his playing on records by Art Blakey's Jazz Messengers. Drummer Art

JAZZ

Listening to Mobley on other

improvisation.

But Watkins plays well enough in the rhythm section, which, with Taylor playing less erratically than he has on some other records, and the ever capable Hank Jones, gives Morgan and Mobley fair if not always exactly impelling support.—Edgar Jackson.

RAMPART STREET PARADERS (LP "Rampart And Vine "

industan (b); Do You Know What It Means To Miss New Orleans? (c); Washington And Lee Swing (b); What's The Use? (b); Sugar (a); Paducah Parade (a); Ad Ghost Of A Chance (c); When I Grow Too Old To Dream (c).

(Philips 12 In. BBL7194-37s. 6[d.) Matty Matlock (clt.); Eddie Miller (tnr.); Joe Rushton (bass-sax); Clyde Hurley (tpt.); Abe Lincoln (tmb.); Stan Wrightsman (pnc.); George Van Eps (gtr.); Phil Stephens (bass); Nick



BAND of studio refugees, all A well-known jazz players, gives light Dixieland treatment to a set of popular songs and standards (plus Matlock's own "Paducah Parade").

Trumpeter Hurley leads in a



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# DISCS

clean, competent fashion, and his solo style ranges from Hackett lyricism ("Sugar") to James ripeness ("Ghost"), and on to Wild Bill aggressiveness ("Too Old" and "What's The Use?"). Eddie Miller strikes the hap-plest note, to my ears, with his gentle tenor on "Sugar" and "Ghost," a flowing solo on "Too Old" and a dry, driving one on "Washington And Lee."

Mathock is largely featured on "Do You Know What It Means?" and takes his turn on most of the others; Lincoln supplies several violent solos and blasts out Kenton-like effects at the start and finish of "Hindustan"; Joe Rushton's bass sax burbles away freakishly on three tracks.

with two or three exceptions, the pieces follow the honoured string of solos with ensemble-fore-and-aft pattern. An air of Bob Crosby hangs over the faster performances—with, maybe, a touch of Condon here and there—but they lack real character.

Without the recording and rhythm-section sound to help, it would be hard to put a date to the music. There is little to dislike in it, and, so far as I'm concerned, little to remember.—Max Jones.

#### REISSUES

COUIS ARMSTRONG ("Louis And The Angels")—I Married An Angel; A Sinner Kissed An Angel; When Did You Lane Heaven?; You're A Heaventy Thing. (Prev. Inc. in Brunswick LP LATE201.) Now also EP OFF2548.

LOUIS ARMSTRONG ("Louis Armstrong Story"— Vol. 3—Basin Street Blues. (Prev. Parlophone R591; R2500†; inc. in Columbia 3381007†, revd. 10/10/53.) Oon't dive Ms. (Prev. Inc. in 3081007†, revd. 10/10/53; Philipe BBL7046, revd. 10/10/53; Philipe BBL7046, revd. 2/10/55.) Muggies. (Prev. Inc. in 3381060†, BBL7046, both revd. 2/10/55.) No. Papa, No. (Prev. Parlo. DP261†, B1767†.) St. James Infirmary. (Prev. R643†; inc. in 3381060†, revd. 8/10/55.) Skip The Parko. DP251†, R1767†.) St. James Insirmary. (Prev. R643†; Inc. in 3351069†, revd. 8/10/56.) Skip The Gutter. (Prev. R2488†; Inc. in Columbia SEG7267†, revd. 8/10/55.) Squeeze Me. (Prev. R2424†, R2774†; inc. in 33S1007; revd. 10/10/53.) Squeeze Me. (Prev. R2942†, R2774†; inc. in 33S1069†, revd. 10/10/53.) Tight Like This. (Prev. R1581†; inc. in 33S1069†, revd. 10/10/53.) Tight Like This. (Prev. R1581†; inc. in 33S1007; revd. 10/10/53.) Two Deuces. (Prev. R2262†; Inc. in BEL7045, revd. 8/10/55.) Mather Bled. (Prev. R1914†; Inc. in 30S1069, revd. 8/10/55; inc. in BHL7046, revd. 8/10/55.) Now all 12 in. LP BBL7042.

LOUIS ARMSTRONG HOT FIVE-COUIS ARMSTRONG HOT FIVE— Cornet Chop Suey. (Prev. Columbia DB2624; inc. in SEG7514; revd. 26.6/54.) Hotter Than That. (Prev. R27041.) Gry's Greole Trombone. (Prev. R27921.) Struttin' With Some Barbecue. (Prev. R28221; inc. in Columbia 33810071; revd. 10/10/53.) (All also prev. inc. in 33810291; revd. 18/9/54; Philips BBL71134.) All now also Philips EP BBE12119.

Bibe: 3119.

LOUIS ARMSTRONG HOT FIVE—Big Butter And Egg Man; Big Fat Ma And Skinny Pa; Come Back, Sweet Papa; Georgia Grind; Irish Black Bottom; Oriental Strut; Sunset Cafe Stomp; Sweet Little Papa; You Made Me Love You; You're Next. (All prev. Columbia 33510561, revd. 14/5/55.) All now Fontana 10 in. LP TFR6003.

CRANE RIVER JAZZ BAND-Slow Drag Blues: T'ain't Nobody's Bizi-ness If I Do. (Both prev. Parlo-phone R367.) Lily Of The Valley; Till We Meet Again. (Both prev. R3634.) All now also Parlophone EP GEP8652.

# Three hours of inspired Armstrong

SINCE these four LPs are not sold separately, collectors must either do without them or find £7 10s. Yes, it is a lot of money. Yes, it is a lot of album—pleasant to look at, wonderful to listen to, and impossible to evaluate on short acquaintance.

Consisting of 48 tunes—49 if you count "New Orleans Function" as two—played by the All-Stars with various reinforcements and linked by Armstrong's comments and Kyle's plano, it lasts nearly three hours.

Maturity

Almost every minute is enjoyable, and several tracks will surely rank with the greatest "The augmented All-Stars give small-band treatments of everything on the first four eides and the beginning of Side Five. From wards, the tracks are by larger groups still built around the regulars.

But as the records are made up for autochangers, the "sides" do not progress back to back. Record One couples 1 and 8, and so on. This sand this I am not going to try to unravel it here.

Further, complication comes with the reissues, and this I must explain.

Six All-Stars tracks from previous LPs have been worked in. They are "N.O. Function." Six All-Stars tracks from previous LPs have been worked in. They are "N.O. Function." Six All-Stars tracks from previous LPs have been worked in. They are "N.O. Function." Six All-Stars tracks from previous LPs have been worked in. They are "N.O. Function." Six All-Stars tracks from previous LPs have been worked in. They are "N.O. Function." Six All-Stars tracks from previous LPs have been worked in. They are "N.O. Function." The same of these worked in the stary of the provious LPs have been worked in They are "N.O. Function." Six All-Stars tracks from previous LPs have been worked in They are "N.O. Function." They are "N.O. F

Almost every minute is enjoy-able, and several tracks will surely rank with the greatest performances in traditional

vein recorded during the 'Pifties.

If you have heard more beautiful hot trumpet than Armstrong's on these versions of "King Of The Zulus" "Wild Man," "Gut Bucket" and "Two Deuces." I would be grateful to know of it.

From start to finish, Louis is inspired. His simple, virile ensemble lead is a knock-out. His sober opening statements of "Lazy River." "Exactly Like You," "If I Could Be With You." and like ballads are perfect examples of mature artistry. And his brilliant, impassioned endings stir the pulse as they have always done.

In addition, he exposes (to borrow a Panassié word) some agreeable verses, accompanies Velma Middleton with poetic feeling and, in his own vocals, exhibits more swing, humour and personal magnetism than any other two men could muster.

Musicians, trumpeters especially, have been paying tribute to a Armstrong for years. Taft Jordon showed devotion in 1934 with his "Sunny Side Of The Street." More recent examples are the Eldridge-Bolling duets, Gillespie's Dee Gee imitation and, on LP, the Lawson-Haggart Hot Five album and Joe Newman's "Salute To Satch."

But it is Louis himself who remakes these past classics in the most satisfactory way. With respect for the pattern and character of the originals, he sets out to bring fresh life and improved swing to them.

And in this he has been monumentally successful. The constemporary All-Stars' approach, sharpened by the addition of George Barnes and sometimes Yank Lawson, and Bob Haggart's arranging ideas, makes new music of the old masterpieces. They etill have the essential Leat, flavour and team spirit of loold New Orleans jazz, but are not period pieces.

Some of the cutting is prebably justified, but these mutilated reissues prevent many buyers from getting rid of their "duplicates," and the practice is a questionable one. In this case, the older tracks bring variety in the shape of Teagarden, Hines, Bigard, Catlett and so on. Still, I would have preferred all new material.

The album opens excitingly with three numbers associated with King Oliver, then three from the Clarence Williams discography. All but two of the 48 tunes were previously recorded by Louis with Oliver, Williams, his own bands, or one or other of the blues girls between 1923 and '34. The exceptions are "Snag It" and "Punction."

Yank Lawson comes in to lead parts of "Dippermouth." "Canal Street." and "Snag It" and to solo on the last. He smacks it out with abundant punch and power, yet when Armstrong takes over you cannot help wondering why Lawson was needed to lead.

#### Music soars

Listen, for instance, to "Dipper" from the first of the three famous Oliver choruses: to "Canal" from Armstrong's glorious entrance after Trummy Young's solo: or to the final two choruses of "Snag It," and you hear the music soar.

"High Society," which seems to defeat all attempts to turn it into good jazz, is less admirable. Louis is naturally impressive, but Hall falls down badly on the traditional solo.

On "All The Wrongs," "Every-

LOUIS ARMSTRONG (LP)

LOUIS ARMSTRONG (LP)
"Satchmo—A Musical
Autobiography"
Dippermouth Blues (0); Canal
Street Blues (0); High Society
(j); All The Wrongs You've Done
To Me (m); Everybody Loves My
Baby (V1) (n); Mandy, Make Up
Your Mind (n); Them There Eyes
(V1) (k); Lazy River (V1) (g);
Georgia On My Mind (V1) (i);
That's My Home (V1) (k); Hobo,
You Can't Ride This Train (V1)
(t); On The Sunny Side Of The
Stroet (V1) (g).
(Brunewick 12 in. LAT 82115.)

Georgia On My Mind (VI) (I);
Georgia On My Mind (VI) (I);
That's My Home (VI) (k); Hobo,
You Can't Ride This Train (VI)
(I); On The Sunny Side Of The
Street (VI) (g).
(Brunswick 12 in. LAT 8211\$.)

See See Rider (V4) (r); Reckless
Blues (V4) (r); Court House Blues
(V4) (r); Trouble In Mind (V4)
(r); New Orleans Function, intro:
Free As A Bird; Oh, Didn't He
Ramble (b); Gut Bueket Blues
(VI) (m); If I Could Be With
You (VI) (g); Body And Soul (VI)
(g); Memories Of You (VI) (I);
You Rassal, You (VI) (I);
(Brunswick 12 in. LAT 8214\$.)

Mahegany Hall Stomp (I).
(Brunswick 12 in. LAT8214\$.)

(Brunswick 12 in. LAT8214\$.)

Mahegany Hall Stomp (I).
(Brunswick 12 in. LAT8214\$.)

(Brunswick 12 in. LAT8214\$.)

(Brunswick 12 in. LAT8214\$.)

(Brunswick 12 in. LAT8214\$.)

(G)—Barney Bigard (cit.); Jack
(G)—Personnel as for (O), plus Jehn
(G)—Free Nonel (Id). 13/12/56. New York.
(m). (n), (o)—Hall (clt.); Young (firs). (gp.—Personnel as for (o), plus Jehn
(Gr.—Kyle (pno.); 28/1/57; New York.
(F)—Personnel as for (O), plus Jehn
(G)—Personnel as for (O), plus Jehn
(Gr.—Kyle (pno.), 28/1/57; New York.
(F)—Personnel as for (G), plus Jehn
(Gr.).
(Id)—Bigard (cit.); Jack
(G)—Bigard (cit.); Teagarden
(Imb.); Carl Hoase)
(F)—Personnel as for (O), plus Jehn
(Gr.).
(F)—Personnel as for (O), plus Jehn
(F)—Fersonnel as for (O), plus Jehn
(F)—Ferson (alto).
(Id), (O)—Hall (clt.); Young
(Id), (O)—Ferson (alto).
(Id), (O)—Figard (cit.); Jack
(G)—Figard (cit.); Jack
(F)—Fersonnel as for (O), plus Jehn
(F)—Ferson (alto).
(Id), (O)—Figard (cit.); Jack
(F)—Fersonnel as for (O), plus Jehn
(F)—Ferson (alto).
(Id), (O)—Figard (cit.); Jack
(F)—Ferson (alto).
(Id), (O)—Figard (cit.); Jack
(F)—Ferson (alto).
(Id), (O)—Fi

(Brunswick 12 in. LATS212\$.)

Cornet Chop Susy (m): Heeble Jeebles (V1) (n); Georgia Grind (V3) (o); Muskrat Ramble (a); King Of The Zulus (T) (o); Snag it (p); Some Of These Days (V1) (1); When You're Smiling (V1) (1); Song Of The Islands (h): Cart Believe That You're in Love With Me (V1) (a); Dear Old Southland (q); Exastly Like You (V1) (1).

(Brunswick 12 in. LATS213\$.)

Cornet Chop Susy (m): Heeble Lawrence "Bud" Freeman (tnr.).

(e)—Personnel as for (d), plus (rs.), 22/L57, New York.

(f)—Personnel as for (d), plus (rs.), 22/L57, New York.

(f)—Personnel as for (d), plus (rs.), 22/L57, New York.

(g)—Eamond as for (d), plus (rs.), 22/L57, New York.

(g)—Personnel as for (d), plus (rs.), 22/L57, New York.

(f)—Personnel as for (d), plus (rs.), 22/L57, New York.

(g)—Personnel as for (d), plus (rs.), 22/L57, New York.

(g)—Eamond (tnr.), Sustaining (scat); V3 Armstrong, Yelma Middleton; V4 Middl

Blues (m); Weary Blues (m); alto, flute; McRae doubles bar., bass-cit. Same date.

(V1) (n); Struttin' With Some Barbeoue (d); Hotter Than That (V2) (m); Two Deuces (n); My Monday Date (V1) (c); Basin Street Blues (V1) (e); Knockin' A. Jug (t); I Can't Give You Anything But Love (V1) (e); Knockin' A. Jug (t); I Can't Give You Anything But Love (V1) (e); New York.

(Brunswick 12 in, LATS2148.)

Bouthland (q); Exactly Like You (VI) (1).

(Brunswick 12 in. LATS213\$.)

Wild Man Blues (n): Potato Head

Young (tmb.); Kyle (pno.); Everett separately) complete in presentation carton with Appreciations of Louis (h)—Personnel as for (g), plus (libert Millstein, and discognaphical details £7 10s. 2d.



Monday Date." "Musk Street." grateful to know of "Barbecue" and "Bleepy it," says Max Jenes.

The last is from Volume one of "Grescendo." and has a doctored unfamiliar items for Louis these ending. The two before that, from the "Miller Story" I.P. thave bits alloed out, and so have small-band tracks, should finish the idea that Louis can no longer "Burkta" (from "Symphony Hall") and "Monday Date" (from "Fasadena").

"Function." previously released here on 78 rpm and I.P. oloes clarinet and trombons solos and ensemble choruses, but survives quite well.

King Oliver

Some of the cutting is prebably justified, but these mutities player in jazz, and in much they background stuff. "Gut Bucket," which Louis and is a masterplece of swing and feeling.

Body justified, but these mutities player in jazz, and in much they background stuff. "Gut Bucket," which Louis and is a masterplece of swing and feeling.

Gut Bucket," which Louis can on longer trumpet of the most moving frantastic attack and thrust; of the new ideas incorporated in the proposal of the most moving frantastic attack and thrust; of the player in jazz, and in much they background stuff. "Gut Bucket," of Trummy's many persussive accompanies with "Gully Low," introduces the Hot Pive titles and is a masterplece of swing and feeling.

Louis is quite plainly magnificant, the band work is full or introduces the Hot Pive titles and of Hagarri; and of Sedon Powell and Barksdale on the fine infinitent the band work is full or infinitent the same of the grant of Sedon Powell and Barksdale on the fine infinitent trumpet is staggering. The about one of the search that the small-band tracks, should finish the sides that Louis can no longer "Weary." "Jug." "Mahogany Hall." "Sunny Side." "Lazy Hall." "Sunny Side." "Ilazy Hall." "Sunny Side." "Ilazy Hall." "Sunny Side." "Ilazy Hall." "Sunny Side." "Ilazy Hall." "

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Volume 2: Let's call the whole thing off; Volume 2: Let's call the whole thing on; These foolish things: I've got my love to keep me warm; Willow weep for me; I'm puttin' all my eggs in one basket; A fine romance; Ill wind; Love is here to stay; I set a kick out of you; Learnin' the Blues CLP147

I get a kick out of you; Learn't the Blues



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Thur. Feb. 13th. Mems. 21., gats. 41.

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Fully Licensed Bar. MEMBERSHIP FREE!

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MONDAY



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MARQUEE"

185 Oxford Street, W.1.
(next door Asademy Cinema—
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SATURDAY (8th) at 7.30:
\*\*\*\*KENNY BAKER OTR. DOZEN,
Harry Smith, Don Lawson,
Ronnie Black,
The sensational new
\*\*\*JAGKIE SHARPE GROUP,
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Tony Dakis, Luurie Morgan,
\$UNDAY (9th) at 7.30:
Melody Maker poll-topping
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Melody Maker poll-topping tenor star TOMMY WHITTLE QUINTET featuring Harry Klein. Eddie Thompson and Jackle Dougan. Debut of the brilliant American

Debut of the brilliant American hass-trumpet star
#RAY PREMRU SEXTET,
Jeremy Lubbock, Lennie Bush,
Tommy Jones, Rey East,
Duncan Lamont.
\*\*Compere: PETER BURMAN
7.30-11 p.m Espresso coffee lounge
Steinway plano—West, Elect, Sound,
Free membership this week-end,
WOWI Things are really happening once again since FRIDAY and
SATURDAY sessions reopened at
London's longest established jazz
rendezvous underneath the intimate
MAPLETON RESTAURANT,
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The name's CLUB " M " . . . . TONIGHT (FRIDAY) at 8 p.m. "ALLAN GANLEY'S DHOIDE"

#The Allan Ganley Quartet with Allan's guest stars: Keith Christie and Eddie Blair,

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SATURDAY (8th) at 7.30 p.m.:

"Week-end Tops"!

#The swinging Joe Harriott Quintet
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Really new sounds.

FOLLOW THIS EARLY SESSION
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#The Allan Ganley Quartet, starring
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The hard-hitting Tommy Whittle
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\*The new Allan Ganley Quartet, featuring Art Ellerson.

\*Compère Johnny Gunnell.

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A BAKER'S HALF DOZEN session
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BAKER—BISHOPSGATE INSTITUTE,
12.45, FRIDAY next. TODAY we have
ALEX, WELSH. Membership FREE—
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A BALL at LUNCHTIME—MIKE
DANIELS at FLEET STREET next
FRIDAY. TODAY we have GRAHAM
STEWART SEVEN, Join now-memenship FREE.

ship FREE.

A BALL, Southail, "White Hart":
OY (Vibes) MARSH QUINTET.—See l'uesday.

ABOUT 8.30: PETER BURMAN presents DILL JONES TRIO with KENNY BAKER.—El Toro Club (1 minute Finchley Road Station).

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THAMES HOTEL. Hampton Court:
MIKE DANIELS DELTA JAZZMEN
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See also Sunday.

ANOTHER GREAT SESSION, the Granada Restaurant. Sutton, with the GUS CALBRAITH SEPTET and the KING TAYLOR QUINTET. Guests: BOB KELLY and LENNIE HASTINGS. Admission 5/-, S-12 Licensed bar Admission and buffet.

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"Star and Garter." Putney:
ERIC ALLANDALE JAZZBAND.
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7.30-10.30. Members 2/\*, guests 3/6
AT THE LUNCHTIME Dance Centre. KALEIDOSCOPE, 20. Gerrard
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Greek Street. W.I., 7.30-11 p.m.:
THE FABULOUS CITY RAMBLERS,
THE BRADY BOYS and the Jubilee
Group.

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ART CUMMINS' Parkside JAZZMEN
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THE SWING GROUP
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CROYDON, Gun Tavern, Church Street: BALLADS AND BLUES, Ewan McCoul, Peggy Seeger, Dean Gitter, Rory McEwan. 8 p.m.

OROYDON JAZZ CLUB, Star Hotel London Road: ALEX, WELSH DIXIE-LANDERS, plus Alan Larg Group. GY LAURIE Jazz Club: SETH MARSH JAZZBAND, 7.15-10.45.

DARTFORD: GEORGE WOODING

EALING: The famous SOUTHERN STOMPERS, — "Pox and Goose" (Hanger Lane Station). ERIC SILK'S SOUTHERN JAZZ-BAND, Southern Jazz Club, 640, High Road, Leytonstone.

GREENFORD, British Legion, opening next Friday: Colin Kingwell's Jazz Bandita, Ted Wood's Skiffe Group, famous guests.

HORNSEY JAZZ CLUB, Telephone House, Orough End Broadway, 7.30: HARRY WALTON'S BAND.

KENSINGTON, 45. High Street, 8-11: Modern jazzi Just Four Jazz Group.

NEW ORLEANS Jazz Club, every Friday and Sunday, Railway Hotel, Wealdstone, Pridays: Graham Stewart Seven with Alan Eisdon.

NORTH LONDON JAZZBAND CHAMPIONSHIPS, Walthamslow, Assembly Hall, Pebruary 31. Tickets, now on sale at Saville Planos, Wakhamstow. Phone: Lar. 3554.

PARK LANE Jazz Club, Croydon: BRIAN TAYLOR JAZZBANO, NOMAOS GROUP, 7.45-11.30. Licensed bar.

RIVER CITY JAZZMEN, commencing next Priday (14th), at the "King and Queen," Mottingham, S.E.9.

"SIX FORTY-FIVE"
from the North, Granada presents
Humphrey Lyttelton and his Band
ITV FRIDAY AT 6.45

STREATHAM JAZZ Club present "Jazz for Music Lovers," with the DAYE CAREY JAZZBAND.—Streatham Park Hotel, Mitcham Lane.

SWAN, Mill Street, Kingston: To-ight's stupendous attraction— OMMY WHITTLE with MAX

#### SATURDAY

AT THE SKIFFLE CELLAR, 49,
Greek Street. W.I., 7,39-11 p.m.:
THE FABULOUS CITY RAMBLERS,
plus THE ZEPHYRS. Guest: Blues
planist, BOB KELLY.
And another great all-night
session of jazz and skiffle.
midnight to 6,30 a.m.:
JOHNNY PARKER JAZZBAND,
ERIC ALLANDALE JAZZBAND,
BLACK SHADOWS SKIFFLE,
RAGTIME PETER HARRISON
and guest musicians

BAR OF MUSIC CLUB, 37. Oxford Street, W.1: JOHNNY PRITCHARD'S JAZZMEN. 7.30-11. Members 5/-, Beckenham Jazz Club presents SONNY MORRIS JAZZMEN. PENITENTIARY SKIFFLE GROUP. Harvey Hall, Fairfield Road (off High Street), Beckenham.

CHISLEHURST CAVES
(next to Chislehurst Station). 730:
BRITAIN'S BIGGEST RAVE IS HERE
AGAIN — from Leicester, the really
stupendous BRIAN WOOLLEV'S
JAZZMEN Also THE KENYONS and
five supporting groups.

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GERRY McGILL QUARTET

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CY LAURIE Jasz C.ub, Great Windmill Street (opposite Windmill Theatre), 7,15-10-45: CY LAURIE BAND, plus SOHO SKIPPLE GROUP. DARTFORD: CHARLIE GAL-BRAITH'S JAZZMEN.—Bulls Head.

HARRINGAY JAZZ CLUB: Jive to TV stars. DICK CHARLESWORTH BAND. Two free EP records —Address under Wednesday club.

JAZZ AT THE DORIC: BETTY SMITH Quintet, BRUCE TURNER Jump Band. 7.30 5's.—Doric Ball-rooms. Brewer Street, W.1.

RICKMANSWORTH: The famous SOUTHERN STOMPERS.—Oddfellows Hall.

WOOD GREEN: SANDY BROWN'S JAZZBAND.

#### SUNDAY

A BALL AT THE BYRON AGAIN: BUDDY FEATHERSTONHAUGH and CHAS. BURCHELL, plus the KEN HOLMAN Group, at the Byron Hotel, Ruislip Road. Greenford. 7.45-10.30, Buses 97, 55, 232.

ALL LSJ.M. memberships valid.
opening night,
THAMES HOTEL Hampton Court:
GRAHAM STEWART SEVEN.
Plus interval session,
John Howlett's Jazzmen.
7-10. Same management as Friday.

ALL TRAD, musicians, Sunday afternoons, 3-6 p.m.: Sli-in with the Bill Brunskill Jazzmen at Cy Laurie Jazz Club Members 2/6, guests 3/6. ANOTHER BIG Middlemen modern session at Putney's "Star and Garter."

ASTORIA SUNDAY DANCE CLUB, 7.30-11 p.m. Members 5/-, guests 6/-, Dancing to the Fred Hedley Orches-tra.

AT THE SKIPPLE CELLAR, 49, Greek Street. W.I. 7.30-11 p.m.: THE SUPERB OLDTIMERS, plus LEA VALLEY Skillers. Guest: STEVE BENBOW.

CEILIDHE CATHERING of folk singers HARRY COX, A. L. LLOYD and PETER KENNEDY, 7.30, Cecil Sharp House, 2, Regent's Park Road, N.W.1 (Gul. 2206). Admission 2/6. CLUB 17 CLUB 17 t to Hendon Central Station: DON RENDELL SEXTEY DON RENDELL SEXTEY GERRY MCGILL QUARTET

SUNDAY-contd. COOK'S FERRY INN: of BBC "Jazz Saturday." AL FAIRWEATHER AND HIS BAND

CROYDON JAZZ CLUB: TEDDY LAYTON'S JAZZMEN, plus Jubilee Skille Group.

CY LAURIE Jazz Club: CY LAURIE BAND, plus SOHO SKIFFLE GROUP, 7.15-10.45.

EXCLUSIVE " CLUB OCTAVE " for modern jazz with an intimate atmosphere.—Hambrough Tavern, South-all, 7,-10,15 p.m. Bus 607.

HARRINGAY (SUNDAY) JAZZ CLUS: IAN BELL'S JAZZMEN.—Con-stitutional Hall. Green Lance. Harringay. N.8 (near "Queen's Head").

Head").

HOT CLUB OF LONDON, 7 p.m.:

MIKE DANIELS Delta Jazzmen with

DOREEN BEATTY. — Shakespeare

Hotel, Powis Street, Woolwich.

KENSINGTON. "COLEHERNE,"
Paris Court, 7 p.m.: HARRY WALTON'S BAND.
MORDEN, "THE CROWN":
BRIAN WHITE MAGNA JAZZBAND. NEW BEVERLY CLUB, 79. Oxford treet, W.I. The DON SHEARMAN ROUP, the JOHNNY PRITCHARD AZZMEN. Members 6-, ladies 5-,

GROUP. th JAZZMEN. 8-11.15 p.m. PARK LANE JAZZ Club, Croydon: TV singing star JOSIE STAHL, SETH MARSH JAZZBAND, 7.30-10.30.

PRINCESS LOUISE (Holborn Tube): BALLADS AND BLUES, Ewan McColl, Pitzroy Coleman, Peggy Seeger, Dean Oitter, 7.15.

QUEEN VICTORIA, North Chesm: ALEX. WELSH DIXIELANDERS,

Dius guest star BERYL BRYDEN. Listen. Jive. Licensed. 7-10 p.m. SOUTHEND JAZZ CLUB, Arlington Hall. Leigh-on-Sea, 3-5-30 p.m.: SANDY BROWN'S JAZZBAND.

STAINES: BBC STARS, GAL-BRAITH'S Jazzmen.—Boleyn Hotel. WOOD GREEN: BRIAN WOOL-

#### · MONDAY ·

AT THE SKIFFLE CELLAR, 49.
Greek Street, W.I. 7,30-11 p.m.;
THE SENSATIONAL BRYAN NEWEY
MOB., plus THE JACOBITES and
guesda,

guests.

GMISWICK JAZZ CLUB, Chiswick
TOWN Hall: Jive to CY LAURIE BAND,
7.45-10.45. Membership 1/- at door,
CY LAURIE JAZE Club: OWEN
BRYCE JAZZBAND with LYNN
TRENT, 7.15-10.45.

DOBELL'S RECORD RECITAL
CLUB — opening session tonight.
Gurest: Jeff Aldam. Also selection from
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Bear," Lisle Street, W.C.2.

I.C.A., 17, Dover Street, W.1, 8 p.m: LAURIE MONK—Personal Choice: ALUN MORGAN—Melody in Jazz Admission 2 5.

JAZZ AT BARING HALL (opposite Grove Park Station), with the PETE CURTIS Quintet and BOB KELLY boogle woogle and the blues.

DOWNBEAT

Manor House (opposite Tube), N.4: BERT COURTLEY-KATHY STOBART OUINTET, plus JACKIE SHARPE SEXTET, 7.30-11, Licensed bar.

SOUTH ESSEX RHYTHM CLUB.
"Greyhound." Chadwell Heath:
CHARLIE GALBRAITH'S JAZZMEN.

#### . TUESDAY

AGAIN, SOUTHALL, "White Hart": ALLAN GANLEY QUARTET with BOB EFFORD.—See Friday.

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BARNET JAZZ CLUB, Assembly Hall. Union Street (High Barnet Underground): Back by request, BOURBON STREET RAMBLERS. BROMLEY, KENT, "White Hart."
7.30-10.30 p.m.: KEN COLYER'S Jazz-

CASTLE, TOOTING: IAN BELL'S JAZZMEN, Guest: NEVA RAPHAELLO. CY LAURIE Jazz Club: GRAHAM STEWART SEVEN with ALAN ELS-DON, 7.15-10.45.

HARROW JAZZ CLUB, British Legion Hall Northolt Road, South Harrow: TERRY LIGHTFOOT JAZZ-MEN.

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**Janette Scott is** 

guest of honour

on both counts.

It was stated that an argument broke out in Townsend's cale when the Kirchin band persuaded the staff to serve them with meals after they had played at Wellingborough Drill Hall.

Complaint

One of the band complained about the cooking, and Towns-end told Kirchin that if he did not go out he would turn him out. Kirchin replied to the effect. "You had better not try anything, four eyes. There are nine of us."

Townsend hit Kirchin with an cid-fashioned truncheon and Kirchin's wound required five stitches.

Truncheon

Townsend said that Kirchin rose up to him and he aimed the truncheon not at his head but at his shoulder to defend relimself.

Mr. Justice Paull told the jury that if they were satisfied Kirchin had gone towards the defendant. Townsend's action night be regarded as reasonable.

LANCASHIRE - BORN

ANCASHIRE - BORN film star Janette Scott will be guest of honour at tonight's annual Press Ball at Leeds Town Hall. Music will be provided for the eleventh year by Johnnie Addle-stone and his Orchestra.

GLASGOW.—The Kordites will be heard with the BBC Scottish Variety Orchestra in "Let's Meet Por Music" next Friday (14th).

TOROUAY.—Leon Cochran MD

a snack bar.

1.UTON.—Modern jazz is being featured at the Cresta with the Tony Brown Quartet with vocalist Jean Donnison.

MIBLANDS.—Tenor star Don Rendell has accepted an invita-tion to become honorary presi-dent of the newly formed Club Bournbrook. . . Playing every Tuesday at the Sydenham Hotel, Brmingham, is the Golden Era Jazz Band,

NORTHERN IRELAND.—Mick Delahunty, for years one of Eire's leading bandleaders, paid nis first visit to Belfast this week when he played in the Ulster Hall.

LEEDS.—Denis Langfield, altoleader at the Mecca Ballroom,
was recently presented by his
wife Pam with a baby girl.

NOTTINGHAM. — Stan Holt,
trembone-leader of The Blue
Ramblers, is to emigrate to
Canada, Pianist Doug Carver
will assume leadership.

at the Victor



There should be no holicay problems for Eurica Hazel Winstone—one of her Godparents is holiday camp chief Billy Butlin. They are pictured with Mr. and Mrs. Eric Winstone after Sunday's christening.

Janette Scott

Orchestra are scheduled for Trentham Gardens on February 28 and May 8.

NORTHANTS.—A new tradi-tional jazz club has opened at Kettering, with the Rena Jazz Band in residence.

DEVON.—Saxist Clem Jennings has joined trumpeter Harry Pook's Band at the Park Ball-room, Plymouth.

SUSSEX.—Eugene and his Serenaders open a five-month summer season at Hastings Sun Lounge on April 1. Singer Irene Marsh has joined saxistleader Sid Willmot's Band at Brighton's Regent Ballroom. . Drummer Jim Ward is out of Crawley's New City Jazzmen with chest trouble and Bobby Anton is deputising.

Jerry Dawson

DENNIS NEWEY guitarist
with the BBC Northern
Dance Orchestra, is to provide the guitar accompaniment for religious songs at
a Lourdes Centenary meetling in Manchester next
week.
On March 8, Dennis will
be guest star with Ken
Sykora in BBC "Guitar
Club."

#### On the move (1)

A PTER five years with Phil Palais, bassist Jimmy Stackhouse has joined the Woolf Phillips Orchestra at the Pigalle, Picca-dilly.

On the move (2)

A LTOIST Mary Lou has joined Denny Boyce's Band at the Royal, Tottenham.



Archer Street-musicians' 'labour exchange'

#### Summer date

DANDLEADER Eddie Mendoza, currently spending his third winter at Butlin's Ocean Hotel, Saltdean, is booked for a 16-week summer at Butlin's Grand Hotel, Cliftonville, opening in May.

B'ham changes

PRUMMER Tommy Webster has left Sonny Rose at the West End Ballroom, Birmingham, to freelance. He has been replaced by Dave Izon.

Other changes in the Rose lineup bring in altolst Lennie Dawes, who takes over from Babe Wadsworth, and 17-year-old Malcolm Smith (trumpet).

First night

BILLY DUNCAN and his Music opened at the South Parade Pier, Southsea, on Monday (February 3), replacing Ronnie Keene and his Orchestra, who completed an 11-week season last Saturday.

last Saturday.
Billy was formerly at the Lido
Ballroom and the Samson and
Hercules Ballroom, both at Nor-

#### With Laurie Gold

PORMER Preddy Randell clarinettist al Gaye has joined
Laurie Gold's Piece- of Eight. He
replaces Pat Rose, who has emigrated to Australia.
The Pieces of Eight have a return appearance on "Six-Pive
Special" on March 1.

#### Resident

TRUMPETER Pete Pitterson is now resident with a Quartet at the Sunset Club, W.

#### Joined

A CCORDIONIST Roy Herbert has joined Arnold Bailey at the Edmundo Ros Club, W.

#### OBITUARY

Lestlie Welsh, planist with the Birmingham Hippodrome Orchestra since October, died last Friday.

POTTERIES.—Tomorrow (Saturday) Dr. Crock and his Crackpots are to appear at Long-ton Town Hall. Joe Loss and his BULLETIN ISSUED BY THE ELECTRONICS DIVISION

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